B&H

PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

VOLUME 1

$6.95

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1. Our regular discount prices for many products are much lower than the manufacturer's minimum suggested advertising price.
2. Unpredictable price changes that will inevitably occur during useful life of the SourceBook.

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Call Judy Klein, our lease rep, at (212) 239-7760 #2334.

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Brooklyn, NY 11205

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75	Office Products/Supplies and Services and New Products/Technology	**GS-02F-0011P**
84	Total Solutions for Law Enforcement, Security, Facilities Management, Fire, Rescue, Clothing, Marine Craft, and Emergency/Disaster response	**GS-07F-5636R**

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DUNS: 116012659 **Business Size:** Large

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- We currently work hand-in-hand with numerous government municipalities throughout the country, and have earned Preferred Vendor status with many.
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- An online preferred pricing program.
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- Orders that leave our warehouse within 24-48 hours of processing.
- A designated, highly-competent customer service team designed to handle any government related matters that may arise.

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- The Education Department at B&H was established to provide you with all the information you need to obtain the right products for your institution's requirements, within your specified budget.
- More than just a camera store, B&H is your source for sound systems, video recording and playback equipment, print output equipment and related media, computer equipment, and the broadest range of audio-visual gear you are likely to find anywhere.

One-Stop Hassle-Free Shopping

- At B&H, one-stop shopping is more than a catch phrase. Each of our Education Department customers is assigned a personal Account Executive to make certain that their purchase fulfills their needs.

Compliance for Procurement

The Education Department at B&H is currently compliant with e-procurement software and services such as Ariba, SciQuest, and others. Special attention will be afforded to quantitative bids and RFQ's (Request for Bids). To assure that you get the best performance from equipment purchased at B&H, system installations are available in New York State. Our installations and consultations are carried out by certified CEDIA specialists. We update our product pricing daily to ensure optimal value for your budget.

We are the Preferred Vendor and have contracts with numerous Universities, Colleges, School Districts and K-12s.

For professional advice, the best price, and equally important, the best service in the industry, contact the Education Department at B&H.

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Getting the special attention your corporation deserves can be very difficult. Here at the B&H Corporate Marketing & Sales Department your corporation can be assured they will receive top-notch treatment from professionals who do what they do best. We would like to help address your organization's corporate needs from start to finish.

Dedicated to your Corporate Orders

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What can B&H Corporate Services Offer Your Corporation?

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- We will also assign your own personal B&H Corporate Account Manager to take care of your ordering needs from A-Z. Hassle-free!
- B&H offers corporate discounts not realized when you order through our general phone queue or on our website.
- B&H Corporate Marketing & Sales Department has highly-trained professionals waiting to answer all your questions relating to photo, video, broadcasting, and audio.
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Pick up the phone and arrange an appointment with the B&H Corporate Marketing & Sales Department Team today.

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PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 1a

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Obtaining information and ordering from B&H is quick and easy. When you call us, just punch in the corresponding Quick Dial number anytime during our welcome message. The Quick Dial code then directs you to the specific professional sales associates in our order department.

For Section 1A, CCD Cameras use Quick Dial #: 821

MN-400

One-Piece High Resolution Color Micro Camera

Amazingly small, the MN400 goes places larger cameras would never fit. Just 3" long and 3/4" in diameter, it has a 1/2" CCD with 410,000 pixels, and uses the entire variety of Elmo micro and macro lenses and accessories. Plus, no control unit is necessary for operation (however one is available if special situations require it). With broadcast quality images, reliable industrial quality, and size so small it can be placed almost anywhere, the MN-400 is ideal for aviation, military, nuclear, sports, medical research, manufacturing processes or covert surveillance.

- High speed shutter can stop motion down to an impressive 1/100,000 second.
- White balance can be auto or selected among the preset values.
- Auto Tracing White Balance, Auto Gain Control, and has an internal sync system for integrating with other camera systems.
- Captures video with over 480 horizontal lines of resolution and 50 dB S/N ratio.

MN-400 One-Piece High Resolution Color Micro Camera *(Mfr # 9754 • B&H # ELMN400)*.....**1,049.95**

UN43H • MN43H • ME421E/R • CN43H

Remote-Head CCD Camera Systems

Elmo's remote-head camera systems offer four types of high-resolution camera head to suit many different applications. These include the Ultra-Micro UN43H, at 12mm one of the thinnest CCD cameras available today. The MN43H, the best cost performance miniature camera (only 17mm in diameter), and the CN43H, which can be used with most C-mount lenses. Each of the heads is used with the CC431E Camera Control Unit (CCU). The ME421E/R are monochrome cameras and include the CCU.

UN43H *(Mfr # 97449 • B&H # ELUN43H)*

12mm ultra-micro camera. Camera head weighs only 0.6 oz. 1/3" CCD with 410,000 pixels delivers over 470 lines of horizontal resolution. Low sensitivity of 3.5 lux (f/1.6). Used with the CC431E, camera cables up to 98' can be used. A variety of optional 12mm lenses are available **839.95**

MN43H *(Mfr # 97429 • B&H # ELMN43H)*

17mm micro camera. The head weighs only 0.6 oz. 1/2" CCD with 410,000 pixels delivers over 470 lines of horizontal resolution. Low sensitivity of 5 lux (f/1.6). Used with the CC431E, camera cables up to 177' can be used. A variety of optional 17mm lenses are available **579.95**

ME421E/ME421R

17mm micro monochrome cameras with 1/2" 410,000 pixel CCDs deliver 570 lines of horizontal resolution and low light sensitivity of 1.8 lux. Camera heads weigh only 0.56 oz. Full synchronization system including one-pulse trigger mode. Used with the supplied CC431E, camera cables up to 98' can be used. A variety of optional 17mm lenses are available. Otherwise the same, the ME421R has no I/R cut filter.

CN43H *(Mfr # 97439 • B&H # ELCN43H)*

1¼" x 1/2" x 1 5/16" compact camera head weighing 2.8 oz. 1/2" CCD with 410,000 pixels. Accepts C-mount lenses. Used with the CC431E, camera cables up to 177' can be used.....**519.95**

CC431E

Camera Control Unit (CCU)

The CC431E accepts the UN43H, MN43H and CN43H camera heads without requiring readjustment. It features on-screen display control and screen file function to store two menu settings and to recall the specific mode immediately. Also offers a convenient, selectable measurement area for white balance, AGC and electronic shutter settings.

- AGC functions can be selected via screen menu. Usually, the camera is used with AGC set to OFF, but when increased sensitivity is required, it is set to ON. When more sensitivity is needed, UP is selected.
- Allows you to select the white balance adjustment of Auto, SET and manual. In SET you adjust the white balance by pressing the UP button on the CCU while shooting a white object.
- There are two scene files A and B which can be selected according to the shooting state.
- Electronic shutter is available in Auto (auto electric shutter), 1/60-1/10000 and SS (Synchronized Scan).
  - Auto controls the electronic shutter automatically to get the set video level. Can be selected in backlight correction, peak measurement, average measurement and measurement area.
  - Exposure time can be fixed to 1/60, 1/100, 1/250, 1/500, 1/1000, 1/2000, 1/4000 and 1/10000 of a second.
  - Synchronized Scan sets the shutter in horizontal scanning time (1H).

CC431E Camera Control Unit for Elmo Remote-Head Cameras *(Mfr # 97452 • B&H # ELCC431E)* **759.95**

Camera Specifications	UN43H	MN43H	CN43H	ME421E	ME421R	MN400
Lens/lens mount	12mm	17mm	C-mount	17mm	17mm	17mm
Camera cable	Max. 98′ (30m)	Max. 177′ (54m)	Max. 177′ (54m)	Max. 98′ (30m)	Max. 98′ (30m)	10′ (3m), 33′ (10m)
CCD	1/3″	1/2″	1/2″	1/2″	1/2″	1/2″
Color/Black & White	Color	Color	Color	B&W	B&W	Color
Built-in infrared-proof filter	–	–	–	✓	x	✓
Sync.system						
• Int/Ext auto changeover	✓	✓	✓	✓	✓	–
• C-SYNC/VS mode	–	–	–	✓	✓	–
• HD, VD mode	–	–	–	✓	✓	–
• Reset/Restart mode	–	–	–	✓	✓	–
• One-pulse trigger mode	–	–	–	✓	✓	–
Minimum illumination	3.5 lx	2.5 lx	1.5 lx	1.8 lx	1.8 lx	2 lx
Gain up	✓	✓	✓	✓	✓	✓
Auto/Manual White Balance	✓	✓	✓	–	–	✓
Auto electronic shutter	✓	✓	✓	✓	✓	✓
Manual electronic shutter	✓	✓	✓	✓	✓	✓
Shutter speed setting by 1H	–	✓	✓	✓	✓	✓
Field/Frame accumulation	–	–	–	✓	✓	–
Gamma correction	–	–	–	✓	✓	–
Impedance selector	–	–	–	✓	✓	–
Output field designation	–	–	–	✓	✓	–
Interlaced/Non-interlaced	–	–	–	✓	✓	–
VBS or VS video output	✓	✓	✓	✓	✓	–
Y/C video output	✓	✓	✓	–	–	–

LENSES & ACCESSORIES

Lenses for the UN43H 1/3" CCD Camera

TT203 Micro-Mount Lens *(Mfr # 9289 • B&H # ELTT203)*: 3mm f/2.0 lens **359.95**

TT1655 Micro-Mount Lens *(Mfr # 9283 • B&H # ELTT1655)*: 5.5mm f/1.8 lens **179.95**

TT2011 Micro-Mount Lens *(Mfr # 9288 • B&H # ELTT2011)*: 11mm f/2 lens **239.95**

TT3318 Micro-Mount Lens *(Mfr # 9295 • B&H # ELTT3318)*: 18mm f/3.0 lens **309.95**

Lenses for the MN400, MN43H and ME421E/ME421R 1/2" CCD Cameras

These lenses are designed for 1/2" CD micro cameras with a 17mm lens mount. They render a pin-cushion image that may be used for machine vision or robotic applications.

T183 Micro-Mount Lens *(Mfr # 8771 • B&H # ELT183)*
A 3mm f/1.8 lens with a 10mm or about 0.4" close focus distance **499.95**

T204D Micro-Mount Lens *(Mfr # 9264 • B&H # ELT204D)*
A 4mm f/2.0 lens with a 10mm or about 0.4" close focus distance **379.95**

T1675F Micro-Mount Lens *(Mfr # 9250 • B&H # ELT1675F)*: A 7.5mm f/1.6 lens with a 20mm or about 0.8" close focus and 48.2° horizontal angle of view **159.95**

T2015D Micro-Mount Lens *(Mfr # 9265 • B&H # ELT2015D)*
A 15mm f/2 lens, which has a 90mm close focus distance **209.95**

T3124 Micro-Mount Lens *(Mfr # 9266 • B&H # ELT3124)*
A 24mm f/3.1 lens with a narrow angle of view at 15.3° horizontal and a M.O.D. of 250mm or about 10". It renders a very linear for capturing realistic images from a distance **349.95**

T4536 Micro-Mount Lens *(Mfr # 9819 • B&H # ELT4536)*
A 36mm f/4.5 lens meant for long distance image capture. Its MOD is 520mm (about 20') **514.95**

T287P Micro-Mount Lens *(Mfr# 9267 • B&H# ELT287P)*
A 7mm f/2.8 pinhole lens. Its front lens element is only 5mm in diameter **609.95**

Macro Lenses for Robotics and Machine Vision

T3425M Macro Lens *(Mfr # 8797 • B&H # ELT3425M)*: A 25mm f/3.4 macro lens which renders macro images ranging from 0.384x to 0.489x. It has a close focus distance of 3.5" **459.95**

T3425MB Macro Lens *(Mfr # 87971 • B&H # ELT3425MB)*: Same as above, renders a 0.67x sized image when compared to the actual size of the object **459.95**

T3425MC Macro Lens *(Mfr # 87972 • B&H # ELT3425MC)*: Same as above, renders a 1:1 life-sized image when compared to the actual size of the object **459.95**

T416MB Macro Lens *(Mfr # 92711 • B&H# ELT416MB)*: A 16mm lens that allows close focus at 0.9". It renders an image that is 1.6x the objects actual size **509.95**

CCU Cables

For the UN-43H, MN43H and CN43H

6.5' Cable *(Mfr # 9833 • B&H # ELEMC02H)* **209.95**

10' Cable *(Mfr # 98331 • B&H # ELEMC03H)* **259.95**

16.5' Cable *(Mfr # 98332 • B&H # ELEMC05H)* **359.95**

40' Cable *(Mfr # 98333 • B&H # ELEMC12H)* **469.95**

65' Cable *(Mfr # 98334 • B&H # ELEMC20H)* **759.95**

98' Cable *(Mfr # 98335 • B&H # ELEMC30H)* **1064.95**

177' Cable *(Mfr # 98336 • B&H # ELEMC54H)* **2129.95**

For the MN400

10' Cable *(Mfr # 9888 • B&H # ELMNC03A)* **74.95**

33' Cable *(Mfr # 98881 • B&H # ELMNC10A)* **169.95**

For the ME421E and ME421R

65' Cable *(Mfr # 92704 • B&H # ELEMC20A)*
For the ME421E/421R **649.95**

98' Cable *(Mfr # 92705 • B&H # ELEMC30A)*
For the ME421E/421R **949.95**

Filter set for the MN400, MN43H, ME421E/421R: Includes MC Protector, PX-14, EP and ND8 filters. *(Mfr # 87331 • B&H # ELFK)* **229.95**

SUV-CAM

Portable Video Recorder

From personal to professional needs, recording solutions from Elmo's SUV-Cam will capture the moment. The SUV-Cam operates as a tiny, portable video recorder and remote head camera all-in-one. This technologically-advanced product is a high speed, micro camera device ideal as a police camera system, complete with helmet mounting capabilities. Offering one-push button recording and playback functions with frame by frame viewing capacities, the SUV-Cam is perfect for any type of industry use including professional athletes or your average person - even as advanced spy equipment.

The solid-state SUV-Cam (no moving parts) is a practical choice for law enforcement, military personnel, off-road drivers and for use in numerous sports applications. The 1/4" CCD camera records high resolution NTSC or PAL video (and audio) to the control unit, which stores video onto removable SD cards that can be used for quick playback on PCv with MPEG compatible media players. Its slim camera body is only 20mm in diameter and boasts a rugged waterproof and impact resistant stainless steel housing.

Because of the SUV-Cam's appropriateness for high speed, high impact and high stress situations, recording and playback functions have been made simple and accessible. Recording begins with one touch of a button, as does playback on the unit's 2.2" TFT high-resolution LCD display. Features like frame-by-frame viewing and recording interruption prevention give the SUV-Cam more value in the most rugged situations.

FEATURES

- The camera is small enough to be placed in areas inaccessible to a larger or heavier camera, with the actual number of possible placements limited only by your imagination. It can be attached to a motorcycle or snowmobile or placed on a dashboard in a law enforcement vehicle. It can also be worn on a helmet, making it a sure hit with skydivers, mountain bikers, snowboarders and other extreme sport athletes looking to capture video seen from their perspective.
- Put the recorder on standby with one push after start-up. Start recording with one more push. "Hold" feature provided to prevent interruption of recording by mis-handling during intense or extreme movements.
- Video is recorded in the MPEG4 format and stored to an SD memory card up to 2GB. Recorded video can be viewed right on the recorder's 2.2" high resolution LCD display or on any PC running Windows Media Player. With its ability to keep file sizes to a minimum while retaining high video resolution, MPEG4 is the preferred compression method for DVRs and related devices.
- The SD card protects your data from loss in high activity uses. Quick playback is enabled by a PC or card reader slot.
- Users can choose between three picture quality levels and three recording speeds in order to prioritize quantity over quality or vice versa, depending on the application.
- 2.2" high-resolution LCD display for one click file playback. Features include: frame-by-frame and bookmark function so it's easy to find your favorite scenes and moments.
- The camera body is as small as a lipstick case and waterproof to 132' (IPX8 rated). The tough stainless-steel cylindrical camera head resists deformation forces up to 2000 lbs. The camera comes standard with a 3.8mm lens.
- The recorder features a built-in microphone for recording audio along with the video Alternatively, an external microphone can also be attached.
- An A/V output jack allows video to be presented on a large TV or projected on a wall.

SUV-Cam *(Mfr# 97786 • B&H# ELSC5C)*
With 3.8mm lens and attached 4.9' cable, 120-240v AC Adapter and Lithium-ion battery **899.95**

SUV-Cam *(Mfr# 97786 • B&H# ELSC5C)*
With 3.8mm lens and attached 2.6' cable, 120-240v AC Adapter and Lithium-ion battery **899.95**

2.8mm Wide Conversion Lens for SUV-CAM *(Mfr # 2618-1 • B&H # ELSCL28)* **89.95**

Replacement Battery Pack for SUV-CAM *(Mfr# 2615 • B&H# ELSCBP)* **7495**

6mm telephoto lens for SUV-Cam *(Mfr# 2616 • B&H# ELSCL6)* **42.95**

8mm telephoto lens for SUV-Cam *(Mfr# 2616-1 • B&H# ELSCL8)* **49.95**

SUV-CAM Extended Battery Case *(Mfr# 2619 • B&H# ELSCEBC)* **42.95**

KP-M SERIES

1/3", 1/2" and 2/3" Interlace Scan Monochrome Analog Cameras

Compact and lightweight, these high-performance CCD cameras are designed to offer excellent sensitivity and superb resolution. Ideal for machine vision, microscopy and other industrial applications, they feature multiple step electronic shutter, field-on-demand, asynchronous reset, and internal or external sync. Aluminum die castings provide for a rugged camera that is resistant to vibration. The use of high grade image sensors provide excellent resolution and sensitivity. For improved vertical resolution, the cameras offer the choice of field or frame integration. Switches are provided for gamma correction and AGC. All connections can be made through the use of the standard 12-pin Hirose connector. There is also a BNC video output. All versions are available in EIA (NTSC) or CCIR (PAL) formats, and with a remote camera head and CCU (KP-MB1AN).

FEATURES

- They use high grade CCDs with 410,000 pixels and 768 x 494 (HV) effective pixels to achieve 570 lines of horizontal resolution.
- On CCIR versions, the CCD has 470,000 pixels and 752 x 582 (HV) effective pixels to achieve 560 lines of resolution.
- Minimum sensitivity of 0.3 lux and S/N ratio of 56 dB.
- Standard C-type lens mounting allows the cameras to be installed on a microscope.
- Multiple step electronic shutter function allows shutter speeds to be selected in eight steps from 1/100 to 1/10000 seconds via switch on the rear.
- The field-on demand feature found on the KP-M1A, KP-M2A, KP-M3A, allows an image captured via optional timing by an external trigger signal to be output instantly. Capture time can be adjusted by an external trigger signal and the shutter.
- The cameras are made of die-cast aluminum to provide vibration-resistant performance.
- Video is output via the BNC video output or the DC IN/SYNC terminal (12-pin).
- Gamma can be switched between 1.0 and 0.45 with an internal switch.
- Gain can be switched between normal (NORM) and AGC.

Frame and Field Integration Modes

- Since the scanning line is read one by one in the frame integration mode, the highest vertical resolution can be obtained in the normal shutter mode. Since the scanning line is read two by two in the field integration mode, sensitivity is almost double in shutter operation in comparison with that in the frame storage mode.
- Integration mode can be switched between the frame mode and the field mode. An appropriate picture is obtained by a combination of the scanning system, the electronic shutter and the restart and reset function.

Int/Ext Sync

- Sync system and scanning system are automatically selected when an external sync signal is supplied. When an external sync signal isn't fed in, the camera is automatically operated in the internal sync (2:1 interlace) mode. The mode is automatically switched between the internal sync mode and the external sync mode. When the external sync signal of the composite video signal (VS) or the composite sync signal (SYNC) is fed in, the camera is operated in the external sync (2:1 interlace) mode.

KP-M3AN *(Mfr # KP-M3AN • B&H # HIKPM3AN)*: 1/3" CCD Monochrome Analog Camera ..... **CALL**

KP-M3AN PAK *(Mfr # KP-M3ANPAK1 • B&H # HIKPM3ANPAK1)*:
KP-M3AN Camera and 45601-C4 Power Supply ..... **CALL**

KP-M2AN *(Mfr # KP-M2AN • B&H # HIKPM2AN)*: 1/2" CCD Monochrome Analog Camera ..... **CALL**

KP-M2AN PAK *(Mfr # KP-M2ANPAK1 • B&H # HIKPM2ANPAK1)*:
KP-M2AN Camera and 45601-C4 Power Supply ..... **CALL**

KP-M2AP *(Mfr # KP-M2AP • B&H # HIKPM2AP)*: 1/2" CCD CCIR (PAL) Monochrome Analog Camera .... **CALL**

KP-M1AN *(Mfr # KP-M1AN • B&H # HIKPM1AN)*: 2/3" CCD Monochrome Analog Camera ..... **CALL**

KP-M1AN PAK *(Mfr # KP-M1ANPAK1 • B&H # HIKPM1ANPAK1)*:
KP-M1AN Camera and 45601-C4 Power Supply ..... **CALL**

KP-M1AP *(Mfr # KP-M1AP • B&H # HIKPM1AP)*: 2/3" CCD CCIR (PAL) Monochrome Analog Camera ..... **CALL**

KP-M2RN • KP-M3RN

1/2" and 1/3" Near Infrared Monochrome Cameras

The KP-M2R (1/2" CCD) and KP-M3R (1/3" CCD) are interlace scan monochrome cameras with near infra-red sensitivity. Peak sensitivity occurs at 640 nanometers compared with a conventional camera whose peak sensitivity occurs at 510 nanometers. Useful sensitivity of the KP-M2R and KP-M3R extend above 900 nanometers, making them useful for applications ranging from microscopy to image processing systems. A high horizontal resolution of 570 TV lines and a S/N of 56db provide detailed images with low noise, in a compact rugged package. Standard features include a multiple step electronic shutter, internal or external synchronization, field or frame integration mode, and a field-on-demand function. Using the field on- demand feature the timing and length of an exposure can be accurately controlled. The field on-demand can function in the one trigger, two trigger, fixed shutter, and external shutter modes of operation, allowing easy integration into machine vision systems.

KP-M2RN *(Mfr # KP-M2RN • B&H # HIKPM2RN):* 1/2" CCD near IR camera.....**CALL**

KP-M2RP *(Mfr # KP-M2RP • B&H # HIKPM2RP):*
1/2" CCD near IR CCIR (PAL) camera.....**CALL**

KP-M3RN *(Mfr # KP-M3RN • B&H #HIKPM3RN):* 1/3" CCD near IR camera.....**CALL**

KP-M3RP *(Mfr # KP-M3RP • B&H # HIKPM3RP):*
1/3" CCD near IR CCIR (PAL) camera.....**CALL**

KP-MB1A

2/3" CCD Remote Head Camera with CCU

Same high picture quality, performance and functions as the KP-M1AN camera, except the KP-MB1A separates the lens and CCD assembly from the camera electronics to offer an an extremely compact and lightweight camera head. The maximum length the lens/CCD assembly can be extended from the camera electronics is 3-ft. The size and weight of the camera head are ideal for mounting on optical instruments. *(Mfr # KP-MB1A • B&H # HIKPMB1A)*.....**CALL**

KP-M22AN/M32AN • KP-M20/M30

Compact and Ultra-Compact 1/2" and 1/3" Interlace Scan Monochrome Cameras

Offering the same features and specifications as the KP-MB2AN and KP-M3AN (respectively, but in smaller sizes, the compact KP-M22AN (1/2") and KP-M32AN (1/3") and the ultra-compact KP-M20 (1/2") and KP-M30 (1/3") are ideal for placement in tight spots.

KP-M22AN *(Mfr # KP-M22AN • B&H # HIKPM22AN)*
1/2" CCD Compact Monochrome Camera.....**CALL**

KP-M22AN PAK *(Mfr # KP-M22AN PAK1 • B&H # HIKPM22ANPAK)*
KP-M22AN Camera and 45601-C4 Power Supply.....**CALL**

KP-M32AN *(Mfr # KP-M32AN • B&H # HIKPM32AN)*
1/3" CCD Compact Monochrome Camera.....**CALL**

KP-M32AN PAK *(Mfr # KP-M32AN PAK1 • B&H # HIKPM32ANPAK)*
1/3" CCD Compact Monochrome Camera.....**CALL**

KP-M20 *(Mfr # KP-M20 • B&H # HIKPM20)*
1/2" CCD Ultra-Compact Monochrome Camera.....**CALL**

KP-M20 PAK*(Mfr # KP-M20PAK1 • B&H # HIKPM20PAK1)*
KP-M20 Camera and 45601-C4 Power Supply.....**CALL**

KP-M30 *(Mfr # KP-M30 • B&H # HIKPM30)*
1/3" CCD Ultra-Compact Monochrome Camera.....**CALL**

KP-M30 PAK *(Mfr # KP-M30 • B&H # HIKPM30)*
KP-M30 Camera and 45601-C4 Power Supply.....**CALL**

45601-C4 12v DC Power Supply *(Mfr # 45601-C4 • B&H # HI45601C4)*: 1.2 amps with 15' cable and 12-pin connector for KP-M Series cameras.

45601-C5 12v DC Power Supply *(Mfr # 45601-C5 • B&H # HI45601C5)*
With 12-pin connector plus 15' H&V drive cables, 15' trigger cable, and 15' video output cable, all with BNC connectors.

45601-C9 12v DC Power Supply *(Mfr # 45601-C9 • B&H # HI45601C9)*
1.2 amps with 15' cable and 12-pin connector, and 15' video cable with BNC connector.

KP-E500 • KP-DE500

Ultra High Sensitivity DSP B&W and Color Cameras

Designed for use in extremely low light levels, the KP-E500 (monochrome) and KP-DE500 (color) are designed using a EM-CCD that eliminates the problems inherent in other high sensitivity cameras using Image Transfer Tubes, such as after image lag, burn-in and short life span. The EM (electron multiplying) CCD allows the KP-DE500 to operate in a full motion mode at light levels down to 0.009 lux, and the KP-E500 in full motion mode at 0.00003 lux.

For even greater sensitivity, the cameras feature an accumulation mode of operation, where the CCD can accumulate charge for up to 64x normal, allowing operation in light levels as low as 0.00015 lux and 0.0000005 lux (respectively). A built-in memory permits continuous full color image output, even in the accumulation mode of operation. To improve picture quality in low light levels, thermoelectric cooling is used on the EM-CCD to reduce the effects of dark noise along with a digital signal processor (DSP) that provides digital noise reduction of the luminous signal to yield sharp clear pictures with a high S/N ratio.

- They offer selectable backlight compensation with 9 modes, 3 modes of White Balance, manual or Auto Electronic Shutter modes, and adjustments for image quality. An output for an auto iris lens is provided. An on-screen menu system permits easy adjustment of all camera settings, and a RS-232 remote is provided for remote control.

KP-DE500	KP-E500
Color in full motion mode 0.0009 lx	Monochrome in full motion mode 0.00003 lx
Color accumulation mode 0.000015 lx	Monochrome accumulation mode 0.0000005 lx

KP-E500: High Sensitivity Monochrome Camera *(Mfr # KP-E500 • B&H # HIKPE500)*

KP-DE500: High Sensitivity Color Camera *(Mfr # KP-DE500 • B&H # HIKPDE500)*

KP-D531 • KP-D591

High Sensitivity DSP Color Cameras

The KP-D531 features an auto-change integration mode for use in low light observation, at levels down to 0.02 lux. With auto-change integration, the IR cut filter is removed and the camera is switched to a monochrome mode to improve sensitivity. The KP-D591 goes down to 0.01 lux. Both cameras use a combination of CCD exposure time and field memory to increase their sensitivity by 64x compared with a conventional single CCD camera. Thermoelectric cooling is used on the CCD to reduce the effects of dark current noise at long exposure times. Digital signal processing is employed, and enables functions such as noise reduction, backlight compensation, automatic sensitivity switching, positive or negative output, and a 2H enhancer for a sharp picture. Automatic color tracking can maintain proper color balance with changing light levels and color temperature. A 4x electronic zoom with pan and tilt feature is standard, and allows magnification of the picture even when a standard lens is used.

KP-D531: Low-Light DSP Color Camera *(Mfr # KP-D531 • B&H # HIKPD531)*

KP-D591: Low-Light DSP Color Camera *(Mfr # KP-D591 • B&H # HIKPD591)*

KP-D20A • KP-D20B

1/3" and 1/2" Interlaced Color CCD Cameras

The KP-D20A (1/3") and KP-D20B (1/2") are compact color cameras featuring 3rd generation DSP digital signal processing. The KP-D20A has a minimum sensitivity of 0.8 lux, while the KP-D20B has a minimum sensitivity of 0.3 lux. Both cameras feature 480 lines of resolution and are designed with a high quality optical path making them ideal for use in microscopy and high precision image processing systems. Designed for use with CS mount lenses, an optional CS-mount to C-mount lens adapter is also available. An On Screen Menu system allows for easy selection and adjustment of all camera parameters. Digital adjustments are also provided for video level, black level, chroma level, and enhancement level. Features include three choices for white balance (ATW, Auto, Manual), 10-step electronic shutter (1/60 to 1/30,000 second) or AES, Backlight Correction, a 2H Enhancer for improving the sharpness of the picture, RS-232 port and a digital 4x zoom. A composite and S-Video output are available to match the requirements of the vision system.

KP-D20A: 1/3" Color CCD Camera *(Mfr # KP-D20A • B&H # HIKPD20A)*

KP-D20A: 1/2" Color CCD Camera *(Mfr # KP-D20B • B&H # HIKPD20B)*

HV-D30

High Resolution 3-CCD Interlace Scan C-Mount Color Camera

Powerful DSP enables the HV-D30 to achieve its small size, low power consumption and high stability. Built into a compact cube with a short depth dimension for incorporation into systems where space is critical, the HV-D30's multi-functional design is ideal for wide range of industrial, medical, and other imaging applications.

Three 410,000 pixel 1/3" CCDs deliver high sensitivity and high resolution. Incorporating a 12-bit A/D converter, 14-bit accelerated DSP and dynamic noise reduction, the camera achieves 800 lines of horizontal resolution and S/N ratio of 64dB. Clear high quality low noise images are possible even in a high gain mode. A built-in flange back adjustment allows the HV-D30 optical focus to be optimized with the selected optical system.

HV-D30: High Resolution 3-CCD Interlace Scan C-Mount Color Camera *(Mfr # HV-D30 • B&H # HIKHVD30)*

HV-HD30

3CMOS Hi-Def Interlaced Color Camera

Incorporating three HDTV 1/3" 1.3-megapixel CMOS sensors, the HV-HD30 achieves high picture quality with smearless imaging, providing 1080i and 720p camera outputs. A wide range of adjustments can be made remotely, providing versatility that makes the HV-HD30 usable as a studio sub-camera, a remote observation applications, point of view camera, and in industrial applications such as factory automation, high-end monitoring, and medical applications.

- By switching the operating mode, output is possible to output either 1080i or 720p system HD-SDI video signals. An RGB/component (Y/PB/PR) analog output (D-sub 15-pin) is also provided.
- Various adjustments can be made remotely, either from an optional compact remote control unit, or from a personal computer.
- Diverse digital signal processing technology such as gamma, knee, masking, and DTL, are accessible by up/down switches on the rear panel of the camera head, thereby providing high functionality and performance.

HV-HD30: 3-CMOS HD Camera *(Mfr # HV-HD30 • B&H # HIKHVHD30)*

HV-D27A • HV-D37A

1/2" and 1/3" Interlace Remote Head 3-CCD Color Cameras

The HV-D27A (1/2") and HV-D37A (1/3") are separate head 3-CCD color cameras with a compact and lightweight CCU (camera control unit). Each CCD has 410,000 pixels, and for improved performance and reliability, the CCU circuitry from the processor to the encoder is contained in a single VLSI DSP chip. The C-mount lens fitting provides convenient physical compatibility with a broad selection of readily available and specialized optical systems.

Designed for microscopy, medical imaging, and other areas requiring a very small head, the cameras provide excellent performance with a full complement of features. 12-bit A/D converters provide 4096 levels of gray and improved color fidelity. A full menu system for selecting and setting camera operational parameters is available, once selections are made they can be stored to one of three scene files. Front panel selection at the CCU allows easy recall of a particular scene file. Digital Signal Processing (DSP) is used to provide stability as well as additional features such as six vector color correction, ultra gain, selectable light metering and long term integration. Complete control of all camera parameters is available through the RS-232C port on the camera. Cable lengths between the camera head and CCU can be up to 65'.

HV-D27A: 1/2" Remote Head Camera *(Mfr # HV-D27A• B&H # HIHVD27A)*

HV-D37A: 1/3" Remote Head Camera *(Mfr # HV-D37A• B&H # HIHVD27A)*

KP-F30 • KP-FB30 • KP-F31 • KP-F39 • KP-F80

1/3" Progressive Scan Monochrome C-Mount Cameras

Designed for use in factory automation and industrial vision systems, the ultra compact KP-F30, remote head KP-FB30 (ideal where space is a a premium), high speed KP-F31 and KP-F39, and high resolution KP-F39 feature square pixels and progressive scan to provide high vertical resolution of moving objects. Available with power over CameraLink (PCL) or with separate power (SCL), they each feature a CameraLink output using a small connector. The KP-F80 also offers selectable 8- or 10-bits per pixel.

The KP-F30 (0.7 lux) and KP-FB30 (7.4 lux) operate at 60 fps (frames per second) with 500 lines of horizontal resolution; the KP-F31 (7.4 lux) at 120 fps with 500 lines of resolution; the KP-F39 (7.4 lux) at 92 fps with 500 lines of resolution; and the KP-F80 (1 lux) operates at 30 fps with 800 lines of resolution.

KP-F30 rear

Standard features include external switch selection for all modes of operation, with an 8-step electronic shutter featuring a maximum speed of 1/100,000 second, internal or external sync modes, and fixed, manual or automatic gain control. A frame-on-demand function (3 modes) is available for capturing moving objects at a desired timing. In the one trigger mode of operation, the rising edge of the trigger pulse starts the exposure, the duration of the trigger pulse controls the integration time, and the falling edge of the trigger pulse resets vertical sync and delivers the triggered image. The cameras can also be operated in a fixed shutter mode or a reset control mode.

KP-F30SCL: 1/3" Compact 60 fps CameraLink VGA Monochrome Camera
KP-F30PCL: Same as above, except with mini PoCL CameraLink Cable

KP-FB30SCL: 1/3" Remote Head 60 fps CameraLink VGA B&W camera
KP-FB30PCL: Same as above, except with mini PoCL CameraLink cable

KP-F31SCL: 1/3" Compact 120 fps CameraLink VGA monochrome camera
KP-F31PCL: Same as above, except with mini PoCL CameraLink Cable

KP-F39SCL: 1/3" Compact 92 fps CameraLink VGA Monochrome Camera
KP-F39PCL: Same as above, except with mini PoCL CameraLink Cable

KP-F80SCL: 1/3" Compact 30 fps CameraLink VGA Monochrome Camera
KP-F80PCL:Same as above, except with mini PoCL CameraLink Cable

* PCL versions are powered by mini PoCL CameraLink cable and there is no 12-pin power connector on the camera

KP-F33 • KP-F37 • KP-F38

1/3" Ultra Compact Analog Progressive Scan Monochrome Cameras

Designed for use in factory automation and industrial vision systems, the KP-F33 (0.7 lux), KP-F37 (1 lux) and KP-F38 (1 lux) feature ultra compact size, square pixels, and progressive scan to provide high vertical resolution of moving objects. Featuring a single output connection, they operate at 30 fps (KP-F33), 70 fps (KP-F37) or 80 fps (KP-F38), with 500 lines of horizontal resolution. Standard features include external switch selection for all modes of operation, eight step electronic shutter featuring a maximum speed of 1/50,000 (KP-F33), 1/58,000 (KP-F37) and 1/66,000 (KP-F38), of a second, internal or external sync modes, and fixed, manual or automatic gain control. A frame-on demand (3 modes) function is available for capturing moving objects at a desired timing. In the one trigger mode of operation, the rising edge of the trigger pulse starts the exposure, the duration of the trigger pulse controls the integration time, and the falling edge of the trigger pulse resets vertical sync and delivers the triggered image. The camera can also be operated in a fixed shutter mode or a reset control mode.

KP-F33 *(Mfr # KP-F33 • B&H # HIKPF33)*
1/3" Ultra Compact 30 fps Progressive Scan Monochrome C-Mount Camera

KP-F37 *(Mfr # KP-F37• B&H # HIKPF37)*
1/3" Ultra Compact 70 fps Progressive Scan Monochrome C-Mount Camera

KP-F38 *(Mfr # KP-F38 • B&H # HIKPF38)*
1/3" Ultra Compact 80 fps Progressive Scan Monochrome C-Mount Camera

KP-F100BCL

2/3" Mega Pixel Progressive Scan Monochrome Camera with CameraLink Output

The KP-F100BCL is a high resolution progressive scan camera featuring a CameraLink output that includes 10-bit digital video, RS-232C remote control and trigger control lines. Designed for machine vision and image processing systems, the camera is capable of producing 15 fps at full vertical resolution, or 60 frames per second in the 4x accelerated mode of operation of progressively scanned video, from the 1.45 million pixel (1392 x 1040) CCD array. Square pixels make for an easy interface with vision and measurement systems. A frame on demand function allows images captured by use of an external trigger to be output immediately. Analog composite output is also provided. The CameraLink output allows direct interface with image processing systems, eliminating the A/D converter in the image processor. An 8-step electronic shutter (1/30-1/50,000) along with external H and V drive inputs, provide for ease of use in systems applications. The KP-F100BCL also features an RS-232 port for control of all camera functions.

KP-F100B-CL: 2/3" CCD Compact SXGA Camera Link Camera *(Mfr # KP-F100B-CL• B&H # HIKPF100BCL)*

KP-F100B-CL PAK 1: Includes KP-F100B-CL camera, EPIX PICXCI CL1 Camera Link Frame Grabber, CBL-CL-2M 2-meter Camera Link Cable, TA-M1 Tripod Adapter and 45601-C4 12v DC Power Supply *(Mfr # KP-F100B-CL PAK1• B&H # HIKPF100BCLPAK)*

KP-F120CL 2/3" Mega Pixel Near IR
Progressive Scan Monochrome Camera with CameraLink Output

Featuring a 2/3" 1.45-megapixel Progressive Scan CCD (1392 x 1040), the KP-F120CL combines high resolution and high sensitivity with good spectral response. Useable in the Near IR range, the spectral response extends above 1000 nm. Providing a standard aspect ratio of 4:3 the CCD features square pixels. The CameraLink digital output makes for ease of interface with standard frame grabbers. For use in high performance machine vision systems, the camera features a Frame-on-Demand mode that allows an image to be captured and output immediately following the use of a trigger pulse. For even higher frame rates the KP-F120CL features a partial scan mode where the scan can start at the top or the center of the frame and continue for the chosen number of lines (16H to 512H). For ease of use, the KP-F120CL features RS-232C remote control through the CameraLink interface, allowing remote control of all camera operating functions.

KP-F120-CL: 2/3˝ CCD Megapixel Near IR Progressive Scan Camera *(Mfr # KP-F120-CL• B&H # HIKPF120CL)*

KP-F120B-CL PAK 1: Includes KP-F120-CL camera, EPIX PICXCI CL1 Camera Link Frame Grabber, CBL-CL-2M 2-meter Camera Link Cable, TA-F120 Tripod Adapter and 45601-C4 12v DC Power Supply *(Mfr # KP-F120-CL PAK1• B&H # HIKPF120CLPAK)*

KP-F200SCL • KP-F230SCL 1/1.8" CCD Ultra Compact
UXGA Monochrome Cameras with CameraLink Output

Featuring a 1/1.8" 2-megapixel (1628 x 1236) progressive scan CCD, the KP-F200SCL (2 lux) and KP-F230SCL (7.4 lux) combine high resolution and a host of versatile functions in an ultra compact package. Available with power over CameraLink (PCL) or with separate power (SCL), they feature a CameraLink output using a small connector. The CameraLink digital output is selectable as 10 or 8 bits per pixel, making easy to interface with standard frame grabbers. For use in high performance machine vision systems, they offer a Frame on-Demand (3 modes) function that allows an image to be captured and output immediately following the use of a trigger pulse. For even higher frame rates they feature a partial scan mode where the scan can start at the top or the center of the frame and continue for a selected number of lines (16H to 512H). For ease of use, the they offer RS-232C remote control, via the CameraLink interface, allowing remote control of all camera operating functions. Otherwise the same, the KP-F200SCL features UXGA resolution at 15 fps, the KP-F230SCL features UXGA resolution at 30 fps.

KP-F200SCL: Ultra Compact UXGA Monochrome Camera

KP-F200PCL: Same as above, except power is provided by mini PoCL CameraLink cable and there is no 12-pin power connector on the camera

KP-F230SCL: Ultra Compact UXGA Monochrome Camera

KP-F230PCL: Same as above, except power is provided by mini PoCL CameraLink cable and there is no 12-pin power connector on the camera

KP-F500SCL • KP-F500PCL

5-Megapixel Progressive Scan QXGA Color Cameras

Featuring a 5-megapixel 4:3 CCD with square pixels. the KP-F500SCL/PCL combines very high resolution and a host of versatile functions in a compact light weight package. Available with power over CameraLink (PCL) or with separate power (SCL), these cameras feature a CameraLink output using a small connector. The camera can be operated in the Base or Medium CameraLink configuration. The CameraLink digital output is selectable as 12, 10 or 8 bits per pixel making it easy to interface with standard frame grabbers. For use in high performance machine vision systems, the they offer a Frame-on-Demand function that allows an image to be captured and output immediately following the use of a trigger pulse. For even higher frame rates they feature a partial scan mode where the scan can start at the top or the center of the frame and continue for a selected number of lines available in 1H steps. For ease of use, RS-232C port allows remote control of all camera operating functions.

KP-F500SCL: Megapixel Progressive Scan Color Camera *(Mfr # KP-F500SCL • B&H # HIKPF500SCL)*

KP-F500PCL: Same as above, except power is provided by mini PoCL CameraLink cable and there is no 12-pin power connector on the camera

KP-FD30 • KP-FD30M • KP-FD30CL

VGA Progressive Scan CCD Color Cameras

Designed around a progressive scan CCD with a primary RGB color filter, the KP-FD30 series cameras achieve high vertical resolution and high color fidelity for use in image processing systems, copy stands, microscopy and medical applications. High S/N ratio is obtained via a digital signal processor (DSP) which has improved luminance signal processing, such as 5H enhancer processing. The KP-FD30 can output progressive scan VGA images at 60 fps from the standard 15-pin HD connector allowing the camera to be connected directly to a computer monitor. They can also output composite, S-Video or RGB at standard 30 fps. Incorporating advanced features such as ATW to maintain proper color temperature with changing light levels, ALC to maintain proper output levels by controlling the lens iris, AES and AGC, and a Frame / Field-on- Demand mode featuring a one trigger and fixed shutter mode of operation, the cameras can be configured to the requirements of the imaging task. Otherwise the same, the KP-FD30CL has a CameraLink output (no 30 fps interlaced output). The KP-FD30M is the same as the KP-FD30 except it has a built-in frame memory that allows the camera to be used in a machine vision application without the use of a frame grabber. A trigger signal stores the last frame of video in the camera memory where it is continually read out until the next trigger.

KP-FD30 *(Mfr # KP-FD30 • B&H # HIKPFD30)*
VGA Progressive Scan CCD Color Camera ..... **CALL**

KP-FD30 PAK 1 *(Mfr # KP-FD30 PAK1 • B&H # HIKPFD30PAK)*: Includes KP-FD30 camera, 45601-C4 power supply and TA-F120 tripod adapter ..... **CALL**

KP-FD30M *(Mfr # KP-FD30M • B&H # HIKPFD30M)*
VGA Progressive Scan CCD Color Camera ..... **CALL**

KP-FD30CL *(Mfr # KP-FD30CL • B&H # HIKPFD30CL)*
VGA Progressive Scan CCD Color Camera ..... **CALL**

KP-FD32F • KP-FD140F

High Speed Progressive Scan Color CCD Cameras with Firewire 800 Interface

Designed for use in machine vision, microscopy and medical applications, these cameras feature the latest IEEE-1394.b interface for high speed data transfer between the camera and the PC. Featuring a 1/2" progressive scan CCD with 656 x 492 (KP-FD32F) or 1392 x 1040 (KP-FD140F) effective pixels and a Bayer RGB filter, they produce excellent image quality at 60 fps (KP-FD32F) and 15 fps (KP-FD140F). Standard features include selectable image size, ATW or Memory mode for white balance, adjustable gamma, AES or manual shutter modes, a six vector color corrector, adjustable color saturation, sharpness and brightness. A frame-on-demand mode utilizing the IEEE-1394.b connection is provided, allowing the camera to capture images at a precise timing. Includes a driver along with software to view and control the camera. Multiple cameras can be used simultaneously through the use of a daisy chain connection. They output Progressive: RGB 24, YUV (4:2:2), YUV (4:1:1), Raw 8 and Raw 16.

KP-FD32F: 656 x 492 pixels
(Mfr # KP-FD32F • B&H # HIKPFD32F)

KP-FD140F: 1392 x 1040 pixels
(Mfr # KP-FD140F • B&H # HIKPFD140F)

KP-FD140 • KP-FD202 • KP-FD500

Megapixel Progressive Scan Color Cameras

Designed for use in machine vision applications requiring high performance in a compact package, the KP-FD140, KP-FD202 and KP-FD500 feature a CameraLink output using the SCL or PCL type connection. The CameraLink output can be configured to run as a Base or Medium configuration and can be selected to work at 36, 30 or 2- bit depth.

The KP-FD140 features a 1/2" progressive scan CCD with 1.45 million pixels (1392H x 1040V), the KP-FD202 a 1/1.8" 2-megapixel CCD (1628 x 1236), and the KP-FD500 a massive 2/3" 5-megapixel CCD (2456 x 2058)—each combining with a Bayer RGB filter, allowing them to produce excellent image quality at high resolution, while outputting 30 fps. The KP-FD500 outputs 12 fps. Standard features include ATW or Memory mode for white balance, adjustable gamma, AES or manual shutter modes, a six vector color corrector, adjustable color saturation, sharpness and brightness. A frame on-demand mode is provided, allowing the camera to capture images at a precise timing. A partial scan mode can be selected to allow for higher frame rates and can be set to start at the top or center of the frame and continue for the selected number of lines.

KP-FD140SCL *(Mfr # KP-FD140SCL • B&H # HIKPFD140SCL)*
1.45 Megapixel Progressive Scan Color Camera ..... **CALL**

KP-FD140PCL *(Mfr # KP-FD140PCL • B&H # HIKPFD140PCL)*
Same as above, except with mini PoCL CameraLink Cable ..... **CALL**

KP-FD202SCL *(Mfr # KP-FD1202SCL • B&H # HIKPFD202SCL*
2-Megapixel Progressive Scan Color Camera ..... **CALL**

KP-FD202PCL *(Mfr # KP-FD202PCL • B&H # HIKPFD202PCL)*
Same as above, except with mini PoCL CameraLink Cable ..... **CALL**

KP-FD500SCL *(Mfr # KP-FD500CL • B&H # HIKPFD500SCL)*
5-Megapixel Progressive Scan Color Camera ..... **CALL**

KP-FD500PCL *(Mfr # KP-FD500PCL • B&H # HIKPFD500PCL)*
Same as above, except with mini PoCL CameraLink Cable ..... **CALL**

* PCL versions are powered by mini PoCL CameraLink cable and there is no 12-pin power connector on the camera

HV-F31F • HV-F31CL • HV-F22F • HV-F22CL

3-CCD Progressive Scan XGA and SXGA Color Cameras

Incorporating three 1/3" 800,000 (1024 x 768) pixel progressive scan CCDs (HV-F31F and HV-31CL) or three 1/2" 1.45 million (1360 x 1024) pixel progressive scan CCDs (HV-F22F and HV-F22CL), these cameras produce excellent image quality with high vertical resolution for use in medical, microscopy, and other image processing applications. Featuring a 3rd generation DSP, the HV-F22F/CL and HV-F31F/CL incorporate ATW, ASC, AES, ALC, auto knee, flare correction, 6 vector color correction, and 4 scene files for the setup and storage of all camera operational parameters. The cameras also feature a long integration mode for use in low light levels, and a frame-on demand mode for use in vision systems. In the frame-on-demand mode, a strobe signal is output at the end of the trigger pulse. An industry standard 12-pin Hirose connector is used for external sync, trigger input, and strobe output signals.

- On the HV-31F and HV-22F, their IEEE1394 interface allows easy connection with a computer permitting resolution in the XGA/SVGA or SXGA/VGA ranges (respectively). Their frame rate, bits per pixel and resolution are related and can be selected to best meet the imaging requirements. Power can be input through the 12-pin Hirose or IEEE1394 connector.

- On the HV-31CL the CameraLink interface allows easy connection with a frame grabber and allows the camera to operate at a full 30 fps with full XGA resolution. On the HV-22CL, the CameraLink interface allows the camera to operate at 15 fps with full SXGA resolution. Both output RGB data at 24 bits per pixel enabling 256 shades of gray for each channel. They are powered through the 12-pin Hirose connector. Camera control is handled via the CameraLink interface.

HV-F31F *(Mfr # HV-F31F • B&H # HIF31F)*
1/3" Progressive Scan Camera with IEEE1394 Interface ..... **CALL**

HV-F22F *(Mfr # HV-F22F • B&H # HIF22F)*
1/2" Progressive Scan Camera with IEEE1394 Interface ..... **CALL**

HV-F31CL *(Mfr # HV-F31CL • B&H # HIF31CL)*
1/3" Progressive Scan Camera with CameraLink Interface ..... **CALL**

HV-F22CL *(Mfr # HV-F22CL • B&H # HIF22CL)*
1/2" Progressive Scan Camera with CameraLink Interface ..... **CALL**

IK-52V • IK-53V

1/2" and 1/3" Ultra-Small "Ice Cube" CCD Monochrome Cameras with Progressive Scan

The C-mount IK-52V (1/2") and IK-53V (1/3") combine non-interlaced Progressive Scan imaging with ultra-compact dimensions for superior performance in a wide range of quality-sensitive applications—delivering better results than cameras twice their size. Although small, they are solidly built to endure mechanical vibrations often experienced in machine-vision applications. With their fast shutter and progressive scan features they can also be used medical and scientific environments.

- For the best single-frame image quality, they capture images with a progressive scanning (1/60 second non-interlaced).
- HD/VD selectable sync allows them to operate in multi-camera, multi control-panel environments.
- 1 lux at f/1.4 and 60dB S/N ratio
- High speed shutter from 1/60 to 1/100,000 second
- VGA output to frame grabber or direct to a VGA monitor

IK-52V: 1/2" CCD Color Industrial Video Camera *(Mfr # IK-52V • B&H # TOIK52V)* **399.95**

IK-53V: 1/3" CCD Color Industrial Video Camera *(Mfr # IK-53V • B&H # TOIK53V)* **434.95**

**Note: The IK-52V or IK-53V require the EXC-505V, 510V or 525V cable*

IK-M44

Remote Head CCD Camera

This versatile, powerful camera system is compatible with 1/2" and 1/3" heads and C-mount lenses. It delivers excellent image resolution, while compact dimensions allow greater flexibility in mounting choices. Remote-head camera designs are focused on versatility, high-resolution imaging and rugged mechanical and easy-to-install features. Ideal for medical, broadcast, education, machine vision, microscopy, endoscopy, non-destructive testing and scientific imaging. Without requiring readjustment or electrical adaptation, the IK-CU44A camera control unit (CCU) switches from any of the three camera heads, allowing you to perform a variety of professional imaging tasks.

- 470 line resolution from all heads
- RS-232C allows PC Control of CCU
- 768TV Line Horizontal Resolution
- 1/60 to 1/10,000 second electronic shutter
- Excellent low-light performance
- Choice of three camera heads
- Compact, lightweight, easy to install
- Five 12mm micro-mount lenses ranging from 3mm wide angle to 24 mm telephoto are available.

IK-UM44H Remote Head CCD Camera *(Mfr # IK-UM44H • B&H # TOIKUM44H)*
A small 3.5 lux 1/3" CCD lipstick camera tethered to the IK-CU44A CCU via optional cables up to 100' away **649.95**

IK-C44H Remote Head CCD Camera *(Mfr # IK-C44H • B&H # TOIKC44H)*
A small 1.5 lux 1/2" CCD C-mount industrial camera tethered to the IK-CU44A CCU via optional cables up to 100' away **424.95**

IK-M44H Remote Head CCD Camera *(Mfr # IK-M44H • B&H # TOIKM44H)*: A 1/2" CCD lipstick camera tethered to the IK-CU44A CCU via optional cables up to 100' away **499.95**

IK-CU44A Remote Head CCD Camera *(Mfr # IK-CU44A • B&H # TOIKCU44A)*: The dedicated camera control unit for the above remote head cameras. The CCU has composite and S-Video connectors that will output 470 lines of horizontal resolution when connected to the cameras **649.95**

IK-TF5

1/3" 3-CCD Progressive Scan C-Mount Camera

The IK-TF5 is designed to capture high resolution color images of high speed machine vision and other industrial and even scientific processes. The co-site sampling arrangement of the CCDs means there is no RGB shift, so the capture of picture information is more accurate with less jitter, higher resolution (500 TV Lines), and excellent color reproduction. Image-jitter is eliminated through the use of Progressive Scan CCDs and a high-speed shutter. The IK-TF5 also has a Partial Scan mode that can output 180 frames per second. Full pixel, independent readout is 30 fps.

Advanced functions include a nine-step 1/100 to 1/100,000 second electronic shutter system essential for high-speed applications; automatic and manual white balance, 1-pulse or 2-pulse random triggers, and a clean 64dB signal-to-noise ratio. Also features an RS-232 interface enabling remote control operation via a PC.

IK-TF5: 1/3" 3-CCD Progressive Scan C-Mount Camera *(Mfr # IK-TF5 • B&H # TOIKTF5)* **1749.95**

IK-TF5C: Same as above with Camera Link output—requires mini camera link cable *(Mfr # IK-TF5C • B&H # TOIKTF5C)* **1839.95**

IK-TF7

1/3" 3-CCD Progressive Scan C-Mount Camera with Removable IR Filter

Ultra-compact and lightweight, the IK-TF7 features a small form factor perfect for designing into space-sensitive machine vision applications. A 3-CCD 1024 x 768 progressive scan color camera, the IK-TF7 is ideally suited for online color inspection, product testing, identification and measurement applications and more. The IK-TF7 has a smaller pixel size (4.65 x 4.65 µm) than the K-TF5 and features a removable IR filter feature. It also features a co-site sampling arrangement of the CCDs to eliminate RGB shift, making image capture more accurate with higher resolution (1024 x 768). Color reproduction is enhanced due to its color-shading correction feature. For accurate capture of fast-moving color items under test, the camera features a variable-speed, 9-step shutter ranging from 1/100 to 1/100,000 of a second, along with an advanced trigger function. In the partial scan mode, the IK-TF7 offers high-speed readout of up to 90 frames per second. Full pixel, independent readout is 30 fps. RS-232 port enables remote control operation via a PC. Also features automatic and manual white balance, 1-pulse or 2-pulse random triggers, asynchronous reset, and a clean signal-to-noise ratio of 60dB.

IK-TF7: 1/3" 3-CCD Progressive Scan C-Mount Camera *(Mfr # IK-TF7 • B&H # TOIKTF7)* **2564.95**

IK-TF7C: Same as above with Camera Link output—requires mini camera link cable *(Mfr # IK-TF7C • B&H # TOIKTF7C)* **2734.95**

IK-TF9C

1/3" 3-CCD Progressive Scan Megapixel C-Mount Camera

The C-mount IK-TF9C is a megapixel high-speed camera using three-CCD color technology. Featuring 2048 x 1536-pixel output resolution with a frame rate of 20 f/s (full frame) and 40 f/s (partial scan), the camera is well-suited for inspecting larger surfaces with more precision and high color fidelity. It incorporates Toshiba's proprietary progressive scan technology, eliminating image jitter, which makes it ideal for high-speed industrial machine-vision applications. These include semiconductor inspection, food sorting and packaging, precision color web inspection, color printing and other high-speed, color imaging tasks, as well as scientific imaging, medical diagnostics and high-speed military imaging. Features include on-screen and RS-232 setup, asynchronous reset, automatic and manual white balance and minimum illumination of 10 lux. Other features include 8-bit RGB digital output and Camera Link compatibility for ease of operation.

IK-TF9C: 1/3" 3-CCD Progressive Scan C-Mount Camera with Camera Link output - requires mini camera link cable *(Mfr # IK-TF5 • B&H # TOIKTF5)* **4579.95**

IK-TU51

3-CCD Remote Head Camera System with Interchangeable Heads

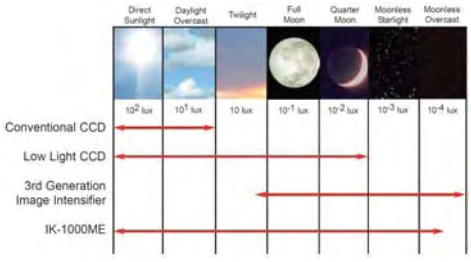
An innovative camera system available with either 1/3" (IK-TU53H) and/or 1/2" (IK-TU52H) IT Exview HAD CCD image sensors, the C-mount IK-TU51 combines this with 800-line resolution, making it ideal for a variety of industrial, entertainment and R&D applications. The IK-TU51 provides real-time imaging with 10-bit digital signal processing. The imager offers a frame memory for continuous video imaging in integration mode, a freeze frame function, and a user-selectable one or two pulse triggering mechanism. Other features include LVDS digital and RGB analog outputs, .02 lux (at 4 second exposure), RS-232C interface, 14-step detail enhancement capability and a six vector color enhancement circuit. Easy to integrate, the IK-TU51 is ideal for laboratory imaging, machine vision, microscopy, specialty broadcast and other tasks that require the flexibility of a 2-head, high resolution camera system. The imager is available with an and a standard C-mount lens flange.

IK-TU51CU: Camera Control Unit for 1/2" and 1/3" CCD Camera Heads *(Mfr # IK-TU51CU • B&H # TOIKTU51CU)* **2174.95**
JK-TU52H: 1/2" CCD Progressive Scan C-mount camera head for use with the IK-TU51CU *Mfr # JK-TU52H-CH40 • B&H # TOJKTU52HCH4)* **2699.95**
JK-TU53H: 1/3" CCD Progressive Scan C-mount camera head for use with the IK-TU51CU *(Mfr # JK-TU53H-CH40 • B&H # TOJKTU53HCH4)* **2139.95**

IK-1000ME

Extreme Low Light Color Video Camera

Featuring Toshiba's breakthrough imaging system based on their proprietary electron-multiplying CCD technology, the IK-1000ME allows users to capture sharp full-color images in machine vision applications in light as low as the equivalent of moonless overcast (10-4 lux). Using an Electron Multiplying CCD (EMCCD) architecture, the electron multiplying CCD enhances the incoming signal by a factor of one thousand—making it 1,000 times more sensitive than a conventional color CCD. As a result, the camera delivers maximum full color video reproduction in absolutely minimum illumination. The technology also eliminates the readout noise common with traditional CCD's. The result is a virtually noiseless 30 frames per second in near total darkness.
Although a camera with an image intensifier can capture images in 10-4 lux conditions, the images are not color, the camera is bulky, and requires maintenance. Likewise, a thermal imaging camera does not capture color images and is also bulky. Thus, the IK-1000ME outperforms all other low-light color video technologies in a compact, maintenance-free design.



The IK-1000ME's compact design and maintenance free construction make it ideal for machine vision and industrial inspection applications. In addition to the ½" EMCCD 658 x 496 sensor, the camera has a built-in electronic shutter adjustable to 1/2000 sec., and accepts C-Mount lenses.

IK-1000ME: 1/2" Extreme Low Light Color Video *(Mfr# IK-1000ME • B&H# TOIK1000ME)* **5499.95**

IK-HD1

World's Smallest High-Definition Camera Head and Ultra-Compact CCU

The 1/3" IK-HD1 3-CCD interlaced HD camera head unit is just 1.6" in size and weighs just 2.3 oz, yet delivers crisp color images with sharp detail and bright contrast, utilizing Toshiba's sophisticated 3CCD prism block imaging technology. Extremely versatile, the camera head can connected to the control unit by up to 100' cable, allowing it to be directly mounted on a performer, a helmet or hat, or in a confined space or tight corner. It can also be integrated into a larger system for imaging applications that require the flexibility of a very small HD camera package.

- With 1920 x 1080 resolution, power requirements of 12v DC and power consumption of only 10.3 watts, the IK-HD1 is an ideal solution for a variety of imaging needs including reality TV, speciality broadcast, scientific imaging and diagnostics, homeland security, and industrial video inspection applications. Other features include a C-mount lens flange, RS-232 interface, and multiple outputs including 1080i, HD-SDI and analog RGB or component, making it very easy for integration. Accessories include a 4mm or 15mm lens and camera cables.
- The IK-HD1C is an interface box for connecting the IK-HD1H camera head to an HD video monitor. It provides analog HD (BNC x3) and digital HD (HD-SDI) outputs to connect to an HD monitor. Most camera controls are accessed from the front of the unit. These include a power On/Off, an AWB and gain switch, menu selection and a button to change scene files and display modes. The rear of the unit adds a 59.94i to 60i format switch as well as a key lock On/ Off switch, two sync ports, a wired remote control terminal and a 12v DC power input.

IK-HD1H: 3-CCD Remote Color Camera Head *(Mfr # IK-HD1H • B&H # TOIKHD1H)* **5546.95**

IK-HD1C: Camera Control Unit for IK-HD1H Camera Head *(Mfr # IK-HD1C • B&H # TOIKHD1C)* **3932.50**

10' (3m) Camera Head Cable *(Mfr # EXC-HD03 • B&H # TOEXCHD03)* **599.95**

20' (6m) Camera Head Cable *(Mfr # EXC-HD06 • B&H # TOEXCHD06)* **959.95**

33' (10m) Camera Head Cable *(Mfr# EXC-HD10 • B&H# TOEXCHD10)* **1279.95**

98' (30m) Camera Head Cable *(Mfr# EXC-HD30 • B&H# TOEXCHD30)* **2999.95**

Accessories for all Toshiba CCD Cameras

Camera Head Cables for IK-M44H, IK-UM44H

6' Cable *(TOEXC4302A)* **173.95**

10' Cable *(TOEXC4303)* **234.95**

16.5' Cable *(TOEXC4305)* **339.95**

39' Cable *(TOEXC4312)* **499.95**

65' Cable *(TOEXC4320)* **609.95**

98' Cable *(TOEXC4330)* **849.95**

Camera Head Cables for JK-TU52H and JK-TU53H

10' Cable *(TOEXCT503)* **274.50**

20' Cable *(TOEXCT506)* **449.95**

33' Cable *(TOEXCT510)* **629.95**

98' Cable *(TOEXCT530)* **1714.95**

12-pin Output Cable for IK-52V/IK-53V "Ice Cube" Cameras

16.5' Cable *(Mfr# EXC-505V • B&H# TOEXC505V)* **224.95**

33' Cable *(Mfr# EXC-510V • B&H# TOEXC510V)* **329.95**

82' Cable *(Mfr# EXC-525V • B&H# TOEXC525V)* **639.95**

Camera Link Cables for the IK-TF5C, IK-TF7C and IK-TF9C

7' Mini CL connector cable *(Mfr# CLM-02M • B&H# TOCLM02M)* **106.95**

16.5' Mini CL connector cable *(Mfr# CLM-05M • B&H# TOCLM05M)* **139.95**

16.5' Mini CL connector cable *(Mfr# EXC-CL5S • B&H# TOEXCCL5S)* **149.95**

C-Mount Lenses for IK-HD1H and JK-TU53H

4mm f/3.0 C-Mount Lens *(Mfr # TF4DA-8 • B&H # TOTF4DA8)* **329.95**

15mm f/2.2 C-Mount Lens *(Mfr # TF15DA-8 • B&H # TOTF15DA8)* **407.50**

Micro Mount Lenses for 1/3" IK-UM44H Lipstick Camera

5.5mm f/1.6 Micro Mount Lens *(Mfr# JK-L55U • B&H# TOJKL55U)* **229.95**

18mm f/3.3 Micro Mount Lens *(Mfr# JK-L18U • B&H# TOJKL18U)* **322.50**

Micro Mount Lenses for 1/2" IK-M44H Lipstick Camera

4mm f/2.0 Micro Mount Lens *(Mfr# JK-L04M2 • B&H# TOJKL04M2)* **354.50**

7.5mm f/1.6 Micro Mount Lens *(Mfr# JK-L75M • B&H# TOJKL75M)* **187.50**

15mm f/2.0 Micro Mount Lens *(Mfr # JK-L15M2 • B&H # TOJKL15M2)* **234.95**

24mm f/3.1 Micro Mount Lens *(Mfr# JK-L24M2 • B&H# TOJKL24M2)* **299.95**

Misc. Accessories

UL-Listed AC to 12v DC Power Supply *(TOACY415A)* **124.95**

C-mount Adapter for IK-M44H *(TOCMAM40)* **53.50**

Tripod Mount for JK-TU52H and JK-TU53H *(TOJKKTU5)* **64.95**

Tripod Mount for IK-TF5/IK-TF7 *(TOJKK542)* ..... **CALL**

KY-F550U

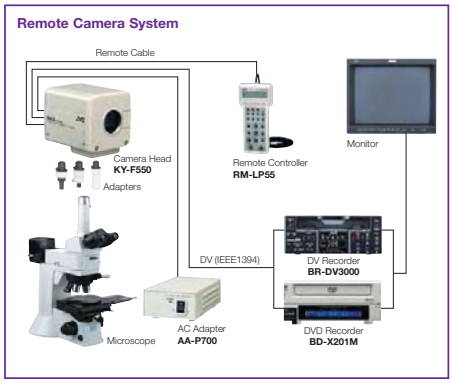
1/3" 3-CCD Camera

The KY-F550U is an ultra-compact high-performance 3-CCD camera that utilizes 12-bit A/D conversion and 24-bit digital signal processing for high picture stability, fine detail, and exceptional picture quality. Fully featured, yet weighing only 1.1 lbs., it offers a wide range of standard input and output connections which simplifies integration into a broad array of imaging applications. Ideal for computer imaging, microscopy, videoconferencing, distance learning, remote control, and surveillance applications where the finest detail and picture quality is required.

The KY-F550U accepts a C-Mount lens, or with an adapter, can be connected to microscope, slit lamp, operation microscope, shadowless lamp, etc. It offers a built-in IEEE1394 interface that allows digital video signal transfer to devices, such as a computer or DV recorder without any loss of image quality. In addition, the bundled PC software (DV-Link) allows live video viewing on a PC monitor, while simultaneously offering full access to the camera control functions.

FEATURES

- Ultra-compact size, all-in-one camera unit (no separate camera control unit required).
- 800 lines of horizontal resolution, 62dB S/N ratio and f11 sensitivity at 2000 lux.
- 12-bit A/D converters digitally convert the entire dynamic range of each CCD (400%) without distortion, with the finest possible steps. Together with a 24-bit, super fast, multi-stream, parallel processing DSP, highlight handling is dramatically improved and gamma correction is close to perfect, approaching the color reproduction and shadow detail of a full studio camera.
- Digital Auto Shading Compensation function compensates for color shading errors caused by interaction between the lens and prism assembly in C-mount optical systems.
- The installed IR-Cut filter enhances sensitivity to visible spectrum for color images. Easy access means that the filter can be easily removed and replaced by JVC's quartz filter option. This permits black & white imaging within the IR band of the spectrum. In this configuration the camera can produce images in ultra low light conditions.
- Compatible with JVC KY-F55B series cameras and accessories.
- Supplied with Software Development Kit (SDK) and system software for capturing still and moving images from the DV output.
- Analog RGB, composite and S-Video output.
- DV (IEEE1394) interface for high-quality picture capture to a computer, another DV recorder or the BD-X201M Medical DVD recorder. In addition, the bundled software allows the DV signal to be viewed via the PC, while also offering full access to the main camera control parameters.
- Full remote control with optional RM-LP55 or computer control via RS-232C.



Signal System	NTSC
Image Device	1/3" 3-CCD
Lens	C-mount
Number of Pixels	1,230,000 total pixels 411,000 pixels/CCD x 3
Horizontal Resolution	800 TV lines
Minimum Illumination	1 lux
Signal-to-Noise Ratio	62 dB
Sensitivity	f/11 at 2000 Lux
Signal Connectors	**FireWire**- 6-pin (x1) **RGB / Y/C**- 9-pin (x1) **Composite video**- BNC (x1) **Trigger**- 6-pin mini DIN (x1) **Remote**- 6-pin mini DIN (x1) **Lens**- 8-pin mini DIN (x1) **Power**- 8-pin mini DIN (x1)
Power Requirements	12v DC with AA-P700 AC Adapter
Dimensions (WHD)	2 13/16 x 2 9/16 x 3 3/16"
Weight	1.1 lbs

KY-F550U 3-CCD Camera *(Mfr # KYF550U; B&H # JVKYF550U)* **3459.95**

AC Adapter for the KY-F550U *(Mfr # AAP700U; B&H # JVAAP700U)*: Converts standard 120v AC current to 12v DC for the KY-F550U. The converter box includes an 8-pin to 8-pin cable to provide the power to the camera **49.95**

Full-Function Handheld Remote *(Mfr # RM-LP55U; B&H # JVRMLP55U)* **699.95**

KY-F560U

1/2" 3-CCD Camera with Optional SDI Interface

A multi-purpose camera with analog composite video and optional SDI video output board, the KY-F560 can be controlled remotely on a pan & tilt head or integrated with special studio kits for use as a studio camera. With 12-bit A/D converters and 24-bit DSP, this small system camera can provide quality images with excellent color reproduction and color separation. Both processes were developed to defeat hard to interpolate images that include low- and bright-light scenes, complex patterns and textures and subtle color and detail reproduction. A range of accessories allows it to be integrated into a variety of system configurations for use in industrial, broadcast and medical applications. Remote system component include controllers and remote-control heads. The studio system components include studio viewfinder, studio CCU, intercom compatibility, and an uncompressed digital output option.

FEATURES

- Three 410,000 pixel CCDs offer the greatest color and contrast representation possible. The advanced circuitry defeats a high level of vertical smear, video lag and image burn artifacting which leads to life-like imagery under a wide range of shooting conditions.
- 12-bit A/D converters digitally convert the entire dynamic range of each CCD (400%) without distortion, with the finest possible steps. Together with a 24-bit, super fast, multi-stream, parallel processing DSP, highlight handling is dramatically improved and gamma correction is close to perfect, approaching the color reproduction and shadow detail of a full studio camera.
- Outputs high quality standard definition video. S/N ratio is 62 dB. Sensitivity is F13 at 2000 lux, one to two stops faster than most cameras in this category. Outputs 850 horizontal lines of resolution, greater than all but the best professional monitors and recorders can accept.
- Automatic settings keep colors consistent even when lighting conditions change. Auto white balance continually adjust for lighting conditions that change- throughout a day as an example. If lighting becomes too low for standard sensitivity the camera can switch on gain to raise the overall video levels. A variable electronic shutter will limit excessively bright lighting beyond the minimum aperture of the lens.

- Squeezed 16 x 9 mode available
- Built-in LoLux mode (+30dB Gain Boost)
- Composite output and genlock input
- Computer control via RS-232C
- Compatible with JVC KY-F32 series options
- Remote camera control possible in conjunction with Fujinon pan and tilt head and system controller.
- Custom video looks can be achieved with the range of manual settings available. These settings control edge detail, grey scale sensitivity, the color of absolute black just to name a few. The RM-LP55 Remote camera controller can adjust these preferences.

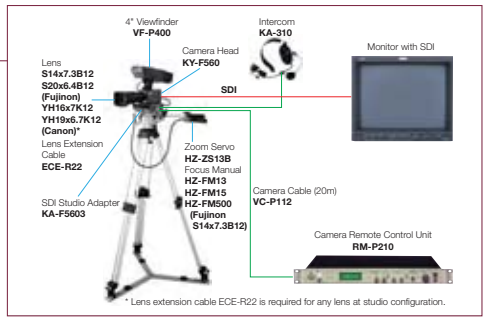
Analog or Digital Outputs

The KY-F560U can be used in analog or digital systems, those with remote controllers or studio configurations. Digital or analog studio applications can be done with the KA-F5603 Studio Kit with SDI interface or KA-F5602 Studio Kit with analog video interface. Both studio camera systems can be complemented by the optional large viewfinder, intercom and remote control. Additionally, the KA-F5601 plug-in SDI camera interface can be useful for remote camera application in conjunction with a remote pan and tilt system.

Studio Camera System

KY-F560U 3-CCD Camera
(Mfr # KYF560U • B&H # JVKYF560U).....**4194.95**

AC Adapter for the KY-F560U
(Mfr # AAP700U; B&H # JVAAP700U):
Includes an 8-pin to 8-pin cable to provide the power to the camera.....**49.95**



KY-F560U ACCESSORIES

1/2" Lenses for Lenses

17:1 Fujinon Lens
(Mfr # S17X66BRMPJ • B&H # FUS17X66BRMP): 17x zoom video conferencing lens with manual zoom, motorized focus and iris.....**999.95**

20:1 Lens with 2x Extender
(Mfr # S20X64BERMSD • B&H # JVS20X64BERM)
A professional ENG 20x zoom lens with a focal-length range of 6.4 to 128mm with a minimum object distance of 3' (12.8 to 256mm with 2x extender).....**6499.95**

20:1 Fujinon Lens
(Mfr # S20X64BRMSD • B&H # JVS20X64BRMS)
A high-quality internal focus video conferencing lens **2999.95**

20:1 Telephoto Remote Control Lens
(Mfr # S20X64BMDDSD • B&H # FUS20X64BMD)
An internal focus 20x semi-servo dual hot-shoe video-conferencing lens **4499.95**

16:1 Canon Lens
(Mfr # YH16X7K12U • B&H # JVYH16X7K12U)
16x zoom lens with internal focus. It offers close focus down to about 3' and a wide angle-of-view of 49° **1649.95**

Studio Viewfinder

4" Monochrome Studio Viewfinder
(Mfr # VF-P400U • B&H # JVVFP400U)
A 4" monochrome viewfinder for studio applications, it helps to fully configure the KY dockable series JVC camera heads for studio use. Weighs 4 lbs.....**729.95**

KA-F5601 SDI Output Card *(Mfr # KAF5601U • B&H # JVKAF5601U)*: An optional SDI video output card, the KA-F5601 is ideal for remote camera applications in conjunction with the remote pan & tilt system **939.95**

KA-F5602 Studio Adapter (Analog Interface)
(Mfr # KAF5602U • B&H # JVKAF5602U): This studio adapter allows the camera to be converted to a studio configuration. Features include a studio viewfinder mount, 26-pin analog component output and power input from any 4-pin XLR power source.....**CALL**

KA-F5603 Studio Adapter (SDI Interface)
(Mfr # KAF5603U • B&H # JVKAF5603U): Studio adapter for the KY-F560U, the KA-F5603U allows for the camera to be converted to a studio configuration. Features include a studio viewfinder mount, SDI uncompressed digital video output for the highest possible image quality, and power input from any 4-pin XLR power source **1879.95**

RM-LP55U Remote Control *(Mfr # KYF550U • B&H # JVKYF550U)*
Command all camera functions from a remote location. The RM-LP55U's Setup Menu makes inputting camera settings on the LCD as simple as possible. It takes only seconds to set the eight menu items: Camera Mode, Contour Detail Mode, SC Fine Coarse, H. Phase, Gamma ON/OFF, Auto Iris Detection Mode, Title Display, and Title Edit. The display is backlit, making it easy to operate under all lighting conditions. Data transferred with the remote to the camera stays in the camera even if the remote control is disconnected. Ideal for working with CCD cameras in awkward places, or when dealing with multiple units, the RM-LP55U also has two scene files for storing two sets of camera set-up, which can be readily called up and applied directly to the connected camera **699.95**

RM-P210U Camera Remote Control Unit *(Mfr # RM-P210U • B&H # JVRMP210U)*
The RM-P210U is a CCU (Camera Control Unit) with full remote capabilities. Menu parameters allows critical control of the camera head from remote locations, such as a truck or control room from up to 328' away. Compatible with JVC as well as Sony 26-pin CCU cables.

- Variable Gain Control can be activated and deactivated with a single button. When activated the Gain value can be adjusted in 0.1dB or 1.0dB increments up to 18dB.
- LCD screen prompts guide you through menu settings. Four programmable function keys enable easy access to frequently used menu items.
- Two Files (A and B) can be saved for system settings for instant recall.
- FAS (Full Auto Shooting) automatically adjusts the camera parameters for optimal operation. All you do is zoom and focus.
- Tally light on the front panel lights when signals are received at the Tally input terminals on the rear panel.
- Outputs include composite, S-Video, RGB and Y/R-Y/B-Y component
- Can be configured to operate with an RTS (Ring Tip Sleeve) or 2-wire compatible intercom headset. An intercom level control on the front panel adjusts headset volume.
- Can be installed in a 19" rack (2RU high)

RM-P210U Camera Remote Control Unit
(Mfr # RM-P210U • B&H # JVRMP210U) **1894.95**

KY-F560U ACCESSORIES

KY-F560U STUDIO SYSTEMS

Analog Studio System for Canon Lenses

- 1/2" 3-CCD camera (KY-F560U)
- Studio adapter (KA-F5602U)
- 4" monochrome studio viewfinder (VF-P400U)
- Camera control unit (RM-P210U)
- Rear manual focus control for Canon lenses (HZ-FM15U)
- Rear servo zoom control for Canon & Fujinon lenses (HZ-ZS13U)

Analog System for Canon *(Mfr # SP560C • B&H # JVSP560C)*.....**9109.95**

Analog Studio System for Fujinon Lenses

- 1/2" 3-CCD camera (KY-F560U)
- Studio adapter (KA-F5602U)
- 4" monochrome studio viewfinder (VF-P400U)
- Camera control unit (RM-P210U)
- Rear manual focus control for Canon lenses (HZ-FM13U)
- Rear servo zoom control for Canon & Fujinon lenses (HZ-ZS13U)

Analog System for Fujinon *(Mfr # SP560F • B&H # JVSP560F)*....**9109.95**

Digital Studio System for Canon Lenses

- 1/2" 3-CCD camera (KY-F560U)
- Studio adapter (KA-F5603U)
- 4" monochrome studio viewfinder (VF-P400U)
- Camera control unit (RM-P210U)
- Rear manual focus control for Canon lenses (HZ-FM15U)
- Rear servo zoom control for Canon & Fujinon lenses (HZ-ZS13U)

Digital Studio System for Canon Lenses
(Mf r# SP560SDIC • B&H # JVSP560SDIC).....**9795.95**

Digital Studio System for Fujinon Lenses

- 1/2" 3-CCD camera (KY-F560U)
- Studio adapter (KA-F5603U)
- 4" monochrome studio viewfinder (VF-P400U)
- Camera control unit (RM-P210U)
- Rear manual focus control for Canon lenses (HZ-FM13U)
- Rear servo zoom control for Canon & Fujinon lenses (HZ-ZS13U)

Digital Studio System for Canon Lenses
(Mfr # SP560SDIF • B&H # JVSP560SDIF).....**9795.95**

Remote Pan/Tilt and Lens Control

JVC's DPT-115 and 180 remote pan/tilt and lens control system addresses the demanding challenges of remote camera motion control in applications such as churches, boardrooms, council chambers, classrooms, teleconferencing and distance learning. They can connect to JVC's RM-LP55U hand-held camera control, providing comprehensive adjustment of camera parameters in addition to basic motion and lens control. The system consists of:

DPT-115 Remote Pan & Tilt Head: A lightweight pan & tilt head that can carry a variety of load configurations. Its digital design allows flexibility in lens selection and the adaptability necessary for special requirements. Teleconferencing, ENG and CCTV lenses may all be easily interfaced to this versatile head. Presets are available for pan, tilt, zoom, and focus. The resolution of the presets is 12-bits giving an angular resolution of 0.1°. DIP Switches located at the base of the unit make special functions and configuration changes easily implemented.

180 Digital Control Unit: Provides pan & tilt and lens control for up to 4 remote cameras with 16 presets per camera. A proportional deflection joystick provides pan and tilt control; zoom and focus is accomplished with proportional deflection "Seesaw" controls. These controls allow a slow movement when slightly depressed and a much faster response when fully depressed. An externally accessible DIP switch at the rear of the unit allows pan, tilt, and lens control reversal.
The versatile interface of the 180 to the DPT-115 allows a variety of camera/lens combinations to be controlled by a single 180. In addition, options such as iris control or control of more than 4 remote camera sites can be implemented. The 180 features an RS-232 interface and four RS-422 connectors to interface to each of the 4 remote camera sites. Input power is provided by the included wall mounted power supply.

Remote Pan/Tilt & Lens Control *(Mfr # PTF180LDCC1 • B&H # JVPTF180LCC1)* ...**7429.95**

PT-560 Camera Pan/Tilt Packages

PT560 1-Camera Pan/Tilt Package *(Mfr # PT5601 • B&H # JVPT5601)*
Includes pan/tilt head (DPT115), 180 control unit, 3-CCD camera (KY-F560U), hand held remote (RM-LP55U), AC adapter (AA-P700U).....**11,999.95**

PT560 2-Camera Pan/Tilt Package *(Mfr # PT5602 • B&H # JVPT5602)*
Same as above except with two pan/tilt heads (DPT115), two 3-CCD cameras (KY-F560U), two AC adapters (AA-P700U).....**19,629.95**

PT560 3-Camera Pan/Tilt Package *(Mfr # PT5603 • B&H # JVPT5603)*
Same as above except with three pan/tilt heads (DPT115), three 3-CCD cameras (KY-F560U), three AC adapters (AA-P700U).....**27,259.95**

PT560 4-Camera Pan/Tilt Package *(Mfr # PT5604 • B&H # JVPT5604)*
Same as above except with four pan/tilt heads (DPT115), four 3-CCD cameras (KY-F560U), four AC adapters (AA-P700U).....**34,799.95**

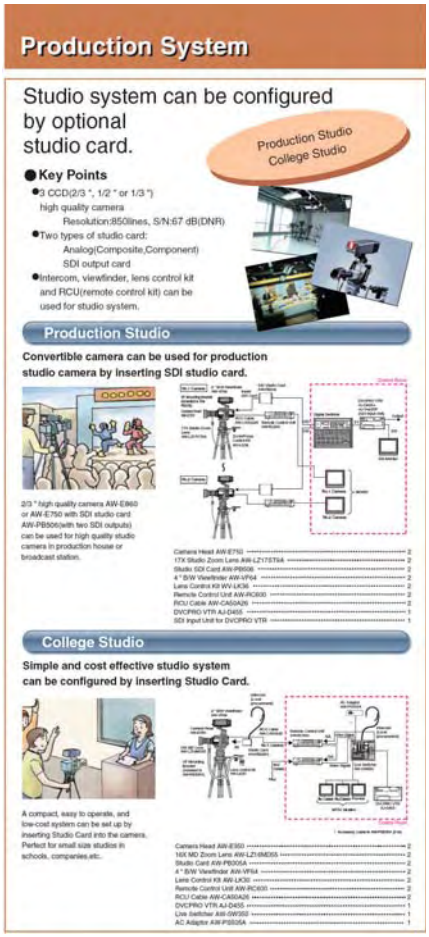
AW-E350 • AW-E650 • AW-E655 • AW-E750 • AW-E860

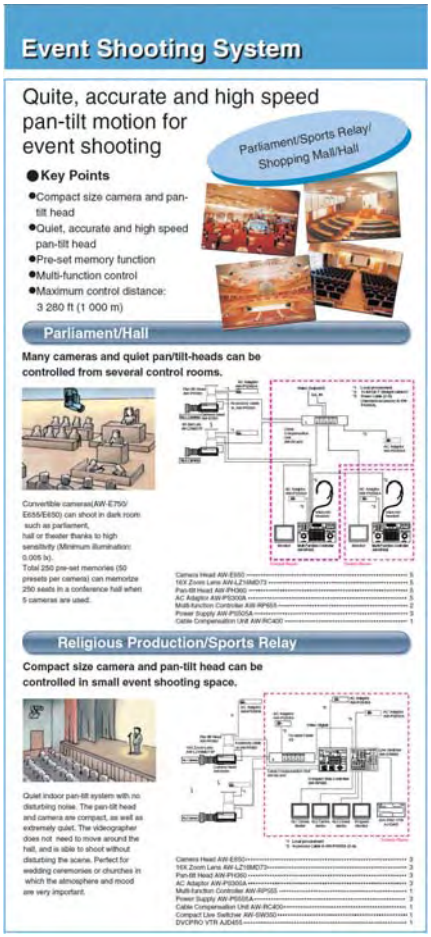
1/3-, 1/2- and 2/3" CCD 'Convertible' Remote-Controlled Multi-Purpose Cameras

AW-E350

AW-E650

Panasonic's 3-CCD convertible cameras are unique systems, configurable with special function cards to meet a variety of applications ranging from studio to surveillance to sports. System flexibility is additionally enhanced by indoor and outdoor pan/tilt heads, which are controlled by dedicated controllers and RS-232C or RS-422 interfaces. Simple control panels run up to five pan/tilt heads and lenses, and advanced controllers handle up to five systems, while controlling all camera operational and setup functions. The 3-CCD ***AW-E350*** *(1/3" 410,000-pixel C-mount),* ***AW-E650*** *(1/2" 4:3 410,000-pixel bayonet mount),* ***AW-E655*** *(1/2" 470,000-pixels with motor-driven optical filter wheel for indoor/outdoor shooting),* ***AW-E750*** *(economical 2/3" 4:3 470,000-pixels) and* ***AW-E860*** *(native 16:9 2/3" 510,000-pixels) are equipped with 12-bit A/D Digital Signal Processing and 12-vector color matrix masking for fine color adjustment and a wide dynamic range (600% for the AW-E750 and E860).*





They incorporate advanced IT CCDs using half-pitch spatial offset technology to deliver an outstanding 850 lines of horizontal resolution, and they are equipped with variable shutter speeds from 1/120 (1/100 on the AW-E860) to 1/10,000 sec. with synchro scan and electronic light compensation. Each offers Panasonic's exclusive Digital Noise Reduction (DNR) technology, as well as digital signal processing to offer precise adjustments such as chroma detail, dark detail and highlight chroma correction.

12 vector color matrix masking for fine color adjustment. Fine camera adjustment such as various types of detail correction and color compensation can be made via the camera menu.

A full line of peripherals including pan/tilt heads, switchers, controllers and feature cards make the cameras compatible for a wide range of uses.

The AW-E350 and AW-E650 feature 66dB/67dB S/N ratios (with DNR on), remarkable minimum illuminations of 0.00015/0.00005 lux, and high sensitivity of f9.5/f11 at 2000 lux respectively.

The AW-E655 (equipped with motor-driven optical filter allowing use as an infra-red camera for use in complete darkness) and AW-E750 feature 65dB S/N ratio (with DNR on), a remarkable minimum illumination of 0.00005 lux and high sensitivity of f11 at 2000 lux.

The AW-E860 features 63dB signal-to-noise ratio, a minimum illumination of 0.4 lux, and high sensitivity of f11 at 2000 lux.

AW-E350 • AW-E650 • AW-E655 • AW-E750 • AW-E860

Brightness Set

- ◆ Picture level or video level adjustment: Convergence level of Auto Iris/AGC/ELC can be adjusted (-50 to +50)
- ◆ Light PEAK/AVG: The ratio of Auto Iris/AGC/ ELC detected peak to average can be adjusted with a predetermined average (P50 –A50)
- ◆ Light Area: Photometric measurement method can be selected for Auto Iris/AGC/ELC. Detect light masked five different ways: All, Center, Top Cut, Bottom Cut and Right/Left Cut.
- ◆ Auto Gain Up: Three settings for automatic Gain-Up control. Low (up to +18dB), High (up to +30dB) and Off.
- ◆ Manual Gain Up: Select up +30 dB gain in 1dB increments
- ◆ Pedestal: Black level of the luminance signal can be set (-30 to +30) – used in adjusting the black levels of two or more cameras
- ◆ Contrast (Gamma): Increasing gamma increases overall contrast, decreasing gamma stretches blacks and improves low light performance – gamma can be adjusted to any of three levels.

Color Set

- ◆ Chroma Level can be increased/decreased to any of three levels each
- ◆ Skin Tone can be increased or decreased to any of three levels each
- ◆ White Balance Settings: ATW, AWC A, AWC B, P Set 3200K, P Set 5600K
- – In Auto Tracing White Balance (ATW), white balance is continuously adjusted — ideal for unattended applications
- – White Balance setting can be selected from one of two memories (AWC A, AWC B), fine adjustment of white balance can be made after AWC by R/B Gain via the Painting function
- ◆ Highlight Chroma Setting: At low or high, the color dynamic range widens to prevent highlighted white portions from suppression.

G/L Color Bar Set

- ◆ H. Phase can be adjusted (-206 to +49) when genlock signal is supplied
- ◆ Sub Carrier Phase Coarse Adjustment (1, 2, 3, 4)
- ◆ Sub Carrier Fine Phase Adjustment (-511 to +511)
- ◆ Detail Level Setting (Low/High/Off)
- ◆ Color Bars can be adjusted for 0 IRE or 7.5 IRE

Sharpness Set

- ◆ Detail Select Setting (Sharpness/Super Hard).
- ◆ Noise Suppress Level Setting (Low/High/Off) reduces screen noise
- ◆ Clean DNR (Low/High/Off)
- ◆ Detail Flesh Tone Level Settings: Low, Mid, High

Other Set

- ◆ Electronic Shutter modes (Step, ELC, Synchro Scan):
- – 7-Speed Selectable: 1/100,1/250, 1/500, 1/1000, 1/2000, 1/4000 and 1/10,000 of a second
- – Synchro Scan: For shooting computer monitors without vertical scan lines. Shutter speeds adjustable in 1H steps up to 1/253.2 of a second
- – Auto ND ELC-Electric Light Control): Use for applications with a fixed iris lens or a lens without an iris, like a microscope.
- ◆ Vertical Resolution (Normal/Fine):
- – Normal: CCD storage will be by field storage (normal image)
- – Fine: Vertical resolution is increased by using frame storage and 1/60 second shutter speed
- ◆ Selectable baud rate (1200/2400/4800/9600 bps) when controlling the camera from the computer ◆ Negative/Positive switch

	AW-E860	AW-E750	AW-E655	AW-E650	AW-E350
Image Elements	2/3" IT type 3-CCD	2/3" IT type 3-CCD	1/2" IT type 3-CCD	1/2" IT type 3-CCD	1/3" IT type 3-CCD
Lens Mount	2/3" Bayonet Mount	2/3" Bayonet Mount	1/2" Bayonet Mount	1/2" Bayonet Mount	1/3" C Mount
Optical Filter	None	None	1/16ND, 1/64ND, 3200 K, IR Through	None	None
Standard Illumination	2000 lx, F11	2000 lx, F14	2000 lx, F14	2000 lx, F14	2000 lx, F9.5
Minimum Illumination	0.4 lx (F1.7, Night Eye H)	0.005 lx (F1.4) 0.00005 lx (F1.4) 2 sec. CCD accumulation)	0.005 lx (F1.4) 0.00005 lx (F1.4) 2 sec. CCD accumulation)	0.005 lx (F1.4) 0.00005 lx (F1.4) 2 sec. CCD accumulation)	0.015 lx (F1.4) 0.00015 lx (F1.4) 2 sec. CCD accumulation)
Signal to Noise Ratio	65 dB (DNR on)	67 db (DNR on)	67 db (DNR on)	67 db (DNR on)	66 db (DNR on)
Image Enhancer	Horizontal/Vertical	Horizontal/Vertical	Horizontal/Vertical	Horizontal/Vertical	Horizontal/Vertical
Shutter Speed	Off, 1/100, 1/250, 1/500, 1/1000, 1/2000, 1/4000, 1/10000 Synchro-scan ELC				
Gain (Manual)	Max 42 dB 0 to 30 dB in steps, AGC, Night Eye L, H	72 dB 0 to 30 dB in steps, AGC, Night Eye L, H	72 dB 0 to 30 dB in steps, AGC, Night Eye L, H	72 dB 0 to 30 dB in steps, AGC, Night Eye L, H	72 dB 0 to 30 dB in steps, AGC, Night Eye L, H
Iris	Auto (Manual by RCU)				
Video Output	Composite, Component, RGB				
Dimensions (WHD)	3 5/16 x 3 3/4 x 7 9/16", 2.5 lbs	3 5/16 x 3 3/4 x 7 9/16", 2.4 lbs	3 5/16 x 4 1/2 x 7 9/16", 2.6 lbs	3 5/16 x 3 1/32 x 6 15/16", 2.02 lbs	3 5/16 x 3 1/32 x 6 1/8", 1.5 lbs

AW-SERIES COVERTIBLE CAMERA ACCESSORIES

Lenses for Convertible Cameras

AW-LZ16ST55: 16x C-Mount Studio Zoom Lens for AW-E350
(Mfr # AW-LZ16ST55 • B&H # PAAWLZ16ST55) **2,113.95**

AW-LZ16MD55: 16x C-Mount Motor Drive Lens for AW-E350
(Mfr # AW-LZ16MD55 • B&H # PAAWLZ16MD55) **2539.95**

AW-LZ16MD73: 16x Motorized Zoom Lens for AW-E650 and AW-E655
(Mfr # AW-LZ16MD73 • B&H # PAAWLZ16MD73) **2473.95**

AW-LZ17ST66G: 1/2" 17x Studio Lens for AW-E650 and AW-E655
(Mfr # AWLZ17ST66G • B&H # PAAWLZ17ST66) **2119.95**

AW-LZ17MD9AG: 17x Motor Drive Lens for AW-E750 and AW-E860
(Mfr # AW-LZ17MD9AG • B&H # PAAWLZ17MD9G) **5149.95**

Lens Control Kits

AW-LK30 Lens Control Kit: Controller (Zoom, Focus, Iris) for studio configuration motor drive lenses. *(Mfr# AW-LK30 • B&H# PAAWLK30)* ..... **CALL**

AW-LK50 Lens Control Kit: Semi-Servo rear lens control kit for AW-LZ16ST55 *(Mfr # AW-LK50 • B&H # PAAWLK50)* ..... **CALL**

WV-LK36 Lens Control Kit: Semi-Servo rear lens control kit for AW-LZ17ST66G *(Mfr # WV-LK36 • B&H # PAWVLK36)* ..... **CALL**

Feature Cards

AW-PB305A Studio Card: The AW-PB305A is a studio interface card with RGB, Component, S-Video, and VBS output. 5: EVF (Zebra, safety zone and center marker included), and intercom input and output and tally output compatible. Includes EVF interface bracket.
(Mfr # AW-PB305A • B&H # PAAWPB305A) **779.95**

AW-PB504

AW-PB504 SDI Card: The AW-PB504 lets you connect the convertible cameras to any equipment with an SDI input.
(Mfr # AW-PB504 • B&H # PAAWPB504) **1124.95**

AW-PB506A SDI Studio Card:
This card features SDI output plus viewfinder connector mounted and intercom jack and intercom audio volume mounted on the EVF interface bracket. Includes EVF bracket.
(Mfr # AWPB506AN • B&H # PAAWPB506AN) **1449.95**

AW-VF64 B&W Viewfinder

The AW-VF64 is a 4" 4:3 B&W viewfinder suitable for studio configuration with the AW-E350, AW-E650, AW-E655, AW-E750, (AW-E860 in 4:3 mode only). Features center marker accurate framing, over 500 lines of resolution, fixed peaking and tally. Includes mounting bracket and cabling to camera. *(Mfr # AW-VF64 • B&H # PAAWVF64)* **1199.95**

Cables

AW-CA50A26 50-pin to 26-pin RCU Cable: 49' studio (multicore) cable. Connects the convertible cameras with the AW-RC600 controller.
(Mfr # AWCA50A26 • B&H # PAAWCA50A26) **479.95**

WV-CA26T26 26-pin Male to 26-Pin Female RCU Cable Joint Adapter: This connector can be used to link the AW-CA50A26 and an WV-CA26U series extension cable for a longer length, or to change genders for specific video applications.
(Mfr # WVCA26T26 • B&H # PAWVCA26T26) **139.95**

WV-CA26U15 26-pin Male to 26-pin Female Studio Cable
49' multicore extension cable extends the distance between the cameras and AW-RC600 controller. *(Mfr # WVCA26U15 • B&H # PAWVCA26U15)* ..... **CALL**

WV-CA26U30 26-pin Male to 26-pin Female Studio Cable: Same as above, except 98'. *(Mfr # WVCA26U30 • B&H # PAWVCA26U30)* ..... **CALL**

WV-CA26U100 26-pin Male to 26-pin Female Studio Cable: Same as above, except 333'. *(Mfr # WVCA26U100 • B&H # PAWVCA26U100)* **1899.95**

AW-CA28T9 28-pin to 9-pin RS-232 Pan-Tilt Cable: 10' serial cable enabling remote computer control of the AW-PH360 pan-tilt head.
(Mfr # AWCA28T9 • B&H # PAAWCA28T9) **194.95**

AW-CA50T8 Camera Control Cable: 32.8' cable connects convertible cameras to the AW-CB400 Remote Operation Panel. No pan-tilt (stand-alone). *(Mfr # AWCA50T8 • B&H # PAAWCA50T8)* ..... **CALL**

AW-CA50T9 50-pin to 9-pin RS-232 Camera Control Cable:
A 32.8' RS-232 camera control cable that connects convertible cameras to a PC, enabling remote computer control of the cameras.
(Mfr # AWCA50T9 • B&H # PAAWCA50T9) ..... **CALL**

AW-CA12T12A Lens Extension Cable:
Designed for the AW-LZ14ST55 studio lens. Return video studio applications *(PAAWCA12T12A)* **99.95**

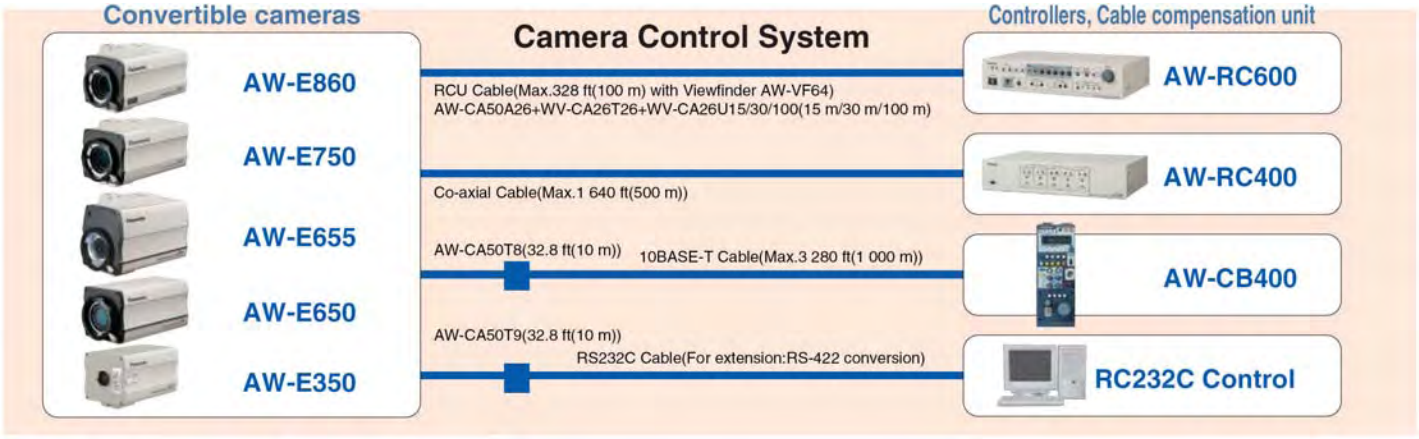
AW-PS510AN 12v DC Power Supply with Cables:
Power supply for AW-series convertible cameras. Offers 12v DC for the camera and the pan and tilt control panel used with remote pan and tilt systems. *(Mfr# AW-PS510N • B&H# PAAWPS510N)* **674.95**

AW-DU600

Public Telephone Line Connecting Adapter/RS-232 Distribution Adapter

Allows any of the convertible cameras to be remotely controlled from virtually anywhere in the world. With use of a public telephone line, remote control of camera and pan/tilt head movement as well as lens zoom, focus and iris functions can be done through AW-RP555 or RP655 and PC. Can also be used to control up to five sets of cameras and pan/tilt heads. The AW-DU600 has a distribution amplifier feature that can switch among the sets. *(Mfr # AW-DU600 • B&H # PAAWDU600)* **1505.95**

AW-SERIES COVERTIBLE CAMERA ACCESSORIES



AW-SW350 Compact Live Switcher

The AW-SW350 is a compact (half rack size) video switcher with 5 composite and S-Video inputs, three program outputs and one preview output. Has an auto take function for automatic wipe and mixes, as well as a T-bar wipe lever for manual wipe and mix transitions. Transition times can be adjusted with a control knob on the panel. Operates on a 12v DC and requires the optional AW-PS505 AC adapter. Switchable 5-channel frame synchronizer/genlock system.The switcher outputs black burst signals so it is also compatible with systems that require genlock. Additionally, the unit integrates color bars, tally signals and intercom inputs and outputs for easy system configuration. *(Mfr # AW-SW350 • B&H # PAAWSW350)* **3574.95**

AW-RC600 Remote Control Unit (RCU)

For use with a convertible camera (such as the AW-E860, AW-E750, AW-E650, AW-E655 or AW-E350). By connecting the RCU cable, the camera's power supply as well as the camera settings, switching operations and adjustments can be performed by remote control. Basic camera controls on the front panel and full camera control by camera menu. It has a tally/intercom input/output connector, AUX input/output connector (for line viewing) and G/L input/output connector to make it easy to configure a system. Composite, S-Video and component outputs. Also provided are controller connectors for controlling a contact-type pan/tilt head and lens. By using RCU cable (AW-CA50T26) and extension cables (WV-CA26T26, WV-CA26U/15/30/100), the AW-RC600 Remote Control Unit can control a camera at the distance of maximum 328' (with viewfinder AW-VF64). *(Mfr # AWRC600 • B&H # PAAWRC600)* **1699.95**

AW-RC400 Cable Compensation Unit

The AW-RC400 is capable of providing cable compensation for five analog composite, Y/C or component signals up to 500 meters (when the Belden 8281 connecting cable or its equivalent is used). It features a 5µs advance function for the sync signals in order to provide easy support for a system (another cable compensation unit is required) in which the coaxial cable connected between this AW-RC400 cable compensation unit and the camera is longer than 500 meters. AW-PS505A AC adapter required. *(Mfr # AWRC400N • B&H # PAAWRC400N)* **1899.95**

AW-CB400 Remote Operation Panel

The AW-CB400 camera control unit offers full camera control (including color matrix, painting, camera matching) of five convertible cameras, a tally/intercom function for each camera and maximum control distance of up to 3280' (1000 meters). Menu items can be selected on the AW-CB400's LCD display to set the functions of the cameras. Also features Gain Function and 4 scene files. AW-PS505A AC adapter required. By connecting the AW-CB400 to the AW-RP400 Pan-Tilt controller using the supplied cable, the convertible cameras mounted on the pan/tilt heads can be controlled. *(Mfr # AWCB400 • B&H # PAAWCB400)* **1399.95**

AK-HC1500

Multi-purpose, 1080i / 720 Switchable 3-CCD HD Box Camera

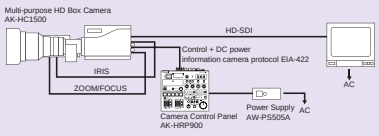
Compatible with all international HD standards, the AK-HC1500 is a compact multi-format camera tailor-made for assignments ranging from studio use and weather forecasting to live sports and videoconferencing, from scientific image analysis to studio animation. Weighing only 3.3 lbs., the AK-HC1500 features a variable frame rate (4fps to 60fps in single-frame increments) functionality and and a CineGamma curve to produce film-like images. The variable frame rate feature is key to many special effects and sports-related applications. The camera incorporates a 14-bit A/D converter and digital signal processor to deliver crisp, sharp high definition images from dark to bright areas. The one-megapixel, 2/3" 3-CCDs produce outstanding broadcast-quality color accuracy, with improved on-chip lenses to achieve a standard sensitivity of F10 at 2000 lux and a smear level of less than -130 dB.

FEATURES

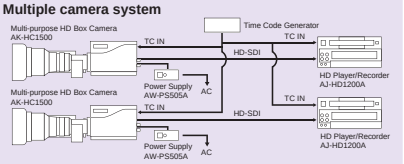
- Captures 1080 at 24p/25p/30p/50i/59.94i and 60i and 720 at 50p/59.94p and 60p
- Shoots in variable frame rates (4fps to 60fps in one-second increments) just like a film camera, thereby producing overcranking and under-cranking speed effects.
- A special CineGamma curve allows the CCD to produce the tonal beauty, natural gradation and rich colors like film recordings
- IT 3-CCD offers on-chip lenses performance (standard sensitivity of f10 at 2000 lux and a smear level of less than -130dB.
- In addition to the conventional gain-up circuit, the AK-HC1500 uses CCD accumulation and horizontal/vertical addition to create a gain increase of up to +72 dB. This allows shooting in lighting as low as 0.015 lux CCD. Progressive drive minimizes after images from the accumulative drive process.
- Blue channel sensitivity has been improved approximately 3 dB achieving a better response ratio. Even deep-blue colors can be reproduced with vivid chrominance and significantly reduced noise.
- Single-channel transfer system and spatial-offset processing technologies improve signal modulation depth, thus reducing moire.
- The camera has a rear option slot for expansion (e.g., mounting a down converter or analog output unit), making the AK-HC1500 ideal for a broad spectrum of applications.
- 14-bit A/D converter and adaptive function varies the gamma correction to match the contrast within the image, creating clear, sharp images from dark to bright areas.
- In addition to the conventional matrix circuit, there is a 12-axis color correction circuit for fine adjustment of saturation and hue. A hue preservation circuit prevents color loss in highlight areas
- Electronic Extender function used with conventional lens extender magnifies the image by 2x.
- The remote-controllable AK-HC1500 is compatible with the AW-PH400 (indoor) and AW-PH650 (outdoor) pan/tilt heads, pan-tilt controllers, and camera control units. The optional, compact AK-HRP150 control unit offers full image control.
- Other features include a standard HD SDI output; genlock; DC (+12V) operation; a mini 15-pin connector; tally function; and iris and zoom/focus controls.
- Compact design with fewer parts and low power consumption of 18-watts.

System Example

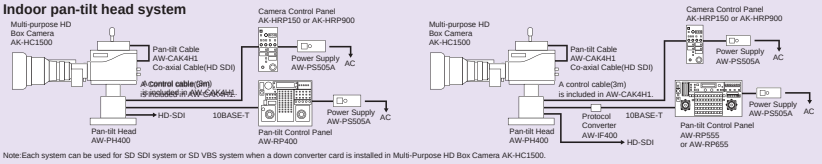
Camera control system



Multiple camera system

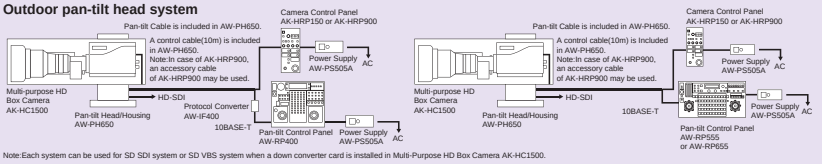


Indoor pan-tilt head system



Note:Each system can be used for SD SDI system or SD VBS system when a down converter card is installed in Multi-Purpose HD Box Camera AK-HC1500.

Outdoor pan-tilt head system



Note:Each system can be used for SD SDI system or SD VBS system when a down converter card is installed in Multi-Purpose HD Box Camera AK-HC1500.

PAN-TILT HEADS

AW-PH360N Indoor Pan-Tilt Remote Head

The compact AW-PH360N provides flexible camera operation with a wide pan-tilt range and high-speed control. Its quiet, accurate pan-tilt motion and compact size is perfect for remote studio and event/sports shooting.

- Pan angle: 300 degrees; Tilt angle: 190 degrees.
- High performance: Quiet (Under NC30) Pan speed: (30°/sec) / Tilt speed: (25°/sec) Accuracy (±3 minutes) (0.05°).
- Smooth starts and stops with soft landing function assures precise starts/stops.
- 50 preset memories.
- Extremely accurate to .25 degrees.
- Maximum load: 8.8 lbs.
- Maximum control distance: Pan Tilt Head control 3,280′ (from AW-RP655, AW-RP555).
- RS232C interface.
- The AW-HP360 requires the AW-PS300A AC adapter.

AW-PH360N Indoor Pan-Tilt Remote Head *(Mfr # AWPH360N • B&H # PAAWPH360N)* **4099.95**

AW-PH400 High-Performance Pan-Tilt Head

The AW-PH400 High-Speed Pan-Tilt Head has a pan speed of up to 90° a sec., and stop accuracy of maximum 0°, 30 seconds. The AW-PH400 is RS-232C controllable and features 10 trace memories, while retaining a memory of its last position. It operates at a distance of up to 500 meters. The unit will accept MD and RD lenses, and an AC adapter can be installed in the pan-tilt head. Position encoder and prompter outputs are standard. A tally light is available, and a camera rolling unit is optional.

- The AW-PH400 can be controlled using the AW-RP301, AW-RP305, AW-RP501, AW-RP505, AW-RP605A, or AW-RP400 controllers, or a personal computer.
- The positions and settings for shooting up to 50 points can be entered as data into the preset memory.

AW-PH400 *(Mfr # AWPH400 • B&H # PAAWPH400)* **10,649.95**

AW-PH650 Outdoor Pan-Tilt Head

This outdoor pan-tilt head features a waterproof design for stable shooting despite the rain. In addition to zooming, panning and tilting functions, the AW-PH650 also features heater, wiper and defroster functions for the housing that can be controlled by the controller. Perfect for weather camera systems, sports, parliament, halls or theaters.

- Pan angle: 320° (±160°): Tilt angle: +50°/-90°.
- Pan & Tilt operation can be performed at speeds of up to 20° per second.
- Equipment such as a camera and lens with a total weight of 22 lbs. can be mounted on the unit.
- The shooting positions and settings for up to 50 positions can be registered as preset memory data.
- Maximum control distance is 3,280′.

AW-PH650
(Mfr # AWPH650 • B&H # PAAWPH650) **19,999.95**

AW-RP555

Compact Multi Hybrid Control Panel

The AW-RP555 is a compact controller capable of operating up to five PTZ cameras or five pan/tilt heads. A strategically placed joystick provides smooth pan and tilt control, with additional buttons available for operating a camera's iris, focus and zoom among other controls. In addition to these manual controls, the AW-RP555 allows for up to 10 preset positions per camera.

- Controls up to five cameras and five pan-tilt heads
- Speeds of controls can be adjusted by the angle of the operation lever
- Separate levers are available for operating a camera's lens zoom and focus. As with pan and tilt operation, the further the lever is pressed the faster zoom and focus operation will be.
- Full camera control by camera menu
- 10 pre-set memories per camera. Presets are available for pan, tilt, zoom, focus, iris and white balance.
- Reverse mode allows an operator, for any number of reasons, to reverse the direction of a particular control. For example, by switching from normal to reverse, a left to right movement on the unit will cause the camera to go from right to left.
- Requires AW-PS505A AC adapter
- Maximum control distance from pan tilt heads to controller is 3,280'.
- By using the AW-IF400 protocol converter, the controller can control the AQ-PH400 Pan-tilt Head.
- The controller can be put on a desk or mounted in a rack. The position of input and output connectors can be changed by 90°.

AW-RP555
(Mfr # AWRP555 • B&H # PAAWRP555).....**1659.95**

AW-RP655 Multi-Function Controller

Desktop or rackmounted, the AW-RP655 is capable of controlling up to five cameras or up to five pan/tilt heads without hub unit. Two ergonomically designed joysticks, one on each end of the unit, provide ultra smooth pan, tilt, zoom and iris and focus operation. In addition to these basic camera controls, this unit features 50 preset positions. It offers up to 300 seconds of tracing memory and is capable of reversible motion direction. For expansion purposes, the AW-RP655 will accept two additional controllers. The AW-PH360 and AW-PH-650 pan/tilt units can be controlled right out of the box while the AW-PH400 requires the optional AW-IF400 protocol converter.

- Controls up to five cameras and five pan/tilt heads without hub unit. Also controls camera functions and picture quality. Relatively easy to match pictures of each camera and camera conditions.
- Full camera control by menu on LCD panel
- Control speed can be adjusted by angle of the operation lever and high/low speed can be switched.
- Maximum control distance of 3280' to AW-PH360, AW-PH650 pan-tilt heads. Can also control the AW-PH400 by using the AW-IF400 protocol converter. Video signals over 300' require the AW-RC400.
- Motion direction of the operation lever can be reversed
- A built-in memory function stores up to 50 preset positions for each of the five cameras for a total of 250 preset positions. Memory functions includes pan, tilt, zoom, focus, iris and white balance control.
- Two ergonomically designed joysticks, one on each end of the unit, allow a user to use both hands to operate a receiver's PTZ functions. The one on the right is used to control a camera's pan and tilt function while the left joystick provides zoom, iris and focus operation.
- Tracing Memory allows the operator to program critical path moves —moving a camera around a predetermined area for a certain period of time. Up to 10 tracing presets can be programmed for each camera with a maximum of 300 seconds allowed for the combined cameras.
- Rack mountable or desktop operation
- RS-232C interface for PC control
- AC adapter AW-PS505A is required.

AW-RP655
(Mfr # AWRP655 • B&H # PAAWRP655).....**4196.95**

AW-RP400

High Performance Pan-Tilt Controller

The AW-RP400 is a high performance controller with professional and easy to use controls, along with reverse-polarity dual joysticks, providing precise and extremely accurate access to the AW-PH360 and PH400 pan-tilt heads and full camera CCU control.
Complementing the PH400 and PH360, the AW-RP400 Pan-Tilt Controller offers a changeable zoom/focus controller (joystick/seesaw), 50 preset positions per camera, five pan-tilt heads control, Zoom/Focus/Pan/Tilt speed control, a Tally/Intercom function, and 10 minutes of unique tracing memory. The AW-RP400 offers a SD memory card slot to save settings to a postage stamp-size SD memory card. It has a maximum control distance of more than 1640' (500 meters), and is also RS-232C controllable.

- Changeable zoom/focus controller (joystick/seesaw).
- Joystick with camera roll control and speed control knobs for pan, tilt, zoom, iris, focus.
- 50 pre-set positions.
- 5 pan-tilt heads control (by installing an additional control panel, two of the five units in the pan/tilt head system can be controlled at the same time).
- Zoom/Focus/Pan/Tilt speed control.
- Tally/Intercom function.
- 10 minutes tracing memory (60 seconds x 10 positions).
- RS-232C interface.
- Maximum control distance of 1640' or 3,280' using the AW-IF400 Protocol Converter.
- By connecting the AW-CB400 remote operation panel to the control panel, the convertible cameras mounted on the pan/ tilt heads can be controlled at the same time.
- Cross control by two controllers.
- +DC12v operation (AW-PS505A AC adapter is required).

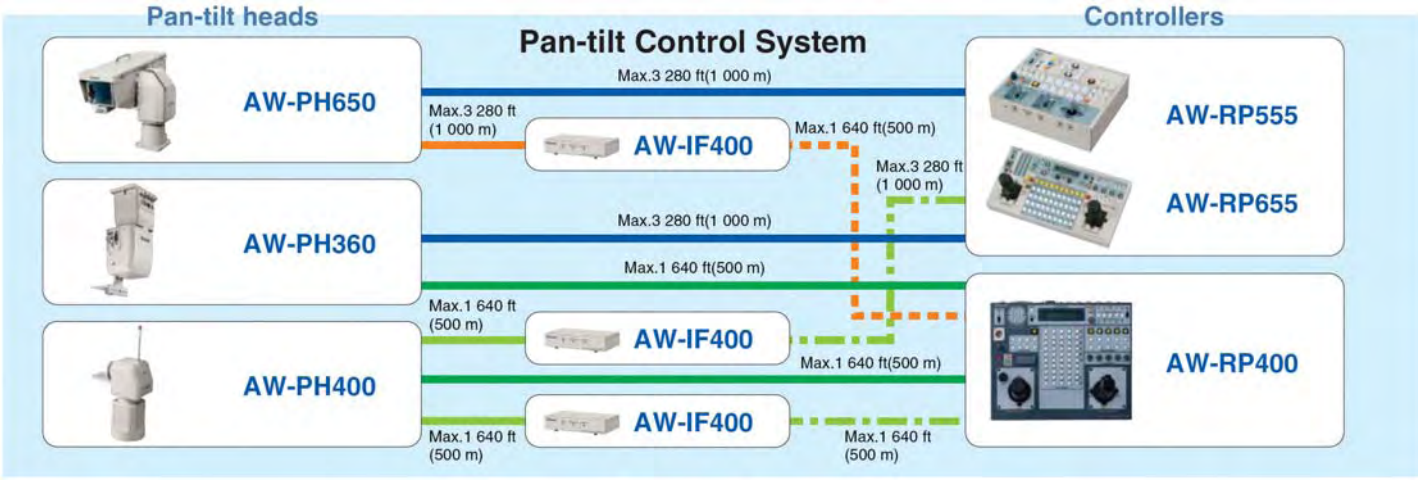
AW-RP400
(Mfr # AWRP400 • B&H # PAAWRP400).....**5099.95**

AW-IF400 Protocol Converter

The AWIF-400 allows specific controllers to operate various pan and tilt systems from long distances. For example the AW-PH400 indoor pan-tilt head can be controlled by the AW-RP555 or AW-RP655 controllers using the AWIF-400 protocol converter. Requires AW-PS505A AC Adapter.

- The AW-PH650 outdoor pan-tilt head can be controlled by the AW-RP400 controller by using this protocol converter.
- By using the AW-IF400 the control distance between AW-PH400 and the AW-RP400 can be extended by a maximum distance of 3280'.

AW-IF400 *(PAAWIF400)*.....**1079.95**



AW-HE100

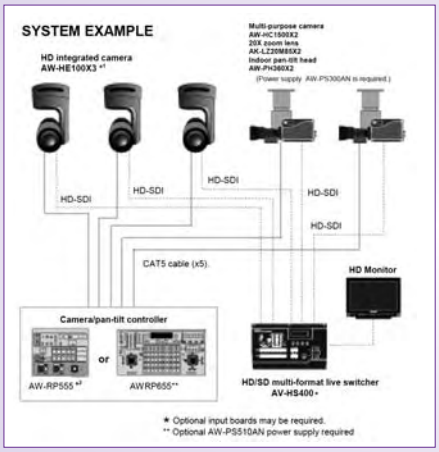
Multi-Format HD/SD Camera with Integrated Pan/Tilt Zoom

The AW-HE100 is an integrated HD/SD camera offering outstanding broadcast-quality video with smooth pan/tilt/zoom operation and easy system configuration. Featuring an elegant ergonomic design, the AW-HE100 has a True Servo pan-tilt head that provides precise, fast and fluid movement, with an exceptional range of 350° pan and 250° tilt. With three 1/3" CCDs, a fast f1.6 zoom lens, 19-bit video processing DSP (digital signal processor) and 14-bit A/D converter, the camera produces exceptional high definition images in a variety of lighting conditions and environments.

Perfect for applications that require a simple, cost-effective high definition robotic camera solution, the AW-HE100 is designed to be easily integrated into auditoriums, classrooms, houses of worship and sports venues as well as for use in videoconferencing, broadcast and event production. The standard configuration includes HD/SD analog component and composite video outputs, RS-422 and IR remote control, and it is compatible with all of Panasonic's current pan-tilt camera control systems.

FEATURES

- High-quality 1080i, 720p or 480i switchable output. Simultaneous HD and SD outputs.
- Three 1/3" high sensitivity progressive IT CCDs delivers superb picture quality.
- Picture quality is maximized through the use of Panasonic LSI with 14-bit A/D and 19-bit versatile video processing.
- True-Servo pan-tilt head provides smooth, fast, quiet, on-screen moves. Exceptional pan-tilt performance specs include a 60° per second pan-tilt speed, ±175° pan range, and -40° to +210° tilt angle range, The unit has a quiet noise rating of NC30 at 30°/s motion.
- Broadcast quality 13x HD zoom lens with a fast f1.6 aperture and a 32.5mm (35mm (equivalent) minimum focal length for wide angle shooting and superior HD video.
- Can be easily mounted on a ceiling, or placed on a wall mount or pedestal to meet your installation and space requirements.
- Switchable Smart Flip feature automatically flips the picture (with no glitches) when camera tilts beyond a selected point.
- Automatic white balance with ATW, variable gain (0 -18dB) and AGC, up to 100 pre-set memories, 3-step gamma correction, 7-step chroma level adjustment, electronic shutter with synchro scan and tally light.
- The AW-HE100 comes standard with a variety of outputs including HD/SD analog component and composite video and is equipped with RS-422 connectivity for precise remote control. An optional HD/SD SDI card is available for critical production applications.



The AW-HE100 can easily be integrated with Panasonic's AK-HC1500 convertible HD camera and SD convertible cameras, and is compatible with a wide range of professional RS-422 control systems including Panasonic's pan-tilt controllers such as the AW-RP555, AW-RP655, and AW-RP400 (with the AW-IF400), to provide control from remote distances of up to 3,280'. Can also be easily controlled via a desktop or laptop computer. Easy integration - simply connect with a regular 15-pin to BNC breakout cable and a Cat 5 control cable.

Included wireless remote can control up to four AW-HE100 integrated cameras.

AW-HE100 Multi-Format Camera with Integrated Pan/Tilt Zoom: Includes ceiling mounting bracket and wireless remote control *(Mfr# AW-HE100 • B&H# PAAWHE100)* **8499.95**

HD/SDI-SDI Output Board for the AW-HE100: Provides two HD/SD-SDI outputs (BNC) for HD/SD switching *(Mfr # AW-HHD100 • B&H # PAAWHHD100)* **1959.95**

DXC-C33

3-CCD Color Video Camera

Ideal for use in space-limited locations, the DXC-C33 incorporates one of the smallest/lightest camera head units featuring three CCDs. In spite of its compact and lightweight camera head unit, this camera inherits the superb picture quality of the DXC Series. The DXC-C33 boasts 850 lines of horizontal resolution and minimum illumination of 2000 lux at F8. A powerful digital signal processor allows great image quality with DynaLatitude and Partial Enhance, special features usually found on high-end broadcast equipment. It is also equipped with a DV output terminal, which allows signals to be recorded directly to i.LINK interface-equipped VCRs with no quality deterioration. With excellent features and UL-2601 medical approval, the DXC-C33 is also the ideal choice for medical, research and industrial microscopy applications.

FEATURES

- The camera is made up of two pieces: the camera head that takes C-mount lenses, and the CCU (camera control unit), a control box that gives access to the various video parameters and the on-screen menu system. The two pieces are connected by optional cable up to 90' away.
- The DXC-C33 can be installed in locations with limited space. Incredibly small, the camera head unit measures just 1 5/16 x 1 1/2 x 1 5/8" (WHD) and weighs 1.7 oz.
- The DXC-C33 uses three 1/3" CCDs to clearly capture detailed images of objects. Allows the camera to realize sensitivity of 2000 lux at F8, 62dB S/N ratio and achieve 850 lines of horizontal resolution. Also captures superior pictures by adopting full 10-bit Digital Signal Processing (DSP).
- DV output terminal allows image recording into i.LINK interface-equipped VCR with no quality deterioration.
- DynaLatitude function automatically adjusts contrast corresponding to the brightness signal level of the entire image. Clear images can be captured if both bright and dark areas exist within an image.
- Partial Enhance function allows a particular color to be selected, and its hue, saturation and detail altered. In addition, the detail produced by the high resolution of the camera can be softened or emphasized in certain parts of the image by the Partial Enhance function.
- AE (Automatic Exposure) determines the best area for incoming light metering. Users can select and set up two of the six different AE modes (multi, large, medium, spot, slit, manual selectable) and can easily switch them at front panel.
- AE speed (fast, mid, slow selectable); AE detect (average/peak selectable)
- Built-in frame memory can provide a freeze image and a remarkably enhanced image in sensitivity by long-time exposure function. Images captured by long-time exposure function can be output continuously.
- White balance modes include: AWB, ATW Normal or Wide, Manual , 3200°K/5600°K selectable, AWB or ATW R/B Paint, Manual R/B Gain.
- User-friendly front control panel is easy to use with smartly arranged knob switches and good-sized switches.
- High speed electronic shutter (8 to 1/100,000 of a second)
- RS-232 interface allows control of the camera by an external computer.
- External synchronization (HD/VD, VBS) allows for multiple camera operation.
- Positive/negative edge trigger selectable; on/off Gamma (variable at on)
- Two user files (A/B switchable)
- Positive/negative edge trigger selectable
- Gain up modes include STEP (0 to 24dB in 1 dB steps; AGC and Hyper (up to 30dB).

DXC-C33 Camera and Accessories

DXC-C33: 3-CCD Color Camera Head and CCU *(Mfr # DXCC33 • B&H # SODXCC33)* **4529.95**

RM-C950: Remote Control Unit *(Mfr # RMC950 • B&H # SORMC950)* ..... **CALL**

CCXC-9DBUS: 16' RGB Cable *(SOCCXC9DBUS)*: 9-pin D-sub to 5 BNCs (RGB, Sync, Video) ..... **CALL**

CCXC-9DDUS: 16' RGB Cable *(SOCCXC9DDUS)*: 9-pin D-sub to 9-pin D-sub ..... **CALL**

DV Cable: 4.9' FireWire 4-pin to 6-pin DV Cable *(Mfr # VMCIL4615 • B&H # SOVMCIL4615)* **24.99**

CCMC 20-pin Multi Cables to connect the camera head to the CCU:

16.5' Cable *(Mfr # CCMC20P05 • B&H # SOCCMC20P05)* **449.95**

33' Cable *(Mfr # CCMC20P10 • B&H # SOCCMC20P10)* **623.50**

100' Cable *(Mfr # CCMC20P30 • B&H # SOCCMC20P30)* **1132.95**

DXC-390 • DXC-990

3-CCD Color Video Cameras

DXC-990

The DXC-390 (1/3") and DXC-990 (1/2") are DSP 3-CCD color video cameras that incorporate Sony's Exwave HAD technology to greatly improve camera sensitivity while reducing smear. The DCX-390 uses a C-mount lens and features 800 lines of resolution, 62dB S/N ratio, and sensitivity of f8 at 2000 lux. The DXC-990 uses a bayonet mount and features 850 lines of resolution, 63dB S/N ratio, and sensitivity of f11 at 2000 lux.
They are equipped with component (DXC-990 only), RGB, composite and S-Video outputs, and all functions can be easily controlled from their rear panel.
They can also be controlled via the optional RM-C950 Remote Control or by computer via the RS-232 port.
The DCX-390 and DXC-990 are ideal for applications such as microscopy, industrial inspection, machine vision and remote camera systems, where picture accuracy and detail are important. Incorporating 10-bit DSP technology, a user friendly on-screen menu allows for simple control of various features including a DynaLatitude function, Partial Enhance, and a wide selection of Automatic Exposure (AE) modes.

FEATURES

Superior Picture Quality

- Incorporating three 1/3" IT CCDs, the DXC-390 delivers 800 lines of resolution and a S/N ratio of 62 dB. Featuring Sony's ExwaveHAD technology and advanced video processing, the DXC-390 provides excellent sensitivity (f8 at 2000 lux) and low smear levels.
- Incorporating three 1/2" IT CCDs, the DXC-990 delivers 850 lines of resolution and a S/N ratio of 63 dB. Featuring Sony's ExwaveHAD technology and advanced video processing, the DXC-990 provides excellent sensitivity (f11 at 2000 lux) and low smear levels.
- In addition to capturing images with the highest quality—even in difficult lighting conditions, they also incorporate DSP (Digital Signal Processor) technology, resulting in images with higher picture quality and color accuracy.

DSP (Digital Signal Processing)

- The DXC-390 and DCX-990 incorporate Sony 10-bit DSP technology. DSP enables a variety of enhancement features and increases picture reliability. They have several DSP functions for powerful picture controls.

Picture Contrast Controls

DynaLatitude ON

DynaLatitude OFF

DCC + (Dynamic Contrast Control Plus):
Avoids hue factor distortion that can occur when subjects are very bright. DCC+ also automatically adjusts the knee point according to the contrast of the image.

DynaLatitude Function:
Automatically adjusts contrast corresponding to the brightest signal level of the entire image. Clear images can be captured if both bright and dark areas exist within the image.

Knee Control:
By adjusting the knee, a knee point and knee slope are set so that the highlighted areas of the picture can be clearly reproduced. High/Normal/Low switchable.

Black Stretch: Black stretch/compress enhances the gradation of the dark area by stretching or compressing the range of the image.

Picture Enhance Controls

Digital Detail:
Adjusts the sharpness of the object outline with minimal noise. This feature also enables horizontal detail frequency control.

Linear Matrix:
Provides sophisticated electronic adjustment for accurate color reproduction by adjusting color saturation and hue.

Partial Enhance:
Allows a particular color to be selected, and its hue, saturation and detail altered. In addition, the detail produced by the high resolution of the camera can be softened or emphasized in certain parts of the image by the Partial Enhance function.

Partial Enhance ON (Fuchsia)

Partial Enhance OFF ▶

DXC-390 • DXC-990

CCD Integration Modes

◆ Switch between Field or Frame CCD Integration modes using the function menu buttons on the camera, or by using the optional RM-C950 Controller.

— Field Integration is effective for capturing moving objects. Since the charge is only integrated over one field (1/60 of a second), motion blur is reduced.

— Frame Integration mode on the other hand, integrates the charge of each horizontal pixel line for 1/30 of a second, resulting in higher vertical resolution than Field Integration. Frame Integration mode is ideal for use in still image capture.

Electronic Shutter Functions

◆ A variable speed electronic shutter is built into the CCD imager, making it possible to capture blur-free, clear images of high speed moving objects. They feature 11 different shutter speeds (OFF to 1/100,000), including flickerless mode.

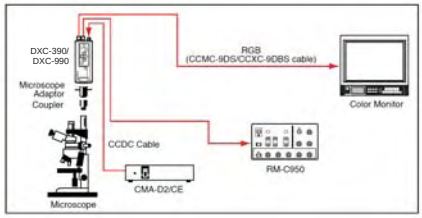
◆ CCD Iris function automatically controls exposure by electronically adjusting for incoming light levels. It is equivalent to six f-stops in lens iris and is effective in microscope applications. It enables them to adjust the incoming light level automatically, even when using a less costly microscope adapter without Auto Iris level control. When the CCD Iris function is used with an auto iris lens and AGC (Automatic Gain Control) function, an even wider range of incoming light levels can be accommodated.

◆ Clear Scan feature eliminates the horizontal bands that appear across the screen when shooting a computer display. This is achieved by matching the camera shutter speed with the display scanning frequency. Clear Scan allows shutter speeds to be changed from 260/525 to 1/525 H in 1H (63.5us) steps, or by an eight-step speed selection — ideal for shooting computer monitors without flicker scrolling across the screen.

◆ Shutter speed (charge accumulation time) is selectable from 1 to 255 frames (field mode) or 2 to 256 frames (frame mode) in one frame steps. This Long Term Exposure function provides remarkable enhancement in sensitivity by accumulating the charge on the CCDs over a longer time than normal, allowing dark objects to be clearly recorded.

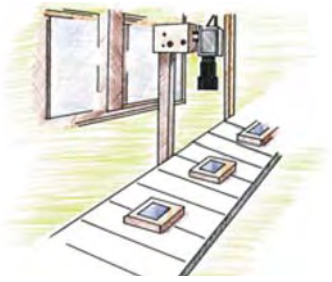
With so many functions, the DXC-390 and DXC-990 are perfect for a variety of applications.

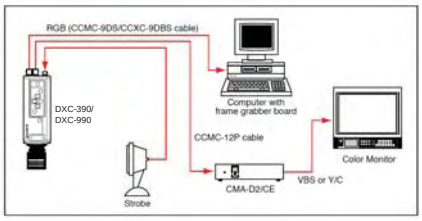
MICROSCOPY



Useful DXC-390/990 functions include: DynaLatitude, Digital Detail, Partial Enhance, Color Shading Compensation

INDUSTRIAL INSPECTION

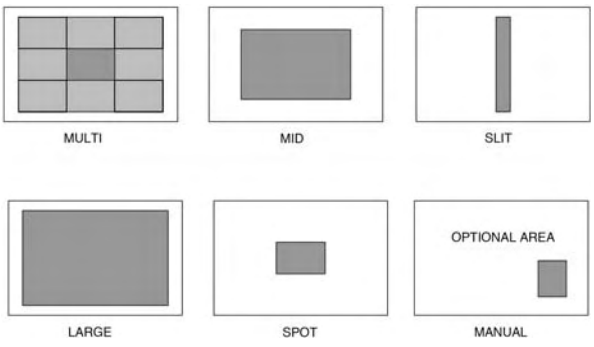




Useful DXC-390/990 functions include: Strobe trigger function, WEN output, RGB sync, RS-232C Interface, Extended Genlock (VBS GENLOCK and HD/VD In/Out)

AE (Automatic Exposure)

AE automatically controls the level of brightness by varying the exposure times. This is done by combining the CCD IRIS function, AGC (Automatic Gain Control), and Auto Iris function of the lens. The DXC-390 and DXC-990 are equipped with a number of convenient AE modes:



AE Level: Adjusts the standard brightness level by up to +/- one F-stop in a lens iris.

AE Speed: Selectable AE (Auto Exposure) conversion speed to suit applications under varying lighting conditions.

AE Area: AE Area is a light metering system that includes six different modes.

DXC-390 • DXC-990

White Balance Control

- Three white balance control modes: AWB, ATW and Manual (R/B Gain). AWB and ATW can be readjusted more precisely with R/B Paint function.
- AWB (Auto White Balance): For easy setup, automatically white balances the camera and memorizes adjusted settings.
- R/B Paint: When you are not content with the automatic white balance adjustments from the AWB or ATW mode, the white balance can be readjusted more precisely using the Red and Blue level controls.
- ATW (Auto Tracing White Balance): Adjusts the white balance automatically, in response to the varying light conditions.
- Manual (R/B Gain): White balance can be adjusted manually using the Red and Blue Gain level controls in accordance with your requirements.

Additional Features

- Extended genlock (VBS Genlock and HD/VD in/out) capability allows for synchronization with video or blackburst signals from other equipment.
- Synchronization capabilities (Strobe function, WEN output) realizes full vertical resolution of fast moving objects.
- Scene Files: The preset files are set to accommodate four different situations (Standard/Microscope/Full Auto/Strobe). Copying the settings between two files is also possible (File A/B).
- User Files: Allows user to set two custom parameters in the menu for instant recall.
- High sensitivity mode–Hyper Gain (+30 dB) is available for shooting objects in very low light conditions.
- Color Shading compensation allows for verification of color on a microscope.
- RS-232C port allows easy control and operation of the camera by an external computer is possible.
- The DXC-990 is equipped with a bayonet mount so it can adapt various kinds of high quality, professional lenses. Bayonet mount lenses include higher sensitivity and lower color shading than C-mount lenses. A hot-shoe connection is also provided to eliminate the need for a lens-to camera interconnecting cable, providing easy remote control of zoom, focus and iris functions.

RM-C950 Remote Control Unit for the DXC-390 and DXC-990

The RM-C950 operates all functions on the DXC-390/990's rear panel, along with Zoom, Focus and Iris functions from up to 10' away, via the RS-232 interface on the cameras and supplied 10' cable. Frequently used camera functions, such as Gain, Detail, Master Pedestal and Red and Blue Gain, are easily controlled by simply turning a knob (there is no need to display the menu screen on a monitor). The RM-C950 is especially useful in microscope applications, because you can adjust the image while concentrating on the pictures. A Freeze button is provided to capture a still image of moving objects.

- 19' rack mountable
- Supplies DC power with a CCDC cable to the camera
- Maximum cable length: 100 meters with CCDC-100A cable
- 25 meters with CCMC-12P25 cable
- Transmits DC power and video/sync signals between the camera and the CMA-D2 adapter with CCMC 12-pin cable

RM-C950 Remote Control Unit *(Mfr # RMC950 • B&H # SORMC950)*.....**CALL**

CMA-D2 and CMA-D3 Camera Adapters

These adapters supply DC power and transmit video sync signal between the adapter and the DXC-990 with CCMC 12-pin multi-cable or CCDC power cables using the CMA-D2; or with CCZ-A and CCMC-3MZ cables using the CMA-D3. The CMA-D3 can also connect with the RM-C950 and offers composite, S-Video, RGB or component output.

RGB Cables for DXC-390/990

CCXC-9DBUS 16' RGB Cable *(SOCCXC9DBUS)*: 9-pin D-sub to 5 BNCs (RGB, Sync, Video).....**CALL**

CCXC-9DDUS 16' RGB Cable *(SOCCXC9DDUS)*: 9-pin D-sub to 9-pin D-sub.....**CALL**

CCXC-9DSUS 16' RGB Cable *(SOCCMC9DSUS)*: 9-pin D-sub to 4 BNCs (RGB, Sync) and Y/C.....**CALL**

CCMC12P 12-pin Multi Cables

12-pin cables carry video, 12v DC power and HD/VD external sync between the DXC-390/990 camera and CMA-D2 camera adapter.

CCMC-12P02 *(SOCCMC12P02U)*: 6' cable.....**CALL**

CCMC-12P05 *(SOCCMC12P05U)*: 16' cable.....**CALL**

CCMC-12P10 *(SOCCMC12P10U)*: 33' cable...**199.95**

CCMC-12P25 *(SOCCMC12P25U)*: 82' cable.....**CALL**

CCDC DC Power Cables

12-pin female to 4-pin male cables, transmits 12v DC power between the DXC-390/990 cameras and the CMA-D2 camera adapter.

CCDC-5 *(SOCCDC5US)*: 16' cable.....**CALL**

CCDC-10 *(SOCCDC10US)*: 33' cable.....**CALL**

CCDC-25 *(SOCCDC25US)*: 82' cable.....**CALL**

CCDC-50A *(SOCCDC50A)*: 164' cable.....**CALL**

CCDC-100A *(SOCCDC100A)*: 328' (100m) cable.....**CALL**

CCMC-3MZ Camera Cable for use with CMA-D3

9' 26-pin breakout cable for the DXC-390/990. It has a 26-pin connecter on one side and breaks out to a 12-pin, 9-pin D-Sub, 8-pin Mini Din and BNC connectors. Includes CCZZ-1E adapter for connecting to Sony's CCZ 26-pin cables *(B&H # SOCCMC3MZ)*.....**269.95**

HDC-X300 • HDC-X310

Compact, Multi-purpose HD Cameras

HDC-X300/X310 shown with optional HKC-SV1 attached

Designed for high-quality and portable acquisition in a wide range of applications, the HDC-X300 and HDC-X310 incorporate three 1/2" 1.5-megapixel HD CCDs to offer high resolution, high sensitivity, and high S/N characteristics. Packing this performance into an extremely compact chassis, the cameras offer advanced features such as progressive scan modes, slow shutter, and auto-focus capabilities. Convenient remote control is also available using the optional RM-B150/B750 Remote Control Unit or MSU-900/950 Remote Control Panels.

The HDC-X300 comes equipped with an HD-SDI output on its rear panel, and is the preferred choice for HD-exclusive operations. The HDC-X310 steps up with more interface and operational flexibility via use of its HFU-X310 signal interface unit, connected via a fiber optical cable. This interface unit offers a variety of optional interface boards to cover a range of signal formats, including HD-SDI and SD-SDI, and HDV via the i.LINK interface, as well as computer XGA output.

Combined with their compact designs, suitable for both indoor and outdoor use, the HDC-X300 and HDC-X310 are the ideal choice for an extensive range of HD image acquisition applications - from large-screen displays, production, PoV (Point of View), studios, surveillance, image processing, microscopy, and much more.

FEATURES

Superb Image Quality

◆ They incorporate three 1/2" 1.5-megapixel HD CCDs, to offer outstanding-quality images with a low smear level of -120 dB and a high S/N ratio of 52dB.

◆ Incorporating Sony's innovative Advanced Frame Accumulation (AFA) technology, the HDC-X300/X310 can output progressive HD signals (25PsF/29.97PsF), 2-3 pull downconverted signal from 23.976PsF (59.94i) in addition to interlaced HD signals (50i/59.94i). Interlace and progressive modes can be easily selected from the camera setup menu.

• 50i output mode: 50i or 25PsF selectable

• 59.94i output mode: 59.94i/29.97PsF/ 23.976PsF (with built-in 2-3 pull-down function) selectable

Flexible Image Controls

◆ They provide highly advanced image-control functions such as matrix, a TruEye feature, skin-tone detail, and color temperature controls. These functions allow creative images to be produced with high clarity.

Auto-Focus Function

◆ While maintaining compatibility with interchangeable manual focus lenses, the HDC-X300/X310 come packaged with a convenient auto-focus lens. The lens has two selectable auto-focus modes: One-push auto-focus readjusts the focus each time the button is pressed, while auto-tracing focus automatically tracks the focus in a dynamic manner.

Low-Light Shooting

◆ The HDC-X300/X310 offer two convenient functions for capturing clear images in low-light environments - a Slow Shutter mode and a Gain function - which can be used separately or together.

– The Slow Shutter mode allows the charge accumulation period of the CCD (typically 1/60 or 1/50 of a second) to be extended up to approximately two seconds (64 frames).

– The Gain function allows the camera gain to be boosted to +48 dB. When these functions are used together, the camera offers a stunning minimum illumination of 0.003 lx.

Trigger Function

◆ Two types of trigger modes are available with the HDC-X300/X310, allowing synchronized operation with external equipment.

– The flash trigger input mode allows the camera to capture a high-quality still image when synchronized with an external flash - a function suited for photo-booth or document-stand applications.

– Another trigger mode is the 23.976PsF frame lock mode. When the HDC-X300/X310 is set to 23.976PsF progressive mode, the camera outputs a 2-3 pull-down trigger signal for frame locking to other HDC-X300/X310 cameras.

Remote Control Capability

◆ The HDC-X300/X310 are compatible with the RM-B150/B750 Remote Control Unit, RCP-700 Series Remote Control Panel and MSU-900/950 Master Setup Unit. These remote controllers cover the complete range of control parameters that the HDC-X300/X310 provides, from basic camera control to sophisticated operations.

HDC-X300 • HDC-X310

ND Filter and CC Function

- Optimum light and color control is easily achieved using the built-in optical Neutral Density (ND) filter wheel and electronic color correction (CC) function. The HDC-X300 and HDC-X310 use electronic color correction to eliminate the need for optical color correction filters. This allows all filters on the filter wheel to be ND types, providing the operator with greater flexibility in depth of field and exposure control.
- The optional HKC-SV1 servo unit allows the optical ND filters of the HDC-X300/X310 to be controlled remotely from the RM-B750 or RM-B150 Remote Control Unit, RCP-750 or RCP-751 Remote Control Panel, or MSU-900 or MSU-950 Master Setup Unit.

Compact and Lightweight

The HDC-X300/X310 are designed to be compact and lightweight, making them ideal for capturing HD-quality images at locations and from angles where bulky production HD cameras cannot be installed. They weigh only 2 lb. 10 oz. (1.2 kg), allowing easy installation in space-constrained and awkward areas such as on a crane head or helicopter. The supplied tally unit can be easily detached from the camera body, minimizing the camera size to be fitted in, for example, a pan/tilt head or an underwater housing.

A range of features and system flexibility make the HDC-X300 and HDC-X310 cameras suitable for virtually any general application. The following are typical examples:

News Studio

In addition to camera settings, pan/tilt/zoom operations can be controlled remotely from third-party pan/tilt systems, allowing the HDC-X300/X310 cameras to be easily integrated into an automated news studio.

Live Events

When displayed on large projection systems, the high-clarity HD images captured by the HDC-X310 camera provide impressive viewing of live events. And by use of the Sony AWS-G500 Anycast Station Live Content Producer, these stunning images can be seamlessly integrated with an array of PC sources on the screen projection.

Image Processing

The HDC-X300/X310 system can capture high resolution progressive images - ideal for a range of image-processing applications such as microscopy and general inspections.

Church Production

Although the HDC-X300/X310 offers high quality HD images, they are designed to be as compact as possible. This enables them to be installed discretely in many locations such as houses of worship, halls, and conference rooms.

HFU-X310 Optical Interface Unit

The HFU-X310 is a 2U-high, half rack width unit with an optical fiber interface. Digital data - including external sync, Bi-directional RS-232C Pan & Tilt and camera control signals - can be transmitted between the HDC-X310 and the HFU-X310 via a single mode optical fiber cable with LC connector. This cable can be up to 1000 meters (3280') long, which allows the camera to be installed virtually anywhere required.

The HFU-X310 is equipped with a range of interfaces such as HD-SDI input, SD/HD genlock, and tally inputs. It also provides an 8-pin serial remote input to connect the RM-B750/B150, RCP-700 Series, or MSU-900/950. Output interfaces including HD-SDI, SD-SDI, computer XGA, and i.LINK (HDV) are offered via optional boards (HFBK-HD1 and HFBK-SD1) that are installed in the two slots located on the unit's rear panel.

Optional Output Boards for the HFU-X310

HFBK-HD1 *(SOHFBKHD1)*: HD Digital (two HD-SDI) and Analog (component Y/Pb/Pr or RGB) output board ..... **CALL**

HFBK-SD1 *(SOHFBKSD1)*: SD-SDI Digital and Analog (component Y/Pb/Pr or RGB, composite or Y/C) output board..... **CALL**

HFBK-XG1 *(SOHFBKXG1)*: VGA, XGA and WXGA output board..... **CALL**

HFBK-TS1 *(SOHFBKTS1)*: HDV/iLink output board. Also has analog inputs (L/R phono jack) for two channels of audio to be embedded into the HDV signal..... **CALL**

Accessories for the HDC-X300 • HDC-X310

RM-B750 Remote Control Unit

The RM-B750 offers a highly mobile and fully controllable camera system in the field by integrating control capability equivalent to a Master Set-up Unit into a compact unit powered from the device to be controlled. The RM-B750 can be connected directly to the HDC-X300 or HFU-X310. The combination of an LCD touch-panel screen and direct push buttons enables full parameter adjustment of the camera to be controlled. For further convenience, the RM-B750 has a Memory Stick slot so various setup parameters can be stored and transferred between cameras.

(Mfr # RMB750 • B&H # SORMB750) **4514.50**

RM-B150 Remote Control Unit

The RM-B150 enables control over iris, master ped, color correction and camera control directly with access to the main camera menu via additional buttons.

(Mfr # RMB150//A • B&H # SORMB150) **2,099.95**

RCP-750/RCP-751 Remote Control Panels

The RCP-750 and RCP-751 are remote control panels that can be used up to 650' away, making them useful in a variety of applications.

The RCP-750 and RCP-751 are identical in function except on the RCP-750 the iris and master black adjusters are joysticks, and on the RCP-751 they are rotator knobs.

RCP-750 Remote Control Panel
(Mfr # RCP750 • B&H # SORCP750) **5,899.50**

RCP-751 Remote Control Panel
(Mfr # RCP751 • B&H # SORCP751) **5,899.50**

MSU-900/MSU-950 Master Setup Units

The MSU-900 Master Setup Unit and MSU-950 Portable Master Setup Unit are a central control panel used for the adjustment of camera parameters in a multi-camera system.

- Central control of camera parameters for the entire camera system
- Picture and waveform monitor switching
- Precise picture adjustment
- Built-in 6.5" LCD display for clear viewing of adjustment parameters during operation
- Memory Stick slot for storing/recalling files
- Built-in Ethernet interface (100Base-TX)

MSU-900 Master Setup Unit
(Mfr # MSU900 • B&H # SOMSU900) **10,849.95**

MSU-950 Master Setup Unit
(Mfr # MSU950 • B&H # SOMSU950) **10,849.95**

Fujinon HSs18x5.5MD-D18 and HSs18x5.5BERD-D18 Zoom Lenses for Videoconferencing and ENG Applications

The HSs18x5.5MD-D18 and HSs18x5.5BERD-D18 lenses compliment the HDC-X300 or HDC-X310 for each application. With a focal length range of 5.5 to 100mm and a wide angle of view (64° at 5.5mm), the HSs18x5.5MD-D18 HD is one of the most powerful teleconferencing lenses on the market, providing crisp, clear pictures for corporate or broadcast applications. Designed to enhance the performance of the HDC-X300/310, it features an 18x zoom ratio, a maximum relative aperture of 1.8 at 100mm, and a M.O.D. of 0.6m from the front of the lens.

Like the HSs18x5.5MD-D18, the HSs18x5.5BERD-D18 HD lens boasts an 18x zoom ratio, a focal length range of 5.5 to 100m, and an angular field of view of 64° at 5.5mm. A full-servo, ENG-style lens, it's designed to support today's most demanding ENG applications. It features a maximum relative aperture of 1:1:8 at 100mm and an M.O.D. of 0.6m from the front of the lens. It comes complete with Fujinon's Inner Focus technology to minimize lens breathing and a servo module with zoom, focus and iris servo motors.

HSs18X5.5BMD-D18 *(Mfr # HSS18X5.5BMD-D18 • B&H # FUHSS18X55BM)*: 18x Motor Drive Video Conferencing Lens **7999.95**

HSs18X5.5BERD-D18 *(Mfr # HS18X5.5ERD-D • B&H # FUHS18X55ERD)*: 18x ENG Lens with Servo Zoom/Focus and 2x **18,499.95**

Fujinon Pan/Tilt Robotics Package

Perfect combination with the HSs18x5.5BMD lens, the HDC-XPTZ/F Fujinon remote-controlled robotics package provides control for zoom, iris, and pan/tilt functions. Ideal for remote POV shooting, sports, houses of worship, and auditorium / event halls, it supports up to 8.8 lbs and features whisper-quiet, ultra-smooth operation. Pan range is ±150° and tilt range is ±95°. The package includes one pan and tilt head, camera/lens supporter and a system controller.

(Mfr # HDCXPTZ/F • B&H # SOHDCXPTZF) **8,399.95**

Fujinon EOP-102J-60B Joystick Controller

The EOP-102J-60 can controls up to four HDCX300 or HDCX310 cameras provides a variable-speed joystick, rocker switch, and potentiometer as well as close, open, auto, and remote iris controls. It comes with a 32-shot per head memory and allows users to control camera on/off positions, shutter speed, gain adjust, color bar, and black and white levels. with 32 presets.

(Mfr # EOP102J60B • B&H # FUEOP102J60B) **3,739.95**

DXC-D55 • DXC-D55WS

14-bit Full-Digital Production Camera

From the very first model, Sony DXC Series standard definition (SD) production cameras have been widely accepted by a great number of video professionals around the world, due to their excellent picture performance, system versatility, and cost efficiency. The DXC-D55 and DXC- D55WS are the next-generation in the DXC-series of cameras, designed for even greater picture quality and operational ease of use. Both the DXC-D55 (4:3 aspect ratio) and the DXC-D55WS (16:9/4:3-switchable aspect ratio) feature the field-proven 2/3" Power HAD EX CCDs and 14-bit A/D conversion built into a highly sophisticated LSI. The result is superior picture quality, excellent sensitivity and signal-to-noise ratio, plus low noise and reduced smear level compared to that of the previous models (DXC-D50, DXC-D50WS). In addition to superb picture quality, these cameras offer extremely precise and flexible image controls such as highlight control, contrast control, and detail control, thanks to the sophisticated DSP LSI with more than 30-bit accuracy. A variety of automatic functions are also included, allowing easy and convenient operation in any shooting scenario. For added convenience, all DXC-D50 accessories are backwards compatible with the DXC-D55 series. Allowing for excellent system versatility, two types of camera-control units are available. For studio multicore use, the CCU-D50 is the perfect choice, and the CCU-TX50 is the choice for studio and triax applications. The RCP-D50/D51 Remote Controllers can also be used with either system.

FEATURES

Three 2/3" Power HAD EX CCDs

The DXC-D55/D55WS are equipped with three 2/3" Power HAD EX CCDs, providing 920 lines of horizontal resolution. These high performance CCDs also provide excellent sensitivity of F11 at 2000 lux, a remarkable S/N ratio of 65 dB and an extremely low smear level of -145 dB.

14-bit A/D Conversion

They incorporate a high-quality 14-bit A/D conversion circuit that allows images captured by the Power HAD EX CCDs to be processed with four times the precision than 12-bit A/D converters. In particular, this higher resolution reproduces the contrast more faithfully in mid-to-dark-tone areas of the picture. In addition, the 14-bit accuracy helps to eliminate pre-knee signal compression at highlight areas, and allows the camera to clearly reproduce a high-luminance subject.

Advanced Digital Signal Processing (ADSP)

A key indicator of quality in a DSP camera is how many bits are used in its nonlinear processes, such as gamma correction. The DXC-D55/D55WS Series uses more than 30 bits, thus minimizing rounding errors and maintaining the high-quality images captured by the Power HAD EX CCDs. This advanced digital signal processing (ADSP) also enables highly sophisticated image controls, such as knee saturation, adaptive highlight control, and skin-tone detail controls.

Knee Saturation Control

In general, shooting very bright portions of an object such as key light reflections from a person's forehead can reduce color saturation and change the hue in highlight areas. The knee saturation control function incorporated in the DXC-D55/D55WS Series effectively reduces this 'washed-out' effect on saturation and hue changes, and reproduces far more natural color in highlight areas.

Low Key Saturation

With conventional cameras, low-light areas can be subject to reduced saturation, resulting in the color in these areas being 'washed-out'. The low key saturation function incorporated in the DXC-D55/D55WS Series helps eliminate this problem by optimizing the amplification of color saturation at low light levels, providing more natural color reproduction.

Skin-tone Detail Control

They have a skin-tone detail control function that allows softening of the skin-tone detail in the facial area, while maintaining the sharpness of other parts of the picture. The skin-tone detail area can be selected simply and quickly, using an area detect cursor in the viewfinder screen. The color range for skin-tone detail and the skin detail level can also be selected manually, using the viewfinder menu system.

DXC-D55 • DXC-D55WS

Adaptive Highlight Control

They offer outstanding overexposure control by applying multiple knee-points/slopes to handle highlight areas in a dynamic manner. By analyzing the highlight areas of a scene, the camera automatically sets and optimizes multiple knee points/slopes accordingly. This enables the reproduction of extremely difficult scenes (for example, an interior scene with a bright illuminant such as sunlight in the background) with wide exposure latitude. The adaptive highlight control applies only to input video levels in excess of the knee point; the middle and low-luminance parts of the video signal are unaffected by this control.

Built-in Optical ND Filter and Electronic CC Function

The DXC-D55/D55WS provide optimum light and color temperature control by using a built-in optical ND (Neutral Density) filter wheel and electronic CC (Color Correction) function. The use of electronic color correction allows all filters in the filter wheel to be of the ND type, providing the operator with great flexibility in depth-of-field and exposure control. Electronic color correction can also be controlled using a remote controller, for even easier operation.

Factory-preset Matrix

They are equipped with several types of factory-preset matrix files which allow you to instantly set up camera parameters that match common lighting situations, such as Standard, High Saturation, Fluorescent, etc.

Memory Stick Storage of Camera Setup Parameters

Capable of saving and recalling setup parameters such as scene files, reference files, and lens files via Memory Stick, the DXC-D55/D55WS allow you to effectively manage camera parameters for individual scenes, plus individual users camera-setup preferences, such as viewfinder indicator settings. Setup parameter files stored on a Memory Stick can be transferred to another DXC-D55/D55WS camera or a RCP-D50/D51 Remote Control Unit, allowing quick, easy setup in multiple camera systems. Setup files can also be loaded to a PC, enabling them to be e-mailed as attachments and shared with other cameras.

DXC-D55 Camera Head and Systems

DXC-D55H 2/3" 4:3 Dockable Camera Head *(Mfr # DXCD55H • B&H # SODXCD55H)* ..... **CALL**

DXC-D55L 2/3" Camera Head: With viewfinder, shotgun microphone, and tripod plate.
(Mfr # DXCD55L • B&H # SODXCD55L) ..... **CALL**

DXC-D55SDPAC1 4:3 Studio Multicore CCU Package: Includes DXC-D55H camera head, CAD-50 camera adapter, CCU-D50 camera control unit, 5" studio viewfinder and VCT-U14 tripod adapter.
(Mfr # DXCD55SDPAC1 • B&H # SODXCD55SDP1) **13,999.95**

DXC-D55SDPAC2 4:3 Studio Multicore CCU Package: Includes DXC-D55L camera head with viewfinder, shotgun microphone, and tripod plate; CAD-50 camera adapter, CCU-D50 camera control unit, 5" studio viewfinder and VCT-U14 tripod adapter.
(Mfr # DXCD55SDPAC1 • B&H # SODXCD55SDP1) **14,999.95**

DXC-D55SDPAC3 Studio Multicore Package: Includes DXC-D55H camera head, CAD-50 camera adapter, CCU-D50 camera control unit, 5" studio viewfinder, RCP-51 remote control and VCT-U14 Tripod Adapter. *(Mfr # DXCD55SDPAC3 • B&H # SODXCD55SDP3)* **16,599.95**

DXC-D55SDPAC4 Studio Multicore Package: Includes DXC-D55H camera head, CAD-50 camera adapter, CCU-D50 camera control unit, 5" studio viewfinder, RCP-D50 remote control and VCT-U14 tripod adapter. *(Mfr # DXCD55SDPAC4 • B&H # SODXCD55SDP4)* **16,899.95**

DXC-D55SDPAC5 4:3 Multicore Studio/ENG Package: Includes DXC-D55L camera head, CAD-50 camera adapter, CCU-D50 camera control unit, 5" studio viewfinder and RCP-D50 remote control. *(Mfr # DXCD55SDPAC5 • B&H # SODXCD55SDP5)* **17,999.95**

DXC-D55SDPAC6 4:3 Multicore Studio/ENG Package: Includes DXC-D55L 2/3" camera head, CAD-50 camera adapter, CCU-D50 camera control unit, 5" studio viewfinder and RCP-51 remote control. *(Mfr # DXCD55SDPAC6 • B&H # SODXCD55SDP6)* **18,299.95**

DXC-D55TXPAC1 4:3 Triax Package with SDI Output: Includes DXC-D55H camera head, CA-TX50 Triax camera adapter, CCU-TX50 camera control unit, 5" studio viewfinder, RCP-D50 remote control and VCT-U14 tripod adapter.
(Mfr # DXCD55TXPAC1 • B&H # SODXCD55TXP1) **28,499.95**

DXC-D55WS Camera Head and Systems

DXC-D55WSH 2/3" Dockable Camera Head *(Mfr # DXCD55WSH • B&H # SODXCD55WSH)* ..... **CALL**

DXC-D55WSHPAC3 Studio Multicore Package: Includes DXC-D55WSH camera head, CAD-50 camera adapter, CCU-D50 camera control unit, 5" studio viewfinder and VCT-U14 tripod adapter.
(Mfr # DXCD55WSHPAC3 • B&H # SODXCD55WSH3) **16,499.95**

DXC-D55WSHPAC4 Studio Multicore Package: Includes DXC-D55WSH camera head, CAD-50 camera adapter, CCU-D50 camera control unit, 5" studio viewfinder, RCP-51 remote control and VCT-U14 tripod adapter. *(Mfr # DXCD55WSHPAC4 • B&H # SODXCD55WSH4)* **18,999.95**

DXC-D55WSHPAC5 Studio Multicore Package: Includes DXC-D55WSH camera head, CAD-50 camera adapter, CCU-D50 camera control unit, 5" studio viewfinder, RCP-50 Remote Control and VCT-U14 tripod adapter. *(Mfr # DXCD55WSHPAC5 • B&H # SODXCD55WSH5)* **19,399.95**

DXC-D55WSHPAC2 16:9/4:3 Triax Package with SDI Output: Includes DXC-D55WSH camera head, CA-TX50 Triax camera adapter, CCU-TX50 camera control unit, 5" studio viewfinder, RCP-51 remote control and VCT-U14 tripod adapter. *(Mfr # DXCD55WSHPAC2 • B&H # SODXCD55WSH2)* ... **29,999.95**

DXC-D55WSHPAC1 16:9/4:3 Triax Package with SDI Output: Includes DXC-D55WSH head, CA-TX50 Triax camera adapter, CCU-TX50 camera control unit, 5" studio viewfinder, RCP-D50 remote control and VCT-U14 tripod adapter.
(Mfr # DXCD55WSHPAC1 • B&H # SODXCD55WSH1) **30,999.95**

DXC-D55 • DXC-D55WS

Enhanced Ease of Operation

◆ The DXC-D55/D55WS provide several convenient functions enabling operators to start shooting with minimum setup procedures, and in less time.

– EZ Focus function allows accurate focus adjustments without manually opening the lens iris. Push the EZ Focus button, and the iris automatically opens to reduce the depth of field and make focusing much easier. At the same time, the shutter is automatically set to obtain the correct exposure.

– Settings for key camera parameters are instantly set to the standard or auto position simply by pressing the EZ Mode button – making the camera instantly ready for shooting. This feature is very convenient when operators require fast camera setup.

– Auto Tracing White Balance (ATW) function, automatically adjusts white balance as lighting conditions change. This function is very useful when shooting in rapidly changing lighting conditions, such as when moving from indoor to outdoor locations.

◆ The DXC-55/D55WS's switch panel is backlit, allowing operators to see switch positions in dark environments.

◆ The position of the DXC-55/D55WS's shoulder pad can be adjusted – either forwards or backwards – to provide the operator with a comfortable, well-balanced camera when docked with a camera adapter.

◆ They are equipped with the DXF-801 1.5" 4:3 B&W viewfinder as standard. The DXF-20W 2" 16:9 B&W viewfinder is also available as an option. For studio operations, the wider DXF-51 5" monochrome viewfinder can be mounted on the camera adapter.

◆ Programmable gain (-3/0/3/6/9/12/ 18/24/30/ 36 dB)

◆ Variable-speed electronic shutter

◆ Clear Scan (CLS) function: 60.1 (NTSC)/50.2 (PAL) Hz to 6000 Hz

◆ Monitor output

◆ Built-in 1 kHz audio reference

◆ Date-and-time superimposition on the video signal and viewfinder

◆ Enhanced Vertical-Definition System (EVS)

◆ Auto iris mode (spot, backlight)

◆ Mic low cut

◆ Dual zebra

OPTIONAL ACCESSORIES

RCP-D50 / RCP-D51 Remote Controllers

Both the RCP-D50 joystick-type controller, and RCP-D51 dial-type controller are equipped with a 3.5" color touch panel LCD screen and offer extensive control of the DXC-D55/D55WS through easy-to-use menu-based operations. The LCD also allows the incoming camera image to be monitored – a feature that comes in handy when identifying which RCP is controlling which camera in multi-camera systems. Another convenient feature is the Memory Stick system, which allows various scene files to be stored on and recalled from the Memory Stick media, and loaded to either a different RCP-D50/D51 controller, or to a DXC-D55/D55WS camera.

RCP-D50 Remote Controller
(Mfr # RCPD50 • B&H # SORCPD50) **2,899.95**

RCP-D51 Remote Controller
(Mfr # RCPD51 • B&H # SORCPD51) **2,599.95**

CA-D50 SDI Camera Adapter for the DXC-D55/55WS Head *(Mfr # CAD50 • B&H # SOCAD50)*
With this camera adapter attached, the DXC-D55/D55WS can be remotely controlled from the CCU-D50 multicore camera control unit using 26-pin cables. The video and audio output of the CA-D50 are transferred to the CCU-D50 as a component digital-SDI signal up to 150 meters with CCZ-AD cable. This combination allows the establishment of a full digital acquisition system. The CA-D50 with the CCU-D50 supports all the major intercom systems including Clearcom, RTS, and 2- and 4-wire systems **1519.95**

CCU-D50 *(Mfr # CCUD50 • B&H # SOCCUD50)*
Digital CCU for DXC-D50L/D50WSL Systems **2,449.95**

CA-TX50 *(Mfr # CATX50 • B&H # SOCATX50)*
Triax System Camera Back for DXC-D50L and D50WSL Camera Head **4,634.95**

CCU-TX50 *(Mfr # CCUTX50 • B&H # SOCCUTX50)*
Triax System Base Station with Control Panel **10,999.95**

DXF-20W: 2" 16:9 Monochrome Viewfinder *(Mfr # DXF20W • B&H # SODXF20W)* **2399.95**

DXF-51: 5" 4:3 Monochrome Viewfinder *(Mfr # DXF51 • B&H # SODXF51)* ..... **CALL**

VCT-U14: Quick Release Tripod Adapter Plate *(Mfr # VCTU14 • B&H # SOVCTU14)* **189.95**

AC-DN10: AC adapter/Charger with 4-Pin XLR *(Mfr# ACDN10 • B&H# SOACDN10)* **609.95**

ECM-673: Short Electret Condenser Microphone *(Mfr # ECM673 • B&H # SOECM673)* ..... **CALL**

ECM-674: Electret Condenser Microphone *(Mfr # ECM674 • B&H # SOECM674)* **345.00**

CAC-12: Camera Microphone Holder *(Mfr # CAC12 • B&H # SOCAC12)* **176.95**

CCA-7-150: 165' 10-pin to 10-pin connecting cable *(Mfr # CCA7/50US • B&H # SOCCA750US)* ..... **CALL**

CCA-7-100: 333' 10-pin to 10-pin connecting cable *(Mfr # CCA7/100US • B&H # SOCCA7100)* ..... **CALL**

CCZ-AD2: 6' multi-core connecting cable *(Mfr # CCZAD2 • B&H # SOCCZAD2)* **359.95**

CCZ-AD5: 15' multi-core connecting cable *(Mfr # CCZAD5 • B&H # SOCCZAD5)* **379.95**

CCZ-AD10: 30' multi-core connecting cable *(Mfr # CCZAD10 • B&H # SOCCZAD10)* **439.95**

CCZ-AD5: 82' multi-core connecting cable *(Mfr # CCZAD25 • B&H # SOCCZAD25)* **734.95**

CCZ-AD50: 165' multi-core connecting cable *(Mfr # CCZAD50 • B&H # SOCCZAD50)* **1054.95**

CCZ-AD100: 330' multi-core connecting cable *(Mfr # CCZAD100 • B&H # SOCCZAD100)* **1589.95**

CCZ-AD150: 450' multi-core connecting cable *(Mfr # CCZAD150 • B&H # SOCCZAD150)* **2199.95**

CCU-D50 • CCU-TX50

The high picture quality and operability of DXC-D55/D55WS cameras is supported by a range of peripherals that make camera system installation very smooth, both in the studio and out in the field. The DXC-D55/D55WS can be configured in two main operating styles: Multi-core CCU and Triax CCU operation. Easy-to-use remote control panels are also available for added operational convenience.

CCU-D50 and CA-D50

Multi-core CCU Operation— for End-to-End Digital Systems

With the CA-D50 Camera adapter attached, the DXC-D55/D55WS can be remotely controlled from the CCU-D50 Multi-core Camera Control Unit using a CCZ-A cable (26-pin). The video and audio output of the CA-D50 Camera adapter are transferred to the CCU-D50 Camera Control Unit as an SDI signal through a CCZ-A cable up to 75m (246') long. This combination allows for the establishment of a full digital-acquisition system.

- Switchable digital/analog signal transmission.
- Wide variety of control functions.
- Up to 75m (246') SDI transmission via a CCZ-A cable (26-pin).
- Up to 200m (656') SDI transmission using a separate low-loss coaxial video cable in addition to a CCZ cable.
- Analog transmission for longer control distances of up to 300m. (984') via a CCZ-A cable.
- Analog composite output and one of the following outputs: SDI, Y/R-Y/B-Y, RGB, y/C.
- Compatibility with RCP-D50 and RCP-D51 Remote Control Panels.
- Support for major intercom systems (two-wire/four-wire/RTS/Clearcom)
- Teleprompter support
- Red/Green tally indication
- Fan alarm LED

CCU-TX50 and CA-TX50

Triax CCU Operation – for Wide-bandwidth Transmission

With the CA-TX50 Triax Camera adapter attached, the DXC-D55/D55WS can be remotely controlled from the CCU-TX50 Camera Control Unit using a triax cable, the use of which enables sophisticated remote control over extended operating distances. A wide-bandwidth transmission system is employed, enabling the high resolution images of DXC-D55/D55WS cameras to be transmitted with virtually no drop in resolution.

The CCU-TX50/TX50P supports the following features:

- Wide-bandwidth transmission (10 MHz for Y and 4.5 MHz for R-Y/B-Y)
- High-quality analog component video transmission
- Long-distance transmission (eg. 1500 m via a ø14.5 mm cable)
- Compact – half rack width and 3U height
- Wide range of advanced control functions
- Compatible with the RCP-D50 and RCP-D51 Remote Control Panels
- Three SDI or three composite outputs
- One component output (Y/R-Y/B-Y or R/G/B selectable)
- Three inputs for return video (BNC type)
- Teleprompter support
- Red/Green tally indication
- Support for major intercom systems (four-wire/RTS/Clearcom)
- Program audio input
- Two-channel microphone system (two XLR connectors)

EVI-D70

Pan/Tilt/Zoom (PTZ) Remote Camera

The EVI-D70P is a robotic pan/tilt/zoom color video camera that combines a high quality 1/4 type EXview HAD CCD color camera with the flexibility of a remote pan/tilt/zoom operation, all in a compact easy-to-use package. Ideal for video conferencing, it features a a wide pan/tilt range with an 18x optical zoom lens and a fast pan/tilt mechanism. It is also equipped with a variety of convenient features such as an Auto ICR function, Alarm function and RS-232c/422 serial control, making it ideal for any remote-shooting applications such as distance learning, places of worship, courtrooms, hospitals and nursing homes, event venues, concert halls, and just about any other remote shooting application.

FEATURES

- The adoption of Sony EXview HAD CCD technology improves basic camera performance. For example, these cameras offer superb sensitivity of 1 lx (typical), and a low smear level and D-range.
- The camera offers a wide pan angle of 170° from center, and pan speed of up to 100° per second. The unit will tilt upward a full 90° and downward 30°. Tilt speed is a maximum of 90° per second.
- The EVI-D70 offers a high quality 18x zoom lens that at its widest, offers 48° of horizontal view and at full zoom 2.7°. The camera has a digital zoom that adds 12x power to the optical lens zoom.
- Store up to 6 predetermined positions of the pan/tilt/zoom for instant recall. The presets also include picture parameters like white balance and exposure features.
- The camera has an infrared-cut filter that makes it effective in both day and night conditions. The Auto ICR (IR Cut filter Removal) function automatically switches the settings to attach or remove the IR Cut filter for increased sensitivity.

– With a set level of darkness, the IR Cut filter is automatically disabled (ICR ON), and the infrared sensitivity is increased.

– With a set level of brightness, the filter is automatically enabled (ICR OFF). The ICR automatically engages depending on the ambient light, allowing the camera to be effective both in day and night environments.

- An alarm function can detect changes within a user-designated area of an image. (Using any of the pan/tilt/zoom functions disables the alarm.) When a change in AF, AE or both is detected, the camera outputs an alarm trigger signal to the external equipment via the VISCA protocol. In combination with the Spot AE function, the camera also detects changes in the luminance level, and outputs an alarm signal. The detecting area can be applied to any of 16 vertical and 16 horizontal blocks.
- All camera settings and pan/tilt/zoom functions can be controlled remotely via a PC. Via the RS-232c connection, maximum cable length can be extended to 50'. Using the RS-422 connection extends this to 4000'.
- Ceiling mount or desktop installation
- Auto Power-Off/Night Power-Off function
- Daisy chain capability (up to 7 cameras)
- 37mm mount for optional wide conversion lenses

Specifications

Minimum illumination: 1 lx (F1.4)

Auto Exposure: Auto/Manual/Priority AE, Exposure and Back-light compensation

Shutter Speed: 1 to 1/10,000 s

Gain: Auto/Manual (-3 to +28 dB, 2 dB steps)

White Balance: Auto/ATW/Indoor/Outdoor/ One push/Manual

S/N Ratio: More than 50 dB

Pan: ±170º (Max. speed: 100º/s),
Tilt: -30º to +90º (Max. speed: 90º/s)

Position Preset: 6 positions

Picture Effects: Neg. Art, Black & White

Video Output: VBS, S-Video

Power Requirements: DC 10.8 to 13.2v

EVI-D70 Pan/Tilt/Zoom Remote Camera *(Mfr # EVID70 • B&H # SOEVID70)* **929.95**

Outdoor Dome Housing: For the EVI-D70. Clear *(Mfr # EVIFDP8C3 • B&H # SOEVIFDP8C3)* or tinted *(Mfr # EVIOD8T3 • B&H # SOEVIOD8T3)* dome **429.95**

Indoor Pendant Mount: For the EVI-D70. Clear *(Mfr # EVIID8C1 • B&H # SOEVIID8C1)* or tinted *(Mfr # EVIID8T1 • B&H # SOEVIID8T1)* dome **209.95**

Indoor Vandal Resistant, Pendant Mount *(SOEVIRD7)*: With tinted dome housing **321.95**

Outdoor Vandal-Resistant Pendant Mount *(SOEVIRDP7C3)* With clear dome housing.....**509.95**

Corner Mount Adapter Bracket *(SOSNCACA2)* Requires use of Gooseneck wall mount **59.95**

Pole Mount Adapter Bracket *(SOSNCAPM3)* Requires use of Gooseneck wall mount **34.95**

EVI-D100

Pan/Tilt/Zoom (PTZ) Remote Camera

The EVI-D100 camera is ideal for applications such as videoconferencing, distance learning, surveillance, conference and training rooms, courtrooms, houses of worship, internet communications and just about any application that requires a high-quality color video camera with the flexibility of remote pan/tilt/zoom operations. The EVI-D100 is a high quality CCD cameras that combine a high-speed, quiet pan/tilt with a wide angle view and 40x zoom (10x optical + 4x digital), all in a compact, easy-to-use package. The EVI-D100 camera boasts impressive and innovative features such as autofocus, auto white balance and automatic exposure control which provide fast and stable hands free operation when the camera changes pan/tilt positions. Additional advantages are provided by easy to use presets, daisy-chaining capability and various digital picture effects.

FEATURES

- The camera moves to a designated position quickly with a high pan/tilt speed:
  - Max. pan speed: 300°/s (range ±100°)
  - Max. tilt speed: 125°/s (range ± 25°)
- Direct drive motors account for the gear-less structure of the camera, reducing the noise of pan/tilt motion drastically compared to conventional models.
- The camera has a high quality 10x zoom lens that at its widest offers 65° of horizontal view. For even greater close-up images, there is also a 4x digital zoom.
- Built-in conversion lens provides a wide angle view of 65°, making it ideal for use in small-sized rooms.
- With Auto Sleep Function the camera can be set to automatically turn off when not in use after a specified period of time.
- Supplied easy-to-use Multi-function IR Remote Commander unit is useful for basic pan/tilt/zoom camera control.
- RS-232c serial control allows all camera settings and pan/tilt/zoom functions to be controlled remotely via PC.
- Store up to 6 pre-determined positions of the pan/tilt/zoom/focus for instant recall. Presets also include picture parameters like white balance and exposure features. A battery backup insures the presets remain in memory even when the camera is powered down.
- The EVI-D100 can render special effect images for a variety of production requirements. Effects include:
  Mirror Image, Still Image on Field Memory, Pastel Image, Negative/Positive Reversal, Sepia Image, Monochrome Image, Enhanced Contrast, Mosaic Image, Vertical Stretch, Horizontal Stretch, Motion Image on Still Image, Continuous Still Image, Motion Images on Binaried Still Image, After-image Lag of Moving Object.

Specifications

Image Sensor: 1/4 type Super HAD CCD

Horizontal Resolution: 470 TV lines (Wide end)

Lens: 10x optical zoom, 4x digital zoom, f = 3.1 to 31, F1.8 to 2.9

Horizontal Angle of View: 6.6 to 65°

Minimum Object Distance: 100mm (Wide end), 600mm (Tele end)

Minimum Illumination: 3.5 lx (F1.8)

Auto Exposure: Auto/Manual/Priority AE, Exposure and Back-light compensation

Shutter Speed: 1/4 to 1/10,000

White Balance: Auto, ATW, Manual, One Push, 3200K, 5800K

S/N Ratio: Over 50 dB

Video Output: VBS, S-Video

Power Requirements: DC 10.8 to 13.0v

CPITVD100
Optional Telemetrics Desktop Control Panel

Combined with the EVI-D100 camera, the Telemetrics' controller is ideal for applications such as videoconferencing, distance learning, surveillance, conference and training rooms, courtrooms, houses of worship, internet communications and just about any application that requires a high-quality color video camera with the flexibility of remote pan/tilt/zoom operations.

- Proportional Joystick for control of pan/tilt functions
- Control up to four camera systems
- Six preset shot switches
- Local/Remote select
- Four Pan/Tilt camera select switches

EVI-HD1

High Definition Pan/Tilt/Zoom Camera

The EVI-HD1 is high-definition EVI robotic camera designed for videoconferencing, distance learning, houses of worship and corporate training. The single chip-based, pan/tilt/zoom camera features multi-format capabilities to output both SD (standard-definition) and HD (high-definition) video, so users can decide how and when they wish to migrate to high-definition. The EVI-HD1 uses a 1080i CMOS sensor that delivers exceptional high-definition resolution in 720p, 1080i or 1080p. The camera can be used with compatible codec's and systems from other manufacturers, due to its ability to output standard-definition video (composite and S-Video), high-definition analog component (Y, Pb, Pr) or digital HD-SDI.

The EVI-HD1 incorporates a 10x optical zoom lens with a 70° horizontal field of view, making it ideal for conference rooms and courtrooms. It outputs 16:9 images in 480i or HD formats. The EVI-HD1 is also equipped with high-torque, high-speed direct drive motors that enable smooth, fast and quiet pan/tilt operations. The camera's pan/tilt/zoom controls can be easily operated by the supplied IR Remote Commander unit or via the RS-232C interface (VISCA protocol) with a host of commercially available controllers.

FEATURES

- Incorporates a 1/3" HD CMOS sensor (2,000,00 pixels) providing outstanding picture quality and high resolution images.
- By adopting a newly developed direct drive motor mechanism, the EVI-HD1 is extremely quiet, moves smoothly and quickly to designated positions and can cover a wide shooting range.
  - — Max. pan speed: 300° (range ± 100°)
  - — Max. tilt speed: 125° (range ± 25°)
- With multi-format video outputs from NTSC/PAL to full HD, the EVI-HD1 enables end-users to shoot an image using the full high definition 1080i video format and output in one of 14 formats including eight HD types and six video formats.
- Fast and stable 10x optical auto-focus zoom lens can be used with the 4x digital zoom, offering an impressive 40x zoom ratio.
- The EVI-HD1 incorporates a newly developed wide-angle lens for wide (70°) field-of- view image capture, a plus for small to medium-sized conference rooms.
- The EVI-HD1 can store up to six preset values for pan/tilt/zoom, focus position, exposure mode, and white balance mode and can even retain these settings when the camera is shut off.
- All camera settings and pan/tilt/zoom control functions can be performed remotely at high communication speeds via the RS-232C interface (VISCA protocol).
- The EVI-HD1 is equipped with an HD-SDI interface terminal that allows for long-distance transmission of high-quality HD images without degrading picture quality.

Specifications

Image sensor: 1/3-type CMOS

Effective pixels: Approx. 2 Megapixels (16:9)

Signal system: HD 1080/59.94i, 1080/50i, 1080/29.97p, 1080/25p, 720/59.94p, 720/50p, 720/29.97p, 720/25p

Lens: 10x optical zoom, 40x with digital zoom, f = 3.4 to 33.9mm, F 1.8 to F 2.1

Minimum object distance: 100mm (wide)

Horizontal viewing angle: 8° (tele) to 70° (wide) at HD signal output

Focus system: Auto / Manual

Minimum illumination: 15 lx (50 IRE, F1.8)

Exposure control: Auto / Manual / Priority AE / Exposure compensation / Bright

Shutter speed: 1/2 to 1/10,000 sec.

Gain: Auto / Manual (-3 to +18 dB)

White balance: Auto / Indoor / Outdoor / One push auto / Manual

S/N Ratio: 50 dB

Pan/Tilt: Pan ±100° (Max. speed 300°/sec.); Tilt ±25° (Max. speed 125°/sec.)

Position preset: 6 positions

Video output: HD HD-SDI, Analog Component (Y/Pb/Pr) SD VBS, Y/C

Power requirements: 12v DC (10.8 to 13v DC)

Dimensions: 10¼" x 6" x 6¾" (WHD)

Weight: 4 lb. 7 oz.

EVI-HD1 HD Color P/T/Z Camera: Includes connector panel and easy-to-use multi-function IR Remote Commander— for basic settings and pan/tilt/zoom camera control.
(Mfr# EVIHD1 • B&H# SOEVIHD1) **3699.00**

BRC SERIES

Pan/Tilt/Zoom Robotic Cameras

The BRC Series consists of three revolutionary Pan/Tilt/Zoom (PTZ) color video cameras, each especially designed for remote video shooting applications. The BRC-300 (SD) and BRC-H700 (HD) are equipped with three 1/4" and 1/3" CCDs respectively, while the BRC-Z700 is equipped with three 1/4" HD ClearVid CMOS sensors. This camera is both HD and SD capable, enabling versatile operations and allowing users to easily migrate from SD to HD picture quality. What's more, the BRC-Z700 incorporates a newly designed smooth PTZ mechanism for precise camera control.

The BRC cameras have very wide pan and tilt ranges, as well as extremely fast and accurate pan/tilt movements, making them suitable for capturing not only fast-moving objects, but also slow-moving objects without rocking vibration. Moreover, users can operate the cameras intuitively with the optional RM-BR300 Remote Control Unit, which is equipped with an ergonomically designed joystick and feature-rich control panel. With the RM-BR300, users can control up to seven cameras, the presets for each camera, and other parameters as required. In addition, the BRC Series can be controlled over long distances via a single fiber optic cable connection. With a number of useful features and excellent picture quality, the BRC Series is ideal for a variety of remote video shooting applications, such as in houses of worship, auditoriums, teaching hospitals, corporate boardrooms, and at sporting events, trade shows, and concerts. Furthermore, they are an excellent choice for broadcast applications, such as the recording of television programs or as a weather camera.

FEATURES

BRC-300
3-CCD Standard Definition (SD) Video Camera

The standard-definition BRC-300 incorporates three 1/4.7" Advanced HAD CCD sensors with a total of 1,070,000 pixels. It delivers outstanding picture quality with high resolution and accurate color reproduction. Sony Advanced HAD technology enables this camera to produce high-quality SD images with low noise. It is ideal for cost effective SD applications – and it can capture images in both 4:3 and 16:9 aspect ratios, the latter offering a wider viewing angle. Furthermore, the BRC-300 is the smallest camera in the BRC Series, making it ideal in environments that require the camera to be positioned unobtrusively.

BRC-H700
3-CCD High Definition (HD) Video Camera)

The BRC-H700 offers high picture quality and high sensitivity with three 1/3˝ HD CCDs and a resolution of 1,120,000 total pixels. Ideal for high resolution image-capturing applications, it satisfies the demands of users who require exceptional-quality video images with accurate color reproduction. In addition, the highly sensitive CCDs enable remote video shooting in environments where the lighting is less than ideal. Furthermore, it has the widest viewing angle in the BRC Series, allowing users to capture wide areas of a scene such as audiences at concerts or in auditoriums.

BRC-Z700
3-CMOS SD/HD Video Camera

The BRC-Z700 incorporates three 1/4˝ HD ClearVid CMOS sensors achieving a resolution of 1,120,000 pixels. It also incorporates a newly developed DSP to make effective use of the ClearVid CMOS sensors. The combination of the DSP and the sensors allows the camera to achieve both higher resolution and higher sensitivity compared to cameras equipped with conventional CMOS sensors.

Conventional CCD Sensor (vertical smear)

ClearVid CMOS Sensor (vertical smear minimized)

Furthermore, the camera's "color masking" function allows users to adjust specific colors in the image more precisely, while the "color detail" function allows users to smooth over skin tones. The BRC-Z700 features a 20x optical autofocus zoom lens with an optical image stabilizer, allowing users to clearly capture small or distant objects. It also offers dual HD/SD outputs and an enhanced Pan/Tilt mechanism that operates with extremely smooth and precise movements.

BRC SERIES

Video Outputs

- The BRC series offers the following outputs as standard –

– The BRC-300 features composite and S-Video output, the BRC-H700 offers HD Component (Y/Pb/Pr) and RGB output.

– The BRC-Z700 features HD component (Y/Pb/Pr) and RGB, as well as standard definition composite and S-Video output. What's more, each camera in the BRC Series has a wide range of optional interface cards to choose from. This versatility allows for flexible analog and digital system configurations.

RS-232C/RS-422 Remote Control (VISCA protocol)

- System integrators can easily configure complex systems because each camera is equipped with RS-232C/RS-422 interfaces supporting the VISCA protocol, which allows them to be controlled by external PCv and/or controllers.
- All local controls such as camera settings, pan/tilt/zoom and presets can be easily accessed, and up to seven cameras can be daisy-chained.

Multiple Position Presets and User-friendly Interface

- The BRC-H700 and BRC-Z700 each have 16 presets and the BRC-300 has six presets to which predefined pant/tilt/zoom positions and other parameters can be allocated. These presets can be recalled at the touch of a button to easily capture video from pre-specified areas.
- They can also be controlled from either the supplied IR Remote Commander Unit or optional RM-BR300 Remote Control Unit. The ergonomically designed joystick and feature-rich control panel of the RM-BR300 provide superb operability in various remote video shooting applications.

Flexible Installation

- Each has an "Image Flip" function, allowing them to be either mounted on a ceiling using the supplied ceiling mount kit or placed on a flat surface to meet the user's installation and space requirements.

High Performance Pan/Tilt/Zoom Mechanism

The cameras cover a wide shooting range with their highly accurate Pan/Tilt mechanism. All cameras have a very wide pan range of 340° and a tilt range of 120°. Both pan and tilt speeds are variable within the range of 0.25 to 60 degrees per second (BRC-H700 and BRC-300) and 0.22 to 60 degrees per second (BRC-Z700).

What's more, the BRC-Z700 has an extremely quiet motor that is capable of very precise movements. Each camera is also capable of capturing not only fast-moving objects, but also slow-moving objects without rocking vibration. For capturing small or distant objects, the BRC-Z700 incorporates a 20x optical auto-focus zoom lens and the BRC-H700 and BRC-300 adopt a 12x optical zoom lens.

Optional RM-BR300 Remote Control Unit

The RM-BR300 has an easy-to-use, ergonomic design that uses Sony's VISCA protocol to enable all local control, including pan/tilt/zoom settings and up to six highly accurate programmed camera and lens positions presets. A joystick controller gives precision camera moves and focus adjustments, while the feature-rich control panel provide superb operability in various remote-shooting applications. Control operations include adjustments for auto-focus, white balance, auto-exposure and backlight compensation. Using the VISCA protocol, up to seven cameras can be daisy-chained and remotely controlled from the RM-BR300.

(Mfr # RMBR300 • B&H # SORMBR300) ..... **CALL**

Optional Optical Multiplex Units

Users can transmit and convert uncompressed digital raw data including external sync and camera control signals via an optical multiplex unit such as the BRU-H700 (HD) and BRU-300 (SD)— equipped with the optional multiplex interface card—into virtually any video output format. With only a single cable connection between the camera and the optical multiplex unit, the system is extremely easy to install. The maximum cable length between these units are 1500' for the BRC-300 and 3200' for both the BRC-H700 and BRC-Z700.

BRU-300 Optical Multiplex Unit: Designed for the BRC-300, has two interface card slots allowing you to customize the unit *(Mfr# BRU300 • B&H# SOBRU300)* ..... **CALL**

BRU-H700 Optical Multiplex Unit: Designed for the BRC-H700 and BRC-Z700, has two interface card slots allowing you to customize the unit *(Mfr# BRUH700 • B&H# SOBRUH700)* ..... **CALL**

Optional Video Cards for use with Optical Multiplex Units

P/T/Z Color Video Cameras	BRC-H700	BRC-Z700	BRC-300
Optical Multiplex Cards	BRBK-H700	BRBK-MF1	BRBK-303
Optical Fiber Cables	CCFC-M100HG	CCFC-M100HG	CCFC-M100
Optical Multiplex Unit	BRU-H700	BRU-H700	BRU-300
Interface Cards	HFBK-HD1, HFBK-SD1 HFBK-XG1, HFBK-TS1	HFBK-HD1, HFBK-SD1 XG1, HFBK-TS1	BRBK-301 BRBK-302, BRBK-304

BRC SERIES

BRC Cameras

BRC-300 *(Mfr # BRC300 • B&H # SOBRC300)* .....**CALL**

BRC-Z700 *(Mfr # BRCZ700 • B&H # SOBRC3Z700)* ...**CALL**

BRC-H700 *(Mfr # BRCH700 • B&H # SOBRCH700)* ....**CALL**

Optional Accessories

BRBK-H700: HD Optical Multiplex Card
(Mfr # BRBKH700 • B&H # SOBRBKH700) .....**CALL**

BRBK-MF1: HD Optical Multiplex Card
(Mfr # BRBKMF1 • B&H # SOBRBKMF1).....**1449.95**

HFBK-HD1: HD Interface Board
(Mfr # HFBKHD1 • B&H # SOHFBKHD1) .....**CALL**

HFBK-SD1: SD Interface Board
(Mfr # HFBKSD1 • B&H # SOHFBKSD1).....**CALL**

HFBK-XG1: XGA Interface Board
(Mfr # HFBKXG1 • B&H # SOHFBKXG1) .....**CALL**

HFBK-TS1: i.LINK (HDV) Interface Board
(Mfr # HFBKTS1 • B&H # SOHFBKTS1) .....**CALL**

BRBK-HSD1: HD/SD-SDI Output Card Optical Multiplex Card *(Mfr # BRBKHDS1)*.....**CALL**

BRBK-301: Analog RGB Component Card
(Mfr # BRBK301 • B&H # SOBRBK301) .....**CALL**

BRBK-302: SDI Card
(Mfr # BRBK302 • B&H # SOBRBK302) .....**CALL**

BRBK-303: SD Optical Multiplex Card
(Mfr # BRBK303 • B&H # SOBRBK303) .....**CALL**

BRBK-304: DV Card
(Mfr # BRBK304 • B&H # SOBRBK304) .....**CALL**

CCFC-M100HG: 328' 2-core multi-mode optical fiber cable for BRC-H700, BRC-Z700.
(Mfr # CCFCM100HG • B&H # SOCCFCM100HG).....**CALL**

CCFC-M100: 328' 2-core multi-mode optical fiber cable for BRC-300.
(Mfr # CCFCM100 • B&H # SOCCFCM100).....**CALL**

CCXC-9DBUS: 16' 9-pin D-sub to 5 BNCs (RGB, Sync, Video) breakout cable for use with the BRBK-301 or HFBK-SD1. *(SOCCXC9DBUS)* .....**CALL**

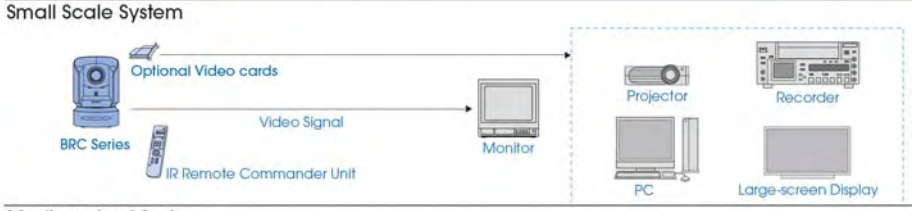
VCLHG0862: 0.8x wide angle conversion lens for the BRC-Z700.
(Mfr # VCLHG0862 • B&H # SOVCLHG0862).....**289.95**

BRBK-H700

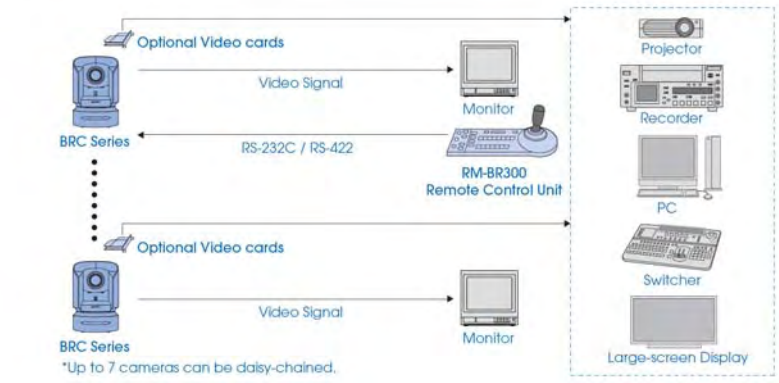
VCLHG0862

SYSTEM CONFIGURATIONS

Small Scale System



Medium-sized System



Camera	BRC-H700	BRC-Z700	BRC-300
Signal systems	1080i NTSC or Pal switchable	1080i NTSC or Pal switchable	NTSC
Image device	1/3-type IT CCD x 3	1/4-type CMOS x 3	1/4.7- type CCD x 3
Total picture elements	Approx. 1.12 Megapixels	Approx. 1.12 Megapixels	Approx. 1.07 Megapixels
Effective picture elements	Approx. 1.07 Megapixels	Approx. 1.04 Megapixels	Approx. 0.69 Megapixels
Lens (Optical / Digital)	12x / 48x Zeiss	20x / 80x Zeiss	12x / 48x
Focal length (f1.6 to f2.8)	f=4.5 to 54 mm	f=3.9 to 78 mm	f=3.6 to 43.2 mm
Lens filter diameter	72mm	62mm	37mm
Minimum object distance	500 mm (Wide), 800 mm (Tele)	10 mm (Wide, Limiter Off), 500 mm (Wide, Limiter On), 800 mm (Tele)	500 mm (Wide), 800 mm (Tele)
Horizontal viewing angle	5.5 to 60.3°	1.8 to 55.2°	4:3 mode: 3.3 to 37.8°, 16:9 mode: 4.0 to 45.4°
Pan/Tilt speed	0.25 to 60°	0.22 to 60°	0.25 to 60°
Minimum illumination	6 lx (50 IRE, F1.6, +18 dB)	6 lx (50 IRE, F1.6, +24 dB)	7 lx (25 IRE, F1.6, +18 dB)
Shutter speed	1/10,000 to 1/60 s or 1/10,000 to 1/50 s		1/10,000 to 1/4 s
Gain (Auto/Manual)	0 to 18 dB and Hyper Gain	0 to 24 dB and Hyper Gain)	-3 to 18 dB
White balance	Auto/Indoor/Outdoor/ One-push/Manual	Auto1/Auto2/Indoor/ Outdoor/One-push/Manual	Auto/Indoor/Outdoor/ One-push/Manual
Image stabilizer	On/Off (Optical)	On/Off (Optical)	–
ND filter	ND1/ND2/Off	–	–
Preset positions	16	16	6
Interfaces			
HD video output	D-Sub 15 pin: Component (Y/Pb/Pr) or RGB, HD, VD or SYNC		
SD video output	–	BNC: Composite, Mini DIN 4 pin : Y/C	

SONY

Canon
HDV

JVC

SONY
HDCAM

B&H
PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 1b
ACQUISITION FORMATS

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For Section 1B, Acquisition Formats use Quick Dial #: 821

STANDARD DEFINITION FORMATS

Mini DV

The Mini DV format uses 5:1 data compression to store one hour of digital video in the component (Y, R-Y, B-Y) format on a cassette slightly larger than a matchbox. Mini DV offers high image quality– comparable to Betacam SP, digital (PCM) audio, freedom from analog tape artifacts and dropouts, and most importantly, lack of generation loss. Mini DV cassettes are one-tenth the size, one-fifth the weight, a third of the cost, and twice the capacity of Betacam SP cassettes. Mini DV camcorders also have composite and S-Video outputs for compatibility with analog equipment.

- DV use a type of intraframe MPEG-2 compression. It is DCT-based YUV 4:1:1 with 13.5 MHz luminance sampling. The data rate is 3 MB/sec (5:1) compression, out of an overall 20 MB/sec data rate. DV contains a sophisticated error correction code to eliminate the video "dropouts" of small format tapes. DV camcorders also digitize the analog video signal. This results in the DV system being unaffected by tape noise, inconsistent record levels and tape inconsistencies
- The DV format features 500 lines of resolution, component recording, and 54 dB S/N ratio — better than Betacam SP.
- DV supports time code, separate video and audio insert editing and direct digital input and output, based on the IEEE1394 standard for multiple video stream transfers and editing with no generation loss. DV-compatible cards are available for Mac and Windows, to support non-linear editing, video servers and LAN videoconferencing.
- DV allows either 2 digital audio channels (usually stereo) at 16-bit resolution and 48 kHz sampling rate, or 4 digital audio channels at 12-bit resolution and 32 kHz sampling rate. For professional or broadcast applications, 48 kHz is used almost exclusively.

DVCAM

Sony's DVCAM is a professional version of the Mini DV format. The basic video encoding algorithm is the sam, but there are a few very important differences. The consumer-oriented DV uses 10 micron tracks in SP recording mode. Sony's DVCAM professional format increases the track pitch to 15 microns (at the loss of recording time) to improve tape interchange and increase the robustness and reliability of insert editing. The DVCAM format also provides robustness and operability required for professional use while maintaining compatibility with the Mini DV format. In addition to its tape and cassette mechanics, the recorded data also provides full compatibility with Mini DV recordings. This means that full upward/downward tape playback is guaranteed and that signal transfers are accomplished without manipulation to the originally recorded data by use of i.LINK or SDTI (QSDI) interfaces. These features have proven the DVCAM as the most suitable format for integrated use with the widely popular DV transports and DV-based NLE's.

- The 15-micron track pitch assures frame accurate and stable editing at the tape edit point. The use of this track pitch also realizes full lip-sync audio and pre-read capabilities.
- DVCAM recorders and cameras can play back DV material. In addition the DSR-1600, DSR-1800 and DSR-2000 can playback DVCPRO 25 Mbps recordings, and automatically accommodate all standardized cassette sizes without the need for an adapter or changing menu settings.
- While the DV standard allows four recording modes, DVCAM machines will record in two of them: 2-channel mode (48kHz, 16-bit) and 4-channel mode (32 kHz, 12-bit). Because professionals demand absolute synchronization between audio and video, DVCAM machines record in the Audio Lock mode. Using Audio Lock, you can conduct insert edits, secure in the knowledge that audio will follow video with absolute precision.

DVCPRO 25/50

Panasonic created the DVCPRO family for electronic news gathering (ENG) use, with better linear editing capabilities and robustness. It has an even greater track width of 18 micrometers and uses another tape type (Metal Particle instead of Metal Evaporated). Additionally, the tape has a longitudinal analog audio cue track. Audio is only available in the 16-bit/48 kHz variant, there is no EP mode, and DVCPRO always uses 4:1:1 color subsampling (even in PAL). Apart from that, standard DVCPRO (also known as DVCPRO25) is otherwise identical to DV at a bitstream level.

DVCPRO50 is basically two DV-codecs in parallel. The DVCPRO50 standard doubles the coded video bitrate from 25 Mbit/s to 50 Mbit/s, and uses 4:2:2 chroma subsampling instead of 4:1:1. DVCPRO50 was created for high-value ENG compatibility. The higher data rate cuts recording time in half (compared to DVCPRO25), but the resulting picture quality rivals Digital Betacam.

GL-2

3-CCD DV Camcorder

The standard for prosumer-type camcorders, the GL-2 offers unmatched optical technology for superior image quality and shooting versatility. Using Canon's expertise in 35mm photographic and broadcast TV lenses, the GL-2 is equipped with Canon's exclusive L-Series Fluorite 20x optical zoom lens for outstanding imaging power in a lightweight, portable design.
Combining the L-Series Flourite Lens with 3 CCD imaging sensors and Pixel Shift technology, the GL-2 achieves outstanding picture detail, sharper stills, reduced vertical smear, accurate color reproduction and wide dynamic range. In addition, the GL-2 features a 100x digital zoom, 2.5" LCD color monitor, digital effects, digital photo mode, SD/MMC memory card capability, DV (IEEE1394) and USB interface and a host of other features that give it the functionality of a professional camcorder. Functions such as SMPTE color bars, Zebra Pattern, Clear Scan and picture adjustments—make it ideal for newscasters and independent film makers. By combining advanced technologies in lenses and signal processing with manual controls and features, the GL-2 achieves a perfect balance of amazing picture quality and performance versatility.

FEATURES

3-CCD Image Sensor

- The GL2 maximizes the capability of the DV format using a 3-CCD image sensor (410,000 pixels each) and Pixel Shift technology to produce picture quality rivaling camcorders using CCDs with 680,000 pixels. In addition to outstanding clarity and natural color, Pixel Shift provides wider dynamic range, reduced vertical smear from bright light sources and sharper still images.

Optical Image Stabilizer

- Canon's superb optical stabilization system eliminates image shake due to a wide range of movement and/or high wind conditions. It corrects camera shake instantly so even hand-held shots at full telephoto, and shots taken from a moving car, are smooth and steady. Since it is optical, there is no loss of image quality as with electronic systems.
- A perfect complement to the high picture quality of DV, the stabilizer employs a unique Vari-Angle Prism within the lens to optically compensate for camera shake before light reaches the image sensor, resulting in smooth, steady video without degradation.

L-Series Fluorite 20x Optical Zoom Lens

- Canon has satisfied the demands of experienced image makers for years through the power, design and quality of their 35mm and broadcast TV lenses. The professional L-Series lenses incorporate Fluorite, a material which provides outstanding resolution, contrast and color reproduction, especially in lightweight, high magnification lenses. The Fluorite element inside of the lens defeats color aberration. It also precisely controls components of light providing an excellent balance of sharpness, contrast and color—critical ingredients of picture quality. This is unobtainable with conventional optical glass.
- With a 35mm focal length equivalent of 39.5 to 790mm, the 20x optical zoom transforms distant subjects into crisp, dramatic close-ups. There is also a digital zoom extending between 40x- 100x. At full telephoto it offers a telescopic 35mm equivalent of 79,000mm.
- An optional wide converter is also available. Using the WD-58 wide converter, the field of view will increase by 0.7x (28mm in 35mm focal equivalent) for indoor shots or panoramic views.

Three Shooting Modes

- **Normal Movie Mode**— for recording video which appears smooth and natural during playback on a TV or video editing computer. The GL-2 also includes a 16:9 recording mode, which applies an electronic anamorphic stretch allowing you to fill the frame of a 16:9 wide screen TV.
- **Digital Photo Mode (1.7 MP)**— capture up to 1250 stunning 1.7 megapixel (1488 x 1128) images onto a 1GB SD Memory Card. Images may be also captured at VGA (640 x 480) in standard or fine compression. For added flexibility, take up to 700 still pictures on a Mini DV single tape (in SP mode).
  The camera records the still pictures for 6 seconds, as well as recording the sound for verbal notes or narration. You can search through the recorded tape for your photos using the supplied remote control.
- **Frame Movie Mode**— captures 30 frames per second of non-interlaced video. Similar to a motor drive on a 35mm camera, Frame Movie Mode lets you capture every gesture and expression of your subject with spectacular clarity. Ideal for grabbing grab high quality still images from video for

GL-2

Exposure Controls

- The GL2 offers both the versatility to meet all exposure challenges. Programmed AE (Auto Exposure) modes provide automated advanced recording techniques ensuring professional results in almost any shooting conditions. There are six AE programs available including Shutter and Aperture Priority, Spotlight, Sand & Snow, Full Auto, and Auto Mode. They give you creative freedom while allowing the recording control desired.
- For the times you want total control of all aspects of the exposure system, there is a manual mode. You control the aperture and shutter speed together - 27 shutter speeds from 1/8 sec to 1/15,000 of a second, and 23 aperture values with half-stop adjustments from f/1.6 to closed for precise brightness and depth of field control.

Picture Adjustments

To attain the best picture possible, the GL-2 automates and also allows manual control of the essential ingredients that go into capturing great images.

- Features automatic white balance as well as standard presets for indoors (3200º K) and outdoors (5600º K) or you can manually set the white balance.
- Adjust the black level of the video signal in 13 (±6) steps for the best shadow detail.
- The GL-2 will let you shift the color in 13 (±6) steps towards red or green. This is particularly useful when shooting under fluorescent lights when skin tones tend towards green.
- Adjust the saturation of the color in 13 (±6) steps, from off to oversaturated. This adjustment allows you to shoot in black and white.
- There are times when you are in dark locations but cannot add lighting to the scene. Gain Control increases the brightness of a recorded scene (although at the expense of some image noise). Available gain values are 0 dB, +3 dB, +6 dB, +9 dB, +12 dB.
- You can adjust the range of picture sharpness from softer to sharper depending on how you want to portray your subject. For example, for bridal scenes you may want to adjust the sharpness towards a slightly blurred image for a softer focus effect.

Shooting Enhancements

The GL-2 offers on-camera enhancements that help avoid common shooting errors and make capturing high-quality footage trouble-free. The shooting enhancements also include conventional features that are commonly found on broadcast camcorders.

- Clear Scan function allows you to record a computer screen or similar equipment without displaying a black band or flicker on the screen. The GL-2 can adjust shutter speeds from 61.9 Hz to 201.5 Hz in 117 steps.
- You may want to slightly adjust the image brightness to compensate for backlighting or for scenes that are being rendered slightly overexposed. When in Auto, Aperture or Shutter Priority Modes, you can engage AE Shift in the camera menu, then turn the menu dial to add or subtract (13 steps) a bit of exposure.
- Generates SMPTE color bars on tape, or used during shooting to let you check the adjustment of reference monitors.
- Character Record lets you superimpose data– month, day, hour, minute and second. Ideal for surveillance and law enforcement, data is permanently burned on to the video.
- With Index Record you can "tag" a shot that is good — or that deserves post-production attention. The notation is placed in the sub-code section of the data code.
- Zebra levels can be set in the viewfinder and monitor to show areas of overexposure in the scene. Adjust either the shutter speed or aperture to eliminate the overexposure.
- Gives you the option of seeing camera data and settings in the viewfinder. The amount of information shown in the viewfinder can be set for: Full, Partial or No Display.

- Advanced Accessory Shoe lets you attach the optional VL-3 video light or the DM-50 Directional Stereo mic with the GL-2 exchanging data with them and supplying power directly to them. Simply slide them into the accessory shoe; no external power or cables are required.
- Tally lamp can be left on or turned off via

Digital Effects and Fades

The GL-2 offers you a variety of scene transition effects, producing smooth, professional-looking dissolve and wipe transitions between scenes as you record. Effects include:

- Black & White, which removes color from the video images; Sepia, Art, Mirror, Trail and Strobe, for a stop-and-go motion effect.
- Use the fader to start or end scenes with a fade to/from black such as the Fade Trigger, Wipe and Overlap.

Top Grip Record Control

In addition to a side hand grip with readily accessible controls, the GL-2 also offers a carrying handle with a duplicate set of recording and zoom controls. This makes mid- to low-angle shooting easier and more comfortable, and to accommodate your individual shooting style. Controls on both the side and top grips let you start and stop recording, take digital still photos, and zoom in and out. The top controls can be locked to prevent accidental operation.

Variable Zoom Speed

The side grip and top grip offer separate controls to adjust the rate of zoom. When using the side grip, a gentle press on the zoom control will give you a slow zoom. Press harder and the zoom speed picks up. The farther you press the zoom control, the faster the zoom speed. If you need a steady, fixed-speed zoom, you can choose one of three zoom speeds in the menu. The top grip zoom control can be set for one of three zoom speeds — low, medium or fast via the menu.

GL-2

High Performance

- Records time code signal (hour, minute, second and frame) along with the video signal. This will prove immensely beneficial if you are editing your footage on a PC or professional video editing system.
- Records date, time, shutter speed, exposure settings and other key data on the tape as you shoot. The data isn't permanently superimposed over your video. It remains hidden until you select it for display during playback or editing. Turn the display on or off and decide which data you want to display.
- Frequently used functions can be assigned a custom key to customize the camera to your shooting preferences or environment.
- LANC terminal allows you to connect the camera to the optional ZR-1000 Remote Control to operate the zoom speed, focus, recording, data display and other features. The remote attaches to most tripod handles.
- Add a Canon 420EX or 550EX Speedlite flash to the camcorder's Advanced Accessory Shoe. In Photo mode, the flash will function exactly as it would when attached to a 35mm camera, adding light to still images. The camera sets the flash duration, sending out a pre-exposure flash to ensure correct exposure before the main flash is sent out.
- With the interval timer, you can record for a selected time with selected interval. This function is convenient for nature observation such as flowers, sunsets, etc. You can select the interval time from 30 sec., 1 min., 5 min. and 10 minutes; and the recording time from 0.5 sec., 1 sec., 1.5 sec. and 2 sec.
- Store digital still images captured by the GL-2 using an SD memory card. Store 2000 fine quality still pictures or 4000 standard quality images on 1GB SD memory card.
- Equipped with a DV (IEEE1394) terminal for easy transfer of video to a Mac or PC for easy editing. It also has a USB connection for transferring still images to a computer.
- Whether you want a "streaming" background when panning, or brighter recording in low light, you can choose from three slow shutter settings –1/30, 1/15 and 1/8 of a second.
- Supplied full-function wireless remote control can start and stop recordings, zoom the lens, handle all playback functions, control audio and video dubbing functions, and more from up to 16' away.

High-Resolution Color Viewfinder & LCD Monitor

Designed for both shooting and playback functions, the GL-2's 2.5" color (200,000 pixels) LCD screen will rotate 270° so you can adjust it to virtually any viewing angle. Your subject can even watch his or her performance as the video is being recorded. The screen folds neatly against the camera body when not in use. The screen can be used to display essential camera and tape function menus and indicators. Also has a high resolution (180,000 pixels) 0.44" color viewfinder.

Professional Audio

- The built-in microphone incorporates two pairs of pick-up elements each for left and right. This arrangement realizes a superior directional ability and fuller, richer stereo sound. In addition, you can change the microphone frequency characteristics to match the recording condition:

— Normal: Use this mode for most recording situations.

— Voice: Use this mode when shooting dialogue and low-level ambient noise (like air conditioning) doesn't let you record high quality sound.

— Wind Screen: This mode prevents wind noise from interfering with the audio. Can be turned off if you want the mic to be as sensitive as possible.

- Automatic level control analyzes sound and adjusts the levels automatically to provide the best possible sound. However, for complete control, the GL-2 offers 2 channel manual audio adjustment. The audio level can be monitored by an external illuminated VU meter or in the viewfinder/LCD view screen.
- The GL2's omnidirectional microphone delivers realistic, life-like, stereo sound. Additionally, using the GL2's Advanced Accessory Shoe you can use the optional DM-50 microphone and MA-300 Microphone Adapter, both of which are powered by the shoe — no cables required. The MA-300 is equipped with 2 XLR
connectors for use with professional audio

Audio and Video Outputs

- Audio output is accomplished via the same ports used for input. Video outputs include composite and S-Video. There is also a headphone jack with a 15-level volume adjustment for monitoring sound with headphones during shooting, during playback or performing sound checks
- A/D converter lets you input analog signal from your TV, VCR, or camcorder and record it onto DV. Great for making copies or preserving precious originals. You can then store the video and/or audio on your computer, a CD, or a DVD with a properly equipped computer.

GL-2 3-CCD Mini DV Camcorder
(Mfr # 7920A001 • B&H # CAGL2)
Includes CA-920 AC power/charger,
DC-920 DC coupler, BP-915 battery pack,
wireless remote control,
A/V, S-video and USB cables,
8MB SD memory card,
lens hood, large eyecup,
and an SS-650 shoulder strap

CANON

XL-2

3-CCD DV Camcorder with Interchangeable Lenses

The ultimate DV camcorder, the XL-2 starts with a highly intelligent "open architecture" design, which allows you to customize it with the widest variety of optional accessories available. Plus you have extensive control over picture and sound adjustments to tailor the "look and feel" of each recording to your preference or even your clients'. Whether you define yourself as an imaging enthusiast, professional videographer or digital filmmaker there is an XL-2 digital camcorder configuration that's just right.

The XL-2 combines Canon's exclusive interchangeable XL Lens Mount System and superior optical technology to offer video producers and semi-pro videographers unmatched image quality and shooting versatility. Combine this with the unprecedented amount of manual control it offers, and you have the widest array of adjustments for a great variety of imaging possibilities. Additionally, the XL-2 was designed to overcome operational limitations and to complement most users' preferences. Whether your subject is near or far, in a studio, in daylight or low light, the XL-2 delivers outstanding magnification, resolution, color reproduction, and high S/N ratio.

FEATURES

- Incorporates a 3-CCD system with a separate 680,000-pixel progressive scan CCD for each primary color (red, green and blue). Together they deliver outstanding image quality, highly accurate color reproduction and a wide dynamic range.
- The XL-2 can shoot in 4:3 and 16:9 aspect ratios. It shoots in a true 16:9 ratio without artificial letter-boxing or vertically squeezing a 4:3 image. In 4:3 mode the chip crops the left and right sides resulting in the conventional ratio with 350,000 used pixels per CCD. In 16:9 mode the chip is used at full width resulting in a true 16:9 image utilizing some 460,000 pixels per chip.
- The XL-2 features three frame rates to provide solutions under a multitude of different scenarios:
  - **60i Frame Rate:** 60 fields per second, interlaced, the standard video frame rate for NTSC video
  - **30p Frame Rate:** Produces video at the rate of 30 full non-interlaced frames per second, delivering spectacular clarity per frame.
  - **24p Frame Rate:** 24 fps progressive (both 2:3 and 2:3:3:2 pull down), produces video with the look and motion of film. Also a has 1/48th shutter speed in this frame rate which exactly matches a film camera.

Creative Vision

The XL-2 is designed to bring out your professional side. Outstanding image quality, remarkable image control, interchangeable lenses, selectable aspect ratio and selectable frame rates. On-camera XLR and BNC connectors, 4-channel independent audio control, SMPTE time code, the list goes on. But to help deliver the cine look to video, the XL-2 offers you the ability to customize your video recordings using a number of variables, each one can be adjusted independently, giving precise control over the "film-like" appearance of your video. Create a cine look, with control of all the nuances, from gamma and knee to coring and hue. Adjust the setup level, skin detail and gain. The XL2 is designed to deliver creative image control when you want it, how you want it.

- Noise reduction removes video noise—non-picture artifacts such as those commonly found in low-light images—without hurting image detail or creating motion artifacts.
- Color Gain lets you adjust the saturation of the color in 13 steps from OFF to oversaturated. This adjustment will let you shoot in black and white, for example.
- There are two settings for vertical detail. "Normal" for vertical detail optimized for playback on an interlaced monitor, "Low" for a progressive scan monitor like a PC.
- Control the depth of black in the dark areas of an image. You can emphasize contrast in the video's dark areas (by selecting "Stretch") or deepen or enhance the dark area (by selecting "Press").
- Change the degree of sharpness in the image. Images that do not require a lot of detail can be softened, such as imperfections during close-ups.
- The gamma curve of the image can be adjusted independently for a "video look" (Normal) or a "film look" (Cine).
- The highlight area level is adjustable (High, Middle, or Low) using the XL2's knee circuit.
- Color Matrix lets you can change from a video (Normal) look to a film (Cine) look.
- Coring helps decrease image "noise" by reducing fine detail information that is not a major contributor to the picture detail.
- Adjust the Color Phase of the image towards red or green for exact control

XL-2

Exposure Control

- Programmed auto exposure modes provide automated, advanced recording settings for professional results in various shooting conditions. There are a variety of AE programs available: Auto, Shutter-Priority, Aperture- Priority, Full Manual, Spotlight, Low Light and Easy Recording.
- Using AE Shift, you can add or subtract a bit of exposure, making slight adjustments to the image brightness to compensate for backlighting or for scenes that are being rendered slightly overexposed. With AE Lock, you can hold the exposure at a particular setting, preventing unplanned exposure changes with a moving subject, for instance.
- In 60i and 30p modes there are 30 shutter speeds as well as clear scan. In 24p there are 29 shutter speeds including 1/48th second and clear scan shutter speeds.
- There are 23 aperture settings available with the 20x lens. This setting can be adjusted in 1/4 steps.
- The XL2 offers Automatic White Balance (including a fully automated mode, an indoor mode and an outdoor mode), and manual white balancing. The camera also gives you the option of setting and saving up to three white balance presets that can be reused for non-sequential shooting.

Total Image Control

- The Master RGB control offers 13 steps of adjustment to each of the red, green and blue components of the video signal.
- For professional fine tuning of the image, the XL-2's IRE setup level can be adjusted in 13 steps (±6) for the best shadow detail.
- The Master Pedestal, which is the starting point of the gamma curve, can be adjusted in 13 steps.
- You can adjust hue, chroma, area, and Y level to determine the skin area and soften detail to reduce the appearance of skin imperfections. A zebra pattern identifying the skin area appears, which alternates with the normal picture.
- Control the amount of gain to balance between quality and getting the shot. Gain settings can be selected from: -3, 0, +3, +6, +12, and +18 dB, as well as automatic adjustment.

20x Professional L-Series Fluorite Optical Zoom Lens

The 20x lens features the finest optics with fluorite, achieving the famous "L-series" designation plus Super Range Optical Image Stabilization, zoom and focus presets and built-in neutral density filters. Fluorite provides outstanding resolution, contrast, and color reproduction, especially in lightweight, high-magnification lenses. The fluorite element inside the lens defeats color aberration an effect that causes a reduction in sharpness, contrast and color. It precisely controls components of light providing an excellent balance of these three critical ingredients of picture quality. The unsurpassed image quality is unobtainable with conventional optical glass.

The lens is the equivalent of a 42.3mm - 846mm lens on a 35mm still camera, when recording in 16:9 widescreen format. When recording in the 4:3 aspect ratio, it is the equivalent of a 51.8mm-1036mm lens on a 35mm still camera.

Canon's superb Super Range Optical Image Stabilization (OIS) system corrects camera shake instantly so that even hand held shots at full telephoto and shots taken from a moving car are smooth and steady—and maintain the integrity of the image.

By incorporating a gyro sensor to detect camcorder vibration and control a vari-angle prism, it continuously corrects the path of incoming light to the CCD image sensor to ensure smooth, steady video even at telephoto. Uses feedback from the camera to accelerate and refine the movement of the prism for advanced image stabilization.

- It features a fast f/1.6 aperture, variable to f/3.5 at full telephoto. The fast maximum aperture aids in capturing quality video in low light conditions.
- With a 72mm filter thread, the 20x lens offers the availability of a wide variety of filters from Canon and other suppliers.
- A six-blade circular iris is used for professional exposure control. This helps to deliver stunning video and still photos.
- The lens has two neutral density filters to help control light – for example under bright, sunlit conditions, or when less depth of field is desired. The filters, 1/6 ND and 1/32 ND, can be used independently.
- The focus ring and the zoom ring are independent controls on the 20x lens. They are servo controlled and the speed can be changed by the speed of the rotation of the ring. There is also a zoom control on the handgrip and one on the top handle.
- Zoom preset allows memorization of a zoom point, so that the lens can return to that framing by a push of the button. Zoom speed can easily be controlled.
- Focus preset function allows memorization of a focus point, so that the lens can return to that focus by a push of the button. A 'pull focus' can easily be accomplished. The speed of the focus can easily be controlled.

Custom Presets

Three custom presets allow you to store several camera adjustments, then retrieve them with the touch of a button for faster and easier camera operation. Among the adjustments are: color gain, color phase, sharpness, setup level, V detail, color matrix, gamma, knee, black stretch, skin detail (hue, gain, area, Y level). This feature lets you save the settings of a particular look that you've established for your video so that you can duplicate it even after another set up.

Using the IEEE1394 connection, these custom presets can be transferred to or stored on another XL-2 or a computer (with the appropriate third party software). They can then be reloaded to the original XL-2 when needed.

XL-2

Recording Options

- The XL-2's Clear Scan feature is designed to record a computer CRT screen or similar equipment without displaying a black band or flicker on the screen. The camera can adjust shutter speeds, allowing you to perfectly match the CRT's scan rate.
- Interval Timer function can be programmed to record at various intervals for varying amounts of time. This is time lapse motion videography. Set intervals include: 30 seconds; 1, 5 and 10 minutes. Set recording times include: 0.5, 1.0, 1.5 and 2.0 seconds.
- The XL-2 can generate SMPTE color bars, and a 1KHz reference tone. It can also record a SMPTE time code on the tape (drop, non-drop, rec run, free run, user bit). For specialized applications the date and time can be burned onto the video.

Color EVF/LCD Monitor

- The XL-2 has an electronic viewfinder (EVF) that is convertible between a standard eyepiece and a 2″ high resolution LCD. The image is shown in 4:3 or 16:9 letterbox, depending on the shooting aspect ratio.
- For comfort, the EVF can be mechanically adjusted left/right and forwards/backwards.
- Unlike other EVF systems, viewfinder brightness, color, sharpness and contrast can be adjusted to suit individual shooting taste.
- The viewfinder has three indicators which light up to alert you of vital camcorder settings and operations (Shutter, Rec, Gain).
- If desired, the overlay information that normally disrupts clear viewing of the subject can be completely turned off, and a center crosshair can be turned on to help with framing.
- Displayed, but not recorded, Zebra stripes can be made to appear over any area that is overexposed. This helps guide aperture and shutter speed adjustment. Settings are 80, 85, 90, 95, and 100 IRE.

Optional Interchangeable Lenses

The only MiniDV camcorder with interchangeable lenses, the XL-2 offers you the ability to change lenses from the XL series of lenses or Canon's extensive range of photographic lenses. For wide angle imaging, Canon offers a 3x Wide Angle Lens with resolution in excess of 600 TV lines, while the 16x Mechanical Servo Zoom Lens gives you the flexibility of calibrated focus and zooms. For added optical lens magnification, apply Canon's 1.6x Extender between the camcorder and the zoom lens. There is also a 16x Automatic Lens with Super Range Optical Image Stabilization.

Using the optional EF Adapter opens the XL-2 to a wealth of Canon EOS EF photographic lenses, a tremendous super telephoto boon to those producing wildlife, astronomy or surveillance videos. Other companies also offer a variety of specialty cine lenses that can be used on the XL2.

16x IS II Zoom Lens:
16x zoom lens (5.5-88mm f/1.6-2.6) resolves 600 lines of resolution exceeding the DV standard of 500 lines for extraordinary sharpness. Also has Super Range Optical Image Stabilization, built-in ND filter, manual focus and zoom rings, and a Push AF button. *(B&H# CAV16XXL1S)* **1399.95**

3x Wide-Angle Zoom Lens:
The 3x (10.2mm f/1.8-2.2) zoom gives the XL-2 a 70° field of view, making it ideal for shooting interiors as well as landscapes. Incorporates 18 of the highest quality, precision crafted optical elements to deliver extraordinarily sharp images as compared to wide angle converters. Six-blade iris for minimal light flare. Manual zoom and focus ring. Built-in 1.5x ND filter. 72mm filter size. *(B&H# CA3XXL1)* **1199.95**

1.6x Extender XL:
Increases the focal length of Canon XL lenses by 1.6x. (Not compatible with the 3x Zoom). *(B&H# CA1.6XXL1)* **389.95**

16x Manual Servo Zoom Lens:
16x (5.4-86.4mm f/1.6) manual servo zoom lens gives you the flexibility of calibrated power zoom, power iris (has auto iris capability), two built-in ND filters and calibrated manual focus. Has a macro and flangeback adjustment mechanism. Includes soft case. 72mm filter size. *(B&H# CAM16XXL1S)* **1399.95**

EF Adapter XL:
Allows the attachment of over 50 high-quality Canon photographic EF lenses—ranging from Fisheye to Super Telephoto to a choice of versatile zoom models—to the XL-2. Potential focal range in 35mm equivalent is 24mm to 17,280mm. (Not compatible with Canon EF-S lenses.) *(B&H# CAEFAXL1)* **449.95**

RC-72 Ratio Converter:
When shooting in 4:3 mode, this 0.8x converter provides the same angle of view as 16:9 mode. For the Canon 20x with 72mm filter threads. (Not compatible with the Canon 3x zoom lens.) *(B&H# CARCXL2)* **299.95**

FU-1000 Professional Quality B&W Viewfinder:
A 1.5" B&W CRT viewfinder, the FU-1000 provides very high image quality. It has a horizontal resolution of 500 lines, while the large image facilitates focusing in tough shooting situations. *(B&H # CAFU1000)* **1479.95**

XL-2

Conveniences

- The XL-2 has zoom controls on both the side grip as well as the carrying handle. On the side grip, choose from variable zoom (pressure controlled) or one of 16 constant zoom speeds.
- Built-in shoulder pad makes it easy to handle and less physically demanding over an extended period of time.
- When specific accessories compatible with the Advanced Accessory Shoe are attached, the XL-2 can exchange data with them and supply power directly to them. These include the DM-50 Directional Mic as well as the MA-300 Mic Adapter, which lets you connect two additional XLR microphones.
- Two custom keys are available, allowing you to save your own custom settings so common shooting modes can be readily duplicated. Select options from either the camera menu (Index Write, Zebra, VCR stop, TV screen, Audio 1/2 in, zoom grip and handle speed) or the VCR Menu (TV screen, Data code, Audio 1/2 in) and create up to two customized settings for each.
- Designed for extensive field use, the XL-2 has a chassis mounted on a single durable magnesium alloy frame, providing protection from external shock. A dust gasket on the tape door offers added protection.
- Has BNC, RCA, and S-Video terminals. There is a headphone jack with level controls, as well as Control-L terminal.
- Supplied wireless controller can operate the camera from up to 16' away. Remote sensors are located at both the front and the back of the camera.) The tally lamps light up to indicate the camera is in range and responding to remote control commands.
- Other than standard on-camera functions, there are four functions that can only be operated using the wireless remote: Special playback, Data Code on/off, Self-timer.
- Designed to consume as little power as possible, it comes with power saving features such as auto off (activated after 5 minutes of inactivity) to further extend battery power.
- Not only can you capture high quality video, you can stream it over the web. With streaming video, the content is compressed and encoded to make the file size smaller and more quickly transmitted. This lets the video be played as it is being received.

Professional Audio Functions

Using a high quality stereo electric condenser microphone, the XL-2 provides the highest standards in audio capture with a 16-bit, 2-channel recording option. It also has two additional 12-bit recording channels. This allows simultaneous recording on four channels. The XL-2 permits both automatic and manual control of audio levels.

Two built-in XLR connectors with phantom power (+48v) are designed for use with professional condenser microphones. This balanced connection allows for the use of very long cables
without the introduction of outside noise.

The XL-2 has individual gain controls for each of the 4 audio channels. Along with these controls, there are various switches to automatic or manual level recording, select different inputs and attenuation. The audio level can be monitored in the viewfinder and the side of the camcorder by the built-in VU meters. There is a headphone terminal with level control for monitoring the audio when recording or playback.

For more creative control, the optional MA-300 microphone adapter connects easily to the XL-2's Advanced Accessory Shoe and powers without wires. The MA-300 lets you connect two professional XLR connector microphones in addition to the two connections on the camera body.

	GL2	XL2
CCD	1/4" 3CCD, 410,000 Gross Pixels, 380,000 Effective Pixels, using Pixel Shift Technology	1/3" 3-CCD, 16:9 and 4:3 switchable
Zoom	20x Optical 40/100x Digital	20x Optical / No Digital
Lens	4.2-84mm, f/1.6-2.9 (L-Series Fluorite Lens)	5.4 to 108mm, f/1.6-3.5
Filter Size	58mm	72mm
Image Stabilization	Yes, Optical Image Stabilization (OIS)	
Lux	6 Lux, 0.37 Lux (Slow Shutter at 1/8)	5.5 lux with f/1.6 in 60i mode, 4:3 aspect, 1/60 second shutter
	Inputs and Outputs	
Composite Video	RCA (x1 Input, x1 Output)	RCA and BNC (x1 Input, x1 Output)
S-Video	–	4-pin mini-DIN
Analog Audio L/R	RCA (x1 Input, x1 Output)	RCA (x1 Input, x1 Output)
FireWire	IEEE-1394 4-Pin	IEEE-1394 4-Pin
Headphones	1/8" Stereo	1/8" Stereo
Microphone	1/8" Stereo	XLR in (x2), 1/8" Stereo
Card Slot	SD (Secure Digital)/MM (MultiMedia)	–
Weight	2.5 lbs	5.3 lbs

XL-2 Basic Kit:

Includes XL-mount 20x zoom lens, CA-920 charger/power adapter, BP-930 battery pack, color LCD viewfinder, DC-920 DC coupler, WL-D4000 remote, S-video cable, STV-150 stereo video cable, SS-1000 shoulder strap and stereo microphone.

(Mfr # 9549A001 • B&H # CAXL2).....**CALL**

GL-2/XL-2 ACCESSORIES

Lithium Ion Battery Packs and Charger

BP-930 and BP-945 *CA-920*

BP-930/BP-945 Lithium Ion Battery Packs

High capacity lithium ion batteries for the GL-2/XL-2, the BP-930 (3000mAh) provides approx. 4-hours of running time, the BP-945 (4500 mAh) provides 7-hours of run time.

BP-930 *(B&H # CABP930)* **74.95**

BP-945 *(B&H # CABP945)* **114.95**

CH-910 Dual Battery Charger/Holder

Holds two battery packs and can charge them consecutively. Once charged, the CH-910 with batteries in place, can be clipped to a belt and connected to the GL-2, which will give you twice as long recording time. It charges any two BP-900 series batteries *(B&H # CACH910)*.....**139.95**

CA-920 AC Adapter/Charger

Charges BP-900 series batteries as well as supplies AC power to the GL-2/XL-2 *(B&H# CACA920)* **119.95**

DC-920 DC Coupler

Connects to the CA-920 AC Adapter/ Charger to provide power to the GL-2/XL-2. *(B&H # CADC920)*.....**24.95**

CB-920 Car Battery Charger

Charges BP-900 series batteries from your car's cigarette lighter socket. With the DC-920, can also power the GL-2/XL-2. *(B&H # CACB920)*.....**119.95**

Video Lights

Optional light sources provide extra illumination when shooting either video or still images.

VFL-1 Light and Flash: Attaches to the GL-2's Advanced Accessory Shoe for cable-free operation. Powered directly by the camcorder's battery. It can turn on and off automatically. As a flash, it can fire automatically or act as a pre-flash to reduce the red-eye effect. *(B&H# CAVFL1)*.....**94.95**

VL-10Li II Battery Video Light: The VL-10Li II is a 10-watt video that improves lighting and image quality whether you are shooting indoors or out. Powered by the BP-950G or BP-970G Lithium Ion battery and attaches to the GL-2/XL-2 accessory shoe. *(B&H # CAVL10LI2)*.....**79.95**

VL-3 Video Light: A 3-watt light, the VL-3 attaches to the GL-2's Advanced Accessory Shoe for cable-free operation. Powered directly by the camcorder's battery. Ideal for "filling" in shadows on bright days. *(B&H # CAVL3)* **39.99**

Speedlite Flashes (For SLR-style Photography)

The Canon Speedlite 430EX and the more powerful 580EXII feature E-TTL II metering, full swiveling bounce head zooms, custom functions, fast recycling time, and wide coverage. They can be used for adding light to images shot in Photo Mode. These electronic flash units attach to the GL-2's Advanced Accessory Shoe to provide SLR-type flash photos.

Speedlite 430EX E-TTL II Flash *(B&H# CA430EX)*.....**240.00**

Speedlite 580EXII E-TTL II Flash *(B&H # CA580EX2)*.....**409.95**

Hard System Cases

HC-3200 System Case for the XL-2: A solid, lockable system case that protects the XL-2 and accessories. A shoulder strap and carry handle are used to transport the case. 15.4 x 24.8 x 11.6", weight 13 lbs. *(B&H # CAHC3200)* **419.95**

HC-4100 System Case for the GL-2: A solid, lockable aluminum case for the GL-2 with a lens hood and a battery pack. There is room to store additional battery packs, MiniDV cassettes and a wide-converter, etc. This case conforms to most airline specifications for holding in overhead bins. A shoulder strap and carry handle are used to transport the case. *(Mfr# 8031A001 • B&H# CAHC4100)* **244.99**

GL-2/XL-2 ACCESSORIES

Microphone Accessories

MA-300 Dual XLR Microphone Adapter & Holder: Enhance the sound captured using your GL2. The MA-300 lets you use a microphone that has XLR connectors with the GL-2 and XL-2.
(Mfr # 8032A002 • B&H # CAMA300) **164.99**

DM-50 Directional Stereo Microphone: A directional stereo microphone which connects to the GL2's Advanced Accessory Shoe. Since the Advanced Accessory Shoe provides all the necessary connections, no cables are required.
(Mfr # 3176A002 • B&H # CADM50) **149.95**

EQ-GL Wind Equalizer: Provides excellent dialog recording in all ENG (Electronic News Gathering) and EFP (Electronic Film Production) applications, with no dB loss (dialog) in the mid-range with a fully balanced frequency response curve, and with wind protection up to 40 mph. The EQ-GL1 excels in video/television and motion picture situations where space is tight and the wind is roaring.
(Mfr # EQGL • B&H # LIEQGL) **120.00**

EQ-XL Equalizer for the XL-2: A high-performance fabric/mesh slip-on windscreen, the EQ-XL Equalizer offers far higher wind protection than the common foam sock, along with a sweetened mid-range (to pull in clear, crisp dialogue). Constructed of unbreakable polyethylene, epoxy and nylon, the tough outer acoustical fur is the softest and finest in the world. The the EQ-XL attenuates wind noise 30dB for up to 40 MPH of wind protection. *(Mfr # EQ102 • B&H # LIEQ102)* **120.00**

ZR-1000 Zoom Remote Control
The ZR-1000 plugs into the GL-2 and XL-2 via their Control L (LANC) terminal, giving you wired remote control of such functions as record start/stop, zoom and focus. Ideal for using while the camcorders are mounted on a tripod.
(Mfr # 3089A002 • B&H # CAZR1000) **175.99**

Firestore DTE Recorder: A digital video recorder designed for the XL-2. It connects via a FireWire connection and allows you to record video directly to it, facilitating a tapeless workflow. The recorders supports the DV and HDV video formats, allowing you to record up to 4.5 hours of 1080i HD or DV25 footage.

60GB Firestore *(Mfr # 0884V781 • B&H # CAFSCHD60)* **1199.99**
100GB Firestore *(Mfr # 0884V782 • B&H # CAFSCHD100)* **1644.99**

Lenses and Filters

WD-58H
58mm 0.7x WA Adapter

The WD-58H screws into the front of the GL-2's zoom lens to provide an even wider angle of coverage (0.7x). This is great for those times when you are shooting in a confined space or shooting scenics. It is useful indoors as well, since you'll be able to fit more of your subject into the picture frame.
(B&H # CAWD58H) **169.99**

RC-72 Aspect Ratio Converter

A lens attachment for the standard lens of the XL-2 with 72mm filter threads. It provides the same angle of view as in 16:9 ratio while shooting in the 4:3 aspect ratio. This is a 0.8x adapter. *(B&H # CARCXL2)* **299.99**

FS-72U Filter Set for the XL-2

Three 72mm filters (UV, Neutral Density & Circular Polarizer) for better image quality under difficult lighting conditions. *(B&H # CAFS72U)* **119.99**

TA-100 Tripod Adapter

Allows you to quickly mount and dismount the XL-2 on or off a tripod.
(B&H # CATA100) **139.99**

JVC

GY-DV5100

3-CCD Professional DV Camcorder

The GY-DV5100 offers superb image quality, operability and convenience. In addition to accepting Standard or Mini DV tapes, it features a 12-bit A/D converter and a 24-bit camera DSP with user selectable detail frequency positions for optimized video performance. Also offers 800 lines of horizontal resolution, sensitivity of F13 at 2000 lux, Anton Bauer Gold Mount and LOLUX mode. Shoots in either 16:9 or 4:3 format at the touch of a button. 4:3 pictures are converted electronically to 16:9, eliminating the need for an anamorphic lens. To reduce the block noise which is caused by dust adhering to the heads the camcorder incorporates an advanced drum assembly with specially designed "sweeper" heads. These dummy heads sweep off any magnetic material dropped by the tape or any dust that may have entered from outside the unit.

FEATURES

Highest Quality

- The GY-DV5100 uses three 1/2" 410,000 pixel CCDs, each equipped with highly advanced circuitry that virtually eliminates vertical smear when shooting bright lights against a dark background. Lag and image burn are also reduced to indiscernible levels.
- The ultra-sensitive camera (f13 at 2000 lx) assures effortless shooting in extreme low light situations, which increases creative flexibility & simplifies lighting requirements. The camera head has extra-high effective resolution of 800 horizontal lines.
- Signals converted by the 12-bit A/D converter go straight to the 24-bit DSP, eliminating any signal degradation that might otherwise be generated by analog circuits. This highly integrated "system on chip" includes edge enhancement technology to achieve detail reproduction of the highest precision. The enhancement level can be adjusted to suit the user's preference.
- Super-fast multi-stream parallel processing DSP creates an ultra-smooth gamma curve. The result is a dynamic range of over 400% that accurately reproduces fine details and colors in both shadowed and highlighted areas. The DSP also increases S/N ratio to 64dB, enhancing picture quality by having significantly improved clarity and even more accurate color reproduction.

High Performance

- Full Auto Shooting mode for point-and-shoot ease. Simply zoom, focus, and press the record button. Full Auto White lets you shoot continuously from dark to bright, from indoors to outdoors, without changing gain, iris, white balance or ND filter.
- Six-axis color matrix circuit ensures more natural, true-to-life tones. Five color matrix presets (Standard, Warm, Extra1, Extra2, Extra3) are provided to give you more creative control over the look and feel of your images.
- LOLUX (0.2 lux) mode increases sensitivity with almost no increase in noise. LOLUX increases gain by +36dB for high-quality video with excellent color balance, enhanced gradations, and minimal color smear even in low-light conditions.
- Functions for creative flexibility include soft detail correction, Skin Tone Detection, fully adjustable gamma, Iris over/under Black Stretch/Compress, Frame Mode, etc.
- In scan mode it is possible to select between video or "Hi Res Frame Mode" for a more cinematographic effect
- Two XLR connectors on the rear panel, as well one on the front, enable flexible audio input from multiple sources such as a shotgun mic plus wireless microphone.
- 1/2" bayonet lens mount makes it compatible with a wide selection of lenses.
- Select the detail frequency from 3 pre-set positions (Low, Mid and High), according to the application and requirements to optimize the image sharpness.
- Tri-mode 200,000-pixel 2.5" color LCD monitor provides a high-resolution image during shooting or playback. Its peaking adjust function allows quick, effortless focusing. Can display video only, video with text information overlay or data information.
- When color bars are output, audio reference level (test tone) is also output. The audio reference level can be set to -12dB or -20dB as required. In addition, a "wind cut" function is provided to minimize extraneous noise picked up by the microphone.
- Equipped with Anton Bauer Gold Mount, the camera is compatible with Dionic, HyTRON, ProPac and Trimpac Gold Mount batteries. With the VTR trigger button, the camera mounted light turns on or off automatically. In addition, using the battery and the optional QR-JVC-Digi bracket makes possible an interactive viewfinder fuel gauge that shows the exact battery remaining capacity as a % and camera usable time as minutes.

GY-DV5100

DR-DV5000 Firestore

Incorporating DTE (Direct-to-Edit) technology, the DR-DV5000 docks directly to the GY-DV5100 (sitting between the rear of the camcorder and the battery). One battery powers the camcorder, DR-DV5000 and FireWire disk drive. Interfacing the GY-DV5100 with the DR-DV5000 allows the internal transfer of video, audio, timecode and control information. The DR-DV5000 uses removable drives making it possible to simply swap out drives so the editor can get to work sooner while the camera operator continues to shoot. Internal buffer memory and shock proofing ensures worry-free operation. Additionally virtually any external FireWire disk drive can be connected to DR-DV5000 via the standard 6-pin FireWire port.

- DTE technology means DR-DV5000 files are recorded in your DV NLE's native file format. This means no file transfer, no capturing, no rendering. Use DR-DV5000 recorded files instantly with applications from Adobe, Apple, Avid, Matrox, etc.
- LCD displays timecode and disk space remaining. Preview clips from the DR-V5000 in the GY-DV5100's viewfinder/LCD panel or on an external monitor.
- The GY-DV5100 can control record and record pause of DR-DV5000.
- An 80GB FireWire drive provides over 6 hours of DV video. It is also possible to daisy chain up to four external FireWire drives enabling long durations of uninterrupted recording.
- Retro disk/cache feature allows recording to begin up to ten seconds before the record button is pushed ensuring no action is missed. It is also possible to set timelapse recording for any user specified time.

GY-DV5100U DV Camcorder *(Mfr # GYDV5100U; B&H # JVGYDV5100U)*
With Anton Bauer Gold Mount battery plate, tripod plate and external microphone **4499.95**

DR-DV5000U4 Firestore *(Mfr # DRDV500040; B&H # JVDRDV500040)*
With 40GB hard drive..... **1699.95**

1.5" B/W Viewfinder *(Mfr# VFP116U; B&H# JVVFP116U)* **1099.95**

BR-DV3000 Professional Compact DV Recorder *(Mfr # BR-DV3000U; B&H # JVBRDV3000U)*: With wireless remote control, AC adapter, AC cable, and vertical position stand **1399.95**

4" Monochrome Studio Viewfinder *(Mfr # VF-P400U; B&H # JVVFP400U)*
Requires optional SA-K400 mounting bracket **729.95**

Studio Viewfinder Mounting Bracket *(Mfr # SAK400; B&H # JVSAK400)*
For 4" monochrome studio viewfinder **44.95**

BR-DV3000 Professional Compact DV Recorder

The perfect complement to the GY-DV5100, the compact and stylish BR-DV3000 is ideal for archiving and basic non-linear editing. Easy-to-use, the BR-DV3000U is a simple, no-frills compact player/recorder that can be installed vertically or horizontally on the desktop. It can record and playback Standard DV or Mini DV tapes in NTSC and PAL. Equipped with composite, S-Video and DV I/O, the built-in RS-422 port makes it perfectly suited as a player/feeder transferring DV source material to a variety of formats for editing. For even more versatility, DVCAM recordings can also be played back directly on the BR-DV3000, making it easy to use DVCAM recordings as source material for editing.

- Built-in auto error correction system operates on a frame-by-frame basis to ensure accurate error compensation under any conditions, enabling consistent suppression of block noise and reliable, professional standard performance at all times.
- Closed caption signal can be recorded and played back through analog interface.
- When a camcorder is connected to the BR-DV3000 via the DV connector, the VCR will start recording 5 minutes before the tape in the camcorder ends. This enables continuous shooting for extended periods with no breaks in the recording.
- When the video signal ends or tape ends, playback starts again from the beginning of the recorded video or tape (video end repeat/tape end repeat).
- Built-in time code generator provides preset (rec run) and regen time codes. In combination with the 20x search function (100x max. in the FF or REW mode), this provides super-fast access to any target point on the tape with visible pictures.
- Easy-to-use on-screen menu simplifies setting and operation procedures. Menu setting can be done using either the buttons on the front panel or the wireless remote control.
- Indicator lights up whenever audio signals are input. Also provides a convenient way to check for the presence of the audio signals during tape playback.
- Tape mechanism is compatible with either vertical or horizontal operation, making it easy to install the compact BR-DV3000 in a narrow space or close to a non-linear system.
- Optional RM-G30 controller enables control of BR-DV3000 from a distance. The supplied wireless remote provides control over field/frame advance, menu display, audio reference level selection, color bar display and blank search, as well as basic operations.

AG-DVC20

3-CCD Professional DV Camcorder

The AG-DVC20 is a shoulder-mounted 3-CCD mini-DV camcorder with an enriched feature set that makes it ideal for educators and entry-level shooters, such as students, sports coaches, event videographers, and wedding videographers. It provides the stability, security and "on the job" respect of shoulder-style shooting, yet weighs just 4.4 pounds in full operating condition. The AG-DVC20 is equipped with three 460,000-pixel CCDs and has an optical 10x zoom with Electric Image Stabilizer to compensate for jitter and vibration. Other key features include an IEEE 1394 DV interface for PC-based non-linear editing systems, "Color Night View" that permits viewing at a minimum illumination of 0 lux, Cinema (Letter box), tele-macro, and soft skin shooting modes; five program AE settings, 14 shutter speeds, 2.5" color LCD monitor and 1/3" color electronic viewfinder; composite and S-video and audio outs. The camcorder's One-Touch Navigation facilitates the control of all basic operations with one hand, allowing the shooter to handle a number of tasks quickly and easily without taking his eye off the subject.

FEATURES

- It features a convenient shoulder-held design, extra-large handle grip, fingertip zoom control, and LCD panel and viewfinder for easy framing and viewing. A shoulder mount camera yields more stable images with minimal hand shaking, and earns "on the job respect" Larger body size also acts as a deterrent against theft.
- An absolute prerequisite for a professional-level camera, the AG-DVC20 combines a 3-CCD optical system with Panasonic's digital processing Advanced Color Pure Engine to capture consistently sharp, vivid images.
- The AG-DVC20 is equipped with a powerful 10x optical zoom lens (filter size is 43mm). Add the digital zoom function, and you have ultra-telephoto zooming all the way to 500x. Large multi-speed zoom rocker is conveniently positioned on the handle grip for easy, responsive zoom operation.
- The cursor key and linked LCD icon display offer one-touch navigation, making it easy to set the recording mode and play back the results. This smart, easy operation switches the display to match the mode for Auto, Manual or Play.
- Color Night View mode produces bright, vivid colors even in dimly lit locations. The 2.5" side LCD can also be used as a light source for shooting in total darkness in the Zero Lux Night View mode.
- The AG-DVC20 features a bright 2.5" color LCD monitor. When shooting under strong sunlight, just press the Power LCD switch to increase the LCD brightness for a clearer, crisper view. The monitor is positionable to almost any angle including self-portrait position.
- Choose AUTO for easy recording, or MANUAL to manually focus with the focus ring and get full control over the aperture and shutter speed. Switching from Auto to manual focus is done by pushing down a spring loaded

A Full Range of Easy-to-Use Functions

- Trigger and zoom lever on top handle grip
- IEEE 1394 DV In/Out terminal
- Composite and S-Video Out
- IEEE 1394 DV input/output terminal
- Built-in stereo mic with zoom function
- External stereo mic input; audio output (RCA x 2)
- Built-in speaker
- Digital EIS (Electronic Image Stabilizer)
- "Joystick" menu for easy VCR playback.
- Digital Electronic Image Stabilizer (EIS)
- Energy efficient and lightweight (4.48 lbs.)
- Includes two 1350 mA batteries for up to 4 hours of shooting.

AG-DVC20 Camcorder *(Mfr # AG-DVC20; B&H # PAAGDVC20)*
Includes an AC adapter, two CGR-D16A 1.6Ah batteries, shoulder strap, wireless remote control, cleaning tape, AC and DC cable, AG-YUSC60H soft carrying case.....**1249.95**

7.2v, 1600mAh Lithium-Ion Battery Pack
(Mfr # CGRD16A1B; B&H # PACGRD16) **59.95**

7.2v, 2800mAh Lithium-Ion Battery
(Mfr # CGPD28A; B&H # PACGPD28).....**99.95**

AG-DVX100B

3-CCD DV Camcorder with 24P Cinema Capability

The AG-DVX100 shattered conventional notions of what a DV camcorder could do, delivering image quality, functions and operating ease suitable for professional applications. As the first model in its class to offer the 24p/30p Cinema mode, the AG-DVX100 was particularly well received by filmmakers and image creators.

With many design and feature enhancements such as higher image quality, greater power efficiency, more delicate zoom control, higher resolution viewfinder, and over 20 new features like scene files and timecode transfer via IEEE1394 cable, the AG-DVX100B takes the DV camera a big step forward. Inherited features include Leica Dicomar wide angle lens, XLR audio, large LCD monitor and viewfinder, RGB Gamma Processor, timecode functions, automatic and customized shooting, and scene files. Lightweight, mobile, versatile and easy to use, the Diamond Graphite AG-DVX100B has everything you need for creative content production and active image gathering.

FEATURES

Lightweight Design

- AG-DVX100B's design combines a compact, lightweight body (4.2 lbs.) and a stable, secure hold. The center of balance is located precisely at the handgrip. Short body means easy maneuverability, and with no need for a wide-angle conversion lens, weight balance is ideal for comfortable shooting. Low-center-of gravity design and skeleton lens hood greatly improve forward vision.

3-CCD Image System

- Delivers the highest sensitivity and picture quality in its class. At its heart is a 3-CCD RGB system comprising three 1/3", 410,000-pixel progressive CCDs developed especially for broadcast and professional applications.
- On-chip lens design achieves sensitivity of f/11, allowing the AG-DVX100B to record in low light down to 3 lux. Picture quality is outstanding, with a high S/N ratio that means less noise in darker parts of the image and low smear that allows shooting in sunlight or under bright spotlights.
- 12-bit A/D converter (same processing as broadcast camcorders) precisely digitizes the gradation and colors captured by the progressive CCD. The converter supports gamma switching and other image adjustments to achieve rich image expression.

Automatic and Customized Shooting

- Just press the Auto button and you are ready to shoot (turns on Auto Iris, Gain, Auto Tracking WB and autofocus). The Auto button can also be customized by removing functions and setting the gain to any value desired. With the Auto function you have the best of both worlds — the speed and ease of automatic operation, and the precision of manual control
- Provides three user buttons for customized operation, each of which can be assigned any one of 11 functions. The assigned functions can then be accessed at the touch of a button. This lets you customize the AG-DVX100B for quicker, easier, more versatile operation. Assignable functions include: Display/hide SMPTE color bars; auto iris spotlight and/or backlight correction ON/OFF; fade out to a black or white screen (linked with audio); display camera settings in viewfinder/monitor; auto tracking white balance ON/OFF; lock/unlock white balance in ATW operation; slow shutter mode ON/OFF.
- One press of the AWB button is all it takes to adjust the white and black balance. There are three white balance values to select from: one that's preset, and two (A, B) that you can set and save in memory. The auto tracking white balance (ATW) function can also be assigned to any of the three positions. The ATW mode supports fast, active shooting by adjusting the white balance in real-time as lighting conditions change.

Scene Files

- Scene file dial for quick, easy setup. Set this dial for any particular shooting conditions, and later you can retrieve the settings instantly. Six preset files are provided; you can change any of the six file names and their settings as desired. A rib protects the scene file dial to prevent unintentional file changes.

F1:	**—**	Standard settings
F2:	**FLUO.**	Indoor shooting under fluorescent lights
F3:	**SPARK**	Highlighting subjects at receptions, dinners, and other gatherings
F4:	**B-STR**	Enhanced gradations of luminance in low light scenes
F5:	**24P**	24p mode + Cine-Like-V gamma
F6:	**ADVANC**	Advanced 24p mode + Cine-Like-D gamma

AG-DVX100B

High-Quality, Native Progressive 24p/30p Mode

Offers three shooting modes: 24p (24 fps, progressive) for film look, 30p (30 fps, progressive), or standard 60i (60 fps, interlace). Thanks to its progressive CCD, the AG-DVX100A creates native progressive images with outstanding vertical resolution. With its high mobility and low costs, the AG-DVX100B is the ideal tool for producing indies, shorts, or

30p image (30 progressive fps)

60i image (60 interlace fps)

24p Advance Mode —

In 24p mode, images from the CCD can be 2:3 pulldown converted (24p Mode) or 2:3:3:2 pulldown-converted (24p Advance Mode) and recorded onto tape (60i). The tape can be played back or edited on a DV system. True 24p editing can be achieved by uploading 2:3:3:2 pulldown-converted images via an IEEE1394 DV interface to a compatible non-linear editing system. The 24p Advance Mode allows 60i/24p conversion with minimal image degradation and on the fly 24 frame extraction.

Three 16:9 Wide Modes

Has three modes for shooting 16:9 wide images. Use the optional 16:9 conversion lens (AG-LA7200G) to take full advantage of the higher image quality made possible by using all of the CCD pixels. With the standard lens, you can record in letterbox mode or squeeze mode. Activating the aspect ratio function on the LCD allows for a letterbox display for easier framing when shooting in Squeeze Mode or when using the anamorphic lens.

RGB Gamma Processor for Rich Cine-Like Tones

Unique gamma functions like Cine-Like gamma curves produce images strikingly similar in tone to film images—greatly expanding the expressive capability of the camera. For each of the RGB signals, the gamma curve settings are processed immediately upstream from the digital signal processing circuit. This helps achieve outstanding image quality.

Leica Dicomar Wide Angle Zoom Lens

- The AG-DVX100B incorporates a Leica Dicomar with low-dispersion glass to reduce color aberration and increases resolution, while a multi-coating process minimizes flare and ghosts. The result is sharp, crisp, beautifully rendered images with delicate nuances and exceptional shading. The lens features 15 lens elements in 11 groups, including three aspherical lenses. Panasonic's advanced OIS (Optical Image Stabilizer) drastically cuts the blurring caused by hand shake. Optical processing with an automatic correction function helps assure consistently clear, sharp images.
- The zoom lens extends to 4.5mm (equivalent to 32.5mm on a 35mm camera), covering the full wide-angle range needed in most broadcast and professional shooting. It gives you ample range for close-ups, recording in small rooms, and self-recorded interviews. There's no need to carry around a bulky wide-angle conversion lens. And with a minimum object distance (MOD) of approximately 1.9' in telephoto mode, it has the maneuverability of a handheld camera.
- The cam-driven (mechanical) manual zoom ring provides the same smooth, easy zooming as cameras with interchangeable lenses. Its direct operation gives you fast, precise zooming control. You'll also notice the AG-DVX100B's improved operating feel. When you turn the zoom ring, you experience the similar steady resistance as with 35mm lenses. The AG-DVX100B is also equipped with a servo-driven zoom that allows slow zooming to a dramatic 30 seconds.
- Enjoy quick, sharp manual or auto focus. In manual mode, the focus ring provides the same feel and responsive control as cameras with interchangeable lenses. In auto mode, you get the quick, sharp focusing needed in news gathering or when shooting at a high or low angle. When set to infinity, the focal distance is immediately prepared for the next manual focus. When in manual mode, pressing the Push Auto button temporarily activates auto focus. Macro Focus can be achieved either manually or automatically when the zoom lens is in the wide angle

Professional Audio

- In addition to built-in stereo microphones, the AG-DVX100B is equipped with 2 XLR audio input terminals with a 48v phantom power supply for broadcast use. The terminals are positioned low on the camera to minimize the possibility of the cables being snagged when a hand mic is in use. Both input 1 and input 2 can be switched between line and mic, and Audio is locked to the Video unlike consumer DV camcorders.
- The AG-DVX100B has large level-adjustment dials as DVCPRO camcorders. This practical design incorporates professional operating features that have been refined over years of use on location. A switch lets you select built-in mic, input 1, or input 2 for the audio input of both left and right channels. Auto gain level control can be turned on and off, and the input mic level (–50 dB/–60 dB) can be selected from the menu.

3.5" Color LCD Monitor and Large Electronic Viewfinder

- Large 3.5" color LCD monitor rotates 270° for extreme shooting flexibility. The display is bright, too, for easy viewing when monitoring images or selecting the menu settings. A detail (PEAKING) function helps assure a sharp, easy-to-see display.
- The large viewfinder is easy to see through, even with your eye at a slight distance, and it tilts upward 100° for easy low-angle shots. The AG-DVX100B also adds a B/W display mode (with the same high resolution as the color display), detail (PEAKING) function, and image adjustment menu.

AG-DVX100B

Gain, Iris, Shutter Speed, ND Filter

- Up to 18 dB Gain: The selector has three positions: L is fixed at 0 dB; M and H can be set to 0, +3, +6, +9, or +12 dB. +18dB is accessed via the USER 1, 2 or 3 switch.
- Allows smooth, gradual manual or auto iris adjustment. The iris dial allows adjustment even when in Auto mode. Either backlight compensation or spotlight compensation can be added to the auto iris adjustment.
- Maximum shutter speed is 1/2,000 sec. When shooting a computer display, synchro scan function matches the shutter speed to the monitor eliminating the moving bar.
- Two ND filters (1/8 ND, 1/64 ND) are built-in and easily accessible.

Conveniences

- The AG-DVX100B comes equipped with a DV (IEEE 1394) 4-pin terminal that makes it easy to upload data to a PC or DV VCR.
- End search: Automatically searches for the last recorded portion of the tape. Convenient when preparing to start the next recording.
- Mode check: Displays a list of the camera settings on the viewfinder and monitor. Makes it easy to check settings before recording.
- 2-Pattern zebra: Displays an overexposure warning on the viewfinder and monitor. Select any two levels from among 80%, 85%, 90%, 95%, 100% and 105%.
- Rec check: Plays back the last portion of a recorded passage for easy checking.
- Index: Enables marking while recording. Convenient for searching after recording.
- Tally lamps provided on the unit's front and rear menu switchable.
- Audio dubbing allows voice-over recording on a recorded tape via an external mic.
- Line recording lets you record a video signal input from an external source.
- Unlike consumer DV camcorders, the audio is locked to the vide with a PLY circuit.
- Reversible eye cup for left and right eyed shooters.
- Built-in SMPTE color bars useful for setup.

Synchro Lock

- With Synchro Lock function, the AG-DVX100B can remotely start and stop an external DV device connected to it via a DV cable. Three recording modes protect against mistakes: record only onto the external recorder, record onto both the AG-DVX100B and the external recorder, begin external recording when the AG-DVX100B tape ends.

Interval Recording

- The AG-DVX100B's interval recording offers exceptionally high quality. Use it to observe the growth of a plant, monitor progress at a construction site, or for a frame-by frame recording effect. Recording times can be set from 0.5 to 2 seconds, at intervals from 15 sec. to 10 minutes. One-Shot mode for animation records for a set number of seconds each time the Start/Stop button is pressed.

Time Code Functions

- Connecting two AG-DVX100B's together with a DV cable allows synchronous time-code setting, which then enables time-code-locked editing of clips recorded with multiple cameras for "TC synchro editing". The built-in SMPTE timecode generator/reader lets you select, preset and regenerate the DF/Non-DF and Free Run/Rec Run modes. User Bits let you record your choice of date, time, frame rate or user data.

Dual Record Buttons

- In addition to the lens grip, the upper part of the handle grip contains both the Rec Start/Stop button and a lens zoom control. This design assures easy shooting even at low angles or when using a tripod. The zoom speed can be set to any of three levels or off.

Built to Last

- The AG-DVX100B features the same magnesium alloy diecast chassis as the DVCPRO broadcast models. This tough, rigid unit protects the high-precision mechanism, giving the AG-DVX100B outstanding reliability and durability. Built for professionals, the AG-DVX100B stands up to the bumps and jolts that occur in the field. To minimize dropout and head clogging, it incorporates a cleaning head and automatic head cleaning function.

AG-DVX100B: Includes Battery Pack, AC Adapter/Battery Charger, AC and DC cables, Wireless Remote Control, Viewfinder Eye Cup, Microphone Holder, Shoulder Strap and 63-Minute Master Series Cassette. AG-DVX100B is also bundled with full versions of Magic Bullet's Magic Bullet Looks $399 and Instant HD $99 (list price value) plug-ins.
(Mfr# AGDVX100B • B&H# PAAGDVX100B) ..... **Call**

LCD Monitor Hood *(Mfr # HOOD100 • B&H # PAHOOD100)*
Blocks sun or ambient lighting glare **24.95**

16x9 Anamorphic Lens Adapter *(Mfr # AG-LA7200G • B&H # PAAGLA7200G)*: The highest quality solution for widescreen recording with the AG-DVX100, the AG-LA7200 converter optically squeezes a 16x9 image onto the entire surface of the 4:3 chipset. This method provides superior vertical resolution to the Letterbox or Squeeze mode **749.95**

0.8x Wide Angle Converter *(Mfr # AG-LW7208G • B&H # PAAGLW7208G)*
A cost-effective lens attachment that adds a 20% wider angle of view. Yields the 35mm equivalent of a 26mm lens **399.95**

DVX-FI Focus/Iris Controller *(Mfr # DVX-FI • B&H # PAVC)*: Varizoom's precision focus and iris control, the DVX-FI includes the ability to switch between manual and auto, along with the ability to connect to virtually any tripod handle **184.95**

AG-DV2500

Studio/Portable DV and Mini-DV VCR

Designed for demanding IEEE1394-based non-linear editing applications, the AG-DV2500 offers exceptional compatibility with 1/4" tape based DV compression video formats, and is switchable between NTSC and PAL. Highly affordable and weighing only 5.1 pounds, the AG-DV2500 records on Mini-DV cassettes (as used by Panasonic's AG-DV7, DVC30, DVC80 and AG-DVX100A) or full-sized DV cassettes (as used by Panasonic's AG-DVC200 camcorder), without the need for an adapter. In full-size DV, the maximum record time is an amazing 276 minutes (4.6 hours) on a single cassette, making this format ideal for high-quality digital news, documentary archiving, and event recording. DVCAM format recordings can also be played back on the AG-DV2500. Excelling in the IEEE-1394 based non-linear environment as a high-performance feeder, the AG-DV2500 offers digital component video quality and lossless dubbing of DV video and audio signals with both Mac and PC editing applications.

FEATURES

Multi-format Compatible

The AG-DV2500 records and plays standard DV and Mini-DV cassettes in SP mode, and plays both large and small DVCAM tape cassettes. It can record for up to 276 minutes on a standard DV cassette (AY-DV276MQ).

DV (IEEE1394) Digital I/O

A 4-pin IEEE1394 DV terminal makes a host of operations possible, including synchronized recording with a DV camera-recorder, digital dubbing with a DV recorder, uploading to the PC in a nonlinear editing system, and downloading after editing.

RS-422A Interface

The AG-DV2500 is equipped with a 9-pin RS-422A interface allowing it to be operated using an AJ-A95 or AG-A850 editing controller. (The AG-DV2500 is not an editor, it is to be used strictly a source machine).

High-Quality PCM Audio

Two audio modes are provided: 2-channel (16-bit, 48-kHz sampling) and 4-channel (12-bit, 32-kHz sampling). In 4-channel mode, open channels can be used later to dub in narration or other audio.

AG-DV2500 Professional DV Editing VTR
(Mfr # AG-DV2500; B&H # PAAGDV2500).....**Call**

NTSC and PAL Compatible

The AG-DV2500 automatically detects and plays DV footage recorded in NTSC or PAL, making it easy to upload footage to a nonlinear editing system. The AG-DV2500 can also record in either NTSC or PAL mode; simply set the switch on the rear panel to the mode desired. Recording onto standard DV and Mini-DV cassettes is possible in both formats. (Can't be used as an NTSC/PAL format converter; and NTSC and PAL signals cannot both be input at the same time.)

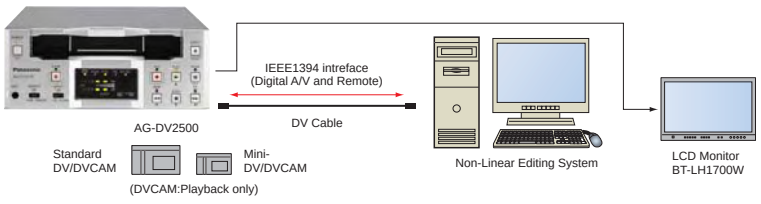
Search, Jog & Shuttle

The AG-DV2500 can search at up to 9x normal speed for quick time-code cueing. Jog & shuttle searches are also possible using the optional 9-pin AJ-A95 Remote Controller.

Additional Features

- The AG-DV2500 comes equipped with a time code reader and generator. And it can quickly locate index signals recorded onto the tape and blank sections of tape.
- Just 6⅞ x 2¹¹⁄₁₆ x 10¼" (WHD), the space-saving AG-DV2500 can be mounted horizontally or vertically. A vertical stand is included.
- Supplied wireless remote control lets you control basic operations, as well as display menus, show the color bar, select audio output, and search for blank sections of tape.
- Composite and S-Video input/output.
- Mic input jack for dubbing in narration.
- Internal settings and adjustments can be made via on-screen menu.

DV NON-LINEAR EDIT FEEDER



Upload AV data to the non-linear editing system, then download it after editing. The ability to send and receive VTR control signals enables batch processing when capturing footage by simply registering the time code IN/OUT points.

AJ-SD255

Half-Rack Size DVCPRO/DV Recorder

Compact and easy to carry, the versatile AJ-SD255 handles a host of applications in areas from broadcasting to desktop video production. This half-rack size VCR records and plays back in both DVCPRO (25) and DV, and also plays back DVCAM tapes. It comes equipped with an analog interface and offers an IEEE-1394 digital interface as an option. Its slanted panel design and improved joystick makes operation easy. The AJ-SD255 is compatible with voltages anywhere in the world. Conveniently sized and full of features, this DVCPRO/DV recorder is ideal for viewing, dubbing and as a feeder for nonlinear editing.

FEATURES

DV Playback/Recording

The AJ-SD255 is a DVCPRO VCR that also offers DV-format recording and playback in most modes (standard and Mini DV cassettes) for cost-effective, extended-time applications. It can also play back DVCAM tapes. In both recording and playback, a cassette detection function automatically selects the proper mode for the type of cassette loaded.

Outstanding Quality

The AJ-SD255's digital component recording assures superb pictures, with a video Y bandwidth of 5.5 MHz and video S/N ratio of 58 dB in digital domain. For audio that surpasses CD quality, it features two 16-bit digital audio channels with 48-kHz sampling. Using the optional digital interface, both picture and audio quality remain high even after editing and repeated dubbing.

2-Hour DVCPRO Recording

The AJ-SD255 can use AJ-P126L DVCPRO tape to provide up to 126 minutes of continuous recording and playback. This permits the recording of extended programming onto a single tape cassette for added convenience in production and transmission. Using the 276 minute AY-DV276MQ Large DV Advanced Master Quality Cassette, you can record up to 4 hours of DV. Thus if you have a program that is longer than the 2 hours you can still cover it with the DV mode.

IEEE 1394 Digital Interface

Adding the optional AJ-YAD255G (IEEE1394) interface board allows the AJ-SD255 to input and output digital AV data with a DVCPRO or DV VCR, or personal computer. Used this way, the AJ-SD255 can send and receive data in both DVCPRO and DV and also convert between the two formats. It also has a function that converts the DV format's "unlocked audio" to "locked audio." These features make the AJ-SD255 well suited for a wide range of duties in a non-linear system.

Analog In/Out Terminal

The AJ-SD255 features video input/output (BNC x 3) for composite, component, or S-Video signals, and 2-channel audio input/output (XLR x 2) as standard equipment. A separate monitor output (BNC, L/R Phono) is also provided.

SDI Option

Adding the optional AJ-YA94G (SDI) board provides serial digital interface (video/audio, SMPTE259M-C/272M) input and output capabilities. This makes the AJ-SD255 suitable for use in digital systems at broadcast studios and production houses.

Joystick Design

A joystick has been added to the front panel for easier, more accurate slow and shuttle search operation. For added convenience, the joystick can also be used to select from the menu and set the time code.

Portable

Measuring only 8½" wide, the AJ-SD255 is virtually the same size as a 3RU-tall waveform monitor, making it a space-saver in any tight places. Its light 15.9 pound weight and convenient handle make it easy to carry.

Programmable Function Buttons

Customize AJ-SD255 operation by assigning functions from the setup menu to each of the three programmable function buttons provided. This gives you instant, direct access to the operations you use most often.

Worldwide Voltage

Compatible with power supplies from 100 to 240v AC, the AJ-SD255 can be used almost anywhere in the world.

UMID Data Recording/Playback

It records and plays data that conforms to the UMID (Unique Material) standard and contains a variety of supplementary information. This allows it to read GPS data (latitude, longitude and altitude) recorded by the DVCPRO Camera-Recorder. The AJ-SD255 can also handle VANC data for Teletext.

AJ-SD255 DVCPRO/DV Recorder
(Mfr # AJ-SD255; B&H # PAAJSD255).....**Call**

FireWire Board
(Mfr # AJ-YAD255G; B&H # PAAJYAD255G).....**649.95**

SDI Input/Output Board
(Mfr # AJ-YA94G; B&H # PAAJYA94G).....**1874.95**

AJ-SD755

High-Performance DV Player/Recorder and DVCPRO Studio Editing VCR

The AJ-SD755 is a high-performing DVCPRO editing VCR that offers precise jog/shuttle control, DV/DVCAM/DVCPRO playback and an optional IEEE1394 interface to maximize acquisition and editing solutions. Ideal for non-linear and machine-to-machine editing, and line record/satellite feed operations, the AJ-SD755 records for 184 minutes in DVCPRO and DV format, and features auto-format playback detection for seamless playback of DVCPRO and DVCAM, as well as DV cassettes (with optional adapter). With the optional IEEE1394 interface board installed, the AJ-SD755 offers lossless dubbing of native video and audio signals to Mac and Windows-based editing applications.

A compact 4RU-size VCR with an extremely fast tape-handling mechanism, it includes extensive front-panel editing controls and an illuminated jog/shuttle search dial. It performs frame-accurate, tape-to-tape editing, and its extensive editing capabilities include assemble, insert and manual editing, as well as preview, review and trim capabilities. Superb audio functionality includes independent two-channel audio control, audio volume control, digital audio monitoring during jog operation (including DV and DVCAM cassettes), and audio cue. It offers variable slow motion playback for clean, noiseless images in DVCPRO.

In addition to IEEE1394, SDI and SDTI input/output are available with optional boards, permitting the AJ-SD755 to connect with other digital broadcast equipment. Analog video and audio inputs, and AES/EBU digital audio inputs/outputs are standard, as are RS-422A and RS-232C remote terminals. Remote maintenance is possible via an external PC.

FEATURES

DV Format Recording/Playback

The AJ-SD755 offers DV format recording and plays back mini DV tapes using the supplied AJ-CS455 cassette adapter. Recording and playback are possible on standard and mini-DV cassettes for extended time applications. In both record and playback, a cassette detection function automatically selects the proper mode for the type of cassette loaded.

184 Minutes Recording/Playback

The AJ-SD755 can use the AJ-5P92LP DVCPRO tape to provide up to 184 minutes of continuous recording and playback, permitting the recording of extended programming onto a single tape cassette for added convenience in production and transmission. For field recording, 66-minute M cassettes can also be utilized without the need for an adaptor.

Complete Editing Functions

The AJ-SD755 features an edit control panel and provides functions such as assemble editing, insert editing, preview, review, and trim. Single-event editing and audio split are also possible, using the RS-422A control interface and a standard editing controller.

Outstanding Video and Audio

Digital component recording assures superb pictures, with a video Y bandwidth of 5.5 MHz and video S/N ratio of 60 dB in digital domain. For audio that surpasses CD quality, it features two 16-bit digital audio channels with 48-kHz sampling. There's also one analog cue track. Using the optional digital interface, both picture and audio quality remain high even after editing and repeated dubbing.

Illuminated Jog and Shuttle Dial

The ring of the Jog & Shuttle dial lights up in search mode. This, plus the large LCD metering window, gives you easy, precise operation. In shuttle mode, you can search in color at ±32x normal speed. Slow-motion playback is provided at –0.43 to +0.43, +0.5, +0.75x normal speed in DVCPRO. Digital audio monitoring is possible in jog mode.

Digital In/Out Signal Adjustment

Users can adjust audio recording levels for both analog and digital inputs (AES/EBU, SDI). For convenience, a user can adjust each channel while watching the level meter display. Adjusting the output images from a third party remote signal controller is done the same way for digital output (SDI) as for analog signals. The AJ-SD755 greatly improves ease of use with digital interfaces.

AJ-SD755

UMID Data Record/Playback

The AJ-SD755 records and plays data that conforms to the UMID standard and contains a variety of supplementary information. This allows it to read GPS data (latitude, longitude and altitude) recorded by the AJ-SDX900 Camcorder. The AJ-SD755 can also handle VANC data for broadcast such as Teletext.

Outstanding System Versatility

- Component, composite, S-Video and two-channels of XLR audio output allow direct connection to existing analog systems. A monitor out (BNC) is also provided.
- RS-422A (9-pin) port for interfacing with a system that includes an editing controller.
- RS-232C (25-pin) port for PC applications.
- Encoder (15-pin) port for remote adjustment of the video signal.
- Parallel (25-pin) port for general-purpose remote control.
- On-screen menu display permits a user to easily change many initial settings
- World-wide (100-240v AC, 50 to 60Hz)

Full Digital Interfaces

- IEEE1394 I/O is possible with the optional AJ-YAD755G board. Automatic DVCPRO/DV conversion function allows IEEE1394 interfacing while recording or playing back DVCPRO to or from a DV machine. Ideal for making inexpensive copies for clients or for uploading/downloading of digital video with a Windows or Macintosh PC.
- SDI input/output capability with the optional AJ-YA755G board.
- Equipped with AES/EBU digital audio in/out (BNC connector)
- SDTI is available by adding the optional AJ-YAC930G board, which then allows uncompressed SDTI input and output.

Light Weight, Low Power Consumption

With a compact 4U rack height and a weight of only about 33.1 lbs, the AJ-SD755 mounts easily in a 19" rack using the optional AJ-MA75P (slide rail not included) rack mount adapter. Its low power consumption (110w) is an advantage in both the studio and an OB van.

SDI (Component Serial Interface) Card *(Mfr # AJ-YA755G; B&H # PAAJYA755G)* **1799.95**

IEEE 1394 DV/DVCPRO Terminal Interface Board *(Mfr # AJ-YAD755G; B&H # PAAJYAD755G)* **699.95**

DVCPRO Studio VTR Rack System, Ears and Rails *(Mfr # RAK-750; B&H # PARAK750)* .....**CALL**

DVCPRO Studio VTR Rack Ears *(Mfr # AJ-MA75; B&H # PAAJMA75)* .....**CALL**

Rack Slides *(Mfr # RSK-DVC; B&H # PARSKDVC)* .....**CALL**

Specifications	AJ-SD255	AJ-SD755
	Video Input	
Analog Component	BNC x 3 (Y,PB,PR)	BNC x 3 (Y,PB,PR)
Analog Composite	BNC x 1	BNC x 2, loop-through
Reference:	Analog Composite BNC x 2, loop-through	
SDI (option)	BNC x 1	BNC x 2, Active-through
SDTI (option)	–	BNC x 2, Active-through
	Video Output	
Analog Component	BNC x 3 (Y,PB,PR)	BNC x 3 (Y,PB,PR)
Analog Composite:	BNC x 2	BNC x 3
S-Video	BNC x 2 (Y,C)	
SDI (option)	BNC x 1	BNC x 3
SDTI (option)	–	BNC x 1
Monitor	BNC x 1, analog composite	–
	Audio Input	
Analog (CH1/CH2)	XLR x 2	XLR x 2
Digital (CH1/CH2)	–	BNC x 1, AES/EBU
SDI (option)	BNC x 1	BNC
	Audio Output	
Analog (CH1/CH2)	XLR x 2	XLR x 2
Digital (CH1/CH2)		BNC x 1 AES/EBU
SDI (option)		BNC
Monitor	1/4" x 2	XLR x 2
Headphone	M3, variable level control	M3, variable level control
	Processor Adjustment Range (Video Out)	
Video Gain/Chroma Gain	±3 dB	±3 dB
HUE	±30 °	±30 °
Set Up	±14 IRE	±14 IRE
Sync phase	±15 µ sec.	±15 µ sec.
SC phase	±180 °	±180 °
	General	
Dimensions (WHD), Weight	8.5 x 5.1 x 14.1", 15.9 lbs.	$16^{11}/_{16}$ x $6^{7}/_{8}$ x $16^{15}/_{16}$", 33.1 lbs.

AJ-SD93

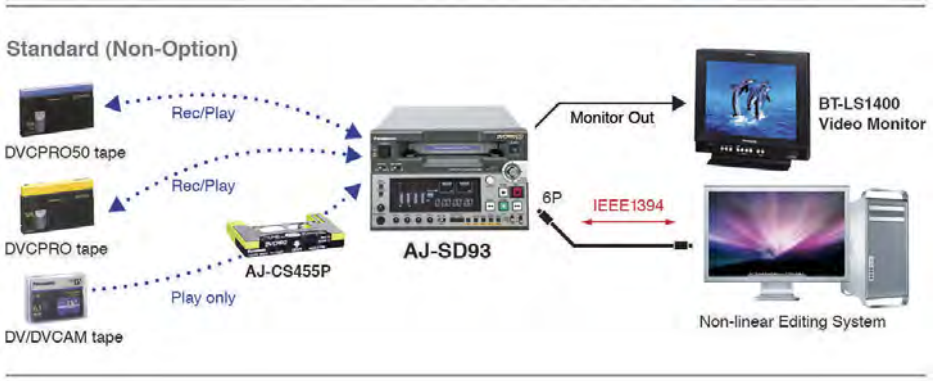
Compact DVCPRO 50/25 and DV Production VCR with DVCAM Playback

A compact, low-cost DVCPRO50/DVCPRO desktop recorder, the AJ-SD93 is ideal for production tasks that employ several different types of digital video cameras. Equipped with an IEEE1394 digital interface, the AJ-SD93 is ready for use with a non-linear editor or network server. Because it plays back DV and DVCAM sources as well as DVCPRO (25Mbps) and DVCPRO50 (50Mbps), the AJ-SD93 allows editing with a variety of sources. It also offers a Monitor Out terminal and a joystick that provides easy, comfortable operation of functions like Shuttle Search and Slow. With a budget-friendly price and the availability of optional analog and SDI interface boards, the versatile AJ-SD93 fits a range of production tasks and environments.

FEATURES

- The AJ-SD93's 4:2:2 digital component video recording and 48-kHz, 16-bit, 4-channel digital audio deliver the high image and sound quality needed in TV program production. When extended recording time is desired, you can switch the AJ-SD93 to DVCPRO(25).
- For added versatility, the AJ-SD93 can play back DV and DVCAM tapes. Standard DV tapes can be played without an adapter, while Mini DV tapes can be played using the optional AJ-CS455P adapter.
- 6-pin IEEE1394 terminal makes it easy to transfer data to and from DV equipment or Mac or PC-based nonlinear editing systems. Supporting a 50-Mbps bit rate and allowing transfer of DVCPRO50 as well as DVCPRO(25) and DV(DVCAM) data, the AJ-SD93 is perfect for a low-cost editing system that needs 4:2:2 image quality.

- The AJ-SD93 comes equipped with a video monitor output (BNC) with Superimpose On/Off capability and two audio out terminals (Phono). These let you connect the AJ-SD93 to an ordinary monitor for viewing.



- Joystick offers easy Slow and Shuttle Search operation. The stick can also be used to select menu items and set the time code.
- Assign functions from the setup menu to each of three PF (Programmable Function) buttons. This customizing feature gives you quick, direct access to the operational functions you use most.
- The AJ-SD93 records and plays data that conforms to the UMID standard and contains a variety of supplementary information. It can also handle VANC data for Teletext.
- Measuring only 8½" wide, the AJ-SD93 is virtually the same size as a 3RU-tall waveform monitor, making it a space-saver in OB vans and other tight places. Weighing only 15 lbs., built-in handle makes it easy to carry.
- Low cost optional interfaces provide an affordable way to configure a system that meets your production needs. The optional AJ-YA93P analog interface gives you analog input/output, RS-422 remote and TC terminals. The optional AJ-YA94G SDI board adds serial digital input/output terminals.

AJ-SD93 DVCPRO50 VCR *(Mfr # AJ-SD93; B&H # PAAJSD93)*.....**CALL**
AJ-YA93P Analog Interface Board *(Mfr # AJ-YA93; B&H # PAAJYA93)*.....**1394.95**
AJ-YA94G SDI Interface Board *(Mfr # AJ-YA94G; B&H # PAAJYA94G)*.....**1874.95**
AJ-CS455P Mini-DV Cassette Adapter *(Mfr # AJ-CS455; B&H # PAAJCS455)*.....**43.95**

AJ-SD930B • AJ-SD965

DVCPRO 50/25 Editing and Production VCRs with DVCAM and DV Playback

AJ-SD930B

The AJ-SD930B and AJ-SD965 are versatile, cost-effective studio VCRs designed for high-end digital video production. Use of the popular DVCPRO50 50Mbps format makes each suitable for creating high-end programming. With 4:2:2 digital component recording and four channels of digital audio, each delivers the superior picture and audio quality professionals need. Each comes standard with SDI input and output, RS-422A remote and jog & shuttle dial. The AJ-SD965 adds an edit control panel that allows easy, automatic editing with two VCRs. Both decks are switchable between DVCPRO50 (50Mbps) and DVCPRO (25Mbps) for recording and playback, and both can playback DV and DVCAM tapes. The can also record and play UMID data. These and other features make them an ideal solution to a wide range of production and broadcast uses.

FEATURES

High-End DVCPRO50 Quality

- The DVCPRO50 format's 4:2:2 component video recording and playback is designed for high-end video production. The low 3.3:1 compression ratio minimizes picture degradation during compression, so the 4:2:2 images retain their superior quality.
- The AJ-SD930B & AJ-SD965 are switchable and can record and play back in both DVCPRO50 and DVCPRO (25) formats.

– In DVCPRO50 mode, the AJ-SD930B can record up to 92 minutes on a AJ-5P92LP compact 1/4" cassette tape. The AJ-SD965 records up to 2 hours of stunning DVCPRO50 images on XL cassettes. (Of course the AJ-SD965 accepts M-and L-size cassettes).

– In DVCPRO mode, recording time is doubled to 184 minutes on the AJ-SD930B, and up to 4 full hours on the AJ-SD965. This makes them ideal for event recording, program production, and on-air transmission.

- For added versatility, they can play back DVCAM and Standard DV tapes. Mini DV tapes can also be played back using the optional AJ-CS455P adaptor.
- In playback, they automatically detect the recording format used (DV, DVCAM, DVCPRO or DVCPRO50) and play back accordingly.

Editing Functions

AJ-SD965

The AJ-SD965 features an edit control panel and provides functions such as assemble editing, insert editing, preview, review, and trim. Single-event editing and audio split are also possible, using the RS-422A control interface and a standard editing controller. The AJ-SD930B has virtually the same performance, interface, and features as the AJ-SD955B, but without the edit control panel and 625 switchable function. This cost-effective AJ-SD930B can serve as the heart of a low-cost system for dubbing or on-air transmission, or as a player in an editing system.

- Illuminated Jog & Shuttle Dial lights up in search mode. This, plus the large fluorescent character display, gives you easy-to-read, precise operation status.
- The 525/625 selectable function in the AJ-SD965 lets you play and use PAL footage in program production. Use the SDI or optional AJ-YA932G (625) analog input board for 625 input, and the SDI and analog out for output
- In shuttle mode, you can search in color at ±32x normal speed. Slow-motion playback is provided at –0.43 to +0.43, +0.5, +0.75 times normal speed in DVCPRO50 and DVCPRO. Digital audio monitoring is possible in jog mode.
- On-screen display makes it easy to change initial settings. This display is also available on one of the SDI outputs in addition to the composite monitor output, thus eliminating the need for analog inputs on the Video Monitor.
- With a second VCR as a source, you can do 1-event assemble, insert, and audio-split editing using the AJ-SD965's preview, review, preroll, and trim keys. Intraframe compression in both DVCPRO50 and DVCPRO modes allows high-precision (±0 frame), high-quality, frame-by-frame tape editing. Metal particle tapes with an 18-micron track width provide professional-level accuracy and durability.

AJ-SD930B • AJ-SD965

Versatile Interfaces

- The AJ-SD930B and AJ-SD965 come standard with built-in SDI interface, allowing input/output of digital component signals. They also come standard with AES/EBU digital audio in/out (4 channels). This versatility makes them ideal for high-end post-production applications.
- They are also equipped with analog composite and component video output, and come standard with four channels of analog audio input/output as well.

- Analog video input is available by adding the optional AJ-YA931G boards. Connecting the AJ-YAD955G IEEE1394 interface board provides degradation-free transfer of compressed data, which provides a full 4:2:2 compressed signal for use in PC and Mac-based editing systems. This efficient design provides all the versatility needed in today's video production environment.
- The AJ-SD965 (only) has a 525/625 selectable function that lets you play and use PAL footage in program production. Use the SDI or optional AJ-YA932G (625) analog input board for 625 input, and the standard-equipped SDI and analog out for output.
- Versatile remote interface include: RS-422A (9-pin) ,RS-232C (25-pin) for PC applications, Encoder (15-pin) for remote adjustment of the video signal and parallel (25-pin) for general-purpose remote control.
- The AJ-SD930B and AJ-SD9565 record and play data that conform to the UMID standard and contain a variety of supplementary information. This allows them to read GPS data (latitude, longitude and altitude) recorded by the AJ-SDX900 DVCPRO50 Camcorder. They can also handle VANC data for broadcast such as Teletext.
- World-wide voltage support (AC100 to 240v ±10%, 50 to 60Hz).

AJ-SD965 Only

The front panel on the AJ-SD965 contains a high-resolution LCD monitor and Programmable Function (PF) buttons. The LCD monitor makes it easy to check output or input images, and to set functions using the on-screen menu. The tiltable panel lets you adjust the angle of the monitor for optimal viewing and operation.

You can assign functions from the setup menu to each of the four Programmable Function (PF) buttons provided. This customizing feature gives you quick, direct access to the operational functions you use most.

AJ-SD930B DVCPRO 50/25 Editing and Production VCR *(Mfr # AJ-SD930; B&H # PAAJSD930)*.....**CALL**

AJ-SD965 DVCPRO 50/25 Editing and Production VCR *(Mfr # AJ-SD965; B&H # PAAJSD965)*.....**CALL**

AJ-YA931G Analog Video (NTSC) Input Board *(Mfr # AJ-YA931G; B&H # PAA931G)*.....**CALL**

AJ-YA932G Analog Video (PAL) Input Board *(Mfr # AJ-YA932G; B&H # PAA932G)*
For AJ-SD965 only.....**CALL**

AJ-YAD955G IEEE1394 Interface Board *(Mfr # AJ-YAD955G; B&H # PAAJYAD955G)*.....**CALL**

AJ-CS455P Mini DV Cassette Adapter *(Mfr # AJ-YCS455P; B&H # PAAJYCS455P)*.....**CALL**

AJ-MA75P Rack Mount Adapter *(Mfr # AJ-YCS455P; B&H # PAAJYCS455P)*: Slide rail not included.....**CALL**

	AJ-SD965	AJ-SD930B	AJ-SD93
Standard	NTSC/PAL switchable	NTSC	NTSC
Variable Speed Playback	+.43 to -.43	+.43 to -.43	Yes
Analog Video			
Analog Component	Output (standard), Input (optional)	Output (standard), Input (optional)	Input and Output (optional)
Analog Composite	Output (standard), Input (optional)	Output (standard), Input (optional)	Output (standard), Input (optional)
Digital Video			
SDI	Standard	Standard	Optional
SDTI	N/A	Optional	N/A
IEEE 1394 Interface	Optional	Optional	Standard
Audio Input			
Analog	XLR (x4)	XLR (x4)	XLR (x4) (Optional)
Digital (AES/EBU)	BNC x 2 (4-Channel)	BNC x 2 (4-Channel)	–
Digital (SDI)	BNC	BNC	Optional
Audio Output			
Analog	XLR (x4)	XLR (x4)	XLR (x4) (Optional)
Monitor	XLR (x2)	XLR (x2)	RCA (x2)
Digital (AES/EBU)	BNC x 2 (4-Channel)	BNC x 2 (4-Channel)	–
Digital (SDI)	BNC	BNC	Optional
Time Code and Remote			
Remote Control Interface	RS-422, RS-232, Parallel, Encoder Remote	RS-422, RS-232, Parallel, Encoder Remote	IEEE 1394 (standard), RS-422 (optional)
Timecode	SMPTE, Input/Output, XLR	SMPTE, Input/Output, BNCs	1 Input, 1 Output
Metadata	N/A	N/A	3
General			
LCD Screen	Built in on front panel	–	–
Jog/Shuttle Knob	Yes	Yes	Joystick design
Dimensions (WHD)	16¾ x 6 15/16 x 16 7/16", 38.6 lbs	16¾ x 6 15/16 x 16 15/16", 32.8 lbs	8½ x 5 3/16 x 17⅛", 15 lbs

AJ-SPC700 • AJ-SPX800

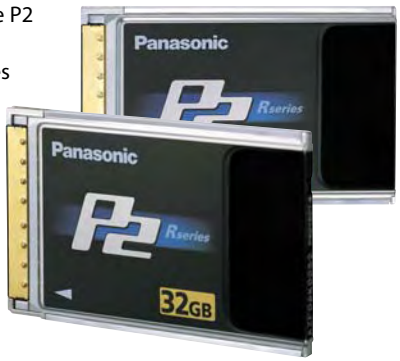
2/3" 3-CCD 16:9/4:3 DVCPRO 50/25 and DV P2 Camcorders

Tailor-made for a wide range of newsgathering assignments, the cost-efficient, low-power AJ-SPC700 combines a high-performance 2/3" 520,000-pixel, IT 3-CCD camera with 60 fields interlace recording in 25Mbps DVCPRO/DV and 50Mbps 4:2:2 DVCPRO50 format on a P2 card. Switchable between 4:3 and 16:9 aspect ratios, the shoulder-mounted camcorder deliver broadcast-level performance, with low smear, 750-line resolution, S/N ratio of 64dB, a high sensitivity of f11 at 2000 lux, and minimum illumination of 0.5 lux (at +36dB). Digital Super Gain provides up to an additional 20dB at 6 fps.

Stepping up from the AJ-SPC700, the AJ-SPX800 combines a high-performance 2/3" 3-CCD camera with 24fps and 30fps progressive and 60 fields interlace recording in 25Mbps DVCPRO and 50Mbps DVCPRO50 format on a P2 card. Switchable between 16:9 wide and 4:3 aspect ratios, the AJ-SDX800 has three 2/3" 520,000-pixel, IT CCDs that deliver 750 lines of resolution, higher S/N ratio of 65dB, higher sensitivity of f13 at 2000 lux, and minimum illumination of

0.09 lux (at +48dB), or 0.01 lux (at +48dB plus with +20dB Digital Super Gain). They have very low power consumption of only 17- and 24-watts (respectively), which minimizes the number of batteries needed for field work. They are both equipped with an advanced 12-axis matrix color correction system, and a news gamma curve

P2 Card



The AJ-SPC700 and AJ-SPX800 offer unique functions only possible with the P2 memory card. They have five P2 card slots allowing seamless, continuous recording over all five— providing up to 10 hours of recording at DVCPRO resolution and 5 hours in DVCPRO50 resolution with 32GB P2 cards. Their hot swap function assures non-stop recording, because it allows users to replace any P2 card (except the one being recorded on) on the fly. A sixth PC card slot is provided to accept a range of IT communications options, such as wireless LAN card or MPEG-4 Proxy Video Encoder. Proxy video and audio may be recorded to P2 card and SD Memory card, and subsequently viewed on a journalist's PDA. With IEEE 802.11 wireless protocols, the AJ-SPX800 (only) provides a path for GSM cellular phone or other wireless internet media delivery.

The solid-state P2 card records and plays back without requiring any kind of mechanism like that found in conventional tape or disc systems. This gives the P2 cam exceptional impact and vibration resistance, and makes it them the ideal choice for reliable recording in harsh conditions.

Because the P2 cam does not have a drive mechanism, and due to its newly developed digital signal processor, power consumption is only 17- or 24-watts during recording. This also helps boost mobility and reliability.

Thanks to the solid-state memory, recording response is much faster than with tape or disc recorders. They start recording from the moment they are switched on, so users can feel confident that they won't miss an important shot or unexpected events that other systems miss.

By inserting pre-recorded P2 cards directly into a PC card slot of a laptop, the cameras can be freed for additional image acquisition, while the P2 card mounts into a desktop laptop or additional drive. Because of its seamless integration with the IT domain, no digitization steps are required prior to editing, duplication or other image processing operations.

AJ-SPC700 • AJ-SPX800

2/3" IT 3CCD Imaging System

- Use of the reliable, cost-effective 2/3" IT 3CCD imaging system gives the AJ-SPC700 full broadcast-level performance, with low smear, 750- line resolution, and a S/N ratio of 64 dB. Easily switches from 4:3 to 16:9 for wide-screen recording.
- The AJ-SPX800 features a 2/3" 520,000-pixel 3-CCD imaging system, plus progressive scanning capability and an f13 lens with high sensitivity. You can shoot in light as low as 0.01 lux (using digital super gain 6P mode plus 20 dB with the +48-dB gain setting) with minimal smear. With 750 lines of resolution and a 65dB S/N ratio, the AJ-SPX800 meets virtually any recording need. Easily switches from 4:3 to 16:9 for wide-screen recording.
- The AJ-SPX800 also has a Digital Super Gain function (in cumulative mode) that allows extra gain of +12dB (at 15 fps) and +20 dB (at 6 fps). Unlike conventional gain adjustment, digital super gain is virtually noise-free, so picture quality remains intact. With high gain and digital super gain, the AJ-SPX800 allows ultra-high-sensitive shooting at up to +68 dB.

Versatile Recording

- Easily switchable, they can both record in high-quality 4:2:2 digital component DVCPRO50 as well as DVCPRO (25) and DV. A single 32GB P2 card holds up to 2 hours of DVCPRO/DV data or one hour of DVCPRO50 data. Using the camera's five slots and hot-swapping function, you get virtually unlimited continuous recording.
- Ideal for documentaries, commercials, and music video clips to up-converting for HD, the AJ-SPX800's frame rate can be switched between the normal 60i (60 fields/sec), 24p (24 frames/sec) and 30p (30 frames/sec). In 24p and 30p modes, a complete progressive scan image is produced for each frame.
- The AJ-SPC700 records full 48-kHz/16-bit digital audio on two channels in all formats–DVCPRO50, DVCPRO, and DV.
- The AJ-SPX800's top audio performance can support full 48-kHz/16-bit digital audio on each of the four channels in all formats. On each camera, you can freely select the audio source for each channel, choosing from mic, line, wireless receiver, and other sources.

P2 Recording Functions

- The AJ-SPC700 and AJ-SPX800 have slots for five P2 cards and let you record continuously onto all five in sequence. They also provide several other recording functions that are possible only with memory cards.

— **Data protection**: The P2 card records only onto blank spaces, so there is no danger of accidentally writing over data.

— **Hot-swap recording**: You can replace a full memory card with a blank one while the P2 cam is recording onto a second card. Successively swapping cards this way gives you virtually unlimited recording capability.

— **Loop recording**: By loop recording onto a specified recording area, you can continue to record over a fixed area.

— **Pre-rec**: While in standby mode, you can continuously store, and subsequently record, up to 15 seconds of video and audio (in DVCPRO). In effect, this lets you record footage of events that occur even before you press the rec start button, giving you a way to "go back" and capture moments you otherwise would have missed.

Clip Thumbnail and Voice Memo Functions

- They can automatically generate a thumbnail image for each clip, which can then be used for nonlinear editing or by the camcorder itself. You can view up to 12 thumbnails at once on their 3.5" color LCD monitor. Any of the corresponding clips can be accessed instantly. Using the thumbnails, you can specify a number of clips for seamless playback or on-air broadcasting.
- A built-in memo microphone permits the addition of metadata audio description to clip metadata with specified time code link. Meaning you can add a voice memo with an audio comment linked to the time code. You can also add a shot marker indication on video clips. both can be done either during or after recording to support post-recording processing.

Proxy Data Recording

- Mount an AJ-YAX800G Proxy Encode Card into the option card slot or 5th slot of the P2 card slots, and the cameras can record MPEG4 proxy (low-resolution video and audio containing time code, metadata, and other control information) data — useful for news flash or other studio news system use — onto the card along with the full-resolution data. You can select either of 1.5Mbps quality, 768kbps quality, or 196kbps quality. Proxy data can also be recorded onto an SD Memory Card mounted in the slot provided, for easy viewing on a laptop PC. The encode card, available as an option, lets you upgrade as future image encode systems evolve.

AJ-SPX800 (Only) Features

- The AJ-SPX800 incorporates Panasonic's exclusive CineSwitch Technology allowing you to "switch" among different image capture modes and/or frame rates — so you can achieve different creative looks. CineSwitch provides 60i, 30P, and 24P capabilities, and variable frame rate capability (4-60P) for overcranking and undercranking. In addition, it also features exclusive CineGamma Software, which lets you closely replicate the look and feel of film. CineGamma provides natural shading and rich coloration to produce images strikingly similar in tone to film images.
- With the AJ-SPX800, you can digitally enlarge the viewfinder to twice the normal lens magnification, producing images 4x the normal size. Progressive images retain their superior resolution even with zooming, and—unlike when a lens extender is used—brightness isn't reduced. Ideal as both a shooting technique and focusing support.

AJ-SPC700 • AJ-SPX800

High Performance

- Three recording modes: Continuous, pre-record or loop-record ensure news crews have less of a chance of missing an important event, and eliminate waiting for optical media to spin-up prior to recording.
- Their large 3.5" high-resolution color LCD display makes operation significantly easier when shooting from low- or high-angles.
- Store specific camera settings in built-in memory, then retrieve them when needed for quick, easy setup. Four scene files with settings can be stored in their memory. Files can also be copied onto an SD Memory Card, allowing storage of up to 8 more files.
- News gamma offered in addition to conventional video gamma, helps to preserve important image data by suppressing over-saturation in highlight areas during sudden changes in contrast.
- Three customized user buttons are provided. Assign a function to each, and then you can select those functions with pushbutton ease. You can also customize the on-screen menu with the items you use most often, then display them by simply pressing a button.
- With Auto Tracking White Balance, WB is automatically adjusted, in real time, as the lighting changes. This makes it easy to get natural color even when shooting scenes under difficult lighting conditions.
- In addition to USB 2.0 interface, they offer an optional IEEE1394 (AJ-YAD800G) interface for connection to laptop computers—ideal for non-linear editing in the field or transmitting data. This also allows extended recording to backup videotape or hard disk recorders to complement P2 card recording.
- They feature an electronic shutter with speeds of 1/100, 1/120, 1/250, 1/500, 1/1000, and 1/2000 sec, plus synchro-scan capability (1/60.3 to 1/249.7 sec)
- 4-position optical filter
- Select from a variety of finder markers, or make your own.
- A zebra pattern can be displayed for contrast adjustment, Auto White Balance setting, and onto color bar output.
- One-touch mode check button displays camera settings for easy confirmation.
- Built-in SMPTE time code generator/reader, with time code In/Out terminal.

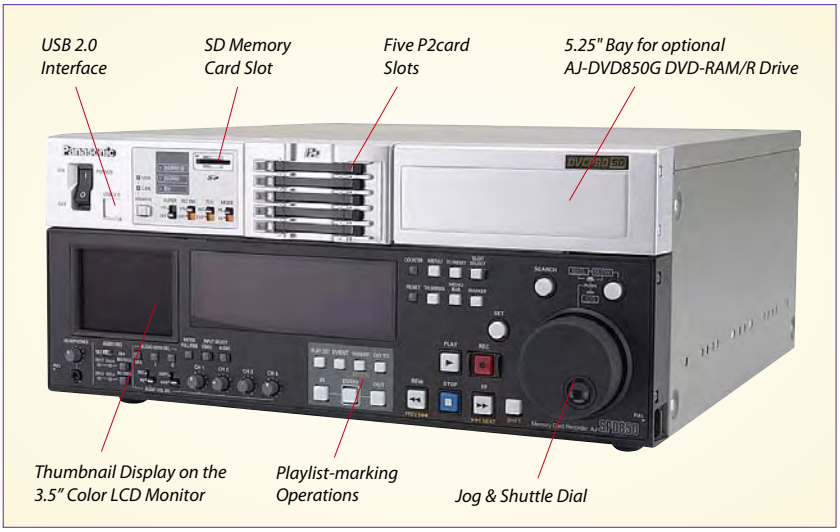
	AJ-SPX800	AJ-SPC700
Recording Format	DVCPRO 50/DVCPRO/DV	DVCPRO 50/DVCPRO/DV
Power Consumption	24 W	17 W
CCD	2/3" x 3CCD, 16 x 9	2/3" x 3CCD, 16 x 9
Sensitivity	F13	F11
S/N	65dB	64dB
Shooting Mode	60i/30p/24p	60i
Optical Filters	4-position (ND+CC)	4-position (ND+CC)
A/D Process	14-bit	14-bit
Color Correction	12-axis matrix	12-axis matrix
Gamma	Video/News/Cine-like	Video/News
Digital Super Gain	√	—
X2 Digital Zoom	√	—
P2 card Slot	5 Slots	5 Slots
Option Slot	1 Slot	1 Slot
Proxy Video (option)	√	√
Shot Marker	√	√
Voice Memo	√	√
Pre Recording	√	√
Loop Recording	√	√
One-Shot Recording	√	—
GPS Function (option)	√	—
Color LCD Monitor	√	√
Clip Thumbnail	√	√
Digital Audio	4CH	2CH
Slot-in Wireless Mic	√	√
Analog Composite Output	√	√
Analog Composite Input Recording	√	√
Audio Output	2CH (XLR-5P)	1CH (XLR-3P)
SDI Output (option)	√	—
IEEE 1394 Input and Output (option)	√	√
Genlock Input	√	√
TC Input and Output	√	√
USB 2.0	√	√
ECU	√	√
DC Input	√	√
DC Output	√	√

AJ-SPC700 Body *(Mfr # AJ-SPC700; B&H # PAAJSPC700)*.....**CALL**
AJ-SPX800 Body *(Mfr # AJ-SPX800; B&H # PAAJSPX800)*.....**CALL**
AJ-VF20WBP 2" EVF 16:9/4:3 Switchable *(Mfr # AJ-VF20WBP; B&H # PAAJVF20WBP)*.....**CALL**
AJ-VF15BP 1.5" EVF for 4:3 *(Mfr # AJ-VF15B; B&H # PAAJVF15B)*.....**1799.95**
SHAN-TM700 Tripod Adapter *(Mfr # SHAN-TM700; B&H # PASHANTM700)*.....**429.95**

AJ-SPD850

DVCPRO 50/25 and DV P2 Studio Recorder

Providing a high-performance bridge between the IT world of non-real time file transfers and the traditional world of real-time baseband video and audio recording and editing, the AJ-SPD850 features extensive editing features including a VCR-like front panel with Jog/Shuttle, plus IT connectivity via USB 2.0 and Ethernet ports and offers IEEE-1394 and SDI with embedded audio as system options. The AJ-SPD850 is equipped with five P2 card slots to provide up to 320 minutes of recording in 25Mbps DVCPRO and 160 minutes in 50Mbps DVCPRO50 on five 32GB P2 cards. The deck also features Video Encoder adjustment control, a front-panel Graphic User Interface (GUI) and Play-list making and playback capabilities. For convenience, a built-in 3.5" color LCD simplifies browsing and selection of clips, and reduces the need for an external field monitor.



FEATURES

Five P2 Card Slots

With its five PC card slots, the AJ-SPD850 lets you mount five P2 cards and play a continuous, extended clip recorded in sequence onto multiple cards. Using line input, you can also record a continuous, extended clip onto five P2 cards in sequence.

DVCPRO/DVCPRO50/DV Switchable

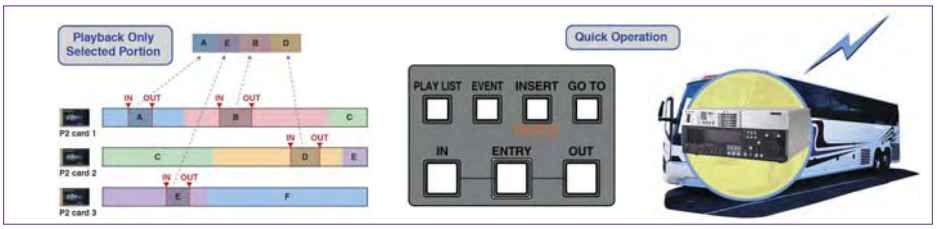
Can record high-quality DVCPRO50 (4:2:2, 50Mbps); or DVCPRO and DV (25Mbps). One 32GB P2 card holds up 64 minutes of DVCPRO or DV data or 32 minutes of DVCPRO50 data. Using all five slots, get up to 160 minutes of continuous record/play in DVCPRO50, enough for on-air broadcasting or line recording.

Four-Channel Digital Audio

The AJ-SPD850 can record full 48-kHz/16-bit digital audio on each of the four channels in all formats—DVCPRO50, DVCPRO, and DV. Each channel also offers both analog and digital (AES/EBU) input and output, making the AJ-SPD850 ideal for multilingual production and broadcasting.

VCR-Like Operation

Has many of the same familiar buttons and jog & shuttle dial of a broadcast VCR. VAR mode provides noiseless slow and fast playback at speeds from -1x (reverse) to 1x normal speed. Shuttle search moves at 100x normal speed in both forward and reverse. The output video signal can be adjusted by encoder remote.



Color LCD Monitor

Large 3.5" color LCD monitor on the front panel lets you monitor recording and playback and view thumbnails. Using the thumbnails and jog dial, you can select clips for instant access and playback.

Playlist Function

- The P2 memory card makes an attractive playlist function possible, allowing VCR-like non-linear editing. You can register up to 100 events, using In and Out points, and play them in any order you like. Thanks to the memory card's unique high-speed random access, you get seamless, continuous, on-the-spot playback with no time lags or other disruptions between cuts.
- This feature makes it possible to perform simple nonlinear editing, like with a VCR, using just the P2 deck (i.e., with no PC). Use the edited results just as they are in on-air broadcasts, and you have a quick, easy solution for news flash reporting and similar needs. If you add an optional DVD-RAM/-R drive, the playlist makes it easy to back up your P2 data.

AJ-SPD850

SD Memory Card Slot

The AJ-SPD850 can read from and write to an SD Memory card mounted in the slot provided. You can use an SD Memory card for purposes such as backing up the playlist data.

Voice Memo Playback

Use this function to play back voice memos added to clips recorded with a P2 cam, such as comments from the news gathering crew. The thumbnail display shows whether there are any voice memos or shot markers.

Versatile Interfaces

- ◆ The AJ-SPD850 comes equipped with many of the same interfaces found on DVCPRO VCRs — RS-422A, analog component/ composite video, analog audio/digital audio, reference video, digital audio (AES/EBU CH. 1-4), analog audio (XLR, CH. 1-4), monitor out, and time code input/output. Options include video SDI and IEEE 1394. Remote control is accomplished via RS-422A, RS-232C and an Encoder remote.

- – USB 2.0 lets you use one of the P2 deck card slots as an external drive for your PC
- – RS-232C allows remote control from a PC
- – Ethernet lets you connect to a network to send data
- ◆ Use the AJ-SPD850 as a player in a linear editing system. These interfaces also let you evolve step-by-step from tape to card. For example, you can use a P2 cam for recording while using your existing equipment for production and broadcasting.
- ◆ For economical video archiving and international "air courier" field-to-studio data transfer, the AJ-SPD850 offers optical disc back-up by means of an optional DVD-R/ DVD-RAM drive. Each 4.7 GB recordable DVD provides DVCPRO or DVCPRO50 native video archiving for a few cents per DVD-R disk. The deck will support a SD Memory card slot for reading and writing play lists, including updating software modules.

AJ-PCS060G

60GB Portable Hard Drive Storage Device for P2 Card Contents

The AJ-PCS060G is a rugged, shock-resistant portable hard disk unit with a P2 card slot that quickly transfers the content of P2 cards to an internal hard disk drive. Made of a magnesium alloy body and equipped with special impact-absorbing materials to cushion the hard disk against shock and vibration, the 2.5" drive can hold the contents of almost four 16GB P2 cards, and one 16GB card can be transferred to the internal disk drive in about 15 minutes. To help safeguard data, the volumes are read-only and cannot be accidentally overwritten.
After content has been transferred, the drive can connect to a non-linear editing system or server via USB 2.0 interface and appear as an external disk drive. In the field, the 1.5 lb. AJ-PCS060G serves as an aggregation and transport device, storing the contents of P2 cards and minimizing the number of P2 cards needed. Back at the studio, it serves as a high-speed drive for transferring video into a station's local area network (LAN) or non-linear editing system to speed access to the recorded content.
For easy operation, the AJ-PCS060G includes LED indicators for copy status, drive capacity, and battery power. Can be powered by a CGR-D54 7.2v DC battery or AC adaptor.

AJ-PCS060G *(Mfr # AJ-PCS060G; B&H # PAAJPCS060G)* **1529.95**

Porta Brace C-P2STOR: Belt pack carrying case for AJ-PCS060G *(B&H # POCP2STOR)* **79.95**

AJ-PCD35

5-Slot P2 Card Drive with IEEE 1394b/USB 2.0 Interface

The AJ-PCD35 P2 solid-state memory drive answers the need of today's video professional for faster, easier file transfers on the desktop or in the field. This allows users to mount five 64GB P2 cards simultaneously for instant access and continuous editing of all recorded content in sequence.

In addition to USB 2.0, the P2 drive offers an IEEE1394b interface for high-speed transfers of DVCPRO, DVCPRO50, or DVCPRO HD content into nonlinear editing systems and servers. Compatible with Windows 2000, XP and Mac OS X, the AJ-PCD35 can be installed directly into a standard PC 5.25" bay drive enclosure or connected to a computer and local area network (LAN) via its USB 2.0 or IEEE1394b interfaces. The flexible AJ-PCD35 also serves as a stand-alone external drive when connected with laptops for in-the-field use.

- ◆ Five P2 card slots let you mount up to five P2 cards at the same time. This is especially convenient for editing a continuous clip recorded by a P2 camcorder in sequence onto multiple cards
- ◆ High speed data transfer via IEEE1394b and USB 2.0 interfaces
- ◆ Internal or external PC operation - installs in a standard 5.25" bay or connects using a USB 2.0 or IEEE1394b cable
- ◆ Non-linear editor software allows the AV data (MXF files) on a P2 card to be directly loaded as clips. Supports Windows 2000/XP and Mac OS X.

AJ-PCD35 P2 Drive *(Mfr # AJ-PCD35 • B&H # PAAJPCD35)* ..... **CALL**

DCR-VX2100

3-CCD DV Camcorder

A successor to the best-selling DCR-VX2000 , the DCR-VX2100 incorporates many of the fundamental features that made its predecessor the most popular camcorders in its class, while adding a host of optical and audio enhancements. With its new Advanced HAD progressive scan CCD technology, the camera improves the minimum illumination, delivering the ultimate in low-light performance without the use of infrared technology. And by increasing the sensitivity to light of it's three, state-of-the-art Progressive Scan HAD CCDs, the DCR-VX2100 produces clearer, brighter video with more lifelike color reproduction, even when it has been recorded in dimly lit environments.
Additional features include 12x optical zoom, Super SteadyShot, color bar generator, zebra pattern indicator, interval recording, 2-position ND filter, Intelligent Accessory Shoe, high-quality 2.5" LCD screen enabling instant playback, and the ability to capture 640 x 480 (VGA) still images directly to a Memory Stick.

FEATURES

High Quality Digital Video

- Equipped with a 3-CCD imaging system (380,000 pixels each), the VX-2100 records up to 530 lines of horizontal resolution and outstanding digital video quality.
- In addition, Super HAD progressive scan CCD technology delivers sharp picture and natural, lifelike color reproduction – even flesh tones.
- Progressive Scan CCDs capture a complete frame of video rather than interlacing two separate fields to produce a video frame. This high performance system eliminates the stair stepping effect that can be seen in standard interlaced systems when capturing still images. Images are sharp and clear with excellent definition.
- Advanced HAD CCD sensor reduces noise in the video signal to improve the S/N ratio by up to 6dB —twice conventional CCD sensors. The result is exceptional performance when shooting dark objects, or while shooting in dark situations.
- Large 58mm diameter allows more light to strike the Advanced HAD CCD for greater detail and clarity, while the aspherical lens minimizes the distortions that usually occur around the edges of video shot by a standard spherical lens and provides better corner to corner focus.

High Performance

- 12x (43.2-518.4mm in 35mm equivalent) 58-millimeter aspherical glass zoom lens provides exceptional detail and clarity with none of the geometric distortion associated with large spherical lenses. Square lens hood reduces external light flare effect.
- 16:9 widescreen recording mode lets you record in a true 'widescreen' or anamorphic aspect ratio
- Provides automatic or manual control for all aspects of exposure, shutter speed (1/4 to 1/10,000 of a second) and depth of field, so the budding hobbyist as well as the seasoned videographer can control as much or as little as they want to achieve professional results. A manual focus ring and a manual zoom ring further control and flexibility.
- Equipped with digital and picture effects for enhanced creativity. They include: Slim, Stretch, Solarization, B&W, Sepia, Negative Art, Old Movie, Luminance Key, Flash Motion, Still, and Trail. The DCR-VX2100 also offers fade in/out to black, and overlap, wipe and dot fades.
- Built-in color bar generator assists you in properly adjusting your monitor while a "guide frame" allows you to make the picture be on a horizontal line.
- Interval recording mode allows you to record video in preset intervals (30 sec, 1, 5, or 10 minutes) for selectable lengths of .5, 1, 1.5 or 2 seconds.
- Frame recording modes allows recording of any individual frame of the 30 frames that make up one second of video.
- 2-position ND filter cuts down the amount of light, letting you work in the middle of the camcorder's f-stop range, even under studio lights or direct sunlight. (ND#1 corresponds to 1/4 of the quantity of light, ND#2 corresponds to 1/32).
- In addition to a backlight function, a spotlight function prevents people's faces, for example, from appearing white when shooting subjects lit by strong light.
- Zebra pattern indicator with two settings, places black and white lines in the viewfinder where portions of the picture exceed certain brightness levels—just like professional cameras. Zebra pattern is an excellent guide for adjusting shutter speed and exposure.
- The Intelligent Accessory Shoe provides synchronized operation with Sony accessories like video lights and microphones, without the need for additional batteries or cables.

DCR-VX2100

Digital Audio

- Records PCM digital stereo audio in two modes: 16-bit modes offers CD-quality stereo sound on one track, while the 12-bit mode records stereo on two tracks so you can add background music or voice-overs later without disturbing the original soundtracks.
- Manual mic level control allows you to achieve optimum sound quality. Monitor the audio with headphones, or from the LCD panel.
- Built-in external mic jack and headphone jack for monitoring audio.

Editing Functions

- Digital Program Editing lets you select a sequence of up to 20 scenes and then have the camcorder control dubbing (assemble editing) via i.LINK or to another DV camcorder or VCR, or via infra-red remote to an analog VCR.
- IEEE1394 DV (i.LINK) input/output terminal for fast, lossless digital transfer of video and audio to another DV camcorder or VCR, or DV-equipped PC.

Digital Still Memory Mode

- Capture high quality 640 x 480 VGA digital still images and store them on a Memory Stick for easy transfer to your computer– no need for capture cards or conversions.
- Images can also be captured from video tape onto a Memory Stick, or vice versa (images from a Memory Stick can be copied to tape in the camcorder).
- Mechanical shutter system that provides Progressive Scan performance while utilizing an interlace scanning system. Digital still images will be sharp and clear with excellent definition.
- Memory Mix function allows images stored on Memory Stick to be mixed with live video from the camcorder to create interesting and exciting effects. Choose from four Memory Mix modes: Memory Chroma Key, Memory Luminance Key, Camera Chroma Key, Memory Overlap.
- Photo Mode uses Sony's unique Adaptive Frame Interpolation for better image quality. Store up to 700 still photos on a 60 minute cassette in the LP Mode.

Super SteadyShot Optical Stabilization System

- Using a proprietary motion sensing system, Sony's optical Super SteadyShot reduces high frequency camera shake without compromising image quality. SteadyShot uses horizontal and vertical motion sensors that allow it to work accurately while zooming, moving (even shooting from a car), and shooting in low light conditions.
- And because Super SteadyShot uses an active prism and precision CCD imagers, your pictures remain superb – with no loss of detail or reduction in size. In fact, the effect from Super SteadyShot is so subtle, yet so critical to the quality of your video, you will never want to shut it off.

2.5" LCD Monitor and Color Viewfinder

- 2.5" precision SwivelScreen (200,000-pixel) color LCD monitor provides excellent viewing clarity with improved resolution, making images sharp and detailed during playback or recording. Also has a precision 180,000-pixel color viewfinder.

Battery Power

- Incorporating Sony's Stamina Power Management System, the DCR-VX2100 can record for up to 13 hours with the optional NP-F960 InfoLithium battery.
- InfoLithium battery with AccuPower meter continuously displays the battery time remaining in minutes, in the viewfinder or LCD screen.

Conveniences

- Analog composite and S-Video inputs let you convert or record any NTSC analog video source to DV for archiving.
- The viewfinder, eyecup and window size of the magnifier are enlarged for a more comfortable viewing experience.
- To protect the optics, the DCR-VX2100 integrates a built-in lens cap and includes a lens hood as well. By using the lever on the side of the hood, the lens cap can be easily opened or closed by the filmmaker rushing to the next location.
- Record up to 90 minutes on a 60-minute Mini DV cassette in LP mode.
- You can preset color intensity, sharpness, White Balance (bluish reddish), brightness and AGC limit (6dB/12dB/Off) with a desired picture quality.
- Offers an over-sized handle lined with zoom and record start/stop buttons, ergonomically designed for the one-handed operation of a filmmaker who needs mobility and control when recording at challenging angles.
- By adding zoom and record/stop buttons directly to the handle (identical to the ones on the body) the DCR-VX2100 is effective for capturing low-angled shots and is easy to work with in tight shooting spaces.

DCR-VX2100 3-CCD Camcorder: *(Mfr # DCRVX2100 • B&H # SODCRVX2100)*: Includes AC-L15 AC adapter/in-camera charger, NP-F330 InfoLithium battery, RMT-811 wireless remote, 8MB memory stick, stereo A/V cable, lens hood and shoulder strap.....**2,198.00**

LCH-VXA: Silver hard carrying case with compartments for batteries, tapes and assorted accessories. The case is carried by a sturdy built-in handle or a detachable shoulder strap. *(Mfr# LCHFXA • B&H# SOLCHFXA)*.....**269.95**

58mm High Grade 0.7x Wide Angle Lens *(Mfr # VCLHG0758 • B&H # SOVCLHG0758)*.....**249.95**

Sony NP-F970: (Repl.) Info-Lithium L-Series Battery Pack (7.2v, 6600mAh) *(Mfr # NPF970 • B&H # SONPF970)*.....**99.95**

Impact NP-F970: (Repl.) Info-Lithium L-Series Battery Pack (7.2v, 7600mAh) *(Mfr # NPF975 • B&H # IMNPF975)*.....**99.95**

BCV-500: Portable Dual AC Charger for NP-F970 *(Mfr # BCV500 • B&H # SOBCV500)*.....**89.95**

DSR-PD170

3-CCD DVCAM Camcorder

The DSR-PD170 is a 3-CCD camcorder that although physically identical to the DCR-VX2100 (previous page), utilizes the DVCAM format and adds several key features, making it the ideal camcorder for event videography, news acquisition, corporate video, independent filmmakers and production. Like the DCR-VX2100, the DSR-PD170 incorporates state-of-the-art Progressive Scan HAD CCDs to deliver 530 lines of horizontal resolution, offers a high-quality 2.5" LCD screen enabling instant playback, and can capture still images directly to a Memory Stick. It also features the same high-quality 12x optical zoom, Super SteadyShot, color bar generator, zebra pattern indicator, interval recording and a 2-position ND filter. The main differences though are the recording format, DVCAM is much more robust format, better suited to the rigors of editing. The DSR-PD170 also offers more durable magnesium alloy die-cast construction, XLR audio inputs and independent 2-channel audio control, time code preset, Digital Program Editing via i.LINK (not infra-red),and a Title Date Stamp for legal video applications.

FEATURES

Professional Features

- The DVCAM format offers excellent video and audio quality for broadcast and professional use. Accepts mini size DVCAM cassettes for a maximum of 40 minutes recording time. Also capable of recording and playing back Mini DV tapes (SP mode only) allowing a maximum of 60 minutes of recording time.
- Two XLR audio input connectors allow you to connect professional microphones. Input level can be selected from Mic/Line/ Mic Attenuator positions. +48v phantom power can also be supplied. Audio level of each channel can be manually, independently adjusted. The camcorder includes one monaural electret condenser mic.
- In DVCAM mode, timecode can be preset by using any number in H/M/S/F (Hours/ Minutes/Seconds/Frames), which can be selected from Rec run or Free run. Drop Frame /Non-Drop Frame can be selected. User bits can also be preset, or the actual time can be used as user bits.
- Connect the PD-170 to a Sony VCR via an i.LINK cable and set IN and OUT points for up to 20 programs. The camcorder and VCR will automatically edit the selected portions. The camera controls the VCR through the i.LINK interface for editing accuracy of five frames.

DVCAM vs. Mini DV

Thanks to their common roots and Sony's choice of 15 micron-wide track pitch, DVCAM and DV equipment are broadly compatible. This is a real advantage for those who wish to play back DVCAM recorded tapes in consumer DV machines and DV recorded tapes in Sony's DVCAM machines. (However, while possible to record professional DVCAM programming onto consumer DV tape, Sony advises against it.) DVCAM tape uses an optimized Diamond Like Carbon (DLC) protective layer and surface roughness pattern, tightly controlled for long-term use. As a result, DVCAM tape is better prepared for the rigors of editing and archiving, with half the dropouts of consumer DV tape. Better edge slitting for DVCAM tape also makes for more reliable machine-to-machine tape interchange and reduced off-tracking. Finally, DVCAM tape has four times the cassette memory of Sony DV tape.

Audio Lock and DV Dubbing

Like DV, DVCAM allows you to record in 2-channel mode (48kHz, 16-bit) and 4-channel mode (32 kHz, 12-bit). Because professionals demand absolute synchronization between audio and video, DVCAM records in the Audio Lock mode. Using Audio Lock, you can perform insert edits, secure in the knowledge that audio will follow video with absolute precision.

The locked versus unlocked distinction may seem slight, but it has an important side effect. You cannot make digital dubs from consumer DV equipment to professional DVCAM VCRs. Even when both machines have the same interface, the structure of the audio bits is incompatible. For the same reason, you cannot "work around" the limitation by inserting the DV tape into a DVCAM player and then digitally dubbing onto another DVCAM VCR.

The Audio Lock mode specifies a precise number of audio samples to be associated with each video frame. Consumer DV machines use the less precise audio unlock mode, which allows the sample number to vary slightly, according to the precision of the recorder's internal oscillator.

DSR-PD170

High-Quality Digital Video

- Equipped with a new 3-CCD imaging system (380,000 pixels each), the DSR-PD150 records up to 530 lines of horizontal resolution and outstanding digital video quality.
- Advanced HAD CCD image sensor reduces noise in the video signal to improve the S/N ratio by up to 6dB – twice as high as a conventional CCD sensor. The result is exceptional performance when shooting in dark situations.
- Optical Super SteadyShot stabilization system uses motion sensors and optical lenses to eliminate high frequency shake and vibration--without compromising picture quality.

Digital Still Function

- Capture 640 x 480 VGA digital still images and store them on a Memory Stick for easy transfer into a variety of applications —no need for capture cards or conversions. Images can be captured from tape onto a Memory Stick, or vice versa (images from a Memory Stick can be copied to tape in the camcorder).
- You can record four separate still images continuously to Memory Stick, or shoot nine consecutive still images on one photo (multi-screen mode).
- Memory Mix function allows images stored on Memory Stick to be mixed with live video from the camcorder to create interesting and exciting effects. Choose from four Memory Mix modes.

Conveniences

- 2.5" precision SwivelScreen color LCD (200,000 pixels) provides excellent viewing clarity. Also has a precision color viewfinder with 180,000 pixels.
- Incorporating Sony's Stamina Power Management System, the DSR-PD170 can record for up to 9 hours with the optional NP-F960 InfoLithium battery.
- Analog composite and S-Video inputs let you convert or record any NTSC analog video source to DV for archiving
- You can preset the camcorder to record with a desired picture quality. You can preset color intensity, sharpness.

High Performance Features (Same as the DCR-VX2100)

- 12x (6-72mm) 58mm aspherical glass zoom lens with square lens hood.
- 16:9 widescreen recording mode
- Full automatic and manual control of exposure, shutter and depth of field.
- Offers a "guide frame" allowing you to make the picture be on a horizontal line.
- Interval and frame recording modes
- Built-in 2-position ND filter, color bar generator and Zebra pattern indicator
- Digital effects (no picture effects) for enhanced creativity. They include: Still, Flash Motion, Luminance Key, Trail, Old Movie. Also offers five fade modes.

DSR-PD170 DVCAM Camcorder: *(Mfr # DSRPD170 • B&H # SODSRPD170)*: Includes AC adapter, NP-F330 InfoLithium battery, wireless remote, stereo AV cable, 4MB memory stick, MSAC-US1 Memory Stick USB reader/writer and PictureGear 4.1 Lite software.....**2,499.00**

Optional Accessories: The DSR-PD170 uses the same accessories as the DCR-VX2100 except it takes different tapes. You must use DVCAM tapes:

PDVM-32N 32 minute tape *(Mfr # PDVM32N • B&H # SOPDVM32N)* **11.59**

PDVM-40N 40 minute tape *(Mfr # PDVM40N • B&H # SOPDVM40N)* **13.39**

PDVM-32ME 32 minute tape with memory chip *(Mfr # PDVM32ME • B&H # SOPDVM32ME)*....**14.99**

PDVM-40ME 40 minute tape with memory chip *(Mfr # PDVM40ME • B&H # SOPDVM40ME)*....**16.49**

DSR-PD170 *vs.* DCR-VX2100

	DSR-PD170P	DCR-VX2100
Recording Format	DVCAM/DV (SP only)	DV (SP/LP)
Body and Color	Gun metal gray (Magnesium Alloy Die Cast Durable Body)	Silver
Manual Exposure	Iris, Gain, Shutter speed, AE shift button, Spotlight button, Backlight correction button (Setting will be held after removing the battery)	"Brightness" Button/dial (Iris/Gain) Program AE, Shutter speed, AE shift (custom preset), Spotlight button Backlight correction button (Setting will be reset in 5 minutes after removing the battery)
Viewfinder	180,000 dot black/white precision LCD viewfinder	180,000 dot precision color viewfinder
Microphone	1 detachable mono microphone, included	One-point stereo internal viewfinder
Audio Input	XLR connector x2 (+48V power supply with mike attenuator)	Mike input (stereo mini, plug-in power) (with mike/line switch) pin jack x2 (L,R)
Audio Control	2 channels adjustable independently	Simultaneous control of both stereo channels
Accessory Shoe	Yes	Yes (intelligent accessory shoe)
Time Code Preset	Yes	No
DATE REC	Yes	No
Picture Effect	No	Yes
After 5 min of Standby	Auto Drum stop	Auto power off
Digital Program Edit	Yes (i.Link only)	No (infrared controller ready)
Continuous Filming	8 his. (NP-F960)	9 his. 35 min. (NP-F960)

DSR-250

3-CCD DVCAM Camcorder

Equipped with a wide range of features and functions, the DSR-250 enables you to capture the professional images you require. 3-CCD lightweight, shoulder-mount design, 12x zoom, 1.5" B/W viewfinder and familiar control placement make operating the DSR-250 a pleasure. A variety of additional features, including a swing-out 2.5" LCD monitor, Super SteadyShot motion compensation function, an i.LINK interface and Memory Stick support add to the camcorder's versatility.
he DSR-250 supports both standard and mini-size cassettes, as well as both DVCAM and DV recording and playback, providing even more flexibility to meet your individual shooting requirements.

FEATURES

High Quality Images

- Three 1/3" CCDs with 380,000 pixels provides high sensitivity and high S/N ratio. The CCDs are capable of both interlace scan, for moving images, and progressive scan, for still images or shooting a moving subject (picture is read/output every 1/15 second) and exporting a frame of the image as a still picture to a PC.
- 12x variable speed (1.2-22 second) zoom lens allows the DSR-250 to achieve the highest picture quality. Also offers a digital zoom of 24x or 48x via the menu.
- In addition to the stability offered by the shoulder mount, the DSR-250 also employs Sony's optical Super SteadyShot system. Horizontal and vertical movements are detected independently by sensors. The system then adjusts and optically compensates for unsteadiness, while maintaining high image quality.
- For added convenience, the DSR-250 incorporates the DXF-801 1.5" B&W viewfinder featuring 600 lines of resolution. Durable, yet lightweight, the viewfinder enables easy manual focusing with its high resolution. It also has a lens light to illuminate the rear of the lens when shooting in low light situations.
- Has five fade modes: Black Fade (In/out), Monotone Fade (fade from B&W to color), Overlap (last image becomes a still image and overlaps into the new scene), Wipe (from left to right or right to left), and Dot (picture breaks into dots and dissipates).

DVCAM Format

- Uses the DVCAM format to offer professional video and audio quality as well as high reliability. For editing, an audio lock mode is used to synchronize the audio and video. It is also capable of recording and playing back DV format tapes (SP mode only).
- The VCR portion of the DSR-250 can accommodate both DVCAM and DV format standard and mini-size cassette tapes. This allows you to record up to 184 minutes with a standard-size DVCAM cassette and the freedom to record on any size DV cassette.

High Performance

- High-resolution (200,000 pixel) color LCD monitor for viewing images or checking playback on location. The large LCD helps for setting the menu or audio recording level, as well as monitoring the camera and audio status while mounted on a tripod.
- When using a tape with Cassette Memory, titles can be set and recorded in cassette memory. This information is not superimposed on the video signal, but is displayed during playback, and can be used as an index later. The DSR-250 also has a Tape Title function that displays a title on the tape during the first five seconds of recording.
- i.LINK (IEEE1394) interface allows it to serve as an edit player or recorder, if necessary. With i.LINK, the DSR-250 can control a connected VCR for synchronized recording (REC, REC PAUSE and STOP).

Audio

- In addition to the supplied directional microphone, the DSR-250 has two XLR audio inputs for connecting professional mics. The input can be selected from LINE/MIC/MIC with +48v power supply.
- The DSR-250 records two channels of audio with the 48 kHz/16-bit or 32 kHz/12-bit mode. On a pre-recorded tape with two channels recorded in the 32 kHz/12-bit mode, it can dub an additional two channels through the external mic input (XLR connectors or RCA pin jacks, DVCAM recorded tape only).

Conveniences

- An Index can be marked while recording with the camera or recording from an external video source.
- No longer do you have to wear a heavy battery belt to power an on-camera light. A special 2-pin DC PowerTap output (12v DC up to 30w) specifically for powering camera-mounted lights. Has another external DC 12v out for a variety of optional accessories as well.
- Power consumption of the DSR-250 is only 10.5W (with viewfinder). Recording time can be extended to a maximum of nine hours with an optional BP-GL95 battery.
- Lens accepts 58mm screw on filters and

DSR-250

Time Code & Date Stamp

- Time code can be preset in H/M/S/F (hours, minutes, seconds and frames). Time code mode can be selected between "rec-run" or "free run", DF (drop frame) or NDF (non-drop frame). User bits can also be set for storage of time and alphanumeric data.
- Ideal for legal deposition videographers, the DSR-250 has time/date stamp (selected by menu). This gives you the ability to insert (superimpose) time and date onto the lower third of the frame.

Manual Functions

In addition to fully automatic operation, the DSR-250 has various functions that can be manually adjusted.

— Zoom
— Focus (switchable to full-auto)
— Iris (w/ring)
— Shutter speed
— Gain
— AE (Auto Exposure) Shift
— White Balance
— Custom Preset (Color Level, Sharpness, White Balance Shift, AGC Limit)
— ND Filters (1/4 and 1/32)
— Spotlight button
— Backlight button
— Digital Effects (Still, Flash Motion, Luminance Key, Trail, Old Movie)
— Audio Recording Level
— Zebra Patterns (100% or 70%)
— Guide Frame (vertical and horizontal alignment of the subject to guide frame)

Other Functions

- AV to DV Out (Convert analog input signals to DV signals)
- Auto Drum Stop (Release tape from drum after five minutes of inactivity)
- 16:9 Recording Mode (Electronically processed)
- DC Input (XLR 4-pin type)

Digital Still Camera Functions

A Memory Stick can be directly inserted into the DSR-250, for a wide range of added functions including Memory Photo for taking still photos and Memory Mix for combining still images with video images. (Up to 16,000 still images can be stored on an optional 1GB Memory Stick.)

DSR-250 1/3" DVCAM Camcorder *(Mfr # DSR250; B&H # SODSR250)*: Includes DXF-801 viewfinder, ECM-NV1 directional mic, RMT-811 remote commander, lens hood.....**3299.95**

DSR-250P PAL Camcorder *(Mfr # DSR250P; B&H # SODSR250P)*: Same as above in "PAL".....**CALL**

DSR-250 KITS

(Each includes DSR-250 camcorder with DXF-801 Viewfinder, ECM-NV1 Directional Mic, RMT-811 Remote Commander and Lens Hood)

With VCT-U14 tripod plate. *(Mfr # DSR250PAC; B&H # SODSR250KQ)* **3449.95**

Same as above in "PAL". *(Mfr # DSR250PPAC; B&H # SODSR250PK)* **4149.95**

With two Sony BP-GL65 li-ion batteries, BC-L70 charger, VCT-U14 tripod plate, and an LC-400BP soft carry case. *(Mfr # DSR250ENGN3; B&H # SODSR250K3)* **4899.95**

With Anton Bauer plate, QR-DSR Gold Mount battery plate, two Dionic-90 lithium-ion batteries, Titan Twin 2-position quick charger, UL-2 on-camera light and a VCT-U14 tripod plate. *(Mfr # DSR250DS1; B&H # SODSR250DS1)* **4999.95**

With QR-DSR Gold Mount battery plate, two TrimPac 14 Nicad batteries, Titan Twin 2-position quick charger, UL-2 on-camera light, Sony LC-400BP soft carry case and a VCT-U14 tripod plate. *(Mfr # DSR250DS2; B&H # SODSR250DS2)* **5099.95**

With QR-DSR Gold Mount battery plate, two HyTron 50 NiMH batteries, Titan 2 2-position charger/AC adapter, UL-2 on-camera light, 10' 4-pin XLR power cable, Sony LC-400BP soft carry case and a VCT-U14 tripod plate. *(Mfr # DSR250DS3; B&H # SODSR250DS3)* **5499.95**

65WH Li-Ion V-Mount Battery with Info Function *(Mfr # BPGL65; B&H # SOBPGL65)* **274.95**

95WH Li-Ion V-Mount Battery with Info Function *(Mfr # BPGL95; B&H # SOBPGL95)* **549.95**

AC Adaptor/Charger *(Mfr # ACDN2B; B&H # SOACDN2B)*: Compact and lightweight, with a V-mount mechanism for direct attachment to compatible camcorders. It also has a 4-pin XLR for power output.....**1199.95**

4-Channel Battery Charger *(Mfr # BCM150; B&H # SOBCM150)*: Quickly charges up to four V-mount Sony Li-Ion and NiMH batteries **1099.95**

Tripod Adapter Plate *(Mfr # VCTU14; B&H # SOVC-TU14)*: Allows the DSR-400/450 to be attached to a tripod's wedge-plate. A quick-release mechanism allows rapid mounting and dismounting **189.95**

Microphone Holder *(Mfr # CAC12; B&H # SOCAC12)*: An external mic holder that provides two-axis adjustment of microphone arm.....**176.95**

Hard Carry Case *(Mfr # LC424TH; B&H # SOLC424TH)*: Rugged ATA certified case with custom foam interior for complete protection .....**CALL**

DSR-400 • DSR-450WS

2/3" 3-CCD Camcorders

Packing three CCDs and digital-processing technology into a heavy-duty chassis, the DSR-400 and DSR-450WS feature a rugged design for use in ENG, event videography, government/corporate production, and electronic cinematography. They offer superb image quality, an extensive set of performance and ergonomic enhancements, and a host of convenient functions and operational comfort. Both are engineered around three 2/3" PowerHAD EX CCDs, to offer high dynamic range, high sensitivity and a 65 dB S/N ratio with a -140 dB of vertical smear—characteristics usually found in much higher-end products. They feature a swing-out 2.5" color LCD monitor, Memory Stick slot, user assignable function buttons, an adjustable shoulder pad, and battery-remaining display function for added operational convenience and creative versatility. The cost-effective DSR-400 features a 4:3 aspect ratio, the DSR-450WS is a wide-screen model that can shoot in both 16:9 and 4:3 aspect ratios. In addition, the DSR-450WS further offers 24P (23.976P) progressive mode with 2-3 pull-down, selectable gamma with a film-like gamma setting, and a slow shutter feature – unique functions that enable even greater shooting creativity. The DSR-450WS also supports an 8-pin remote-control feature as standard and SDI output and analog composite input capabilities with the use of two optional boards.

FEATURES

Camera Section

- The DSR-400 and DSR-450WS are equipped with proven three-chip 2/3" type Sony Power HAD EX CCDs. This CCD imager achieves a high sensitivity of f11, an excellent signal-to-noise ratio of 65 dB and a remarkably low smear level of -140 dB (typical), allowing the DSR-400 and DSR-450WS to produce pictures of stunning quality.
- They incorporate a high-integrity 12-bit A/D conversion circuit so that images captured by the Power HAD EX CCDs are processed with great precision. This high-resolution A/D conversion allows the image to be reproduced faithfully in both mid-to-dark tone and bright areas of the picture.
- A key to quality in DSP cameras is how many bits are used in their video process, such as gamma correction. The ADSP of the DSR-400 and DSR-450WS uses more than 30-bits in its non-linear process, minimizing round-off errors to maintain the high quality of the Power HAD EX CCDs. The ADSP also enables highly sophisticated image controls, such as the multi-matrix function, triple skin tone detail control, and adaptive highlight control.
- With a Sony Professional Info Battery, the remaining capacity is automatically detected and transmitted to the DSR-400 and DSR-450WS. The remaining capacity is indicated in the camcorder viewfinder and LCD monitor in 10% steps.

Recorder Section

- The DSR-400 and DSR-450WS can use both mini-size (PDVM Series) and standard-size (PDV Series) cassettes. If you need a longer recording time, they can also record and playback DV format signals (SP mode only), providing a maximum recording time of 276 minutes when using the PDV-184 ME standard-size cassette.
- They are equipped with a 6-pin i.LINK interface (DV output only). This enables recording to compatible DV and DVCAM VCRs using just one i.LINK cable, which simultaneously carries digital video/audio and control signals. Connect the DSR-400/450WS to the Sony DSR-2000A for instance, and simple cut editing can be performed without signal deterioration. Or for backup recording connect to a Sony DSR-50 portable DVCAM recorder, and control its REC On/Off function remotely with the REC On/Off button of the DSR-400 or DSR-450WS.
- They can FF/REW PDVM-40ME mini-size cassettes in 40 seconds, and PDV-184 ME standard-size cassettes in 2 minutes and 30 seconds.
- Functions frequently used in the field, such as markers, ATW, recording review, record start/stop, and turbo gain functions, can be assigned to four Assign Buttons (push buttons), allowing the operator to make rapid changes when working in the field.

DSR-400 • DSR-450WS

High Performance

- An optional portable light (maximum 50w) can be attached, using a standard lighting connector and specially designed short cable for operation from the camcorder battery. The light can be switched on and off manually, or automatically synchronized with the camcorder's REC start function.
- Optimum light and color control is achieved using an optical ND filter wheel and electronic Color Correction. The use of electronic Color Correction allows all filters in the filter wheel to be of the ND type, providing the operator with greater flexibility in depth-of-field and exposure control.
- Turbo Gain function boosts the gain level up to +36 dB at the touch of an Assign Button. This makes it possible to shoot in extremely low-light conditions. The gain level of the Turbo Gain function is selectable.
- Optional CA-WR855 adapter (holds a Sony WRR-855 wireless mic receiver) attaches directly to the DSR-400/450WS via V-shoe attachment, providing a direct connection interface for audio/power. A lithium-ion battery can also be attached to the CA-WR855 for easy battery replacement even when the WRR-855 is mounted. The DSR-400/450WS can also accommodate the WRR-861 wireless mic receiver (needs the 8278-057-A mounting bracket).

LCD Monitor/Viewfinder

- The DSR-400 and DSR-450WS include a swing-out 214,000-pixel color LCD monitor which allows for viewing of the input source during recording, or checking the playback picture on location. Status indications such as time code, two-channel audio level meters, and tape - and battery-remaining capacity can also be displayed. In addition, camera set-up menus can be displayed.
- Supplied DXF-801 B&W 1.5" viewfinder includes the following features:

– LED lights up the iris ring area of the lens for operation in dark conditions (high/low/off)

– Display switch turns off character superimposition on the viewfinder

– Two red REC tally lamps

– Vertical and horizontal detail level control via peaking potentiometer

– Wide range of diopter adjustment

Creative Versatility

- Sony TruEye processor virtually eliminates hue distortion, particularly obvious in high light conditions that result from conventional RGB analog or digital processing. By processing the video signal data at three levels – brightness, hue, and saturation – similar to how the human eye works, the TruEye feature assists in the reproduction of natural skin tones.

Conventional Video Equipment

TruEye "Simulated images"

- The DSR-400 and DSR-450WS provide multiple knee-points/slopes for superb overexposure control. They analyze the highlight areas of a scene and automatically set and optimize multiple knee points/slopes accordingly. This allows for the reproduction of extremely difficult images (such as an interior scene that includes a brightly sunlit window) with much more overexposure latitude. This function applies only to input video levels in excess of the knee point; the middle- and low-luminance parts of the video signal are unaffected by this control.
- Triple Skin Tone Detail Control function allows for independent detail control over three specified colors. This enhances the capability of Skin Tone Detail correction - enabling one color selection to be used for reducing the detail level of skin color, and two other selections to be used for either increasing or decreasing the detail level of two other objects.
- They offer Electronic Soft Focus an effect similar to using an optical soft-focus filter – but in a much more convenient way. Electronic Soft Focus uses the detail signal to reduce, rather than increase, the sharpness of the picture. By subtracting the detail signal from the original signal (as opposed to adding it as in conventional image enhancement), Electronic Soft Focus is able to provide a picture that is "softer" than that achieved when detail is switched off completely. Electronic Soft Focus can be used in conjunction with Skin Tone Detail to change only the sharpness within a specific color or hue range.

Advanced Functions

- Variable Black Gamma Range (LOW, low MID, High MID, HIGH), function allows for fine adjustment of tonal reproduction in the shadow area. This helps bring out details from the dark parts of the picture without affecting midtones while maintaining the absolute black level.
- Auto Tracing White Balance function automatically adjusts the camera's color temperature in real time with a change of the lighting. This is especially useful when a shoot is performed across different environments, such as from indoors to outdoors.
- Multi-matrix function enables color adjustments to be applied over a color and/or hue range as specified by the operator. The color spectrum is divided into 16 areas of adjustment, where the hue and/or saturation of each area can be adjusted. This provides interesting in-camera color effects – similar to secondary color correction.

Multi-matrix ON "Simulated images"

- Dial in the required color temperature of the camera. The overall color balance of the picture can be changed to make it warmer or colder. This can be used very creatively, particularly in scenes with mixed color lighting.
- Ideal for recording over long periods, interval recording function intermittently records signals at pre-determined intervals.

DSR-400 • DSR-450WS

Conveniences

- Based on years of Sony experience in camera ergonomics, their design provides high mobility, balance, and physical robustness. All switches and indicators, viewfinder, and swing-out LCD monitor are positioned for optimum functionality and ease of use. Rear-panel connectors are well away from the battery pack, making it easy to connect cables.
- Compact and lightweight for a high level of mobility, they weigh just over 14 lbs. including viewfinder, microphone, BP-GL65 battery, mini-size DVCAM cassette and lens.
- Easy-to-use menu system to facilitate detailed camera settings. Setup parameters are organized in a two-layer menu system: a user menu and a sub menu.

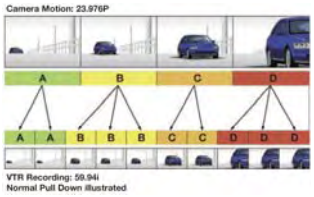
– The user menu allows access only to the standard setup functions needed by the camera operator, and can be customized for fast access to the menus they use frequently.

– The sub menu makes all menus accessible, each of which is categorized into groups such as operation, paint, maintenance, file, and diagnosis. Menu pages can be displayed in the camcorder viewfinder and LCD monitor as well as on an external monitor screen via the monitor output, and the menu control system can be operated easily using a rotary switch on the camcorder.

- The DSR-400 and DSR-450WS incorporate the Sony Memory Stick system for storage and recall of setup parameters. This is an easy, effective system for storing and recalling camera parameters for individual scenes, plus individual operators' camera setup preferences including assignable button settings
- The position of the shoulder pad can be adjusted– either forwards or backwards without using a screwdriver – to provide operators with a comfortable and well-balanced camera.
- Programmable gain (-3, 0, 3, 6, 9, 12, 18, 24, 30 and 36db)
- Dual Zebra (70 IRE to 90 IRE or more than 100 IRE)
- Marker (center, safety zone, 4:3/13:9/14:9 aspect (DRS-450WS only)
- Edit search for easy access to edit points
- Stereo audio output

DSR-450WS Step-up Features

- Wide-aspect CCDs and digital signal processing allow the DSR-450WS to operate in both widescreen (16:9) and standard (4:3) aspect ratio modes. When shooting in 16:9 mode, it is also possible to display both 16:9 and 4:3 safety zones in the supplied DXF-801 viewfinder.
- The DSR-450WS generates 24P (23.97P) and 30PsF (29.97) progressive images delivering outstanding clarity as well as cinematic look and motion. For 24P output the DSR-450WS allows selection of pull-down modes: Standard (2-3, 2-3) or Advanced (2-3, 3-2).



- A selectable gamma table is provided to easily give a specific look to a picture by selecting from multiple fixed gamma patterns including so called film-like gamma. Five patterns of film-like gamma and six patterns of standard gamma can be selected.
- In addition to Turbo Gain, the DSR-450WS features Slow Shutter for shooting in low-light conditions. Slow Shutter allows use of shutter speeds longer than the frame rate: 1/30, 1/15, 1/10, 1/7.5, 1/6, 1/4.3, 1/3.8, and 1/1.9 seconds (1 to 8 and 16 frame accumulation). The Slow Shutter can be used either alone or together with the electric gain-up function depending on the shooting situation or the operator's preferences.
- Has an analog composite output as standard, with an SDI output board (CBK-SD01) available as a plug-in option. An optional composite input board (CBK-SC01) is also available for pool feed applications. The optional boards install within the camcorder chassis to eliminate the need for an external camera adaptor unit, maintaining the compactness and balance of the camcorder.
- Camera settings and basic VCR functions can be remotely controlled using an optional

	DSR-PD170	DSR-250	DSR-400	DSR-450WS
Image Device	3-CCD, 1/3"	3-CCD, 1/3"	3-CCD, 2/3"	3-CCD, 2/3"
Lens	6mm to 72mm, f/1.6-2.4		N/A	N/A
Optical / Digital Zoom	12x / 48x	12x / 48x	N/A	N/A
Filter Diameter	58mm	58mm	N/A	N/A
Horizontal Resolution	530 Lines	530 Lines	920 Lines	800 Lines (16:9)
Minimum Illumination	1 Lux	2 Lux w/18 dB Gain	0.5 Lux with f/1.4	0.5 Lux with f/1.4
Scan Matching	No	No	Yes	Yes
Shutter Speed Range	1/4 to 1/10k sec.	1/4 to 1/10k sec.	1/100 to 1/2k sec.	1/100 to 1/2k sec.
Gain Selection	up to 18 dB	up to 18 dB	up to 36 dB	up to 36 dB
Composite Video Input / Output	RCA / RCA	RCA / RCA	–	–
Composite Video Output (BNC)	–	Yes	Yes	Yes
S-Video- 4-Pin	Yes	Yes	–	
Firewire	4-Pin	6-Pin	6-Pin	6-Pin
Mic Audio	XLR x 2	XLR x 2	XLR x 2	XLR x 2
Line Input / Output	RCA / RCA	RCA / RCA	RCA / RCA	RCA / RCA
Headphones-	Mini Stereo	Mini Stereo	Mini Stereo	Mini Stereo
Remote Control	Control L	Mini Stereo	–	–
Timecode	–	–	BNC I/O	BNC I/O
Genlock	–	–	BNC Input	BNC Input
Sync	–	–	BNC Output	BNC Output
DC Power	Coaxial	4-Pin XLR	4-Pin XLR	4-Pin XLR
DC Power	–	2-Pin PowerTap	2-Pin PowerTap	2-Pin PowerTap
DC Power (for wireless audio receiver)	–	4-Pin Lemo	7-Pin	7-Pin

DSR-400 • DSR-450WS

DSR-400 & DSR-450WS PRICING

DSR-400K 2/3" 3-CCD DVCAM Camcorder
With DXF-801 B&W viewfinder, short shotgun mic and VCT-U14 tripod plate. *(Mfr # DSR400K; B&H # SODSR400K)* ..... **Call**

DSR-400L 2/3" 3-CCD DVCAM Camcorder
With Fujinon 17x IF Lens, DXF-801 B&W viewfinder, short shotgun mic and VCT-U14 tripod plate. *(Mfr # DSR400L; B&H # SODSR400L)* ..... **Call**

DSR-450WSL Widescreen 2/3" 3-CCD DVCAM Camcorder
With DXF-801 B&W viewfinder, short shotgun mic and VCT-U14 tripod plate. *(Mfr # DSR450WSL; B&H # SODSR450WSL)* ..... **Call**

HVR-DR60
Hard Disk Recording Unit

Lightweight and portable hard disk drive (HDD) recording unit, the HVR-DR60 provides approximately 4.5 hours of continuous DVCAM or DV stream recording.

It is easily connected to the DSR-PD170, DSR-250 DSR-400 or DSR-450WS via its i.LINK interface, and offers videographers the ability to record onto both tape and the hard disk drive simultaneously – an ideal hybrid recording solution for users.

- The HVR-DR60 is equipped with buttons that provide VCR-like control for functions such as record, play, stop, next, previous, FF/REW (3x normal speed). Using these buttons, the unit can output HDV/DVCAM/DV streams with time code via the i.LINK connector.
- Utilizing a 14 second cache recording function, the HVR-DR60 can prevent the loss of important scenes or events that occur 14 seconds before the camera's REC start button is pressed.
- Using the control buttons of the HVR-DR60, stored footage can be instantly accessed and previewed on the LCD monitor of the connected camcorder for a quick review of recordings.
- Rubber shock absorbers hold the HDD unit in place, preventing external shock being transmitted when the HVR-DR60 chassis is subject to impact.
- Weighing a mere 8 oz. (without battery), the HVR-DR60 adds little weight while adding considerable functionality to their complement of high quality, Sony HDV acquisition tools.

HVR-DR60 *(Mfr # HVRDR60; B&H # SOHVRDR60)* ..... **CALL**

Rear Connector Pannel for the DSR-400

Rear Connector Pannel for the DSR-450WS

Optional Accessories

AC Power Supply and Battery Charger *(Mfr # ACDN2B • B&H # SOACDN2B)*: A small and lightweight AC power supply that connects to any V-mount equipped camera, monitor or VCR. It can also supply power to your equipment with a 4-pin XLR connection **1199.95**

AC Adaptor/Charger *(Mfr # ACDN10 • B&H # SOACDN10)*: An AC power supply and V-mount lithium-ion battery charger; it can mount directly to Sony camcorders featuring V-mount technology **609.95**

65WH Li-Ion V-Mount Battery with Info Function
(Mfr # BPGL65 • B&H # SOBPGL65) **274.95**

95WH Li-Ion V-Mount Battery with Info Function
(Mfr # BPGL95 • B&H # SOBPGL95) **549.95**

4-Position V-Mount Battery Charger *(Mfr # BCM150 • B&H # SOBCM150)*: For Sony's Li-Ion and NiMH battery packs. This compact unit quickly charges up to 4 batteries sequentially **1099.95**

Analog Composite Input Board *(Mfr # CBKSC01 • B&H # SOCBKSC01)*: Provides a single BNC connector that will accept composite video directly to the VCR section of the DSR-450WS (only) **1248.95**

SDI Output Board *(Mfr # CBKSD01 • B&H # SOCBKSD01)*: Provides a single BNC connector for SDI digital video output on the DSR-450WS **1169.95**

5" Monochrome Studio Viewfinder *(Mfr # DXF51 • B&H # SODXF51)*: With 650 lines of resolution. It automatically switches from 4:3 to 16:9 aspect ratio when connected to a 16:9 aspect camera ..... **Call**

Handheld Remote Control Unit *(Mfr # RMB150 • B&H # SORMB150)*: Connects to the DSR-450WS and sets functions like gain, shutter, pedestal, knee and iris, via its 8-pin remote connector **2099.95**

Remote Control Unit with LCD Touch Screen *(Mfr # RMB750 • B&H # SORMB750)*: Mobile, fully controllable system for the DSR-450WS. It integrates control capability equivalent to a Master Set-up Unit into a compact unit powered from the camera. Accepts Memory Stick cards so that set-up parameters can be stored for future recall **4514.95**

Tripod Adapter Plate *(Mfr # VCTU14 • B&H # SOVCTU14)*: Allows the DSR-450/450 to be attached to a tripod's wedge-plate. A quick-release mechanism allows rapid mounting and dismounting **189.95**

ECM-674Shotgun Mic *(Mfr# ECM674 • B&H# SOECM674)*: Professional level signal reproduction while cost effective. Features a super-cardioid polar pattern for excellent directivity and minimal noise off-axis. Powered by an internal AA-size battery or 48-volt phantom power **344.95**

Microphone Holder *(Mfr # CAC12 • B&H # SOCAC12)*: An external mic holder that provides two-axis adjustment of microphone arm **176.95**

Soft Carrying Case *(Mfr # LC400BP • B&H # SOLC400BP)*: Covered in water-resistant Cordura, this bag has an ultra-wide U-opening for quick removal and insertion of the camcorder. It has two accessory pockets, an ergonomic interlock handle, a dual padded strap, and three removable dividers for custom configuration **299.95**

Hard Carry/Shipping Case *(Mfr # LC424TH • B&H # SOLC424TH)*: Rugged ATA certified carrying and shipping case with custom foam interior for complete protection ..... **CALL**

DSR-45A

Compact DVCAM VCR with 2.5" LCD Monitor

Equipped with a host of comprehensive and intelligent features, the half-rack size (2RU high) DSR-45A is a versatile DVCAM digital video recorder that is perfect for both linear and non-linear editing environments. Ideal for small to medium-sized production houses, the DSR-45A features component, composite and S-Video inputs/outputs, i.LINK (DV) interface, and four channel independent audio in/out with XLR audio output. There is also advanced time code capability, as well as a full range of remote control interfaces including RS-232, RS-422, Control-L (LANC) and Control-S. Conveniences include a built-in LCD monitor for menu set-up and video/audio confidence and a one-touch duplication button. This front-loading VCR accepts both standard and mini size cassettes, and its half-rack design allows it to be easily integrated into existing linear and non-linear editing systems.

FEATURES

- DVCAM format offers superior video and audio quality (up to 40 minutes with mini or 184 minutes with standard size cassette). Can also play and record DV format tapes (SP mode only) for up to 1-hour (mini-size) or 270 minutes with standard-size cassette.
- Has four independently selectable audio channels for simultaneous recording. Audio input consists of four RCA connectors, output consists of four XLR connectors.
- Front panel digital tape counter display convenient for performing relative time code data editing and monitoring the operation of the unit.
- RS-422A (9-pin) interface allows the DSR-45 to be controlled as a player or feeder into linear and non-linear editing systems. Also equipped with RS-232 control interface.
- Built-in (non-SMPTE) color bar generators accessible through the user menu.
- Space-saving half-rack size width and two unit (2U) height.
- While editing, images are displayed on the large built-in 2.5" LCD monitor. You may chose to layer the audio level meters on the video, and system status can be shown to simplify the editing process. When setting up for operation, displays the menu options.

DSR-45A NTSC *(B&H # SODSR45A)* .....**CALL**
DSR-45A 'PAL' *(B&H # SODSR45AP)*.....**3799.95**

Time Code

- The DSR-45A is equipped with time code In/Out capabilities, enabling synchronization with external equipment. It can output the time code read from the tape as an analog signal when played back at normal speed, and can also receive an analog time code signal from external sources.
- The initial time code can be preset (for DVCAM Mode only) using the internal time code generator. User bits can be preset to store alphanumeric data such as date, time, scene number, and other user information.
- When recording through i.LINK, the time code o the original source can be recorded on to the tape, making it suitable for downloading non-linear edited sources with its original time code.

i.LINK (DV In/Out) and Control-S Input

- The 4-pin i.LINK (IEEE1394) DV input/output allows digital dubbing and editing with virtually no quality loss. Enables connection to compatible third party video cameras, camcorders, VCRs, computers and video capture boards that support the interface for desktop editing.
- Control-S input allows control via the optional DSRM-10. A wired remote control unit, the DSRM-10 incorporates a jog/shuttle dial with a rubber construction for a better "Touch Response," and speed mode indicator lines for shuttle reference.

Easy Duplication Modes

- The DSR-45A has three duplication modes which can be set from the menu to copy cassettes:

– Auto Tape Copy with Cassette Memory Copy creates exact duplication of the original tape without the blank segments, and duplicates the memory on the IC chip.

– Auto Tape Copy duplicates the original tape without the blank segments without copying the IC chip information.

– Manual Tape Copy is used to copy the original tape from any position on the tape. The IC chip data is not copied.

- Dubbing is also easy with the convenient front panel dub key. When connected to another VCR or camcorder with i.LINK (IEEE1394) connection, a single button allows dubbing of the original tape and its time code.

DSR-1500A • DSR-1800A • DSR-2000A

DVCAM Master Series Recorders

The DSR-1500A, DSR-1800A and DSR-2000A are DVCAM Master Series VCRs that bring professional features and interface versatility to production environments ranging from industrial to broadcast, and for both SD and HD programming applications. They are fully compatible with all DV family formats and provide professional features such as excellent editing performance and high-quality jog audio. Each is equipped with i.LINK (IEEE1394) DV interface as standard. In addition, they provide SDI, SDTI, and AES/EBU input/output, as well as HD-SDI up-conversion output capabilities via optional boards.

DSR-1500A

The DSR-1500A is a compact, half-rack size DVCAM recorder that is ideal for installation in OB vehicles, desktop editing systems or in locations where space is at a premium. With its wide range of interfaces from analog to digital, the DSR-1500A can be configured to meet a broad range of applications—from simple source playback for viewing purposes to high quality source feeding and recording for linear or non-linear editing.

It features DV (SP mode only) recording and playback, as well as playback capability of DVCPRO 25 Mbps recordings, and automatically accommodate all standardized cassette sizes without the need for an adapter or changing menu settings. It comes equipped with 6-pin i.LINK (IEEE1394) DV I/O connection allowing it to be immediately integrated into non-linear systems, and outputs component, composite, S-Video and two channels of XLR audio as well. It can input the same using the optional DSBK-1505 analog input interface board. To ensure a migration path to and from Digital Betacam, MPEG IMX, Betacam SX and other digital video systems, the optional DSBK-1501 Digital I/O board provides the DSR-1500A with SDI, SDTI (QSDI) and AES/EBU digital audio interfacing. By configuring the DSR-1500A from either or both of its optional interface boards, it can be equipped to meet a broad range of professional user requirements.

DSR-1800A

The DSR-1800A is a recorder/editor featuring innovative technologies to optimize editing efficiency. It features a built-in jog/search dial, jog audio, and slow motion. Multiple format playback capability to DV (SP only) and DVCPRO 25 tapes automatically accommodates all 25 Mbps cassette sizes without a cassette adapter or menu re-sets necessary for playback. The DSR-1800A's i.LINK (IEEE1394) DV interface also includes audio unlock/lock function. When an unlocked audio signal in a DV recording (10 micron) is input via the i.LINK connector, or played back in a DV recording, the DSR-1800A will automatically transform it to a locked audio signal to ensure frame-accurate editing. The optional SDI/AES/EBU interface board (DSBK-1801) provides a migration path to Digital Betacam, Betacam SX and SDI-based systems. The HD optional up-converter board (DSBK-1820) allows for the transfer of DV assets to HD with a low investment.

DSR-2000A

The DSR-2000A is a recorder/editor featuring playback compatibility with consumer DV (SP and LP recorded tapes), DVCPRO (25 Mbps) and DVCAM media. Pre-read editing capability allows for transitions with effects between two VCRs as well as audio mixing/audio channel swapping with frame accuracy. In addition, the Double-Scan Playback function helps restore both video and audio of misaligned tape information. The DSR-2000A includes a wider digital slow play range (±1x), excellent jog audio, built-in video control (TBC), RS-422 interface, and a built-in timecode generator. Analog interfaces (component, composite, S-Video, and four balanced audio channels), SDI, SDTI (QSDI), i.LINK (IEEE1394) DV and AES/EBU interfaces are standard. An optional HD up-converter board (DSBK-2020) with HD-SDI output is also available.

DSR-1500A • DSR-1800A • DSR-2000A

- The DSR-1500A and DSR-1800A provide a variable speed playback function with a range of ±0.5x normal play speed. The DSR-2000A has a ±1x range. Within these ranges, they play back noiseless, digital slow-motion pictures as well as clear jog audio, making it easy to locate editing points quickly and accurately. This is particularly important for ENG applications that usually require audio-based editing. Moreover, this feature is available even when using DV or DVCPRO tapes.
- Audio levels can be adjusted with the control knobs on the front panel. In recording mode, the input level of analog, SDI, AES/EBU, SDTI (QSDI) and i.LINK signals can be adjusted. While in the playback mode, the analog, SDI and AES/EBU output levels can be controlled.

Rear view of the DSR-1500A

- They provide a quick mechanical response through the use of a highly reliable direct reel and drum motor mechanism. The result is a tape drive with rapid response to jog and shuttle commands when searching for edit points, and a rapid start in Play mode. FF/REW speeds are an impressive 85x play speed, with a maximum search speed of 60x during color playback.
- Triple-size cassette compartment allow use of standard- and mini-size consumer DV (SP mode) and DVCAM cassettes as well as DVCPRO medium-size cassettes without a mechanical adaptor. There is also no need to set the playback format before use.
- In addition to SMPTE time code they support VITC time code which is recorded on the video tracks and inserted in the vertical blanking interval. The time code can also be read at low speeds and during still playback.
- Equipped with a built-in signal generator, they can generate color bars or black burst for video, and 1 kHz tone or silent signal for audio. Use to pre-stripe tapes before editing.

DSR-1800A and DSR-2000A Step-up Features

- They have a three-color channel condition indicator, with each color representing a particular error rate threshold level. This function enables operators to quickly recognize the condition of the VCR and tape.
- Equipped with the DMC function, the DSR-1800A allows the playback speed of a specific section of tape to be varied over the range of ±0.5x normal speed. The speed variations and the start and end points of the tape section are stored for later playback. This can be used with other DV (25 Mb/s) format recorded tapes like consumer DV (SP mode) and DVCPRO.
- By receiving a wide aspect ID signal, the DSR-1800A and the DSR-2000A record and play back 16:9 aspect ratio pictures captured with the Sony DSR-450WS DVCAM camcorder.
- For greater flexibility during input selection, they allow various combinations of video and audio signals to be input. It is possible to select the digital interface for video and the analog interface for audio.
- Thanks to digital processing, the DSR-1800A/2000A offer 4-channel audio editing. An audio cross-fade function is available for clean audio transitions at editing points. Audio mix/swap and over dubbing are provided without any delay between the video and audio signals. In addition, the 4 audio channels can be edited independently, which makes them ideal for creating or editing video material with multi languages or a variety of audio sources.

DSR-2000A Only

- Equipped with Sony's innovative DMC (Dynamic Motion Control), the DSR-2000A provides noiseless slow-motion playback from -1 to +1 times normal speed. For a 2-machine editing system, the DSR-2000A can memorize the variable speed range of a designated portion on the player side and execute editing with slow-motion images. Additionally, DMC makes it possible to control VTRs equipped with Dynamic Tracking (DT) from the DSR-2000A.
- Thanks to digital processing, the DSR-2000A offers preread editing capability never before offered on a 1/4" (6.35mm) VTR. Since preread heads are positioned ahead of record heads on the drum, they scan previously recorded video and audio signals that are then recorded back onto the same track. This feature provides many advantages such as A/B roll editing (MIX and WIPE only) using two VTRs and a sound-on-sound capability as well as audio cross-fade function for clean audio transitions at editing points. In addition, audio mix/swap and over-dubbing of audio are available without the delay between video and audio.
- The DSR-2000A incorporates an initial set-up menu that provides easy accessibility and simplified operation. This set-up menu can be scrolled and modified with the search dial while monitoring composite video or SDI video output 3 or the time counter display.
- A built-in jog/shuttle dial provides convenient two-machine editing without external controllers. By connecting the DSR-2000A to a VCR with RS-422 or DV IEEE1394 interface, an editing system with a ±0 frame precision can be achieved.
- Provides easy servicing and maintenance by incorporating a self-diagnostics function, error log and hours meter. Also thanks to a highly durable drum, the DSR-2000A has an extend-

- They are equipped with a Video Process Control function, enabling greater control of both analog and digital outputs. This feature helps provide them with highly stable video signals.
- With a built-in closed caption function, the decks can record character data on the video area as video auxiliary data and add it into the vertical blanking area in playback mode. The closed caption data is input and output through the composite and SDI interfaces.
- They employ a universal powering system to handle 100v or 240v AC, 50 or 60 Hz.The built-in regulator switches the units to appropriate voltage automatically. This allows them to be used worldwide without the need for a transformer.

DSR-45A • DSR-1500A • DSR-1800A • DSR-2000A

	DSR-45A	DSR-1500A	DSR-1800A	DSR-2000A
Analog Video				
Component	3-BNC (x1) Input, (x1) Output	BNCx3 (x1) Input, Output Optional	BNCx3 (x1) Input, Output Optional	BNCx3 (x1) Input, Output Optional
S-Video	4-Pin (x1) Input, (x1) Output	BNC (x2) Output, Input Optional	Optional 4-Pin (x1) Input, (x1) Output	Optional 4-Pin (x1) Input, (x1) Output
Composite Video	BNC (x 1 input, 1 output)	BNC (x1 Output)	–	–
Monitor Video	RCA (x 1 output)	–	–	–
Reference Video	–	BNC (x2)	BNC (x2)	BNC (x2)
Digital Video				
Firewire (i.LINK (DV))	4-Pin (x1) Input, (x1) Output	6-Pin (x1) Input, (x1) Output	6-Pin (x1) Input, (x1) Output	6-Pin (x1) Input, (x1) Output
SDI	–	Optional BNC (x1) Input, (x2) Output	Optional BNC (x1) Input, (x2) Output	Optional BNC (x1) Input, (x3) Output
SDTI	–	Optional BNC Input, Output	Optional BNC Input, Output	Optional BNC Input, Output
HD SDTI	–	–	BNC (x2) Optional	BNC (x2) Optional
Audio				
Audio Input	RCA (x 4)	XLR (x2) Optional	XLR (x4)	XLR (x4)
Audio Output	XLR (x 4)	XLR (x2)	XLR (x4)	XLR (x4)
AES/EBU	–	BNC (x2) Optional	BNC (x2) Optional)	BNC (x2) (Optional)
Monitor Audio	RCA (x1)	RCA (x1)	RCA (x1)	RCA (x1)
Headphone	Mini Stereo (x 1)	1/4-inch (x1)	1/4-inch (x1)	1/4-inch (x1)
Time Code Input/Output				
Timecode Input	BNC (x1)	BNC (x1)	BNC (x1)	BNC (x1)
Timecode Output	BNC (x1)	BNC (x1)	BNC (x1)	BNC (x1)
Remote	RS-422 9-Pin, RS-232 9-Pin, Control L Mini, Control S Mini	RS-422 9-Pin, Control S 1/8-inch Stereo	RS-422 9-Pin, Video Control 15-png, Control S 1/8-inch Stereo	RS-422 9-Pin, Video Control 15-png, Control Panel 15-pin
General				
Dimensions (WHD)	8⅜ x 3⅞ x 15½"	8⅜ x 5⅛ x 16⅝"	16⅞ x 6⅞ x 15¾"	16⅞ x 7 x 19⅝ inches
Weight	10.1 lbs.	13 lbs. 3 oz.	28 lbs. 10 oz.	39 lbs 10 oz

DVCAM VCR Accessories

DSBK-1501 Digital SDI Input/Output Board *(Mfr # DSBK1501 • B&H # SODSBK1501)*: For the DSR-1500A **1099.95**
DSBK-1505 Analog Input Board *(Mfr # DSBK1505 • B&H # SODSBK1505)*: For the DSR-1500A **869.95**
DSBK-1801 SDI/AES/EBU Input/Output Board *(Mfr # DSBK1801 • B&H # SODSBK1801)*: For the DSR-1500A....**1129.95**
DSBK-1820 HD Up-converter Board *(Mfr # DSBK1820 • B&H # SODSBK1820)*: For the DSR-1800A **3599.95**
DSKB-2020 HD Up-converter Board *(Mfr # DSBK2020 • B&H # SODSBK2020)*: For the DSR-2000A **3599.95**

DSRM-10 Remote Control Unit *(Mfr # DSRM10 • B&H # SODSRM10)*
For the DSR-45A, DSR-1500A and DSR-1800A .....**CALL**

RMM-130US Rackmount Kit *(Mfr # RMM130US • B&H # SORMM130US)*: For the DSR-1800A/2000A **234.95**
RCC-5G: 16' 9-pin to 9-pin control cable *(Mfr # RCC5G/US • B&H # SORCC5GUS)*.....**CALL**
RCC-10G: 30' 9-pin to 9-pin control cable *(Mfr # RCC10G/US • B&H # SORCC10GUS)*.....**CALL**
RCC-30G: 100' 9-pin to 9-pin control cable *(Mfr # RCC30G/US • B&H # SORCC30GUS)*.....**CALL**
PDV-12CL: Large Size DVCAM Cleaning Cassette *(Mfr # PDV12CL • B&H # SOPDV12CL)*.....**44.95**
PDVM-12CL: Mini Size DVCAM Cleaning Cassette *(Mfr # PDVM12CL • B&H # SOPDVM12CL)*.....**29.95**

DSR-DR1000

DVCAM Master Series Hard Disk Recorder

Designed for edit feeding and recording applications, the DSR-DR1000A can record up to 12 hours of 25 Mb/s DVCAM/DV video and audio, which are then stored together on its large hard drive as clips. Taking advantage of disk-based recording while maintaining the operational feel of a VCR, it can simultaneously record and playback, allowing a recording to be available immediately for play out and other feeding purposes without interruption. An i.LINK connector supports both the SBP2 protocol for DV file transfer and the conventional i.LINK (DV) protocol (AVC protocol). The SBP2 protocol allows DV files to be transferred to other compatible equipment at high speed. The DSR-DR1000A also offers the convenience of high-quality digital jog sound, and slow motion playback over a wide speed range. Compact and lightweight with a half-rack width (3RU high) design, the DSR-DR1000A is ideal for desktop non-linear editing systems or for installation in space-constrained environments such as OB vehicles.

Hard-Disk Features

Simultaneous Recording and Playback

A key advantage of the DSR-DR1000A over a VCR is its ability to record video and audio while at the same time playing back video and audio. This is especially useful for live and sport events, as it allows you to replay program highlights while the program continues to be recorded. What's more, the playback speed can be altered even during recording — allowing replays to be shown in slow motion.

Random Access to Files

With the DSR-DR1000A, a clip is created for each recording that is made between Record Start and Record Stop. These clips are stored on the DSR-DR1000A as files, allowing users to quickly locate the desired materials.
The DSR-DR1000A allows cue points to be marked on desired clips within the recording for immediate cue up and replay of desired scenes – a huge benefit when using the unit for live events or sports programming. Cue points can be marked during recording using the DSR-DR1000A control panel, the supplied remote controller (RM-LG2), or the optional RM-280 Editing Controller. What's more, the DSR-DR1000A can be controlled by external devices supporting Sony Virtual File List (VFL) disk protocol via an RS-422A interface.

Slow Motion with RM-280 Controller

Using the optional RM-280 Editing Controller via an RS-422A interface, a compact and cost-effective slow-motion replay system is available. Since remote control buttons are simply arranged on the RM-280 control panel, operators can easily set cue points during recording, and then clips can be quickly and easily replayed from these cue points. The speed of the slow-motion replay (0.2x, 0.5x, 0.8x, 1x, 2x) and the pre-roll time (3, 5, and 7 seconds) can also be easily set. This is very useful for sports applications such as "instant replay" judgments and immediate large-screen projection of highlighted scenes.

Seamless Clip Segment Playback

Clip segment playback allows continuous playback of designated video segments. By marking the In/Out points of these segments, the DSR-DR1000A will automatically create and store a playlist, which it can then play back from one segment to the next without breaks between segments. Up to four lists can be stored on the hard drive, and they can be displayed on a video monitor. This function is available using the control panel or external control devices supporting Sony VFL disk protocol via an RS-422A interface.

Seamless Repeat Playback

Seamless repeat playback allows a selected single clip, all clips, or a selected single clip segment to be seamlessly repeated. A seamless repeat playback of multiple clips or multiple clip segments is also possible using external control devices that support the Sony VFL disk protocol via an RS-422A interface.

Continuous Loop and Interval Recording

The DSR-DR1000A can continue to record until it is stopped. This is achieved by overwriting earlier recordings in the order they were made. Interval recording function enables recordings over extended periods. The record duration can be selected from 0.5, 1, 1.5 or 2 seconds and the standby time can be selected from 0.5, 1, 5 or 10 minutes. Ideal for scientific applications such as botanical observation.

Pre-alarm Recording

Automatically trigger the DSR-DR1000A to start recording when an external alarm signal is detected. There is also a continual 30-second buffer period of recording prior to the alarm. This is a useful feature for observing events in which it is critical to know what happened before the event occurred.

DSR-DR1000

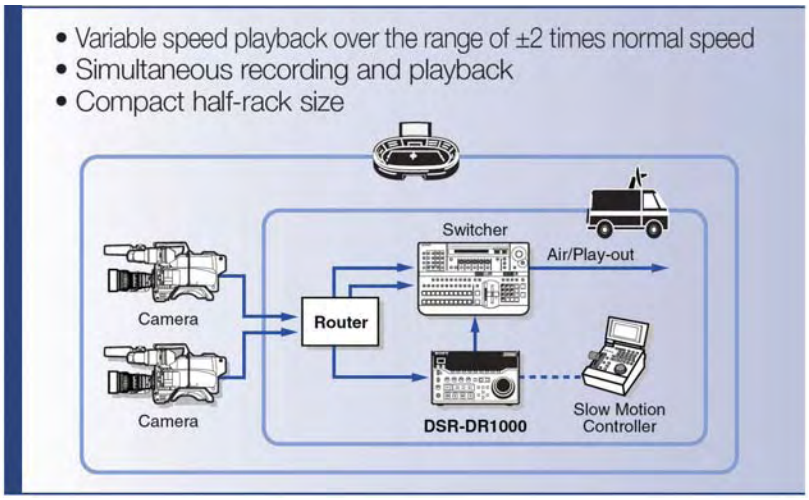
Versatile Interfaces

The DSR-DR1000A is equipped with a host of connections and interfaces to provide easy integration into various system layouts:

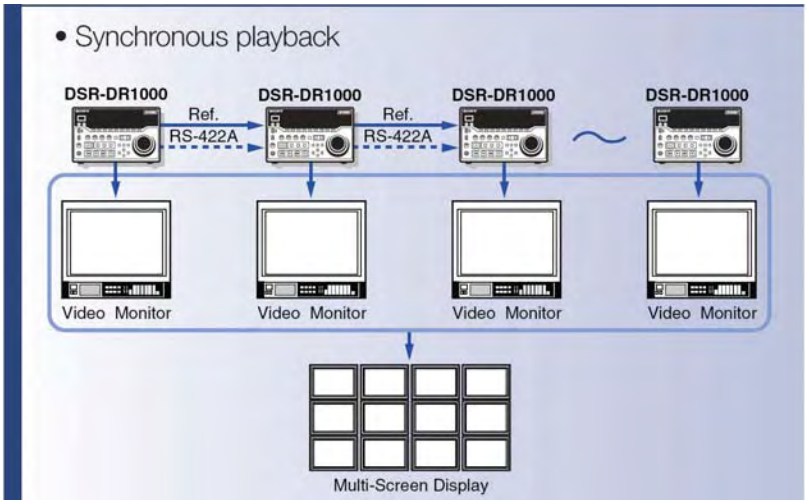
- The DSR-DR1000A's i.LINK connector supports two protocols - AV/C and SBP2. The AV/C protocol is used for A/V transfer of DVCAM/DV streams, as used in conventional VCR-to-VCR dubbing. This protocol allows the DSR-DR1000A to be connected to VCRs and non-linear editors with an i.LINK (DV) interface. Similarly, the SBP2 protocol allows file transfer of DVCAM/DV streams to non-linear systems that are SBP2 compatible.
- With the SBP2 protocol, clips stored on the DSR-DR1000A can be selected on a file basis from the GUI of the non-linear editor and then transferred to the editor's hard drive at a high speed. This effectively reduces the time required for material transfer.
- Another time consuming process common to non-linear editing is logging. The DSR-DR1000A streamlines the process by storing the time-code values generated during recording and transferring them to the nonlinear editor together with the material files.

- Inputs and outputs include component, composite, S-Video (BNC), i.LINK (6-pin), standard definition SDI, timecode (BNC), analog audio (2-channels, XLR x2) and AES/EBU (4-channels, BNC x2). There is also a reference video input, audio monitor output (RCA), headphone jack, two RS-422 ports (in/out) and a Control port.
- The DSR-DR1000A is also equipped with a standard 10Base-T/100Base-TX Ethernet connector. This enables file transfer across a network using the File Transfer Protocol. Moreover, it allows easy and quick selection of the segment to be transferred, thus optimizing transfer efficiency.

Sports/Small OB-van Application



Multi-screen Display Application



Familiar Functionality and Operability

- The DSR-DR1000A offers variable-speed playback within a wide range of ±2x normal speed. This wide slow-motion range helps you to create unique and sophisticated content. The playback speed can be controlled in 1% increments from an appropriate editor or external remote controller. The DSR-DR1000A also provides noiseless digital slow images with smooth jog sound, making it easy to designate editing points.
- To maintain a familiar VTR-like feel, the DSR-DR1000A provides front-panel controls for functions such as Play, Stop, Next, Previous and Record. The Next and Previous buttons allow you to locate the top of the following and previous clips respectively, and the Jog/Shuttle dial provides convenient search operability.
- The DSR-DR1000A is equipped with two RS-422A terminals, making it possible to cascade multiple units for simultaneous playout. This is particularly effective in multi-screen display applications where the playback signal needs to be synchronized.

DSR-DR1000A DVCAM Hard Disk Recorder *(Mfr # DSRDR1000A • B&H # SODSRDR1000A)* ..... **CALL**
RM-280 Remote Editing Controller *(Mfr # RM280 • B&H # SORM280)* **2357.50**

DVW-970

2/3" 3-CCD DigiBeta Camcorder

For years the highest quality standard-definition (SDTV) video system available, DigiBeta (Digital Betacam) has been the mainstream workhorse for numerous top-quality SD video productions – from documentaries and dramas to TV commercials. Using 10-bit DCT compression and 4:2:2 sampling, Digital Betacam L (Long) cassettes hold 124 minutes of video and four channels of 16-bit audio. Combines field-proven Power HAD EX CCDs combined with precise 14-bit A/D conversion to deliver excellent sensitivity, reduced noise and smear characteristics, as well as progressive scanning mode, which includes 24P for film-like shooting. For enhanced reliability and operability, a variety of unique features such as slow shutter, interval recording, and picture cache recording are also incorporated.

FEATURES

Highest Quality Audio & Video

- Three 2/3" Power HAD EX CCDs achieve high sensitivity of f/11 at 2000 lux, S/N ratio of 65dB and low smear level of -145 dB, allowing the camera to produce stunning quality. The CCDs also allow progressive scanning, including 24P for film-like effects (requires the optional CBK-FC01 pull-down board).
- High resolution 14-bit A/D conversion circuit ensures images captured by the Power HAD EX CCDs are processed with great precision.
- Advanced Digital Signal Processing (ADSP) maintains the quality of the CCDs and enables sophisticated image controls, like multi-matrix function, triple skin-tone detail control, and adaptive highlight control.
- Records 4:2:2 component digital video signal for superb picture quality, multi-generation capabilities, and excellent editing performance. The use of very mild 2:1 intra-field compression produces picture quality that is equivalent to base-band signals.
- Provides 4-channels of 20-bit/48 kHz digital audio. Select the audio input signal for each channel, choosing from front mic and additional wired or wireless microphones.
- Sony's TruEye processor virtually eliminates hue distortion caused by conventional RGB analog or digital processing. By processing the video data at three levels – brightness, hue, and saturation – similar to how the human eye works, TruEye assists in the

Film-like Images

- The DVW-970 can generate progressive images of 29.97P and 25P respectively, delivering outstanding clarity as well as a cinematic look. In addition, with the optional CBK-FC01 pull-down board installed, it can produce 24P images offering film-like motion effects. Images captured in 24P mode in the camera head are 2-3 pull-downed and recorded on tape at 59.94i field rate.
- A selectable gamma table is provided to easily give a specific look to a picture by selecting from multiple fixed gamma patterns including so-called film-like gamma. Five patterns of film-like gamma and six patterns of standard gamma can be selected.

Advanced Shooting Capabilities

- The DVW-970 offers two convenient functions for capturing clear images in low-light – a slow shutter mode and Turbo Gain function. The slow shutter mode allows the charge-accumulation period of the CCD to be extended to 16 frames, thereby not only increasing the sensitivity but also producing a blurring effect. The Turbo Gain function boosts the gain level up to +48 dB at the touch of a button. This makes it possible to shoot in extremely low-light conditions. Both the slow shutter and the electronic gain-up can be used either alone or together depending on the shooting situation or the operator's preferences.
- Using the optional CBK-MB01 Picture Cache Board, the camera can buffer up to eight seconds of video into memory. This means that everything that happened eight seconds before the REC button is pressed will be recorded to tape – preventing the loss of unexpected but important events occurring before the operator even has the chance to press the REC button.
- Optional CBK-MB01 Picture Cache Board allows interval recording. In manual mode, a specified number of frames is recorded every time the REC button is pressed or the DVW-970 repeatedly records at a specified interval after the REC button is pressed. In auto mode, the camera records frames at pre-determined intervals over a pre-determined total shooting time. Interval Recording function allows recordings to be made over long periods of time on a single tape.
- Includes dual optical filters for Color Correction (CC) and Neutral Density (ND) for flexible color and exposure control. In addition an electronic Color Correction function gives operators the choice of correcting color temperature optically or electronically, according to their needs.
- Auto-tracing White Balance (ATW) function automatically adjusts the camera's color temperature in real time with a change of lighting. This is especially useful when a shoot is performed across different environments, such as from indoors to outdoors.

DVW-970

High Performance

- With a Sony Professional Info Battery, the remaining capacity is automatically detected and transmitted to the camcorder. The remaining capacity is indicated in the camcorder viewfinder in 10% steps.
- An optional portable light (up to 50w) can be attached to the camcorder, using a standard lighting connector and specially designed short cable for operation from the camcorder battery. The light can be switched on and off manually, or automatically synchronized with the camcorder's REC start function.
- Sony's optional WRR-855A/855B wireless microphone receiver slots directly into the camcorder body without requiring a cable connection. This maintains camcorder balance and keeps the body compact, avoiding any loss of mobility.

WRR-855 Wireless Microphone Receiver on DVW-970

- Frequently used functions can be assigned to a push button and a simple slide switch, allowing the operator make rapid changes when working in the field. Functions that can be assigned include:
  VF marker on/off, re-take, ATW on/off, return video, lens return, recording start/stop, turbo gain on/off, zebra on/off, picture cache on/off, zebra on/off, D5600 on/off.
- The DVW-970 provides an analog composite output as standard. An optional SDI output board (CBK-SD01) can also be installed.
- A stereo audio line output is available from the 5-pin XLR connector on the rear of the DVW-970. This provides two analog audio output channels, which are selectable between either Channel-1/2 or Channel-3/4.
- Camera settings and basic VCR functions can be remotely controlled using an optional RM-B150 or RM-B750 Remote Control Unit via the 8-pin remote connector.
- Color temperature control allows the overall color balance of the picture to be changed to make it warmer or cooler. This feature can be used very creatively, particularly in scenes with mixed color lighting.

Flexible Metadata Recording

The DVW-970 is capable of recording a variety of metadata, delivering a dramatic increase in productivity when searching for data in subsequent production processes

– Essence Marks can be set automatically or manually during the shoot. Each time the 'return' button on the lens is pressed, an Essence Mark is set. When the tape is played on a DVW-2000 series VCR, Essence Mark positions are automatically detected and a list of all marks is generated for display on a monitor. This allows operators to quickly select and cue-up to the scenes of interest.

– Records a UMID (Unique Material IDentifier) which consists of a globally unique number or a material number. It is automatically generated and recorded on tape at every scene change, proving invaluable when searching for required scenes in subsequent reviewing and editing processes. Sony supports UMID as well as Extended UMID2 for further operational convenience.

Creative Versatility

- To record difficult images, the DVW-970 provides multiple knee-points/slopes for superior overexposure control. It analyzes the highlight areas of a scene and automatically sets and optimizes multiple knee points/slopes accordingly. Applies only to video levels in excess of the knee point; the middle- and low-luminance parts of the video signal are unaffected.
- Triple Skin Tone Detail control allows for independent detail control over three specified colors. This enhances the capability of Skin Tone Detail correction - enabling one color selection to be used for reducing the detail level of skin color, and two other selections to be used for either increasing or decreasing the detail level of two other objects.
- Variable (LOW, Low MID, High MID, and HIGH) Black Gamma Range function allows for fine adjustment of tonal reproduction in the shadow area. This helps bring out details from the dark parts of the picture without affecting mid-tones while maintaining the absolute black level.
- Multi-matrix function enables color adjustments to be applied over a color and/or hue range as specified by the operator. The color spectrum is divided into 16 areas of adjustment, where the hue and/or saturation of each area can be adjusted. This provides interesting in-camera color effects – similar to secondary color correction.
- Electronic Soft Focus applies an effect similar to using an optical soft-focus filter – but in a much more convenient way. Provides a picture that is "softer" than when the detail is switched off completely. Electronic Soft Focus can be used in conjunction with Skin-tone Detail to change only the sharpness within a specific color or hue range.

Conveniences

- Uses Sony Memory Stick for easy storage and recall of setup parameters for individual scenes, plus individual operators' camera-setup preferences including assignable button settings.
- Compact and lightweight for a high level of mobility, the camera weighs just under 12 lbs. including viewfinder, mic, tape, and battery pack. Power consumption is a low 29 watts.
- All switches, meters, and indicators are in the most logical places and are positioned for optimum functionality and ease of use.

DVW-970 2/3" 3-CCD Digital Betacam Camcorder *(Mfr # DVW970; B&H # SODVW970)*
With BVF-V20W 2" B&W viewfinder, shotgun mic and shoulder strap ..... **CALL**

Quick-Release Tripod Adapter *(Mfr # VCTU14; B&H # SOVCTU14)* **189.95**

SDI Output Board *(Mfr # CBKSD01; B&H # SOCBKSD01)* **1169.95**

Pull-Down 24P Shooting Board *(Mfr # CBKFC01; B&H # SOCBKFC01)* **2079.95**

Picture Cache Board *(Mfr # CBKMB01; B&H # SOCBKMB01)* **2418.95**

RMB-150A Handheld Basic Camera Set-Up Remote Control *(B&H # SORMB150)* **2099.95**

DVW-2000 • DVW-M2000

Digital Betacam Recorders

A Digital Betacam player/recorder, the DVW-2000 can be equipped with the optional BKMW-104 HD Upconverter board allowing it to up-convert standard definition Digital Betacam content to either 1080i or 720p high-definition formats. Stepping up, the DVW-M2000 provides powerful playback capability for all Sony 1/2" standard-definition format tapes, allowing for continuous use of important archive materials and acquisition tools. Both decks are equipped with a wide array of inputs and outputs—analog and digital. They come standard with composite video, analog component, SDI, and analog and digital audio connectors. Controller interfaces include RS-422, RS-232, TBC-type video controllers, and even a remotely located front control panel is possible. Other advanced features such as metadata handling capability, flexible audio operation, and a compact body design increase their operational convenience.

FEATURES

- They have a compact 4RU high design (16⅞ x 6⅞ x 21½") and weigh only 50 lbs.
- They record up to 124 minutes on a large cassette and 40 minutes on a small cassette.
- Equipped with SDI, analog component and composite video I/O, digital and analog audio I/O, and time code I/O. A 50-pin parallel remote interface is also included.

- Frame accurate (±0) insert and assemble editing on DVW tapes in machine-to-machine or A/B-roll configurations.
- They are equipped with advanced playback heads to enable pre-read editing. This provides single-VCR titling, audio mix/swap, and voice over with no delay between video and audio. In addition, A/B-roll editing with two VCRs is available.
- They provide complete reproduction of four channels of independently editable, 20-bit digital audio in Jog mode during normal playback speed, whether forward or reverse. Ideal for quickly and precisely establishing an editing point while monitoring the digital audio signals, which remain in absolute sync with the pictures.
- DVW-2000 Series VCRs provide a high-speed picture search capability:
  - — Digital Betacam tape: ±50 times (in color)
  - — MPEG IMX tape: ±78 times (in color)
  - — Betacam SX tape: ±78 times (in color)
  - — Betacam SP/Betacam tape: ±35 times (NTSC)/±42 times (PAL) (up to ±10 times in color)
- They provide variable speed playback, from -1 to 3x (Digital Betacam/MPEG IMX, Betacam SP/ Betacam format) or from -1 to 2x (Betacam SX) normal speed.
- Dynamic Motion Control (DMC) function provides programmable slow-motion playback. This can be controlled via the control panel of the VCR.
- Setup files can be saved on and recalled from a Memory Stick. These files can later be copied onto another DVW-2000 Series VCR, enabling quick and consistent setup of multiple VTRs.
- They can handle various kinds of metadata, which can be used in later in production to drastically increase productivity:
  - – Shot Mark handling capability, for quick cue-up to user-defined shot points
  - – UMID capability to automatically generate and record UMID (Unique Material Identifier) used for the identification of picture/audio material.
  - – Built-in Tele-File module enables cassette content information to be written to or read from optional Tele-File label (MLB-1M-100).
- Most of the circuitry the VCRs is arranged on plug-in boards to allow quick and easy maintenance. The drum assembly is also designed for simple, low-cost maintenance.
- They offer optional HD upconversion capability, providing 1080/59.94i or 720/59.94P HD outputs. Furthermore, the DVW-M2000 can output these HD signals when playing back any of its playback-compatible formats. This option allows smooth migration to today's and future HDTV operations.

Powerful Legacy Playback Capability (DVW-M2000 only)

The DVW-M2000 has capability to playback all Sony 1/2" SD formats including Digital Betacam, MPEG IMX, Betacam SX, Betacam SP, and Betacam formats, allowing users to continue to utilize archive material. Furthermore, this allows a flexible choice of acquisition tools, ranging from analog Betacam and Betacam SX to MPEG IMX formats. This VCR can also be used as a multi-format feeder in the editing suite, minimizing the amount of equipment needed.

J-10 • J-30

Compact Betacam Players

Accepted by producers, journalists, and production staff around the world as the ideal desktop 1/2" standard-definition compact players, the J Series offer sophisticated features within an affordable price range for viewing, logging, and source feeding to servers or non-linear editing systems. Comprising four models, the J-10, J-10SDI, J-30, and J-30SDI also come equipped with an i.LINK (IEEE1394) interface as standard, opening the door to the DV world for Betacam users. The J-10/J-10 SDI playback Betacam SX, Betacam SP, and Betacam tape recordings. The J-30/J-30 SDI add playback capability for MPEG IMX and Digital Betacam recordings as well. During tape loading, each format is automatically identified for playback, so no menu settings or switching is necessary.

FEATURES

- Compact and lightweight they measure just 12⅛ x 4 x 15¾" and weigh under 18 lbs. The size of a standard desktop PC, they can be placed on the desks of busy producers, journalists, and editors either horizontally or upright in the supplied vertical stand - ideal for space constrained environments. In addition, their light-metallic color makes them deal in an office environment.
- Despite their compact size, they can play large-size as well as small-size cassettes.
- Players are switchable between 525/60 and 625/50 playback modes, enabling operation in international environments.
- The J-10/J-10 SDI play back Betacam SX, Betacam SP, and Betacam tape recordings. The J-30/J-30 SDI add playback capability for MPEG IMX and Digital Betacam recordings as well. During tape loading, each format is automatically identified for playback, so no menu settings or switching is necessary.
- The J Series players can scan tapes with Shot Marks and automatically detect their position. After scanning, a list of all marks can be displayed on a video monitor, allowing easy cueing to any mark
- The J-10 and J-30 offer one set of analog component outputs (BNC x 3) as standard. The J-10 SDI and J-30 SDI offer two SDI outputs (BNC x 2) - including one with superimposition capability. Time code output is provided on the J-10/30 SDI as well.
- Two channels of analog audio output are available through the rear panel XLRs or RCA jacks. There is a headphone jack on the front panel. Audio channels to be output can be selected from Ch 1/2, Ch 3/4, and Cue track. Audio is automatically muted for off-speed playback and non-data playback.
- The J-30 SDI (only) can read UMID (Unique Material Identifier) on Digi Beta apes and output them via its SDI interface. It can also read Essence Marks from the DVW-970.
- Equipped with an i.LINK interface, they allow 1/2" standard definition Betacam series materials - even 20-year-old archives — to be converted to a 25 Mbps DV signal and sent to a compatible DV device via a single cable. In addition, RS-422A 9-pin remote control interface allows them to be remotely controlled.
- Supplied wireless remote comes in handy when connecting to monitors or projectors with composite or S-Video input capability.

Betacam and Digital Betacam Player/Recorders

J-10 *(Mfr # J10 • B&H # SOJ10)* ..... **CALL**
J-10SDI *(Mfr # J10SDI • B&H # SOJ10SDI)* ..... **CALL**
J-30 *(Mfr # J30 • B&H # SOJ30)* ..... **CALL**
J-30SDI *(Mfr # J30SDI • B&H # SOJ30SDI)* ..... **CALL**
DVW-2000 *(Mfr # DVW2000 • B&H # SODVW2000)*, **DVW-M2000** *(Mfr # DVWM2000 • B&H # SODVWM2000)* ..... **CALL**
BKDW-101 Control Panel for DVW-2000/M2000 *(Mfr # BKDW101 • B&H # SOBKDW101)* **2089.95**
BKMW-102 Control Unit for DVW-2000/M2000 *(Mfr # BKMW102 • B&H # SOBKMW102)* **389.995**
BKMW-103 Control Panel Expansion Kit *(Mfr # BKMW103 • B&H # SOBKMW103)* **369.95**
BKMW-104 HD Upconverter Board f/ DVW-2000/M2000 *(Mfr # BKMW104/1 • B&H # SOBKMW104)* **7199.95**
RMM-131A Rackmount Kit for DVW-2000/M2000, J-Series *(Mfr # RMM131//A • B&H # SORMM131A)* **284.95**
BCT-D12CL Digital Betacam Cleaning Cassette *(B&H # SOBCTD12CL)* **19.95**

Digital Betacam Cassettes (Quantity Discounts are Available)

BCT-D6 *(Mfr # BCTD6A • B&H # SOBCTD6)* **15.25**
BCT-D32 *(Mfr # BCTD32A • B&H # SOBCTD32)* **17.25**
BCT-D12 *(Mfr # BCTD12A • B&H # SOBCTD12)* **16.25**
BCT-D40 *(Mfr # BCT-D40A • B&H # SOBCTD40)* **21.95**
BCT-D22 *(Mfr # BCT-D22A • B&H # SOBCTD22)* **17.95**
BCT-D34L *(Mfr # BCTD34LA • B&H # SOBCTD34L)* .. **24.99**
BCT-D64L *(Mfr # BCTD64LA • B&H # SOBCTD64L)* **30.95**
BCT-D94L *(Mfr # BCT-D94LA • B&H # SOBCTD94L)* **47.95**
BCT-D124L *(Mfr # BCT-D124LA • B&H # SOBCTD124L)* **64.95**

HIGH DEFINITION DIGITAL VIDEO FORMAT

AVCHD High Definition Digital Video Format

As its name implies, AVCHD uses an MPEG-4 AVC (H.264) video codec. AVC's better compression (compared to the older MPEG-2 codec of HDV) lets it record video of the same quality of MPEG-2 but in less space. The audio track can be stored as uncompressed 7.1 linear PCM or compressed AC-3 5.1. The compressed audio and video data are encapsulated in an MPEG-2 Transport stream called BDAV. This stream format and most of the structure of AVCHD are derived from the Blu-ray Disc BDMV format. Consequently, AVCHD recordings can be played without modification in most set-top Blu-ray Disc players from Sony and Panasonic.

AVCHD supports a variety of resolutions and aspect ratios, all the way from 480/60i to 1080/24p "Full HD" with 1920 x 1080 pixels in 16:9 aspect ratio. The typical maximum bit rate for HD recordings is ~24Mbps when recording to hard disk or flash memory and ~18Mbps for when recording to DVD. This results in 3MB or 2.25MB used per second respectively (which is about 7.5minutes of recording for every GB of storage). Consequently, you can record up to 2 hours of HD video on a 16GB SD card.

At the maximum resolution, a standard 8cm DVD will hold 15 minutes of HD video. Dual layer disks will hold 27 minutes. By comparison, the discs can store 30 minutes of SD (standard-definition) MPEG-2 video, and MiniDV tapes can store a full 60 minutes of either standard-definition DV or high-definition (HDV) video. However, AVCHD camcorders using flash memory offer much more capacity, and typically offer USB connections to access their content.

Among the touted advantages of AVCHD over MiniDV tapes is random access, since AVCHD does not need to be fast-forwarded or rewound as on tape formats such as MiniDV. For advanced users, however, digital video-footage is rarely edited in-camera anyway; instead, it is transferred entirely to a computer, where the operator uses video editing software. So random access is less important to some professional users but may prove valuable to professionals in electronic news gathering.

The biggest problem with editing and converting these files is the sheer amount of resources they require—decoding and re-encoding AVC is much more intensive than, say, MPEG-2. Furthermore, AVCHD employs long-GOP frame storage, which while space-efficient, introduces problems into editing and decoding of material. Even so AVC's challenges will be overcome with time, especially on multi-core CPUs.

AG-HMC70

Shoulder-Mount AVCHD Camcorder

Like the AG-HSC1U (next page), the AG-HMC70 utilizes the H.264-based Advanced Video Codec High Definition (AVCHD) video format to deliver crisp HD images. AVCHD delivers twice the recording efficiency of MPEG-2 codec technologies like HDV, and is supported by a number of non-linear editing packages including Final Cut Pro. The AG-HMC70 records high-quality 1080i images onto SD/SDHC memory cards eliminating the need for a special deck, as well as the time required to transfer content from a tape or optical disc to a PC for editing or content distribution. Plus, recording capacity will increase and media cost decrease as higher capacity cards come out.
The camcorder features three native 16:9 progressive ¼" CCDs to record widescreen 1440 x 1080 HD resolution images of weddings, sports, concerts, or other events. The camcorder is equipped with a 12x Leica wide-angle zoom lens, one-push auto focus, and integrated Optical Image Stabilization (O.I.S.) to ensure stable images. It can even capture 2.1MP still images while video recording. For audio, the AG-HMC70 feature two locking XLR inputs at the rear, complete with hard switches for mic/line, +48v phantom power, auto/manual level, mic attenuation and front/rear assignment. Headphone volume control lets you match the camera's output to the shooter's stereo headphones.

AG-HMC70

High Image Quality

- 1/4-inch progressive 3-CCD system captures widescreen HD images with high sensitivity, superb color reproduction and resolution
- Features a 38.5mm (35mm lens equivalent) wide-angle, 12x zoom lens with integrated optical image stabilizer.
- Provides pro-tuning color reproduction inheriting the color tones of Panasonic's professional HD camera series.
- Mechanism-free memory-card recording means high durability and reliability against vibration, impacts and temperature change.
- SD/SDHC memory cards are inexpensive, widely available, and can be repeatedly reused.
- Can record up to 6 hours of high-resolution 1080i HD images in HE (extended-time) mode onto a 16-GB SDHC card

Professional Features

- Lightweight, shoulder-mount design facilitates stable shooting and better balance during long recording sessions.
- Offers professional audio capabilities including two XLR Mic/Line switchable inputs with attenuation, +48v phantom power, and both auto and manual with Rec level dials. This allows flexible, high quality audio recording using a wide range of wired and wireless microphones and mixers.
- HD/SD component (BNC x3), as well as composite (BNC) and audio output (RCA x 2).
- Built-in speaker provides clear sound, even in the field. Also has a headphone output.

Other Functions

- The camcorder's large 3-inch 16:9 LCD monitor offers thumbnail display of recorded images so videographers can monitor or delete clips.
- One-push auto focus
- Users can also capture 2.1 Megapixel still images with the camcorder onto the SDHC memory card – even during video recording.
- HDMI output, USB 2.0 interface
- Instantly transfer content from the AG-HMC70 to Mac or PC computers with an SD/SDHC card reader or by connecting the camcorder directly via its USB 2.0 interface.

SD/SDHC Card Versatility

- Recording on SD/SDHC cards offer a fast and simple IT-compatible workflow, and ensures ultra-reliable performance since the HMC70 uses no moving parts while recording.
- The HMC70 is resistant to shock, vibration, temperature change and extreme weather conditions and because it is solid-state, users have instant access to the recorded footage without the need to ingest or digitize. In addition, SD and SDHC memory cards are inexpensive and can be reused repeatedly.
- Since AVCHD records video as digital data files, content can be transferred and stored on affordable, high-capacity hard disk drives (HDD) and optical storage media.
- Allows continuous record time for long-form HD video production. With just the touch of a button, users can choose to shoot in one of three recording modes – 6Mbps, 9Mbps or 13Mbps. Using a 16GB SDHC memory card, the HMC70 can record for up to 6 hours at 6Mbps quality and up to 160 minutes at 13Mbps, the camera's highest quality mode.
- SD card content can be played back directly on large HD flat screen displays, front and rear-screen projectors, and PCs that offer an SD card slot with AVCHD decoder software. Using NLE software, content can also be rendered in various formats and delivered on a wide range of media.

AG-HMC70 Shooter's Package: Includes AG-HMC70 with battery and charger, 8GB SDHC card, 7.2v 5800mA battery, MC70 phantom powered electret shotgun microphone, elegant soft carrying case with 3˝ LCD hood, SDHC to USB2.0 reader/writer and Tiffen digital Ultra Clear Protective filter. *(Mfr # HMC70 Shooter • B&H # PAAGHMC70SH)* ..... **CALL**

Thermodyne Hard Shell Case (Yellow) with foam interior *(Mfr # AG-YUC70 • B&H # PAAGYUC70)* **209.95**

0.7x Screw-on Wide Angle Lens Adapter *(Mfr # VWW4307HPPK • B&H # PAVWW4307HPP)* **189.95**

1.4x Screw-on Telephoto Lens Adapter *(Mfr # VWT4314HPPK • B&H # PAVWT4314HPP)* **199.95**

7.2v 5800 mA Battery *(Mfr # VWVBG260PPK • B&H # PAVWVBG260PP)* **169.95**

16GB SDHC High Capacity Memory Card (Class 6) with up to 20MB/s read/write speed, and temperature range of -13° to 185° *(Mfr # RPSDV16GU1K • B&H # PASD16GB206)* **199.95**

AG-HMC150

Advanced Professional AVCHD Handheld Camcorder

Coming in the 4th Quarter

The HMC150 provides enhanced HD production capabilities, extended recording capability and the fast, simple and highly reliable workflow offered by tapeless, solid-state recording. It features three native 16:9 progressive 1/3" CCDs, optical image stabilization (O.I.S.) function to ensure stable shooting and a 28mm Leica Dicomar wide-angle zoom lens (35mm equivalent).
The HMC150 offers 1080i and 720p recording at 13Mbps, comparable to current HDV compression formats with bit rates of 25Mbps. It supports a full range of HD formats including 1080/60i, 1080/50i, 1080/30p, 1080/25p, 1080/24p native; 720/60p, 720/50p, 720/30p, 720/25p, 720/24p native; and it is 50Hz/59.94Hz switchable.
Additional features include XLR audio input and a wide range of interfaces including HDMI out, USB 2.0, component out (D terminal), composite and RCA audio out. A 3.5" LCD monitor displays thumbnail images for quick viewing and playback. The camera also has remote jacks for focus iris and start/stop functions, a pre-record feature that allows the camera to capture footage occurring immediately before real-time recording begins, Time Code/User Bits menu, and a time/date stamp menu option for documentation purposes.

AG-HSC1U

World's Smallest Professional 3-CCD High Definition Camcorder

Weighing just 1.1 lbs., the AG-HSC1U camcorder delivers stunning 1080i recordings with the accuracy and natural 3-CCD color reproduction that professionals require for capturing events in HD. Very affordable, the AG-HSC1U is ideal for widescreen, high-resolution event documentation, presentation, training, coaching, and video production applications. Highly reliable and flexible because it's solid state with no moving parts like tape or disc-based systems, the noiseless AG-HSC1U utilizes advanced AVCHD (H.264) compression to record up to 88 minutes (41 minutes in the highest quality mode) of video on a high-speed 4GB SDHC memory card. The AG-HSC1U features a highly-sensitive 12x Leica Dicomar lens system with optical image stabilizer to ensure ultra-steady, crisp shooting of both moving pictures and still images. The camcorder has a 3" widescreen (16:9) LCD monitor and 5.1-channel surround sound five-microphone system. It can also capture 2.1 megapixel 16:9 still pictures even during video recording. A highly-portable 40GB hard drive, capable of receiving and storing the contents of ten 4GB SDHC cards in the field, is packaged with the camcorder. SD video can be output in the widescreen 16:9 format.

FEATURES

High Sensitivity & Resolution

- Panasonic-developed 1/4" 16:9 progressive 3-CCD system delivers high color resolution with natural hues and beautiful detailed HD images. Panasonic also enlarged the area of each CCD pixel enabling high sensitivity shots in light as low 6 lux. This means you can shoot dark scenes with minimal noise.
- The CCD creates native progressive images with outstanding vertical resolution. Progressive interlace conversion is then used to provide higher quality images. There is also progressive 3D noise reduction for dramatically reduced noise and after images.
- AVCHD (MPEG-4, AVC/H.264) compression records HD 1080i signals onto an SD/SDHC Memory Card. By utilizing the H.264-based Advanced Video Codec, the AG-HSC1U delivers twice the recording efficiency of older MPEG-2 codec technologies like HDV.
- Achieve high compression while high resolution recording is provided with a low bit rate. Record up to 180 minutes of HD (1080i) video onto a 8GB SDHC memory card, while Variable Bit Rate (VBR) compatibility means dramatically reduced image degradation during rapidly changing scenes.

12x Leica Dicomar Optical Lens

- Equipped with a 12x Leica Dicomar optical zoom lens with smooth, slow zoom and built-in lens cap. The glass-molded ultra high refractive index aspherical lens enables wideangle shots with a wide end of 38.5mm (35mm equivalent with a compact unit. With the optical system, the lens itself zooms in on the subject, so even with 12x zoom (up to the 35mm equivalent of 462mm) you can enjoy shooting with superb HD image quality. If needed, a 30x to 700x Digital Zoom lets you go all the way out for incredible close-ups.
- With 13 individual lens elements arranged in 10 groups, this wide angle Auto/Manual focus F1.8 lens (43mm filter size) boasts the ideal design for HD shooting applications. The lens elements are made of low dispersion glass to assure low chromatic aberration and high resolution. Furthermore, 21 multi-coated lens surfaces minimize flare and ghosting. The result is sharp, crisp images with delicate nuances and exceptional shading.

Optical Image Stabilizer

- With the Optical Image Stabilizer (OIS), the lens itself moves to correct hand-shake. The result is highly precise correction for virtually no image quality degradation. Because the optical system uses a gyrosensor to detect hand-shake and the lens itself moves to correct it, correction is extremely precise to assure virtually no image quality degradation. This lets you enjoy beautiful HD quality images even in shooting situations where hand-shake can easily occur, such as with zoom shots and when shooting indoor or night scenes when there is little light.

5.1-Channel Recording

- Five built-in microphones enable 5.1-channel sound recording for incredible presence— record active sounds coming from many directions. When zooming in on a subject the Zoom Mic function links the microphones' action to the camera's action, so the five mic units function as an ultra directional zoom microphone. Also has an external stereo mic mic input (3.5mm phone jack and three modes of audio recording: Auto, Manual and Manual + AGC audio levels.

AG-HSC1U

Conveniences

- 3" 16:9 high resolution (251,000-pixel) LCD screen rotates up to 270° for multiple viewing angles for playback or monitoring.
- Icons of often-used menus for each mode are displayed in the LCD monitor. These let you perform operations quickly and easily, without taking your eye off the display.
- Directional keys make it easy to navigate the On-Screen Menu (center button is enter key)
- Image data is recorded as a file for each scene. Thumbnail images & file information

are automatically attached to each file to enable smooth, easy confirmation and deletion of files displayed on the LCD monitor.
- Fast, accurate Auto Focus with no hunting, offer manual focus as well.
- Five program AE modes in manual mode, fades to black or white with Audio Fade
- For increased versatility, the AG-HSC1U can capture 2.1-MP still images onto the SDHC memory card – even during video recording. TV Link allows easy playback of recorded images on a large-screen TV.
- Auto Ground-Directional Standby (AGS) automatically pauses recording if the camera is pointed down.
- Telemacro lets you shoot macro close-ups from just 2' away from the subject for authentic extreme close-up shots.
- High speed shutter adjustable to 1/8,000 sec. when shooting moving and still images.
- Quick Start lets you record just 1.7 seconds after switching the power on.
- Mode Dial let you switch modes with your fingertip without changing your grip on the camcorder. Easy-to-press cross keys enable sure, comfortable single-handed control even while shooting.
- With an original Panasonic battery pack the number of minutes of remaining power is indicated in the LCD monitor so you can shoot without worrying about the power suddenly running out.
- Lens cover automatically opens when the power is switched on. Switch off the power and the cover closes to protect the lens.

Additional Features

- SD Media Storage is provided to eliminate the problem of insufficient data storage capacity when shooting. The touch of a button is all it takes to complete high-speed transfer of data from an SD/SDHC memory card to the included 40GB hard disk drive—the same capacity as 10 4GB SDHC memory cards. Battery operation is also possible so you'll have no problems in locations where there's no power supply.
- Connections include HDMI, USB 2.0, composite and component video, stereo audio plus stereo mic in.
- Color reproduction with features such as color matrix, chroma gain and gamma curve for the same look that you get with Panasonic's professional cameras—natural and accurate colors.
- In the Beautiful Skin mode, areas of skin color are detected and soft focus is applied to make small blemishes and wrinkles less noticeable.
- Comes with HD Writer software to perform simple edits as well as the ability to record onto a DVD-R for HD playback on a Blu-ray disc player from Panasonic or Sony.

Ideal Camcorder Shape with Mechanism-less Drive

- Using an SD/SDHC Memory Card as the recording medium enables a mechanism-less construction without the need for a tape or disc drive system. No tape mechanism, heads, guides, pinch rollers or dropouts for trouble-free performance. This assures excellent reliability, fast operation and enables a compact, lightweight design.
- By using the ultra-compact SD/SDHC Memory Card, Panasonic succeeded in dramatically reducing body size and weight. This extra mobility enables even more shooting versatility.
- Thanks to the mechanism-less construction, which doesn't require drive circuitry to move a tape or disc, the design is exceptionally well sealed to keep dirt and dust out as well as protect against shocks. There is also no noise from a tape or disc transport to get into the on-board mic.
- The body is satin-finished metallic gray to prevent reflections, and it offers strong protection from condensation forming due to rapid temperature changes, ideal when shooting outdoors.

AG-HSC1U 3CCD High Definition SD/SDHC Camcorder *(Mfr # AG-HSC1U • B&H# PAAGHSC1U)*
Includes 4GB SDHC card, AC adaptor, DC cables, A/V and USB cables, 7.2v 1320 mAh battery pack, wireless remote, and a 40GB SD/SDHC storage drive.....**1699.95**

VW-W4307H 0.7x W/A Converter *(Mfr # VW-W4307H • B&H # PAVWW4307H)*.....**169.95**

VW-T4314H 1.4x Tele Conversion Lens *(Mfr # VW-T4314H • B&H # PAVWT4314H)*.....**189.95**

7.2v 1320 mAh Battery Pack *(Mfr # VWVBG130PPK • B&H # PAVWVBG130PP)*.....**99.95**

Elegant Soft Carrying Case *(Mfr # AGYUSC1 • B&H # PAAGYUSC1)*.....**94.95**

7.4v 760 mAh Battery *(Mfr # CGAS303A/1B • B&H # PACGAS303A)*: For 40GB SD storage unit...**109.95**

INTRODUCTION TO HDV

WHAT IS HDV?

HDV, or High Definition Video, is a digital video tape recording format developed by a consortium of companies consisting of Canon, JVC, Sharp, and Sony, and uses both Mini (small) and Standard (large) DV cassette tapes. Use of ordinary DV cassettes for data storage allowed the format to be developed quickly because a new storage medium and associated transport mechanism didn't need to be designed from scratch. Additionally, the already widely-employed and well-understood long-GOP, MPEG-2 compression algorithm was used for compressing the video datastream, with MPEG-1 Layer II audio, so that new codecs didn't need to be developed. Although long-GOP MPEG-2 is usually thought of as being a distribution format, its use in acquisition in the HDV format, due to the high compression ratios achieved, permitted use of low-cost, limited-bandwidth, DV tape transport mechanisms.

- The HDV format supports the two flavors of high definition television (HDTV) — 720p and 1080i. As in ordinary HDTV, the 720p HDV sub-format has a display frame size of 1280 pixels wide by 720 pixels (lines) high progressively scanned, while the 1080i HDV sub-format has a display frame size of 1920 pixels wide by 1080 pixels (lines) high with interlace scanning. 720p HDV products are offered by JVC. Canon and Sony have embraced the 1080i HDV format and Sony, commencing with their HVR-V1 series camcorders, offers 1080p capability as well.

A Word about DVCPRO HD

DVCPRO HD, also known as DVCPRO100, uses four parallel codecs and a coded video bitrate of approximately 100 Mbit/s, depending on the format. It encodes using 4:2:2 color sampling. DVCPRO HD prefilters the 720p image from the DSP to a recorded size of 960 x 720, and 1080i is prefiltered to 1280 x 1080 for 59.94i and 1440x 1080 for 50i. This is a common technique, utilized in most tape-based HD formats such as HDCam and HDV. The final DCT compression ratio is approximately 6.7:1. To maintain compatibility with HDSDI, DVCPRO100 upsamples video during playback. DVCPRO HD EX format, which runs the tape at slower speed, results in twice as long recording times. DVCPRO-HD is codified as SMPTE 370M; the DVCPRO-HD tape format is SMPTE 371M, and the MXF Op-Atom format used for DVCPRO-HD on P2 cards is SMPTE 390M.

DVCPRO cassettes are always labeled with a pair of run times, the smaller of the two being the capacity for DVCPRO50. A "M" tape can hold up to 66/33 minutes of video. The color of the lid indicates the format: DVCPRO tapes have a yellow lid, longer "L" tapes made specially for DVCPRO50 have a blue lid and DVCPRO HD tapes have a red lid. The formulation of the tape is the same, and the tapes are interchangeable between formats. The running time of each tape is 1x for DVCPRO, 2x for DVCPRO 50, 2x for DVCPRO HD EX, and 4x for DVCPRO HD, since the tape speed changes between formats. Thus a tape made 126 minutes for DVCPRO will last approximately 32 minutes in DVCPRO HD. Panasonic's P2 system uses recording of DV/ DVCPRO/ DVCPRO50/ DVCPROHD streams in an MXF wrapper on PC card-compatible flash memory cards.

- Although 720p HDV video frames are written to tape as full-resolution, 16:9 ratio, 1280 pixel wide by 720 pixel high frames, 1080i HDV video frames are written to tape in the form of anamorphically squeezed, 4:3 aspect ratio, 1440 x 1080, so as to further reduce the bandwidth requirement and permit the use of existing 25 Mbps DV tape transports. For display purposes, the 1440 x 1080 frames are expanded (stretched) horizontally to 1920 x 1080 pixels high, thus forming a proper widescreen 16:9 aspect ratio image when viewed on an HDTV.
- HDV frame rates conform to the traditional SDTV rates of 25 fps in PAL and 29.97 fps in NTSC. Some HDV products also support rates of 23.976 (also known as 23.98), 50, or 59.94 frames per second. No HDV products support a film-like true (actual) 24 frame per second rate.
- As with most all digital HDTV formats, HDV color space is 709, the field order (dominance) is upper (top) field first when interlaced, and black level is 0 IRE. HDV color sampling is 8-bit 4:2:0. Both the 720p and 1080i HDV sub-formats convey significantly more picture information than standard definition video formats.

INTRODUCTION TO HDV

Technically Speaking

The HDV format writes widescreen 16:9 aspect ratio 720p (1280 x 720 pixels high progressive scan) 19.7 Mbps (mega bits per second) 8-bit 4:2:0 MPEG-2 (Moving Picture Experts Group-2) TS (Transport Stream) data to 6mm wide MiniDV tape, less than the 25 Mbps data rate of the ordinary consumer DV format or, alternatively, anamorphically squeezed 4:3 aspect ratio 1080i (1440 by 1080 interlaced 2 fields per frame) data at a 25 Mbps data rate in an MPEG-2 PES (Packetized Elementary Stream).

Tape speed (18.812 millimeters per second) and track width are identical to that used in standard DV recording. While the majority of HDV products support only the use of the smaller Mini cassette shells and thereby limit maximum record/play time to about 60 minutes, some HDV products can also use the larger Standard size cassettes, thus permitting up to about 276 minutes of record/play time in applications that require it.

Note that the MPEG-2 data on a DVD-Video disc, whether burned on a computer-attached DVD writer or a standalone DVD recorder in a home/office environment or commercially replicated in a factory/plant, is an MPEG-2 Program Stream, not a Transport Stream or a Packetized Elementary Stream, and that HDV MPEG-2 video is always CBR (Constant Bit Rate), never VBR (Variable Bit Rate).

In contrast, the MPEG-2 data on a DVD-Video disc is almost always VBR-encoded. Note also that although 1080i HDV data is written to tape in an MPEG-2 Packetized Elementary Stream format, all HDV data, whether 720p or 1080i, is in MPEG-2 Transport Stream format when transmitted over an IEEE1394a (FireWire 400 / Sony i.LINK) connection.

Formats Compared

Those who are considering use of an HDV-format camcorder or HDV-format VCR need to be aware that the 720p and 1080i flavors of HDV are quite separate and distinct from each other. At the present time, JVC is the sole manufacturer of 720p HDV equipment. Also, all HDV products manufactured by JVC are 720p. Conversely, Sony and Canon are the only manufacturers of 1080i HDV equipment. Additionally, all HDV products produced by Sony and Canon are 1080i, although the Sony HVR-V1 Series camcorders also offer various 1080 progressive modes using either 2-3 pulldown or PsF (Progressive segmented Frame) recording techniques and the Sony HVR-S270 and HVR-Z7 series camcorders offer native progressive recording capability. Sony HVR-M35 series VCRs support these native progressive modes, which are unique to the HVR-S270 and HVR-Z7 series camcorders. The HVR-M35 series VCRs also have the ability to play 720p HDV tapes.

The 720p HDV format is sometimes referred to as HDV1 (or HD1) and the 1080i HDV format is sometimes referred to as HDV2 (or HD2). The HDV 1080i format, because it uses non-square pixels, appears as a 1920 pixel wide by 1080 line high widescreen 16:9 aspect ratio image when displayed on a 1080i-capable television display device. This is a display aspect ratio of 1.7778:1 (16 divided by 9 equals 1.7778). Content acquired in the HDV 720p format, because it uses square pixels, will be shown with a display aspect ratio of 1:1 (1 to 1).

There are 45 blanked (unseen or non-visible) scan lines when material in the 1080i format is displayed on an 1125-line HDTV system. Lines 1 thru 20 inclusive, 561 thru 583 inclusive, and 1124 and 1125 are non-active, and field 1 contains 563 lines while field 2 contains 562 lines. There are 30 blanked (unseen or non-visible) scan lines when material in the 720p format is displayed on a 750-line HDTV system. Lines 1 thru 25 inclusive and 746 thru 750 inclusive are non-active.

JVC 720p HDV camcorders employ a 74.25 MHz luminance sampling frequency, while Sony and Canon 1080i HDV camcorders utilize a lower 55.6875 MHz luminance sampling rate. This contrasts with the DV25 formats (DV, DVCAM, and DVCPRO), all of which use a much lower 13.5 MHz luminance sampling rate. Both JVC 720p and Sony/Canon 1080i HDV camcorders use a type of MPEG-2 "profile at level" video compression known as MP@H-14 (Main Profile at High-14 Level).

With the exception of the GY-HD200U and the GY-HD250U in 60p mode, JVC camcorders use a GOP (Group Of Pictures) size of 6 frames, whereas Canon and Sony use a GOP of 12 (in 50i mode) or 15 (in 60i mode). These long GOPs allow for more efficient MPEG video compression, and thus enable the use of 25 Mbps MiniDV cassettes for data storage and a IEEE1394a connection for data transfer from HDV device to computer.

DV video uses intraframe compression, so the data stored for each frame is complete: for editing/playback purposes, the compressed data for any given, individual frame provides all of the information needed by the decoder to completely reconstruct that particular frame; no reliance is made or need be made upon the information stored for any previous or subsequent frame or frames. This is not the case in the long-GOP interframe MPEG-2 compression scheme used in the HDV format. Here, only I frames are complete frames, containing all of the information needed to decode the frame for editing or display purposes. Decoding of other frames in a sequence (GOP) requires an examination of one or more previous and/or subsequent frames (B frames and P frames), thus making editing of such streams a much more compute-intensive process than is the case with intraframe DV compression.

With the exception of the GY-HD200U and GY-HD250U in 60p mode, the GOP structure (sequence of frame types) used in the JVC 720p HDV format is IBBPBB. The GOP sequence used by the Canon and Sony 1080i HDV products is IBBPBBPBBPBBPBB when operating in the 60i mode, and IBBPBBPBBPBB when operating in the 50i mode. Another difference between DV video and HDV video is that DV operates in the familiar ITU-R BT.601 (formerly CCIR 601) color space, whereas HDV operates in the ITU-R BT.709-5 color space. Most extant consumer-level NLE (non-linear editing) systems are designed to operate in the ITU-R BT.601 color space. A properly-written HDV editor will operate in ITU-R BT.709-5 color space.

B&H wants to thank Frank O'Neill, independent consultant in New York City with his help on the introduction to HDV. Frank can be reached at frank@humanvalues.net

CANON

XH-A1 • XH-G1

3-CCD Handheld High Definition (HDV) Camcorders

Ideal for broadcasters, event videographers, cinematographers and production facilities with tight budgets, the feature rich XH-A1 and XH-G1 offer professional, high quality, low cost HD solutions—whether on set, in the field, or shooting a feature film. They feature genuine Canon 20x HD zoom lens, Super Range Optical Image Stabilization, selectable 60i, 24F, 30F frame rates, total image control and deliver stunning 1080i HD video. They also feature Canon's DIGIC DV II proprietary digital signal processor designed specifically for HD acquisition, as well as Canon's next-generation Instant AF (Auto Focus), offering a dramatic improvement in auto focus speed and accuracy (compared to traditional autofocus systems).

Audio features include two built-in XLR terminals with mic/line level and phantom power, an external microphone holder for attaching shotgun microphones, a voice-recording mode, and two-channel manual audio level adjustment allows precise control.

For convenience, they have a 2.8" widescreen LCD housed securely beneath the handle, which allows it to swing out easily when needed. The handle provides an additional record start/stop and a zoom control, making it ideal for low-angle shooting. Finally, they include toggle switches, which are standard on high-end video equipment for gain, color bars, and white balance.

Otherwise the same, the XH-G1 adds HD-SDI output with embedded audio and timecode; Genlock synchronization and Timecode In/Out.

FEATURES

True HD 1080 Capture with Choice of Frame Rates

The XH-G1 and XH-A1 capture true 1080 High-Definition video, providing images of stunning clarity. Moreover, the frame rate is selectable: Capture and output video in 60i (60 frames per second, interlaced), 30F, or 24F (30 or 24 frames per second, progressive).

The 60i frame rate delivers exceptional resolution for environments like ENG or Reality TV. At the 30F rate, broadcasters can record high motion like sports with confidence that each frame is captured individually and completely. Filmmakers can utilize the 24F rate when creating the look and feel of film.

Three 1/3" Native 16:9 CCDs

A sophisticated 3CCD design employs separate native 16:9 sensors for each primary color. With 1.67 million pixels (1440 x 1080) per sensor, the effective pixel count of the XH-A1 and XH-G1 is significantly higher than that of comparable HD camcorders. Canon's superior design thus delivers outstanding picture quality at 1080 HD resolution. It further ensures highly accurate color with wide dynamic range and virtually no color noise.

DIGIC DV II HD Image Processor

Engineered and manufactured by Canon, the DIGIC Digital Signal Processing chip (DSP) uses proprietary algorithms and architecture to deliver the highest image quality at the highest operating speeds. The latest-generation DIGIC DV II HD Processor is designed for HD video, operating at 1440 x 1080 pixels with 4:2:2 color sampling. A new hybrid noise reduction system uses dual processes to improve image clarity in monotone and shadow areas. Color reproduction has also been improved, especially in skin tone areas and with dark and light scenes. The DSP also enables high-quality still image recording in either video or digital camera color spaces.

XH-A1 • XH-G1

Image Enhancement

◆ The XH-A1 and XH-G1 provide advanced features that improve image viewability and maximize visual appeal.

– Skin Detail mode minimizes imperfections, such as blemishes and wrinkles, without removing detail in other areas of the image. Three intensity levels are provided, and an alternating zebra pattern in the viewfinder simplifies the process of selecting the desired area for the effect.

– Sky Detail can be used to enhance outdoor footage by removing unwanted detail and noise in the sky.

– Clear Scan eliminates the flicker and black bands that usually result when shooting a computer or other CRT screen. Frequency is adjustable from 50.2 Hz to 200.3 Hz to accommodate a wide variety of monitors.

Program AE Modes

◆ Seven programmed Auto Exposure modes simplify camera settings for a variety of everyday and special shooting situations.

– Point-and-shoot Easy Recording mode lets the camera make all the key decisions. The XH-A1/G1 automatically sets focus, shutter speed, aperture, gain, white balance, and AE program shift as required to deliver the most pleasing video images.

– Similar to Easy Recording mode, the Auto mode also provides point-and-shoot simplicity, however, it gives the the option of manually changing the settings.

– In Shutter Priority mode you select shutter speed, the camera automatically selects the proper aperture for correct exposure.

– In Aperture Priority mode you select the lens aperture, the camera automatically selects the shutter speed for correct exposure.

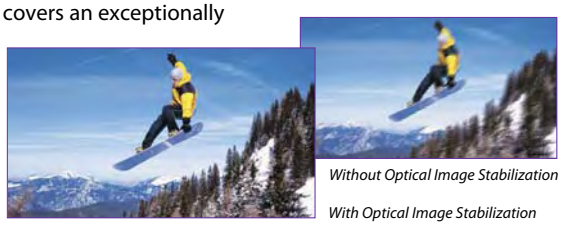
– In Manual mode users can select any combination of aperture and shutter speed. Indicators in the viewfinder show the relation of selected combinations to the exposure as metered by the camera.

– Spotlight mode adjusts exposure for optimum results when the subject is illuminated by concentrated light source (spotlight) while the background is relatively dark.

– In Night mode the cameras use slower shutter speeds to enable capture as ambient light levels begin to fall.

Canon Optics

They are equipped with a professional Canon L Series 20x HD video zoom lens which incorporates both fluorite and UD (Ultra-Low Dispersion) glass elements to achieve HD performance throughout the whole zoom range. This state-of-the-art design ensures outstanding resolution, contrast, and color reproduction, delivering image quality throughout the entire zoom range unmatched by conventional optics. The 20x zoom covers an exceptionally wide and useful range of focal lengths—from 32.5–650mm (35mm photo equivalent), assuring unmatched versatility for a wide range of shooting applications. An optional 0.8x HD Wide Angle Adapter is also available.



Without Optical Image Stabilization

With Optical Image Stabilization

Super-Range Optical Image Stabilization
Canon's Optical Image Stabilization (OIS) uses a gyro sensor to detect camera movement and activate the Lens Shift System to compensate for shake and jitter. The 20x HD zoom lens incorporates Canon's Super-Range IS Technology, which further improves low-frequency vibration control by using two detection methods (gyro and vector). The image at the CCD sensor is analyzed, providing additional feedback to the lens shift element for even greater compensation and precision. The result is highly reliable camera shake correction, even at long focal lengths, without any image degradation.

Built-In Neutral Density Filters
Two built-in Neutral Density (ND) filters (1/6 and 1/32) reduce exposure by two or five stops for added image control. They can be used, for example, when shooting bright, sunlit exteriors or to decrease depth of field for a more dramatic, cinematic look. A focus distance readout in the viewfinder assists in setting manual focus.

Comprehensive Focus and Zoom Control
The focus, zoom and manual iris rings provide the "feel" of a professional broadcast lens. It allows fine, smooth adjustment in 1/8th-stop increments manually. The XH-G1 and XH-A1 provide superb response, enabling zoom speed control by varying the angle of rotation of the zoom ring with a High-Speed Zoom Mode. Zoom speed can be variable or constant with 16 possible speed level settings. Programmable lens presets enable repetitive focus and zoom actions to be memorized for instant recall.

Instant AF: Canon's next-generation autofocus technology. An external sensor works in combination with Canon's high-performance internal AF system to dramatically reduce focusing time and increase accuracy, even in low-light or high brightness situations. Focusing performance is much improved with difficult subjects. The high resolution of HD video makes focus more critical than ever, and Canon's Instant AF helps videographers

High-Resolution Widescreen EVF and LCD

With both an EVF and an LCD, the XH-A1 and XH-G1 provide a choice of precise, informative displays for image composition and data readout. The 0.57" widescreen EVF is approximately 269,000 pixels. The separate 2.8" widescreen LCD also provides a clear, high-resolution image with approximately 207,000 pixels. Operators can choose from 22 levels of displayed shooting data, including an image-only setting that hides all information overlay. Two focusing aids are available: peaking, which highlights the edges of in-focus areas; and magnifying, which provides a 2x enlargement of the central portion of screen.

XH-A1 • XH-G1

Professional Features

- When shooting with the shutter priority auto exposure mode, the XH-G1 and XH-A1 provide 14 different shutter speeds ranging from 1/3 to 1/15,000 of a second. The 24F mode includes a 1/48 second setting that perfectly matches the shutter speed of a movie camera. (For NTSC 60i/30F and PAL 50i/25F, there are 13 available settings.)
- They include a full complement of input and output ports to meet just about any interface requirement. Two XLR mic/line audio inputs accommodate professional balanced connections. Also provided are industry standard connectors, including component (HD/SD) and composite video outputs (BNC/RCA), an IEEE1394 (Firewire) port, a LANC terminal, and a headphone jack.
- Individual audio level controls, switchable 20dB mic attenuation, 12dB mic gain boost, and various monitoring options provide full control over the sound as it is recorded. They even include switchable phantom power (+48v) to eliminate the need for any external power supply with direct mic input. An external microphone holder is provided for on-camera mounting and for an optional professional shotgun microphone.

- Their 16:9 color viewfinder include aspect guides for 4:3, 13:9, 14:9, 1.66:1, 1.75:1, 1.85:1, and 2.35:1 picture formats. 80% and 90% picture and title safe areas can also be superimposed. Other available overlays include a center crosshair mark, horizontal level marker, and a grid.
- High-brightness portions of the image are displayed in the viewfinder as a B&W zebra pattern. The sensitivity level can be adjusted from 70 to 100 IRE in 5 IRE-unit increments.
- They include 4:3 output capability, which is highly useful in field situations where a widescreen monitor is not available for viewing 16:9 footage. The "letterboxed" 16:9 image output enables the entire frame to be viewed on a standard-definition 4:3 set.

Total Image Control

By giving the operator total control of more than 23 independently adjustable variables, the XH-A1 and XH-G1 enable the capture of the perfect look in HD.

- Select automatic gain control or one of 3 preset gains (low, medium, high), which can be assigned values from -3dB to +36dB.
- Numerous white balance modes ensure color accuracy in a variety of shooting situations. Automatic modes use a precision 128-segment through-the-lens metering system.
  - — Auto: Provides automatic adjustment of white balance.
  - — Outdoor: Balances for bright sunlight (5600°K) can be customized.
  - — Indoor: Balances for incandescent lighting (3200°K) can be customized.
  - — Color Temperature: Balances to a specifically selected value between 2800–12000°K in 100°K increments.
  - — Custom Presets A & B: Enables two manual white balance settings to be programmed for instant recall.
- Black settings (Stretch, Mid. Press) provide a choice of dynamic range adjustment affecting the dark areas of the image. STRETCH expands the range, providing greater shadow detail. PRESS narrows it, increasing the deep black content of the image.
- Color Matrix (Normal, Cine 1, and Cine 2) adjust the color during the shooting. The Normal setting is a matrix based on the assumption that images will be reviewed on a TV monitor. If Cine 1 is selected, the resulting quality and grayscale resemble those of a movie film. Cine 2 is a matrix that is for images being transferred to film.
- Gamma settings: Normal gamma curve provides the best results for viewing on a TV monitor. Cine 1 creates images that resemble the quality of film as viewed on TV. CINE 2 selects a gamma curve for images that are to be transferred to film.
- Four Knee settings provide a choice of dynamic range (knee point) adjustment in the highlight areas to control overexposure when shooting high-brightness subjects. High setting enables high-key shooting, while low provides maximum protection from overexposure.
- Master Pedestal adjustments from ±9 set the video reference black. Higher values brighten the darker areas of the image, reducing overall contrast. Black level and image sharpness can be adjusted from ±9.
- Horizontal Detail Frequency (High, Middle, Low) and Horizontal/Vertical Detail Balance (±9) adjustments.
- Noise Reduction 1 /2 (OFF, High, Middle, Low settings) accommodate numerous shooting situations and desired image qualities.
- Color Gain/Phase is adjustable from -50 to +50 and -9 to +9 respectively.
- Master Red, Blue, and Green Gain settings independently adjustable from -50 to +50, provide precise control over color balance.
- Six Color Matrixes (RG, RB, GR, GB, BR, BG), each independently adjustable from ±50, provide even finer color control capability

Compact and Lightweight

The XH-A1 and XH-G1 share a lightweight, compact design that employs an internal battery compartment. Therefore, size is not affected by the battery used. It houses any BP-900 series battery or DC coupler. The reduced size and weight of these camcorders make them easily transportable and maneuverable—major advantages for location work and specialized "tight-space" shooting, often making it possible to capture footage not possible with larger cameras. An optional 0.8x HD Wide Angle Adapter is also available. Their compactness in combination with their superb HD image quality make the XH-A1 and XH-G1 ideal not only as support cameras in larger production environments but also as primary capture devices for smaller organizations, such as local news stations, event videographers, and independent filmmakers.

XH-A1 • XH-G1

Unique Customization Features

- Unmatched customization capabilities make them exceptionally versatile and flexible. Customization enables them to be precision-tailored for different environments, different users, and different jobs. In all, there are 23 image adjustment, 22 display option, and 21 custom function settings that define the cameras' performance and operating characteristics. Groups of these settings can be saved and exported to other XH-A1/XH-G1's using an SD memory card or Canon's Console software. Organizations that use many cameras can take advantage of this feature to easily set up multiple units for uniform capture characteristics.
- Up to nine sets of customized image adjustments can be stored in the XH-A1/XH-G1's internal memory for instant recall. In addition, two Custom Keys can be programmed to provide instant access to a number of shooting functions to suit the user or the particular application.

Digital Still Camera Functions

- In addition to video, the XH-A1/XH-G1 can also capture digital still images and store them on a memory card. Still images can be captured at full HD (1920 x 1080) resolution in either video color space or digital camera color space. Images captured in video color space include time code and camera set-up metadata. Images captured in digital still color space include EXiF metadata.
- They also offer numerous advanced still camera features such as auto exposure bracketing, selectable metering modes, continuous shooting and can use select EOS Speedlite flashes. With many pre/post production, storyboarding, and continuity applications, still image recording is another way the XH-A1 and XH-G1 deliver versatility.
- They have an SDHC and SD memory card slot. In addition to enabling camera-to-camera transfer of custom settings, memory cards can be used to store digital still images taken with the camcorder.
- The XH-A1/XH-G1 have an accessory shoe that can be used to mount optional accessories. It can also be used with an optional flash unit for still photography. The shoe is compatible with E-TTL II Canon Speedlite flashes designed for use with the Canon EOS SLR camera system.

Canon Console Software

An optional software package designed to address the creative needs of XH-G1 and XH-A1 users. Incorporating many of the traditional aspects of a CCU (camera control unit), Console runs on a laptop or desktop computer and provides tools for creative expression as well as remote access to basic camera settings and operations. Functions, such as a vectorscope and waveform monitor, enable critical evaluation of the camera signal. Users can also capture the camera's video output directly to a computer's hard drive.

Console's REC PANEL includes five windows:

Rec Viewer—Live video, clip counter, audio meter and controls, color/monochrome settings, split-screen, and zebra levels.

Camera Control—Remote operation of most camera functions.

Vector and Waveform Monitors— Professional tools for checking video signal quality.

Focus Assist—Aids for achieving precise focus, such as electronic zoom and black-and-white view.

Console's PLAY PANEL features three windows that enable review of captured footage or recall of any existing clips or stills that may be stored on a hard drive or memory card:

Play Viewer—Displays selected clip with a running counter. You can adjust playback speed and view audio monitor settings.

File Browser—Enables users to select the clip to be shown in the Play Viewer.

Vector and Waveform Monitors—Enables critical evaluation of recorded

Professional JackPack (XH-G1 only)

While there are many situations that call for smaller, lighter HD cameras, most are unsuitable for professional applications because they lack the necessary interface capability. The XH-G1 features a Professional JackPack with HD-SDI or SD-SDI output, Genlock input, and SMPTE Timecode in/out connectors.
The HD-SDI output provides a high definition 60i signal at 1920 x 1080 resolution with 4:2:2 color sampling, embedded audio and time code. A single connection carries video, audio, SMPTE (LTC) Timecode, and digital audio, to significantly reduce cabling complexity. It also enables longer cable runs, thus improving operator mobility. The Genlock input accepts either an SD (black burst) or HD (tri-level) sync signal, enabling multi-camera synchronization
in live-switched environments. A switchable input/output port accommodates time code

XH-A1 HDV Camcorder *(Mfr # 1191B001; B&H # CAXHA1)*: Includes BP-950G battery pack, CA-920 compact power adapter/charger, DC coupler, lens hood, shoulder strap, wireless controller, 16MB SD memory card, component video and stereo video cables.....**Call**

XH-A1E *(Mfr # XHA1E; B&H # CAXHA1E)*: Same as above, except in 'PAL'.....**4099.95**

XH-G1 HDV Camcorder *(Mfr # 1629B001; B&H # CAXHG1)*: Includes BP-950G battery pack, CA-920 compact power adapter/charger, DC coupler, lens hood, shoulder strap, wireless controller, 16MB SD memory card, component video and stereo video cables..... **Call**

XH-G1E: Same as above, except in 'PAL' *(Mfr # XHG1E; B&H # CAXHG1E)* **6999.95**

Console Image Control/Storage Software *(Mfr # 1259B002; B&H # CACSW)*: Allows you to control your XH-A1 or XH-G1 settings via a desktop or notebook PC **600.00**

XL-H1A • XL-H1S

3-CCD HDV Camcorders with Interchangeable Lenses

Very similar to the XH-A1 and XH-G1 (see box below), the XL-H1A and XL-H1S feature an improved 3rd generation genuine Canon 20x HD zoom lens, Super Range Optical Image Stabilization, selectable 60i, 24F, 30F frame rates, total image control and stunning 1080i HD video. They offer total Cine control, customizable settings and a well-balanced design for the creative control, flexibility and advanced capability that broadcasters, ENG producers, commercial and event videographers, cinematographers and production facilities demand. They also feature uncompressed SD (standard definition) output, and of course, Canon's XL-interchangeable lens mount system. This means, that they can be fitted with a wide array of optional lenses. Canon's EF Adapter XL enables you to attach many Canon EF photographic lenses to achieve specialized image capture for telephoto and other applications. Otherwise the same, the XL-H1S adds

FEATURES

- Three 1/3" 16:9 interlaced CCDs capture images at 1080i resolution. Selectable frame rates allowing the user to adjust to the assignment at hand and can switch back to SD resolution if needed. At the 30 Frame rate, broadcasters can capture high motion, like sports with confidence that each frame is captured individually and completely. Filmmakers can utilize the 24 Frame rate when creating the look and feel of movie film. The 60i frame rate, meanwhile, delivers exceptional resolution for shooting environments like ENG or Reality TV.
- Canon's DIGIC DV II image processor processes both HD and SD video signals as well as still photos, while maintaining the correct color space for each mode.
- Creating the perfect look requires total control over the image. To achieve this, they provide total image control of more than 23 variables (same functions and adjustments as the XH-A1 and XH-G1). This offers filmmakers the ability to customize their video recordings with three color matrixes for a wide range of color correction and two cine gammas for intricate adjustment of dynamic range. Customizable functions include: knee, black stretch, horizontal detail, coring, sharpness, noise reduction, color gain, hue and master color adjustments. Each one of these settings can be modified independently, thereby giving you precise control over the "film-like" appearance of their video.
- Menu option offers user a choice of aspect ratio guides in the viewfinder. There is a choice of 4:3, 13:9, 14:9, 1.66:1, 1.75:1, 1.85:1, 2.35:1 guides. The viewfinder also includes a Focus Help feature with two setting:

– Peaking creates an exaggerated line in the viewfinder that disappears when the image

– Magnifying enlarges the viewfinder image, helping the camera operator better see if the image is properly focused.

- Multi functional color electronic viewfinder (EVF) and 2.4" 16:9 LCD monitor with safe area marking built-in; black and white mode; zebra pattern (70-100 IRE); horizontal and vertical flip and a Distance Readout (using 20x HD Video lens).
- Their still image capture plus metadata feature provides an in-camcorder solution for cinematographers and directors to check for scene continuity and provides added back-up to any still photographers on set.
- In addition to extraordinary video capabilities, they capture still images plus metadata at full HD resolution (1920 x 1080) onto SD or SDHC memory cards. The "Photo" button allows you to capture still images at up to 5 fps. Camcorder settings can be stored on the memory card and transferred to another camcorder so setup can be replicated.

XL-H1A and XL-H1S vs. XH-A1 and XH-G1

The XL-H1A can be viewed as the "big brother" to the handheld XH-A1. It is fairly comparable but designed for those wanting a shoulder-mount HD camcorder, and the flexibility of interchangeable lenses. It is the perfect camcorder for those doing wedding/event or other applications where multi-camera functionality isn't needed.

Likewise, the XL-H1S is the "big brother" of the handheld XH-G1. It is fairly comparable, but designed for those wanting a shoulder-mount HD camcorder, and the flexibility of changeable lenses. Like the XH-G1, it offers uncompressed HD output (HD-SDI) for pristine image quality, and is designed for multi-camera shooting (genlock and timecode).

XL-H1A • XL-H1S

Custom Operation Functions

Shockless White Balance/Gain, AE Response, High-Speed Zoom, Focus Ring Control, Button Operation, Rings Direction, Dials Direction, Focus Priority, Still Image Recording, Marker Level (Marker Brightness), Focusing Assist, B&W Gearing Mode, Subject Distance Unit, Zoom Indicator, Color Bars, 1 kHz Tone, Wireless Remote, Power Save, Tally Lamp, LED, Beep, Record (Character, Magnifying)

Additional Functions

- Sharing of custom preset files with other XL-H1S and XL-H1A camcorders as well as XH-A1, and XH-G1 camcorders.
- Push AE (Usable in Manual Exposure Mode)
- Gain Settings (-3dB, 0dB, +3dB, + 6dB, +12dB, +18dB, +36dB, with fine tuning in 0.5dB increments from 0dB to +18dB)
- AGC Limit
- Iris Limit (limits iris setting to f/9.5)
- Iris control using LANC (while using optional ZR-2000)
- Custom Preset files
  - Store 9 custom preset files on the camera
  - Store 20 custom preset files to memory card
- White Balance Auto, Set (2), Preset (outdoor/indoor), Color Temperature (2,000 K to 15,000 K)
- Color corrections (16 areas, 2 regions)
- Selective Noise Reduction (enables application of NR to targeted color areas)
- Clear Scan (100 levels: 60.1 Hz - 203.9 Hz)
- Separate sensitivity settings for each XLR input channel (Line/Mic)
- Simultaneous use of the built-in micro-phone and XLR input
- Two-step switching for line output level
- XLR/microphone sensitivity selection range, +12dB/+6dB/0dB/-6dB/-12dB
- Audio Limiter (On/Off)
- Choice of setting in automatic level control for both XLR channels for link or non-link (independent) of channels when both are set to microphone or line
- 1 kHz Reference Tone (-12dB, -18dB, -20dB)
- LR/LL/RR/monaural selectable for monitor output

20x HD Video Zoom Lens III

The new Canon 20x HD Video Zoom Lens III with Professional L Series Fluorite is the latest in a long and distinguished line of industry-leading lenses from Canon. It has been specifically designed for demanding producers of high definition video who require the ultimate in optical quality. This lens brings features which give the XL-H1S/XL-HA1 users unprecedented control over zoom, focus and iris settings, delivering an even higher level of creative expression.

The lens offers independent manual focus, zoom and iris rings. These rings are also large and spaced appropriately for easy access on the go. Manual focusing and zooming can be done simultaneously. Both focusing and zooming are more responsive, and the speed of the rotation can be adjusted to match the user's preference.

– Responsive manual zoom ring with three settings (Slow, Normal, Fast)
– Increased weighting of zoom ring for smoother control
– Smooth zoom start and stop
– Selectable rotational angle of zoom between Wide and Tele (45°, 60° or 90°)
– Zoom Grip Lever has 16 zoom levels. Maximum and minimum speeds have been expanded.
– Handle Zoom Lever can be set to any of 3 speeds.
– Manual focus capability during zoom (in both Manual Focus and AF Modes)–
– Selectable response on focus ring (Slow, Normal, Fast)
– Focus Limit (On/Off)
– Four selectable focus preset speeds
– Push AF

- The lens incorporates multiple Fluorite elements for superior contrast, resolution and color fidelity through the reduction of chromatic aberration. It offers a fast f/1.6 to f/3.5 aperture for users that shoot under the most demanding lighting conditions and a close focusing distance from only 20mm away (at wide angle). In 16:9 mode, the 20x zoom range is 38.9mm to 778mm (35mm equivalent).
- Lens features a 72mm filter thread and two independent ND filters (1/6, 1/32).
- Super-Range Optical Image Stabilization (OIS) system corrects camera shake instantly so even hand held shots, at full telephoto, and shots taken from a moving car, are smooth and steady.
- You can also program the lens to memorize any given focus or zoom point and return to that point with the touch of a button.

XL-H1A 3-CCD HDV Camcorder *(# CAXLH1A)*: Includes FU-2000 color viewfinder, microphone and external mic holder, tripod adapter base, BP-950G battery pack, CA-920 compact power adapter/charger, DC-920 DC coupler, lens hood, shoulder strap, wireless controller, 32MB SD memory card, component video and stereo video cables, HDVM-E63PR cassette.....**CALL**

XL-H1S 3-CCD HDV Camcorder *(# CAXLH1S)*: Same as above, except it features uncompressed digital HD-SDI output for seamless integration into broadcast studios or high-quality image transfer to non-linear editing systems. The genlock input allows movie sets to easily synchronize camera settings across multiple camcorders and SMPTE timecode input/output allows for streamlined tape and edit management.**CALL**

XL-H1A • XL-H1S ACCESSORIES

BP-930 7.2v, 3000 mAh Li-Ion Battery Pack
Delivers up to 135 minutes of power when using the viewfinder only or up to 130 minutes when using the LCD screen.
(Mfr # 3058A002 • B&H # CABP930) **74.95**

BP-945 7.2v, 4500 mAh Li-Ion Battery Pack
Delivers up to 3.5 hours of recording time using the viewfinder only, or up to 200 minutes when the LCD screen is used.
(Mfr # 4244A002 • B&H# CABP945) **114.95**

BP-950G 7.2v, 5200 mAh Li-Ion Battery Pack
Estimated battery life of 5 hours.
(Mfr # 0971B002; B&H # CABP950G) **129.95**

BP-970G 7.2v, 7200 mAh Li-Ion Battery Pack
Provides over 35% more recording time than the BP-950G.
(Mfr # 0972B002; B&H # CABP970G) **164.95**

CB-920 Car Battery Adapter: Charges BP-900 series batteries and powers the camcorder from a car's cigarette lighter socket.
(Mfr # 8034A002; B&H # CACB920) **119.95**

CH-910 Dual Battery Charger/Holder:
Charges two battery packs consecutively. You can also power your camera by connecting it to the CH-910 with charged battery packs.
(Mfr # 3036A002; B&H # CACH910) **139.95**

CA-920 Compact Power Adapter: A small and lightweight charger/power adapter allows you to charge and supply AC power. It will charge one battery at a time. *(Mfr# 8029A002 • B&H# CACA920)* **119.95**

DC-Coupler DC-920:
Combines with the CA-920 or CB-920.
(Mfr# 8033A001 • B&H# CADC920) **24.95**

Optional Interchangeable Lenses

The XL-H1A and XL-H1S accept a host of Canon interchangeable XL lenses or Canon's extensive range of photographic lenses. For wide angle imaging, Canon offers a 3x Wide Angle Lens with resolution in excess of 600 TV lines, while the 16x Mechanical Servo Zoom Lens gives you the flexibility of calibrated focus and zooms. For added optical lens magnification, apply the 1.6x Extender between the camcorder and the zoom lens. There is also a 16x Automatic Lens with Super Range Optical Image Stabilization.
Using the optional EF Adapter opens them to a wealth of Canon EOS EF photographic lenses, a tremendous super telephoto boon to those producing wildlife, astronomy or

16x IS II Zoom Lens:
16x zoom lens (5.5-88mm f/1.6-2.6) resolves 600 lines of resolution exceeding the DV standard of 500 lines for extraordinary sharpness. Also has Super Range Optical Image Stabilization, built-in ND filter, manual focus and zoom rings, and a Push AF button.
(B&H# CAV16XXL1S) **1399.95**

3x Wide-Angle Zoom Lens:
The 3x (10.2mm f/1.8-2.2) zoom gives them a 70° field of view, making it ideal for shooting interiors as well as landscapes. Incorporates 18 of the highest quality, precision crafted optical elements to deliver extraordinarily sharp images as compared to wide angle converters. Six-blade iris for minimal light flare. Manual zoom and focus ring. Built-in 1.5x ND filter. 72mm filter size. *(B&H# CA3XXL1)* **1199.95**

1.6x Extender XL:
Increases the focal length of Canon XL lenses by 1.6x. (Not compatible with the 3x Zoom).
(B&H# CA1.6XXL1) **389.95**

16x Manual Servo Zoom Lens:
16x (5.4-86.4mm f/1.6) manual servo zoom lens gives you the flexibility of calibrated power zoom, power iris (has auto iris capability), two built-in ND filters and calibrated manual focus. Has a macro and flangeback adjustment mechanism. Includes soft case. 72mm filter size. *(B&H# CAM16XXL1S)* **1399.95**

EF Adapter XL:
Allows the attachment of over 50 high-quality Canon photographic EF lenses—ranging from fisheye to super telephoto to a choice of versatile zooms—to the XL-H1A and XL-H1S. Potential focal range in 35mm equivalent is 24mm to 17,280mm. (Not compatible with Canon EF-S lenses.) *(B&H# CAEFAXL1)* **449.95**

RC-72 Ratio Converter:
When shooting in 4:3 mode, this 0.8x converter provides the same angle of view as 16:9 mode. For the Canon 20x with 72mm filter threads. (Not compatible with the Canon 3x zoom lens.) *(B&H# CARCXL2)*.....**299.95**

FU-1000 Professional Quality B&W Viewfinder:
A 1.5" B&W CRT viewfinder, the FU-1000 provides very high image quality. It has a horizontal resolution of 500 lines, while the large image facilitates focusing in tough shooting situations. *(B&H # CAFU1000)*.....**1479.95**

XL-H1A • XL-H1S ACCESSORIES

Optional 6x HD Zoom XL 3.4 -20.4mm L Lens

Canon's optional 6x HD Zoom XL lens is made for high-definition ENG, commercial, documentary and feature videographers who demand uncompromising optical quality. This 3.4 - 20.4mm wide-angle zoom provides an extensive range of focal lengths from 24.5 to 147mm (35mm equivalent), which adds even more versatility and artistic range to the XL-H1S and XL-H1A. Canon reserves the "L-Series" designation for its highest quality lenses. The 6x HD has excellent color reproduction and delivers edge-to-edge sharpness. With high-refraction glass and the integration of UA (Ultra High Refractive Index Aspherical) lens design, it achieves high resolution and increased zoom magnification in a compact size. Multi-coating reduces ghosting and flare for a clear, crisp image, and ensures minimal distortion that makes it ideal for wide-screen TV. The XL mount system supports the HDV standard, ensuring communication compatibility and full HDV functionality with the XL-H1S and XL-H1A. This includes HDV functions such as HD and still image auto-focusing, still image stabilization, and distance information.

Manual Iris Ring - The manual iris adjustment ring of the HD 6x zoom lens lets you adjust your f-stop with the same hand and in the same way you focus and zoom.

Distance Display - In combination with the camera, the lens lets you see subject-distance read-out in your viewfinder, providing the same, useful subject distance information you get from reading the markings on the barrel of a front focusing lens.

MOD (Minimum Object Distance) Function - Creates an AF range suitable for normal shooting situations from one meter to infinity. This prevents the lens from focusing on dust particles that can occasionally appear on the surface of the lens.

Focus Preset Function - This function lets you manually focus on your subject, then store that information in memory. Once the focus is set, you can then capture shots in which you change your focus from infinity (or some other distance) to your subject - using three different speed settings.

Zoom Preset Function - You can preset the focal length of your lens, then store that information in memory. This feature is useful when you want to preset a focal length for the end of a shot - for example, when you want to zoom in on your subject.

One-push AF Function - The one-push AF function is used when you want to fix the focus on a particular subject using AF. For example, when you are tracking a specific person in a shot that includes many people moving in different directions.

Two Built-in ND Filters - Two neutral density levels (1/6, 1/32), gives you the flexibility to obtain optimal results under a wide variety of lighting conditions.

Speedlite Flashes (For SLR-style Photography)

The Canon Speedlite 430EX and the more powerful 580EXII feature E-TTL II metering, full swiveling bounce head zooms, custom functions, fast recycling time, and wide coverage. They can be used for adding light to images shot in Photo Mode. These electronic flash units attach to the Advanced Accessory Shoe to provide SLR-type flash photos.

Speedlite 430EX E-TTL II Flash *(B&H# CA430EX)* **240.00**
Speedlite 580EXII E-TTL II Flash *(B&H # CA580EX2)*.....**409.95**

MA-300 Microphone Adapter and Holder for the XL-H1

(Mfr # 8032A002; B&H # CAMA300): Provides two additional XLR terminals, allowing you to connect and use unbalanced microphones on all four channels.....**164.95**

MM-XL1 Mini Mount for the XL-H1 *(Mfr # MMXL; B&H # LIMMXL)*: Isolates your microphone from zoom, motor, gear and handling noise. Enables you to instantly switch mics up to 30mm...**125.00**

EQ-XL1 Equalizer

(Mfr # EQ102; B&H # LIEQ102): A high-performance fabric/mesh slip-on windscreen for the XL-H1 that offers far higher wind protection than common foam sock **120.00**

SBR-1000 Shooting Brace *(Mfr # 0975B001; B&H # CASBR1000)*: For additional support of your video camera. The neck strap is designed to increase comfort during long shoots.....**199.95**

ZR-2000 Remote Zoom Controller

(Mfr # 0973B002; B&H # CAZR2000): Connects to the LANC terminal of your camcorder, and controls recording start/stop, focusing, and 16 different zoom speeds. Especially useful when your camera is mounted on a tripod and maximum stability is desired **379.95**

HC-3200 System Case *(Mfr # 9826A001; B&H # CAHC3200)*: A solid, lockable system case that protects your camcorder and accessories. A shoulder strap and carry handle are used to transport the case. 15.4 x 24.8 x 11.6", weight 13 lbs.....**419.95**

GY-HD110U

1/3" 3-CCD ProHD Camcorder

In 2005, JVC introduced the GY-HD100U for professional HD acquisition. The winner of more than 12 industry awards including NAB's coveted Award for Innovation in Media (AIM), it was enthusiastically embraced by schools, television and cinema, and seasoned network-level shooters for use in a wide range of applications including, creating films for theatrical release, documentaries, commercial production and in local and network news operations. The GY-HD100U broke a number of technological barriers, and offered full native HDTV capture and recording, progressive scanning, interchangeable lenses and 24 frame film-like recording in a compact, shoulder-mount design.

A worthy successor, the GY-HD110U JVC continues to empower HD users. It offers a host of improvements and upgrades such as 13-segment audio indicator, choice of three image formats on composite output and user-adjustable DNR settings, B&W viewfinder display, and manual audio control within FAS (Full Auto Shooting) mode.

FEATURES

HDV Features

- Features real HD 24p recording capability — previously available on only the most expensive HD cameras. With HD progressive 24 frame per second recording, images can be shot with film-like quality and smooth motion which is ideal for DVD production. It Uses a 2:3:2:3 pulldown when recording to tape and converts the images to 60 frames.
- Uses three 1/3" high definition CCD image sensors, each array has a pixel resolution of 1280 x 720 and uses a micro lens system. Since this native resolution matches that of most HDTV displays, there is no need for image scaling, further enhancing the quality of the recorded images. Other advantages of these CCDs include sophisticated circuitry that virtually eliminates lag and image burn.
- In addition to providing superior quality HD recording in the 24p format, the GY-HD110U can output an analog component 720p HD signal at 60 or 50 frames per second which is ideal for live broadcasting. Via a third-party HD SDI converter, the uncompressed full-resolution signal can be fed into a video server, HD switcher or microwave link.
- Records and plays back HDV format (SD or HD) on Mini DV cassettes. Can also record in DV format on the same tapes.

Professional Camera Functions

- In an emergency, or when there is no time to pause and adjust the white balance or change the gain, the Full Auto Shooting (FAS) mode provides simple point-and-shoot operation, leaving the operator only to zoom, focus, and press the record button.
- Activating FAS (Full Auto Shooting) puts the camera into the Auto Iris mode, even if the lens is set to manual. Automatic Video Level Control (ALC) is also activated, along with Extended Electronic Iris (EEI), providing both variable gain and variable shutter and Full Auto White to follow any changes in color temperature. This means you can shoot continuously from darkness into bright light, from indoors to outdoors, without having to adjust gain, iris, white balance or ND filter. On the other hand, you can control the audio level during FAS, manually adjusting it as desired.
- A sophisticated six-axis color matrix circuit is effective in achieving true color reproduction and camera color matching. This is most important with interchangeable lenses to ensure natural and faithful tones at all times. Seven color matrix presets are provided to give more creative control over the look and feel of the video content.
- To handle difficult or variable lighting environments, it offers an array of functions for creative flexibility. These include zebra, gain, white balance and full shutter control. Also, all switches have been positioned where professional camera operators expect them to be. Shooting is intuitive, precise, easy, and error-free, because there is no learning process to go through.
- JVC's exclusive smooth motion function captures images at double the normal rate when shooting in 30p or 25p (that is, at 60p or 50p). When the two images are merged, they are passed through a newly developed filter that smoothes out the subject's motion by retaining a small percentage of residual image. This eliminates the motion judder that typically appear in images shot at 30p or 25p. The smooth motion function can be enabled in the 24p mode if desired.
- One-touch function gives you either a fast, enhanced reproduction of shaded areas (Black Stretch) or a contrasty look (Black Compression).
- A user control is provided to switch the mixture of in-band and out-band correction (Detail Correction), to adjust the picture sharpness and produce a pleasing picture.

GY-HD110U

Viewfinder and LCD Monitor

- To fit any operator comfortably, the detachable 230,000-pixel LCD color viewfinder has an eyepiece that can be moved backwards and forwards and can also be adjusted laterally for left or right eye shooting.
- To make focusing even easier, a monochrome mode is available. Stronger contrast and reduced color noise make visualization and composition easier and put less strain on your eyes so you can shoot for longer periods. You can also keep using the viewfinder even when using the LCD display.
- A 250,000-pixel 3.5" color TFT LCD monitor provides a high-resolution image during shooting and playback. A push button selects three display modes:
  - — Video only
  - — Video images with text information overlay including time, status, mode and other data are shown on the screen.
  - — Only information such as time, status, mode, time code, audio levels and other data is shown on the screen. When the LCD display panel is in this mode, the viewfinder can also be used.
- When the LCD panel is rotated towards the subject, mirror mode can be selected to display an image on the LCD screen, which, in terms of left and right, is exactly the same as the image in the eyepiece viewfinder. This is a very useful feature for TV news reporters when talking to camera on a self-operated video reporting system. Normal or Mirror mode is selected in the menu.

- Patented "FOCUS ASSIST" function enables fast, easy and accurate focusing in both the 0.44" viewfinder and the 3.5" LCD panel. When Focus Assist is activated, the picture in the viewfinder becomes monochrome and all objects which are in focus take on a color fringe. You can also limit the area in focus for more precise focusing. This is particularly helpful when using the technique of pulling focus. There are two Focus Assist

HD Progressive (720p) Format

The GY-HD110U uses the same progressive scanning system as used in high-end HDTV cameras. Progressive scanning systems uniquely capture and store full frames of image information. When progressive recordings are frozen or played in slow motion, each individual frame contains the full detail of the original image — excellent for viewing and analyzing motion. Stills and prints captured from HD progressive video look far better than from interlaced video.

Flat panel displays and fixed matrix projectors, such as LCD, DLP, and D-ILA are all native progressive scanning systems. This means that JVC's progressive HDV recordings can be displayed without imperfection, because they do not need to pass through the degenerative process of de-interlacing. But to maximize picture quality and performance from input to output, JVC takes it a step further, and employs Progressive HDV's resolution of 1280 x 720—the same as the native resolution of most HD display devices in use today (LCD, plasma, DLP, D-ILA). HDV 720p is thus natively compatible in terms of both scanning and resolution.

Real 24p

With ProHD, the dream of creating HD video with the essence of film is realized. 24p Progressive Full HD images are ideal for cinematographic applications. By capturing and recording at the film frame rate of 24fps, and offering extensive user configurable settings such as exposure, gamma and detail, ProHD becomes an important tool for creative expression. From shooting to editing and distribution, an HD system can be established for film-like productions. Unlike 24p images in standard definition, when real 24p HD video is down-converted to SD, the result is truly film-like DVDs. In addition, native 24p editing is now possible in HD at a low bit rate of 19 Mbps, enabling the creation of EDLs (Edit Decision Lists) of 24 frame material with compatible nonlinear editing software. For the ultimate expression on the big screen, 24 frame progressive recordings can be transferred easily to 16mm or 35mm film. The camcorder itself, with its video lens removed and replaced by a film lens converter system, such as the Mini 35 from P & S Technik, effectively becomes a digital film camera.

The GY-HD110, fitted with Mini 35 film adapter from P & S Technik, becomes a digital film camera.

Versatile and Flexible

- The GY-HD110U is a versatile HD source device that maintains a quality HD signal at all times due to its ability to convert the recorded HDV 720p signal to different HD signal types in real time.
- Professional 1/3" bayonet lens mount allows the use of other professional HD lenses. With optional mount adapters, existing 1/2" and 2/3" bayonet mount lenses can also be used.
- Designed to facilitate easy transfer to 16mm or 35mm film, it enables recordings to be transferred with full HD fidelity without frame rate conversion.
- Customized camera settings can be stored on a SD memory card and loaded into another GY-HD110U or changed on site.
- User buttons enable instant switching of settings to suit shooting conditions.
- Shutter speeds and menus can be selected using a dial, making it very easy to use.
- IEEE1394 (6-pin) interface allows direct connection to non-linear editing systems or to a PC for capturing, editing and archiving.
- To display the image via composite output, three modes (Letterbox, Squeeze and Side Cut) are available:

  Letterbox: Masks upper and lower parts of the image.

  Squeeze: Squeezes the image electronically.

  Side Cut: Cuts off the right and left sides of the image.

GY-HD110U

Audio

- To record high-quality digital audio, the camcorder has two XLR connectors with independent controls for each channel.
- The input audio can be monitored in recording or EE mode. The playback sound can be monitored in the playback mode. The speaker also outputs an alarm tone in case an abnormal condition occurs in the unit.
- When color bars are output, an audio reference level (test tone) can also be output if required. Done via the menu, reference level can be set at -12 dB or -20 dB. To minimize extraneous noise picked up by the microphone, a "wind cut" function is provided.

High Performance

- Cinema mode color (available in the set-up menu) automatically adjusts the gamma curve and color matrix to give a film look.
- Recording check function for convenient recording review function.
- Can connect (via IEEE1394 port) to the optional DR-HD100 hard disk drive. This allows footage to be edited immediately without waiting for data to be transferred.
- Built-in time code reader/generator can be used to record the time code and user's bits.
- Safety Zone indication and Zebra pattern video level indication in viewfinder
- Variable Scan function allows flicker-free shooting of computer screens.
- Slow shutter makes it possible to brightly shoot video of dark subjects with little motion by accumulating the images.
- Built-in SMPTE/EBU color bar generator.

User-Friendly Design

- Compact design and shoulder mount offers excellent mobility and enhanced usability. Wide range of ergonomic adjustments ensures that any camera operator, regard-less of stature and physique, can firmly and comfortably support the camcorder.
- Has multiple adjustments to provide a comfortable positioning of the camera, such as a shoulder pad that can be moved back and forth, a viewfinder with an eyepiece that can be adjusted left and right as well as back and forth, and a padded

GY-HD110U 1/3" 3-CCD Professional HDV Camcorder Kits

GY-HD110U 1/3" 3-CCD Professional HDV Camcorder *(Mfr # GYHD110U; B&H # JVGYHD110U)*: With 16x Fujinon lens (T16x5.5BRMU), BN-V428 battery, AA-P30 AC adapter/charger, short shotgun mic, Impact pro soft case ..... **CALL**

GY-HD110U 1/3" 3-CCD Professional HDV Camcorder *(Mfr # GYHD110PKL13; B&H # JVGYHD110PKL)*: With 16x Fujinon (T16x5.5BRMU) and 13x Fujinon W/A lens (TH13x3.5BRMU) lens, BN-V428 battery, AA-P30 AC adapter/charger, short shotgun mic, DC cable, AC cable

GY-HD110U OPTIONAL ACCESSORIES

In addition to the standard detachable 16x servo Fujinon lens (T16x5.5BRMU), a wide range of options are available, including a 13x (3.5mm) wide zoom lens, a wide angle converter for the standard 16x lens, and adapters that allow 1/2" and 2/3" bayonet mount lenses to be used.

TH13x3.5BRMU Fujinon 1/3" 13x High Definition Wide Angle Lens *(Mfr # TH13X35BRMU; B&H # FUTH13X35BRM)*: Designed specifically for JVC's line of ProHD cameras. Focal-length range is 3.5 to 46mm with a minimum object distance of 0.4 meters, or about 1.3' **6,599.95**

ACM-17 1/3" to 2/3" Lens Mount Converter *(Mfr # ACM17; B&H# JVACM17)*: Allows 2/3" lenses to be used with the GY-HD100U, GY-HD200 and GY-HD250U **749.95**

ACM-12 1/3" to 1/2" Lens Mount Converter *(Mfr # ACM12; B&H# JVACM12)*: Allows 1/2" lenses to be used with the GY-HD100U, GY-HD200 and GY-HD250U **699.95**

WCV-82SC 0.82x Wide-Angle Converter Lens *(Mfr # WCV82SC; B&H # JVWCV82SC)*: Offers an 18% wider angle-of-view to the TH16x5.5BRMU lens, giving you the ability to make that tight shot or change your perspective for a more refined final product **509.95**

HZ-ZS13BU Rear Zoom Servo Control *(Mfr # HZ-ZS13U; B&H # JVHZZS13U)*: Provides precision zoom control when operating with Fujinon or Canon lenses from a tripod. Useful in a variety of professional broadcast applications, including live event coverage and sports **649.95**

HZ-ZS100U Handle-Mounted Zoom Control *(Mfr # HZ-ZS100U; B&H # JVHZZS100U)*: Mounts on the handle of your tripod for easy access to zoom features **249.95**

HZ-FM13U Rear Manual Focus Control *(Mfr # HZ-FM13U; B&H # JVHZFM13U)*: Provides precision manual focus control for Fujinon lenses **629.95**

HZ-FM15U Rear Manual Focus Control *(Mfr # HZ-FM15U; B&H # JVHZFM15U)*: Provides precision manual focus control for Canon ENG/EFP lenses **599.95**

GY-HD200UB

1/3" 3-CCD HDV Camcorder

Stepping up from the GY-HD110U, the compact, shoulder mounted GY-HD200UB features HDV 720/60P true progressive image acquisition, 14-bit A/D converter and 14.4v power system. It is also offers live transport stream output capability of 1080i and 720p signals through the IEEE1394 connection. The 1080i signal can also be recorded as either .m2t or QuickTime files, making the GY-HD200UB the fastest and most efficient "shoot-to-edit" professional HD camera system in the industry.

Ideal for independent filmmakers, stringers and sports videographers, the GY-HD200UB incorporates JVC's "Super Encoder", making it capable of 60p recording. 60p acquisition is ideal for viewing and analyzing motion, as well as for delivering an "overcranked" recording for superb slow motion when the final output is 24p.

Utilizes all of the accessories available for the GY-HD110U, including 1/3" mount HD lenses. Additionally, like the GY-HD110U, the GY-HD200UB accepts the HZ-CA13U adapter to address the needs of the film community. An optional lens adapter, the HZ-CA13U is specifically designed for the 1/3" bayonet mount of JVC ProHD camcorders, enabling the use of 16mm film prime lenses with a PL (Positive Lock) mount. However, the GY-HD200UB is also capable of correcting the inverted image from a prime lens so there is no requirement for a mechanical or editing functionality to record the image in the proper proportion. By utilizing the exclusive HZ-CA13U lens adapter, facilities with a large stock of 16mm film lenses —like film schools, filmmakers and film camera rental houses—will especially benefit from this revolutionary capability. Additionally, the GY-HD200UB has enhanced Gamma capability further empowering videographers to enhance the captured image.

Same features (and accessories) as the GY-HD110U, PLUS—

- Offers substantially better horizontal resolution and S/N ratio thanks to advanced image processing technology developed by JVC. To improve both the S/N ratio and the horizontal resolution, a new 14-bit A/D converter was specially developed by JVC to prevent signal deterioration and to generate a fourfold increase in gradations.
- Uses a wideband analog front end to process its CCD sampling via the 14-bit A/D converter. This further improves the S/N ratio and horizontal resolution by optimizing the CCD drive circuitry. The LVDS (Low Voltage Differential Signal) interface minimizes any other possible signal degradation and so contributes to the improved S/N ratio.
- To enable 720p/60 recording, a new super encoder and a new pixel converter were developed, incorporating an adaptive filter which optimizes the scalar performance of cross-converted signals, including 1080i. The resultant effects are increased resolution and reduced aliasing. Objects thus have much more natural looking edges and images are therefore extremely lifelike in appearance.
- Progressive signal can be converted to other formats, irrespective of whether the conversion is up, cross or down. Conversion is always performed in real time because the time-consuming complexity of de-interlacing is not required. The GY-HD200 can be set to output 1080i/60 from any recorded 720p/60 footage, whether recorded on a MiniDV cassette or on the DR-HD100 hard disk drive.
- Outstanding image quality is supported by a wide range of powerful features which have great appeal to true film professionals. These include the image inverse function (HV flip), as required by certain film lens adapters, and a menu to select the appropriate combination of color matrix and film gamma type.
- Cinema Gamma is deployed to make video look like film, and Film Out gamma is used when the video is to be ultimately transferred to film. This choice of gamma means that the cinematographer, irrespective of whether the final production will be presented as film or as video, can be sure of always getting the best possible film look.
- White shading adjustment compensates for differing lens characteristics. (Necessary to perform this adjustment to the camera when attaching a lens that is different from the previously attached lens.
- Includes Anton/Bauer Gold Mount battery adapter plate
- 6-pin remote control connector
- Comes with a 2-year warranty (parts), 1-year (labor) vs. 1-year warranty (parts and labor) on the GY-HD110U

GY-HD200UB ProHD Camcorder *(Mfr# GY-HD200UB)*
With Fujinon TH16x5.5BRMU 16:1 lens, mic holder, microphone, SD memory card, and Anton Bauer Trim Pack Package.....**CALL**

JVC

GY-HD250U

1/3" 3-CCD HDV Camcorder

A full HD resolution camcorder, the GY-HD250U features 720/60p capture and recording for ENG applications—plus it offers studio capabilities as well as well. An affordable studio-capable HD camera, the compact and versatile GY-HD250U allows users to utilize much of their existing infrastructure including cabling, while providing robust performance in both standard and high definition. In addition to its studio capability, the GY-HD250U offers the comfort and stability of a shoulder-style camcorder with a full complement of features needed for ENG and cinematography applications.

Like the GY-HD200, the GY-HD250 records true 720 progressive at 60 fps thanks to an advanced codec that provides ultra efficient compression without visible motion artifacts. It has built-in genlock capability, component and HD-SDI output, with professional connectors mounted on a magnesium die cast chassis. Also features enhanced cinema gamma, external time code sync, Anton Bauer Gold Mount, and patented focus assist.

The GY-HD250U easily converts to a cost effective studio camera with the KA-HD250 studio adapter. An optional CCU provides connection to 26-pin multicore cabling for power, genlock, R/B gain, black level and intercom up to 330 feet. An optional pan and tilt head and 16:9 LCD studio viewfinder make it ideal for educational, religious, cable and broadcast studios.

The GY-HD250 captures real 24p and 30p acquisition that produces polished, film-like quality HD recordings. The time code is recorded in native 24p mode, enabling the user to transfer recordings to film for theater distribution with ease. The camera allows for extensive user customization with additional gamma settings for cinema applications. The GY-HD250U also has image inversion capability, enabling use of prime lenses without the need of a mechanical device or software to record the image in the proper proportion.

FEATURES

Genlock

This camcorder has genlock input capability for synchronization and time code input/output, making multi-camera shooting possible. For synchronization, BB or VBS signals (SD) and HD tri-level sync signals (HD) are available to lock to various components, including external audio recorders, other cameras and switchers. In addition, H Phase (HD/SD) and SC Phase (SD only) can be adjusted.

IEEE 1394 interface/HD-SDI output interface

A convenient IEEE 1394 interface allows easy direct connection to NLE systems or to a PC for capturing, editing and archiving. An HD-SDI (High Definition Serial Digital Interface) is also provided to enable transmission of uncompressed digital HD signals via co-axial cable. Since the HD-SDI interface can use existing SDI (Serial Digital Interface) cabling, configuring studio applications is greatly simplified.

Shutter angle display mode

In addition to the conventional second-unit indication for shutter values, a shutter angle display mode is available. This makes it easy for all users — including those more familiar with film cameras — to set the shutter value.

GY-HD250U

KA-HD250U Studio Adapter Kit

The KA-HD250U converts a GY-HD250U into a studio camera, providing necessary signals (power genlock, intercom, prompter) as well as remote control of camera functions. It utilizes standard JVC or Sony multicore cable and connectors, and can be added to an existing SD system with no additional cabling. For HD usage, it is only necessary to add an HD-SDI cable to carry the digital HD signal.

Equipped with Analog 26P Camera Connector

The Studio Adapter Kit is designed to connect with the RM-P210U Remote Control Unit (sold separately). It can be used from up to a distance of 100 meters away. The remote control unit provides power for the camera and thus there is no requirement for a separate power supply for the camera.

Multi-system Output

Output composite signals and RGB component, Y/PB/PR component, or YC separate signals from the 26P camera connector. (Selectable with the menu switch.)

Equipped with Intercom Terminal

Use a headset to communicate with the remote control unit operator. (Dynamic only)

Equipped with Prompter Output Terminal

Output prompter video from the remote control unit as composite signals.

VF-P400 4" Viewfinder Compatible

A general-purpose viewfinder that can be used with the KA-HD250U. An external HD monitor can also be connected through the external monitor component terminals (BNC × 3).

Studio Adapter Kit
(Mfr # KA-HD250U; B&H # JVKAHD250U) **2,599.95**

RM-HP250AU Remote CCU (Control Camera Unit)

Featuring both analog HD/SD signals interface via multicore 26-pin cable and HD/SD SDI output, the RM-HP250AU lets you replace your current SD multicore camera system and maintain your current infrastructure, or implement an efficient HD system to meet the current and future needs of your facility.

- Multicore camera control unit with cable extension up to 100m
- Both analog HD/SD signals interface via multicore 26-pin cable
- HD/SD SDI output
- Local remote control capability with optional RM-LP25U
- Camera menu access and control
- 4 user-settings assignable to any camera function
- 4 user scene file settings
- Compatible with Sony 26-pin CCU cable
- RTS or 2-wire compatible intercom system
- Compact size (only 1RU high)

RM-HP250AU ProHD Remote CCU *(Mfr # RM-HP250AU; B&H # JVRMHP250AU)*.....**3299.95**

RM-LP25U ProHD Local Remote Control Camera Unit

A local remote control panel specifically designed for the GY-HD250/201/200 ProHD HDV camcorders. It allows you to control virtually all basic and advanced functions of the camera without having to access the unit directly. This can be very useful in a variety of applications where the camera is not directly next to the DP or cinematographer. This rack-mountable unit has a joystick-type control for iris and master black adjustments and offers five-user memory scene file settings, and f-Stop LED indication.

RM-LP25U ProHD Local Remote Control Camera Unit
(Mfr # RM-LP25U; B&H # JVRMLP25U).....**3849.95**

RM-P210U Multicore Camera Control Unit

Allows remote operation of the GY-HD250U (with studio adapter) from a distance of up to 328'. It accepts JVC or Sony 26-pin CCU (HD-SDI must be run separately when using GY-HD250U).

- Full access to camera menus, function controls and camera setup parameters
- Dynamic or carbon equivalent RTS/4-wire compatible intercom
- Front panel built-in genlock controls
- Serial data communications for more reliable and accurate communications between the camera and RCU
- Multiple outputs (R/G/B component for computer graphics and keying, plus Y/R-Y/B-Y component (SD only) or Y/C for S-VHS)
- Gain select switch with variable gain function
- 4 programmable function buttons for quick access to menu items
- LCD read out at the base station for easy menu navigation and simple operation

RM-P210U Multicore Camera Control Unit
(Mfr # RM-P210U; B&H # JVRMP210U).....**1894.95**

4" Monochrome Studio Viewfinder

(Mfr # VF-P400U; B&H # JVVFP400U).....**729.95**

GY-HD250U

GY-HD250U 1/3" 3-CCD Professional HDV Camcorder *(Mfr # GYHD250U; B&H # JVGYHD250U)*: With 16x Fujinon lens and 60/24-frame progressive recording, includes Timecode, Genlock and HD-SDI Output.....**CALL**

GY-HD250U 1/3" PAL 3-CCD Professional HDV Camcorder *(Mfr # GYHD251P; B&H # JVGYHD251P)*: Same as above, except in 'PAL' **10,999.95**

GY-HD250U Professional HDV Kit *(B&H #JVGYHD250UAB)*: Includes an Anton Bauer Dionic-90 lithium-ion battery and Titan-70 on-camera AC power/charger.....**10,799.95**

GY-HD250U Professional HDV Kit *(B&H #JVGYHD250S16)*: Includes KA-HD250U studio adapter kit, Marshall V-R70DP 1.2 mega-pixel 7" widescreen video monitor, HZ-FM500 rear manual focus control, HZ-ZS13U rear servo zoom control, and an RM-P210U multicore camera control unit.....**16,499.95**

GY-HD250ST16S Professional HDV Package *(B&H #JVGYHD25016)*: Includes a KA-HD250U studio adapter kit, VF-P400U 4" monochrome studio viewfinder, KA-V400U 20-pin to 6-pin adapter, RM-P210U multicore camera control unit, HZ-FM500 rear manual focus control, HZZS13U rear servo zoom control.....**18,660.00**

DR-HD100 Hard Disk Drive

Incorporating the latest DTE (Direct to Edit) technology, the DR-HD100 is specifically designed to attach to the GY-HD110U, GY-HD200U or GY-HD250U. Interlocked to the camcorder's record trigger, HD and SD images can be recorded together with audio and time code. Powered by either a built-in rechargeable or an external battery, the DR-HD100 comes with its own cradle, from which it is detached easily. Optional bracketry is available for mounting the HDD recorder at the rear of the camcorder.

- DTE technology permits DR-HD100 recordings in HDV and DV to be set to the NLE's native file format. This means no file transfer and conversion processes. Compatible with applications from Avid, Apple, Adobe, Canopus and many more. As new application support is released, the DR-HD100 can be updated via the disk drive itself.
- Once attached, the DR-HD100's record and record/pause functions are controlled from the camcorder. Camcorder generated time code is recorded to files on the DR-HD100 and DR-HD100 status and other information appears in the viewfinder and LCD display.
- Extends uninterrupted record time by hours. For example, a 100GB FireWire drive can store 7.5 hours of DV video and 10 hours of HDV video. It is also possible to daisy chain up to four external drives of different capacities to the DR-HD100, enabling uninterrupted recording of incredibly long durations.
- Detailed LCD shows system mode, time code and disk space remaining. Video clips can be reviewed on the viewfinder, LCD panel or external monitor, by using DR-HD100's playback mode. Functions include record, play, pause, stop, forward index, back index and multi speed fast forward and rewind.

DR-HD100 60GB Hard Disk Drive for JVC *(Mfr # DRHD100GB60 • B&H # JVDRHD10060)*.....**CALL**
DR-HD100 100GB Hard Disk Drive for JVC *(Mfr # DRHD100GB100 • B&H # JVDRHD100100)*.....**CALL**

	GY-HD110U	GY-HD200U	GY-HD250U
HD/SD SDI Output	–	–	BNC
HD-SDI	–	–	SMPTE292M/299M standard (embedded audio)
SD-SDI	–	–	SMPTE259M/272M standard (embedded audio)
Analog Composite Output	Unbalanced RCA	RCA	RCA
Analog Component Output	Unbalanced RCA	BNC	BNC
Analog Composite Input	–	–	BNC switchable from Genlock input
Genlock input	–	–	BNC
Mic Input	balanced XLR, +48 V phantom power	balanced XLR, +48 V phantom power	balanced XLR, +48 V phantom power
Line Input	Balanced XLR	Balanced XLR	Balanced XLR
Audio Outputs	Stereo 1/8-inch	Unbalanced RCA	Unbalanced RCA
Earphone Jack	Stereo 1/8-inch x2	Stereo 1/8-inch x2	Stereo 1/8-inch x2
Time Code Input / Output	–	–	BNC switchable from component output
IEEE1394 Connector	6-pin	6-pin	6-pin
Remote Connector	–	DIN 6-pin	DIN 6-pin
Dimensions	9¼ x 9⅛ x 12⅜"	8⅞ x 9⁹⁄₁₆ x 15¹³⁄₁₆"	8¹³⁄₁₆ x 9½ x 15¾"
Weight	6.9 lbs.	8.0 lbs.	8.3 lbs.

BR-HD50U

ProHD Player/Recorder

A companion to the GY-HD110U camcorder, the BR-HD50U is an HDV and DV player/recorder designed to transfer video and audio data to a non-linear editing (NLE) system. Optimized for use with a wide variety of existing systems and formats, this unit features switchable HDV and DV modes and analog outputs. It can also be connected to a plasma or an LCD panel equipped with an HDMI connector and be used as a low-cost viewer. With its low cost and high flexibility, the BR-HD50 is ideal for any facility looking for a smooth upgrade path from standard definition to high definition production.

BR-HD50U
(Mfr # BRHD50U; B&H # JVBRHD50U)

FEATURES

Advanced HDV Performance

- As the HDV format uses the same recording track pitch as Professional DV, the BR-HD50 can record signals in either standard or high definition depending on the user's needs.
- A sophisticated cross-converter function enables output of not only 720p signals, but also 1080i, 480/30 and 480/60 signals. So, thanks to switchable HDV and DV recording modes, plus DVCAM playback, the BR-HD50 is a real asset for any existing editing system.
- Switch between HDV 60Hz or 50Hz as required. This makes it easy to work with internationally sourced material and transfer it to a non-linear system for editing. You can record to Standard DV or Mini DV tape in either HDV 60Hz or 50Hz.
- Can record signals in 720p/24, 25 & 30, 480p/60 & 576p/50 and in 480i/60 and 480p/24.
- DV and Mini DV compatible mechanism provides high stability, and accommodates standard DV and Mini DV cassettes without the need for a cassette adapter.
- DVCAM recordings can be played back directly on the BR-HD50 in SD mode. This means that DVCAM recordings can easily be used as source material for editing.
- JVC's auto error correction system operates on a frame-by-frame basis to ensure accurate error compensation during playback. After optimally calibrating the playback RF waveform with a pre-filter circuit, the VCO (voltage control oscillator) voltage is changed so that the data reading of the clock phase is shifted to the position where the error rate is lowest. The result is accurate, consistent suppression of block noise and reliable, professional standard performance at all times.
- During recording and playback, to reduce the block noise which is caused by dust adhering to the heads, the BR-HD50 incorporates an advanced drum assembly with specially designed "sweeper" heads. These dummy heads sweep off any magnetic material dropped by the tape or any dust that may have entered from outside the unit.

User Friendly Design

- Large 8-digit LED display on the front panel displays time code, user bits and VTR status.
- Audio indicator lights up whenever audio signals are input. It also provides a convenient way to check for the presence of audio signals during tape playback.
- Built-in time code reader/generator provides preset, rec run and regen time codes. DV 20x search function (100x max. in the FF or REW mode) and the HD 8.5x forward search function (6.5x in reverse), provides super-fast access to any desired point on the tape.
- When connected to a camcorder via the IEEE1394 connector, the BR-HD50 will start recording 5 minutes before the tape in the camcorder ends. This enables continuous shooting for extended periods with no breaks in the recording.
- Systematic, easy-to-understand menu screens simplify set-up and operational procedures. Menu setting is performed via the buttons on the front panel.
- Includes headphone connector, repeat playback and wired remote control.

The BR-HD50U ProHD player/recorder is equipped with and RS-422A interface allowing easy integration with high-grade NLE systems, and an all-in-one HDMI output for direct digital connection to HD projector and LCD displays. An IEEE1394 interface allows lossless dubbing and recording of both HD and SD programs. Compressed HD (MPEG-2) or SD (DV) digital signals can be input or output to or from external devices such as a non-linear editing system. A front panel switch allows easy switching between SD and HD. Versatile analog connections include composite and S-Video inputs/outputs and analog component output in HD and SD (3 BNCs).

AG-HVX200

1/3" 3-CCD
P2 HD Handheld Camcorder

A leader in developing video technologies for the production industry, including filmmaking, broadcasting and other professional applications, Panasonic packs a wealth of their leading technologies into the AG-HVX200. Revolutionizing the entire production paradigm when it debuted, the handheld AG-HVX200 records HD, either 1080i or 720p video acquired by a high- performance optical system and high-performance digital signal processor onto a P2 card using the broadcast-quality DVCPRO HD codec. This system achieves a level of image quality that conventional handheld HD cameras simply cannot match, while also supporting HD/SD multi-format and multi-codec recording capabilities.

Variable frame rate recording is just one of the features that makes the AG-HVX200 unique in its class. Using technologies that make the Panasonic VariCam camcorder a favorite in movie production, this powerful function allows the over-cranking and undercranking techniques used with film cameras to create fast-motion and slow-motion effects. The P2 card offers superior reliability, immediate playback and outstanding cost-performance. It allows direct connection to non-linear editing systems and streamlines the production work flow, by providing to the editing system data files ready to be edited, rather than a video tape which would require the task of digitizing.

True High Definition

High Sensitivity Progressive CCD

Each pixel has a large light-receiving area, giving the 1/3" progressive CCD the kind of high sensitivity not available in compact HD cameras. This advanced CCD combines with a digital signal processor (DSP) in combination with a very sophisticated offset spatial technology to achieve a balance of high resolution and high S/N ratio that rivals HD broadcasting cameras.

The AG-HVX200's digital signal processor for 1080/60p video signals uses 14-bit A/D conversion and 19-bit inner processing to attain unprecedented accuracy. While the camera does not record 1080/60p, it is from this capture that all other signals are made. The DSP performs a variety of adjustments, including eight types of gamma settings, for each of the R, G and B channels. It also converts the signals to HD or SD format. With a performance equivalent to the processors used in many higher-end HD cameras, the DSP helps the AG-HVX200 deliver beautiful images in all video formats.

Progressive to interlace conversion, cross conversion and down conversion all start with the 1080p/60 scan. That initial 1080p Native Progressive Scan offers the highest level of vertical resolution possible at this level of camera. Keep in mind that the camera does not record this signal but uses it as a basis for all capture. The result is an HD or SD recording with a level of image quality that electronically processed scans cannot match.

Leica Dicomar 13x HD Zoom Lens

- Developed specifically for HD recording, this lens system features a large 82mm (diameter) filter along with 15 lens elements in 11 groups, including three aspherical lenses. Incorporates Leica optical technology and know-how throughout. The use of low-dispersion glass reduces color aberration and increases resolution, while a multi-coating process minimizes flare and ghosting. This results in sharp, crisp, beautifully rendered images with delicate nuances and exceptional shading.
- A powerful 13x zoom lens designed especially for HD video recording, the lens extends all the way to 4.2mm (equivalent to 32.5mm on a 35mm lens), covering the full wideangle range needed in most broadcast and professional shooting. There's no need for a bulky wide-angle conversion lens.
- With a minimum object distance (MOD) of approximately 1.9' in telephoto mode, the AG-HVX200 has true handheld maneuverability. And with the same cam-driven zoom ring acclaimed in the DVX100 series, the AG-HVX200 gives you the superior operability and control you need in demanding applications.
- Panasonic's advanced OIS (Optical Image Stabilizer) dramatically reduces the blurring caused by hand-shake. Optical processing with an automatic correction function helps assure consistently clear, sharp images.

AG-HVX200

The Speed and Convenience of P2

Offering a large capacity and high speed, the P2 (Professional Plug-in) is a compact solid-state memory card for professional AV use. Basically, four SD Memory Cards are packaged together to create a single P2 card. When striped as a RAID 0 array, the P2 delivers 4x the transfer speed and 4x the capacity of a single SD Memory Card. A slim, large-capacity 32GB P2 card (AJ-P2CO32RG) can hold 64 minutes of DVCPRO/DV codec recording yet weighs only about 45 grams.

Compliant with PC Card standards (Type II), the P2 card plugs directly into the card slot of a laptop PC. AV data on the card mounts instantly, with each cut as an MXF file. The data can be used immediately — no digitizing necessary — for nonlinear editing, or it can be transferred over a network. The P2 far surpasses all other AV media in transfer speed, too.

P2 cards provide superb reliability in even the harsh environments. P2 cards withstand shock up to 1,500 G and vibration up to 15 G, operate in temperatures from -4 to 140°F (-20 to 60°C), and can be stored in temperatures from -40 to 176°F.

In durability too, the P2 card goes well beyond ordinary PC cards. For example, the connector portion is specially designed for professional use and has passed insertion/removal tests of more than 30,000 cycles. P2 cards also have a write protect switch that helps prevent accidental data deletion. Solid state memory has the unique advantage of being rewritable, over and over again, in part because it is a non-contact media and requires no rotation. You can use the same P2 card again and again for years — slashing media expenses while also minimizing impact on the environment.

- Press the Record Button in standby mode and the AG-HVX200 instantly finds a blank area of the P2 card and begins recording. It can begin recording immediately even when you're using it to preview video. In normal use, there's no chance of accidentally overwriting a recording. Recordings will not be erased unless you intentionally delete a file or initialize the card.
- The AG-HVX200 has two card slots so you can hot-swap P2 cards and have continuous non-stop recording. With multiple cards you can record for hours without interruption. Or, using the optional AJ-PCS060G "P2 Store" external hard drive, you can download recorded files from a P2 card and then initialize it (erasing the files), so it's ready for re-use.
- Using two P2 cards and setting the AG-HVX200 for consecutive overwriting, you can repeatedly re-record during a particular recurring time slot, always maintaining a recording of the most recent period. Unlike video tape, P2 cards need no rewinding. They minimize wasted time and allow seamless, continuous recording. This makes them especially useful for unattended monitoring.
- While in standby mode, you can continuously store, and subsequently record, up to 7 seconds in DVCPRO50/DVCPRO or 3 seconds in DVCPRO HD of video and audio. In effect, this lets you record footage of events that occur even before you press the rec start button, giving you a way to "go back" and capture moments you otherwise would have missed.
- One-shot rec: Convenient for producing animation, this mode records for a set time (from 1 frame to 1 second) each time you press the Start button.
- Interval rec: Recording one frame at a time at set intervals (from 2 frames to 10 min), this mode is useful for monitoring and special ultra-undercranking effects.

Optional AJ-PCS060G "P2 Store" external hard drive

- The Clip Thumbnail/Data Function records each cut as a clip (file) and automatically attaches a thumbnail image and file information to it. To preview a clip on the LCD monitor or to check clip data, simply choose the clip you want from the list of thumbnails.
- Shot Marker Function allows you to add a simple OK/NG shot marker to each clip either during or after recording. When a P2 card containing marked clips is inserted in a PC, the PC will display with a M demarcation in the P2 viewer which of the clips is the one with the Marker.
- In PC mode, the AG-HVX200 connects directly via USB 2.0 to a Windows PC. In IEEE1394 Device mode, it connects directly to a Mac. This lets you use the AG-HVX200 as a P2 card drive, providing easy access to recordings on the P2 card.
- The battery-powered AJ-PCS060G "P2 Store" external hard drive gives the AG-HVX200 added versatility in the field. Equipped with a card slot, the P2 Store makes it easy to download files and initialize a card so it can be reused right away. In the editing booth, the P2 Store can connect to a PC via its USB 2.0 port and serve as an external hard disk drive.

AG-HVX200

Superb Images and Sound of the DVCPRO HD Codec

Using the DVCPRO HD codec, the AG-HVX200 records HD video with outstanding image and audio quality onto a P2 card in file format. This codec, thanks to a low compression ratio at a video bit rate of 100 Mbps (1080/59.94i, 720/59.94p) and the easy-to-edit intraframe compression system, is suitable for recording fast-moving subjects with no motion artifacts other than motion blur. The 4:2:2 sampling rate minimizes jaggies at chroma edges and is advantageous in image and compositing. Sound quality is excellent too, thanks to DVCPRO HD's uncompressed 16-bit, 4-channel digital audio recording capability. The AG-HVX200 also offers 1080/24p shooting (images are recorded in 60i by 2:3 pull-down). It can record onto a P2 card in 1080/60i or 720/60p HD, and it's compatible with the SD (480i) format currently used in broadcasting. The multi-codec system lets you record in DVCPRO 50, DVCPRO and DV.

VariCam Creativity

Variable Frame Rate from 12 to 60 fps Allow Cinematic Expression

The AG-HVX200 is equipped with Panasonic's VariCam—widely used in the production of movies, TV programs and commercials. Named for its ground-breaking variable frame rate capability, it allows the frame rate of AG-HVX200 in 720p mode to be set from the conventional 24fps/30fps to any of 11 steps between 12 fps and 60 fps. Like the AJ-HDC27 VariCam HD Cinema camcorder, the AG-HVX200 allows the undercranking and overcranking used with film cameras to create fast-motion and slow-motion effects.

Normal cinematic shooting is done at 24 fps, the same rate as in film cameras. The AG-HVX200 can record in 1080/24p (over 60i) or 480/24p (over 60i) mode, as well as 720/24p mode. 30 fps is the standard frame rate used in production of TV commercials, music clips and video software. The AG-HVX200 can also record in 1080/30p (over 60i) or 480/30p (over 60i) mode, as well as 720/30p mode.

Higher-speed shooting at 26 to 60fp produces slow-motion effects. This is especially effective for high-action scenes like car chases or crashes, or for scenes with considerable dramatic impact.

Lower-speed shooting at 12 to 22 fps lets you attain fast-motion effect. This technique can be combined with warp-speed effect, special emphasis to flowing water, fast- moving clouds.

Native and Over-60p Modes for Previewing Visual Effects

720p Native Mode: In 720p Native mode, the AG-HVX200 records images at the frame rate set in the camera. For example, in 24p mode it records 24 frames. Using the AG-HVX200 to play back the recording at the normal rate, you can preview the speed effect right on the spot, without using a frame rate converter. Native mode also extends the recording time of a P2 card.

720p over 60p Mode: This is a VariCam-compatible mode for recording 60p-converted video. For example, in 24p mode it records 60 frames by applying a 2:3 pulldown. Recording time is the same as in 1080i or 720p mode, but the unit can output a DVCPRO HD stream from the IEEE 1394 connector as it records. This lets you produce a backup copy using a connected external hard disk recorder, such as the AJ-HD1200A or the FireStore FS-100.

1080/480 24p Advance Mode: The 1080 and 480 progressive recording systems convert recordings to 60i in 24p, 30p, or 24pA (Advance) mode. The 24p Advance mode uses 2:3:3:2 pulldown and performs 60i/24p conversion with minimum image degradation when recording data is captured via an IEEE 1394 interface to a compatible nonlinear editing system. This lets you maintain superior image quality throughout the production process.

Slow-/Fast-Motion Effects Using Mini DV Tape

In addition to its two P2 card slots, the AG-HVX200 is equipped with a mini DV tape drive, which allows recording in 60i, 30p, 24p or 24pA (Advance) modes. It also lets you down-convert an HD source (1080i/720p) recorded on a P2 card and copy it to a mini DV tape. During copying, frame-rate conversion is applied to overcranked and undercranked HD image sources in 720p native mode. This lets you create special speed effects during DV production – until now, a feat possible only with a complete VariCam system.

Eight-Mode Gamma for Richer Gradation

Drawing on technologies developed for the VariCam, Panasonic has equipped the AG-HVX200 with advanced gamma functions that address eight different shooting scenarios and expands your creative abilities. Included are Cine-Like Gamma, which gives recordings the characteristic warm tone of film recordings, and a News Gamma that's designed especially for news gathering.

AG-HVX200

Ergonomic Design

- Ergonomic design throughout –including the viewfinder, monitor and handgrip. The large viewfinder makes it easy to view content, even with your eye at a slight distance, and it tilts upward 90° for easy low-angle shots. The AG-HVX200 also has a detail (PEAKING) function.
- The large, bright 3.5" color LCD monitor opens all the way to 120° and swivels freely within a range of 270°. This makes it easy to shoot from a variety of angles and view the image comfortably. In 16:9 wide-screen mode, the AG-HVX200 can display images in letterbox format.
- In addition to the lens grip, the upper part of the handle grip contains both the Record Start/ Stop button and a lens zoom control. This design assures easy shooting even at low angles or when using a tripod. The zoom speed can be set to any of three speed levels or off.

- The AG-HVX200 has the same magnesium alloy diecast chassis as Panasonic's DVCPRO broadcast models for outstanding reliability and durability. Built for professionals, the AG-HVX200 stands up to the bumps and jolts that may occur in the field.

Support Functions for Greater Convenience

- **Mode check**: Displays a list of the camera set on the viewfinder and monitor.
- **Zebra**: Select any two levels from among 50% to 105%, in 5% steps.
- **Tally lamps**: Provided on the unit's front and rear, and menu switchable.
- **Center Marker**: Provides an accurate numeric display of the brightness at screen center.
- **Remote**: Controls zoom, rec, focus and iris

Built-In Advanced Image Adjustments

- Matrix setting including "Cine-like" mode
- Adjustable V detail level, detail coring and skin detail
- Adjustable chroma phase, color temp and master pedestal
- Knee point settings: Auto, Low, Mid and High

Manual Zoom, Focus, Iris and Gain Functions for the Professional

Cam-Driven Manual Zoom: The cam-driven (mechanical) manual zoom ring provides the same fast, precise zooming as cameras with interchangeable lenses. You'll also enjoy the operating feel. When you turn the zoom ring, you experience the same kind of steady resistance as you feel with 35mm lenses. The AG-HVX200's servo-driven zoom also allows slow zooming.

Manual Focus with Center Zoom: Enjoy quick, sharp focusing manually or automatically. In manual mode, the focus ring gives you the same kind of operating feel and responsive control as cameras with interchangeable lenses. An HD-compatible focus assist (Center Zoom) function enlarges the center part of the image, making it easier to get the more precise focus needed in HD production.In auto mode, you get quick focusing when shooting at a high or low angle. When set to infinity, the focal distance is immediately prepared for the next manual focus. When in manual mode, pressing the Push Auto button temporarily activates auto focus.

Manual Aperture: The large aperture dial (direction setting possible) offers easy manual operation. You also can add backlight or spotlight correction to the auto aperture function.

Gain, ND Filter: Increases gain up to 18 dB. The selector has three positions: L is fixed at 0 dB; M and H can be set to 0, +3, +6, +9, or +12 dB. +18 dB can also be quickly accessed by the use of the USER 1, 2 or 3 switch. Two ND filters (1/8 ND, 1/64 ND) are built-in and easily accessible.

Slow, Synchro and High Speed Shutter: Used with the variable frame rate functions, this allows you to create a blurring effect or crystal clear stop motion sports action. A synchro scan function that's suitable for capturing screen shots from a computer monitor.

Scene File, User Buttons & Auto Functions for Quicker, Easier Shooting

Scene File Dial: Set this dial for a set of shooting conditions, and instantly retrieve the settings when needed. Six preset files are provided, and you can change any of the six file names and their settings as desired. You can also transfer the setting files to an SD memory card.

Three User Buttons: The AG-HVX200 has three user buttons, each of which can be assigned any one of 12 functions (rec check, spotlight, backlight, black fade, white fade, ATW, ATW lock, gain 18dB, focus ring, memo/index, slot sel, shot mark). The assigned functions can then be accessed at the touch of a button.

Auto/Manual Mode Selector: Select the auto position to turn on Auto Aperture, Auto Gain, Auto Tracking White Balance, and Auto Focus — and you are immediately ready to shoot. You can customize the auto mode by removing functions and setting the gain to any value desired.

White Balance with the Auto Tracking White Function: One press of the AWB button adjusts the white balance and black balance. There are three white balance values to select from:

VIDEO FORMAT & CODEC SUPPORTED BY AG-HVX200

	Recording Video Format [1]	Codec	Media	Rec. Time [3]
HD	1080/60i, 1080/24p (over 60i), 1080/24pA (over 60i), 1080/30p (over 60i), 720/60p, 720/24p (over 60p), 720/30p (over 60p)	DVCPRO HD	P2 card	16 minutes
HD	720/24png (Native) [2]	DVCPRO HD	P2 card	40 minutes
HD	720/30png (Native) [2]	DVCPRO HD	P2 card	32 minutes
SD	480/60i, 480/24p (over 60i), 480/24pA (over 60i), 480/30p (over 60i)	DVCPRO50	P2 card	32 minutes
SD	480/60i, 480/24p (over 60i), 480/24pA (over 60i), 480/30p (over 60i)	DVCPRO/DV	P2 card	64 minutes
SD	480/60i, 480/24p (over 60i), 480/24pA (over 60i), 480/30p (over 60i)	DV	mini-DV tape	63 minutes

1. *24p=23.98p, 30p=29.97p, 60p=59.94p and 60i=59.94i* ***2.*** *In the Native mode, AG-HVX200 record only active frames.*
3. *P2: using two 8GB P2 cards. (half with a single card); DV: using a AY-DVM63 mini-DV tape*

AG-HVX200

System Interfaces

- With its IEEE1394 and USB 2.0 interfaces, the AG-HVX200 connects directly to compatible Mac and Windows non-linear editing systems. The IEEE1394 port supports SBP2 (Serial Bus Protocol 2) and allows direct connection to a Mac, making it easy to transfer P2 files for use with Final Cut Pro. When you've recorded on mini DV tape, the AG-HVX200 can stream to a conventional DV-compatible non-linear editing system. The USB 2.0 interface lets you transfer P2 files to a Windows PC for use with a non-linear editing system like Avid.
- IEEE1394 interface can be used to control an external device synched with the camera's Start/Stop operation, making it easy to create backup recordings. Compatible devices include the AJ-HD1200A (for DVCPRO HD recording), AJ-SD93 (DVCPRO 50/DVCPRO), and AG-DV2500 (DV). When used with the FireStore FS-100, the AG-HVX200 can provide extended-time recording in all codec formats, including DVCPRO HD (except in native recording mode).

- AG-HVX200 offers a host function. Insert a P2 card in the card slot, and data can be transferred to an external Hard Disk Drive (AC power required) via the IEEE1394 port.
- The AG-HVX200 is equipped with analog component signal terminals for outputting 1080i, 720p and 576i (each 59.94 Hz) camera video signals. This lets you preview recorded clips on an ordinary HD/SD TV monitor.
- The AG-HVX200 can record in SD with a 16:9 or 4:3 aspect ratio. When 16:9 is selected, the AG-HVX200 can record in native 16:9 or can be switched to a letterboxed 4:3 image.
- Connecting two AG-HVX200 units together with an IEEE1394 cable allows set initial time-code, which then enables time-code-matched editing with multiple camcorders. Built-in SMPTE timecode generator/reader lets you select the Drop Frame/Non-Drop Frame and Free Run/Rec Run modes, preset and regenerate. User bits are also provided. User files (with sets of camera settings) can be transferred to an SD Memory Card. This makes it easy to synchronize images recorded simultaneously using multiple cameras.

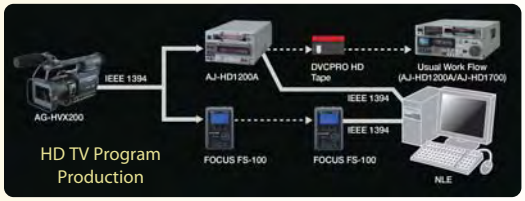
Professional Audio Features

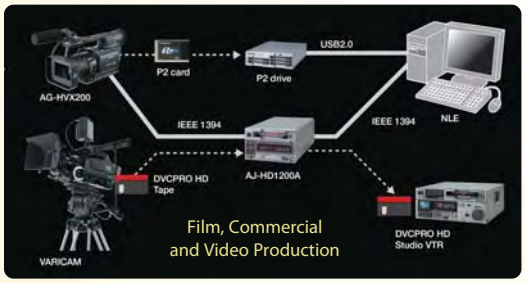
XLR Audio Inputs: In addition to the built-in stereo microphones, the AG-HVX200 is equipped with two XLR audio input terminals with a 48-V phantom power supply for professional use. Both input 1 and input 2 can be switched between line and mic, and Audio is locked to the Video, unlike consumer DV camcorders.

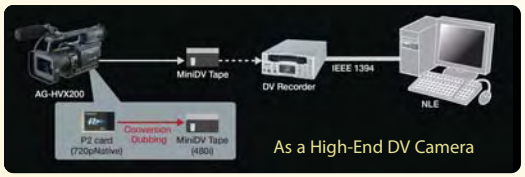
Audio Dials & Flexible Input Selection: The AG-HVX200 has the same kind of level-adjustment dials as DVCPRO camera-recorders. This practical design incorporates professional operating features that have been refined over years of use on location. A switch lets you select built-in mic, input 1, or input 2 for the audio input of both channel-1 and channel-2. Auto level control can be turned on or off.

Versatile Operating Style

A TOOL TO SATISFY EVERY VIDEO PROFESSIONAL







Simple Solution: *Using an AG-HVX200 and a laptop computer (PC or Mac) you can access each clip or transfer clips via USB2.0 (PC) or IEEE1394 (Mac) without capturing process.*

News Gathering: *Out in the field, the P2 Store hard drive lets you use and re-use the same P2 cards repeatedly. Back in the editing room, connect the P2 Store (or a P2 drive) directly to a NLE system. Mobile, reliable and easy to use, the AG-HVX200 speeds up production and gets the news quickly from the field to the air.*

HD TV Program Production: *Program creation for HDTV can be made in 1080i or 720P format. Recordings can be output to a DVCPRO HD VTR via the IEEE 1394 interface and added to the existing HD production flow. Used with the FOCUS FireStore FS-100, the AG-HVX200 can provide extended-time recording.*

Film, Commercial and Video Production: *Use as a main camera on an independent film shoot, or as a second camera on an VariCam HD production. Or it can be used in a high-end SD production with the AJ-SDX900. The HVX200 records in all of these formats so you can go where you need to go with the camera. Its size and flexibility make it the camera of choice for many applications; it is mobile, and maneuverable, ready for all kinds of specialty shots.*

As a High-End DV Camera: *The HVX200 can record in any of the 60i, 30p, 24p and 24pA (Advance) modes used by DVX100 series equipment. Further, thanks to the P2 card recording and down-conversion function, you can copy overcranked and undercranked HD sources in 720p native mode to mini DV tape. This allows you to offer fast-motion and slow-motion effects in DV productions that here-to-fore just could not be accomplished without a complete VariCam System.*

AG-HVX200

AG-HVX200 3-CCD P2/DVCPRO HD Camcorder: Includes 16 GB P2 card, CGA-D54set 5400 mAh battery, AG-B15 AC adapter/charger, microphone holder, component video cable, wireless remote control, shoulder strap.
(Mfr # AG-HVX200 • B&H # PAAGHVX200) .....**Call**

AG-MC200G Super-Directional Camera Mountable Shotgun Microphone:
A camera mounted condenser mic with superior directional characteristics than that of standard unidirectional microphones. Its focused pickup eliminates audio at the sides of the microphone, greatly reducing ambiance and potential feedback problems. Uses +48v phantom power and features a standard XLR output. The microphone is ideal for camera use, as well as portable recording devices and field mixers.
(Mfr # AG-MC200G • B&H # PAAGMC200G).....**329.95**

CGP-D28A 7.2v 2800mAh Lithium-Ion Battery Pack
(Mfr # CGPD28A • B&H # PACGPD28).....**99.95**

CGR-D54set 7.2v 5400mAh Lithium-Ion Battery Pack
(Mfr # CGAD54set/1B • B&H # PACGRD54) **149.95**

Impact CGR-D54 7.2v 5400mAh Lithium-Ion Battery Pack
(Mfr # CGRD54 • B&H # IMCGRD54) **119.95**

AG-B25 AC Adapter/Charger
(Mfr # AG-B25 • B&H # PAAGB25): An AC adapter for the HVX-200, as well as a charger for the CGR-D54 battery **149.95**

16GB P2 Card
(Mfr # AJ-P2C016RG • B&H# PAAJP2C016RG).....**899.00**

32GB P2 Card
(Mfr # AJ-P2C032RG • B&H # PAAJP2C032RG) ..**1549.95**

64GB P2 Card
(Mfr # AJ-P2C064RG • B&H # PAAJP2C064RG) .....**CALL**

HOOD-100 LCD Monitor Hood:
For the AG-HVX200's LCD monitor. Blocks sun and ambient lighting glare.
(Mfr # HOOD100 •B&H # PAHOOD100).....**24.95**

Thermodyne Hard Shipping Case with Wheels *(Mfr # SHAN-HVX200 • B&H # PASCHVX200)*:
Designed for the AG-HVX200, this rugged ATA-Certified transit case has a built-in heavy-duty handle and wheels, weather-resistant, gasket-sealed construction and heavy-duty field-replaceable hardware. Made in the USA, it comes with a 5-year, factory backed Thermodyne warranty.....**349.95**

HD-LOGGER: The HD Log by Imagine Products is a software utility designed to streamline the ingestion of P2 media on Mac OS X systems. This utility doesn't tie up your NLE system, making multitasking possible. Features include a transcribing feature, which allows users to easily edit descriptions and shooting notes for additional meta-data flexibility. *(Mfr# HD-LOGGER • B&H# PAHDL)* .**639.95**

FS-100 FireStore with 100 GB Capacity
(Mfr # FS-100 • B&H # PAFS100) **1499.95**

FS-100 FireStore with 160 GB Capacity
(Mfr # FS100-160 • B&H # PAFS100160) **1799.95**

AJ-PCS060G 60GB Portable Hard Drive Storage Device (P2 Store) for P2 Card Contents

The AJ-PCS060G is a ruggedized, portable hard disk unit with a P2 card slot that quickly transfers the content of P2 cards to an internal hard disk drive. The 2.5" disk drive can hold the contents of almost four 16GB P2 cards, and the entire contents of a 16GB P2 card can be transferred to the internal hard disk drive in about 15 minutes (in the non-verify mode). To help safeguard data, the volumes are read-only and cannot be accidentally overwritten.

After the P2 content has been transferred, the AJ-PCS060G can connect to a non-linear editing system or server via a USB 2.0 interface and appear as an external disk drive. The AJ-PCS060G has a shock-resistant magnesium alloy body and is equipped with special impact-absorbing materials to cushion the hard disk against shock and vibration.

In the field, the 1.5 lb. AJ-PCS060G serves as an aggregation and transport device, storing the contents of P2 cards and minimizing the number of P2 cards needed. Back at the studio, it serves as a high-speed drive for transferring video into a station's local area network (LAN) or non-linear editing system to speed access to the recorded content.

For quick and easy operation, the AJ-PCS060G has a large start button. It also includes LED indicators for copy status, drive capacity, and battery life remaining. Drivers for Windows and Mac systems are included. It runs on DC power, so you can use a 7.2v DC battery or AC adaptor to power it.

AJ-PCS060G 60GB Portable Hard Drive Storage Device for P2 Card Contents *(Mfr # AJ-PCS060G; B&H # PAAJPCS060G)* **1529.95**
Porta Brace C-P2STOR Belt Pack Carrying Case for the AJ-PCS060G with an Adjustable Belt *(Mfr # C-P2STOR; B&H # POCP2STOR)*.....**79.95**

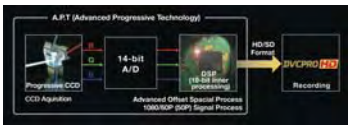
AG-HPX500

2/3" 3-CCD Shoulder-Mounted P2 HD Camcorder

Broadcasters and video professionals all around the world have already joined the P2 revolution. Now this advanced technology is available to even more professional videographers. Weighing only 8.2 lbs., the AG-HPX500 features a 2/3" lens mount that accepts interchangeable lenses, HD/SD multi-format compatibility with 50/60-Hz selectability, and a variable frame rate function that allows cine-like picture quality. The camcorder is also equipped with eight gamma modes to address a wide range of shooting situations, including Cine-like Gamma to create film-like recordings. Ideal for applications ranging from news acquisition, independent filmmaking, corporate video, sports and much more, the AG-HPX50 records in 32 HD and SD formats, including 1080i and 720p in production-proven, 100 Mbps DVCPRO HD. Equipped with four P2 card slots, the AG-HPX500 allows extended HD recording time and delivers the high reliability, quick recording starts and IT benefits that distinguish P2 and revolutionize the recording and editing workflow. Key interfaces include IEEE 1394, USB 2.0, HD/SD-SDI, analog component and four audio XLR inputs. Its four 48-kHz/16-bit digital audio channels are independently controllable. The camera is also equipped with a variety of shooting assist functions and presets.

Professional HD Quality

- 2/3" bayonet mount allows use of a wide assortment of broadcast and professional lenses. 2/3" zoom lenses make it easier to capture the shallower depth of field often used in professional videos.
- Chromatic Aberration Compensation technology sets up a conversation between lens and camera. This allows a highly sophisticated algorithm to be deployed which will automatically compensate the registration error caused mainly by lens chromatic aberration, and minimize the circumjacent blur.
- The 2/3" progressive CCDs have a larger light receiving area for higher sensitivity, and achieves an optimal balance among image quality, sensitivity and cost.
- The camera process scans at full 1080/60 (or 50) progressive frames a second. It is this initial capture that is the foundation for all of the formats that this camera generates. While the camera does not record 1080P/60 (or 50), the signals start there and are either cross converted or down converted to the format being utilized that day.
- Advanced progressive (APT) technology produces higher total image quality by linking the progressive 3CCD camera system with a high-performance digital signal processor (DSP). In A.P.T, an extremely accurate CCD alignment process is used to offset the pixels on the red and blue channels in both the Horizontal and Vertical directions. This allows for additional resolution to be gained from areas of the green CCD which are non-photo-sensitive. The R, G and B color signals from the 3 CCDs are then sent through a 14-bit A/D converter. Next, a 19-bit DSP performs a highly precise calculation on the signals to generate 1080/60P (50P) video signals. The signals are then converted into HD or SD format and recorded. By using these progressive video signals, with their excellent vertical resolution, as source signals, a high level of image quality is achieved that would be difficult to obtain by interpolating from interlace scans.



- Supporting 32 HD/SD recording formats, the AG-HPX500 meets professional needs in news acquisition and in the production of TV programming, independent films and other demanding video content. Its versatility allows this content to be distributed worldwide. For 1080i/720p HD recording, the AG-HPX500 uses the DVCPRO HD codec, with its proven track record in higher end production applications. For SD recording, the AG-HPX500's multicodec capabilities let you select from DVCPRO50, DVCPRO and DV video quality.
- The AG-HPX500 has four P2 cards slots so you can record continuously onto all four in sequence. Using four 16-GB P2 cards you can record up to 64 minutes of HD recording (1080/60i or 720/60p, 4 cards x 16 minutes = 64) or 128 minutes of SD (DVCPRO 50) recording (4 cards x 32 minutes = 128).
- The AG-HPX500 can record full 48-kHz/16-bit digital audio on all four channels. You can freely select the audio source for each

AG-HPX500

Shooting Performance:

A Host of Features and Functions, Including a Variable Frame Rate Function for Cine-Like Video Production

Variable Frame Rate

In 720p mode, the frame rate can be set from the conventional 24p/30p to any of 11 steps between 12p and 60p (or 50p). Like the VariCam, the AG-HPX500 allows undercranking and overcranking common in film cameras, to create fast-motion and slow-motion effects.

- Higher-rate shooting produces a slow-motion effect. This is especially effective for high-action scenes like car chases or crashes, or for scenes to create dramatic impact.
- Lower-rate shooting creates a fast-motion effect. This technique can be combined with a Slow Shutter Speed to emphasize movements, such as flowing water or fast-moving clouds.

Native and Over-60p (50p) Modes

- 720p Native Mode: The AG-HPX500 records images at the frame rate set in the camera. Using the AG-HPX500 to play back the recording at the normal rate, you can preview the speed effect right on the spot, without using a frame rate converter. Native mode also extends the recording time.
- 720p over 60p (or 50p) Mode: The unit can output a DVCPRO HD stream from the IEEE 1394 connector as it records. This lets you produce a backup copy using a connected external hard disk recorder, such as the Panasonic AJ-HD1400 DVCPRO HD recorder or the Focus Enhancements FireStore FS-100.

Table of Frame Rate and Speed Effect

60Hz Mode			50Hz Mode	
Supported Frame Rate	Speed Effect in 24p base	Speed Effect in 30p base	Supported Frame Rate	Speed Effect in 25p base
12 fps	200% Faster	250% Faster	12 fps	208% Faster
18 fps	133% Faster	167% Faster	18 fps	138% Faster
20 fps	120% Faster	150% Faster	20 fps	125% Faster
22 fps	109% Faster	136% Faster	23 fps	108% Faster
24 fps	100% Standard	125% Faster	25 fps	100% Standard
26 fps	92% Slower	115% Faster	27 fps	92% Slower
30 fps	80% Slower	100% Standard	30 fps	83% Slower
32 fps	75% Slower	94% Slower	32 fps	78% Slower
36 fps	66% Slower	66% Slower	37 fps	67% Slower
48 fps	50% Slower	62% Slower	48 fps	52% Slower
60 fps	40% Slower	50% Slower	50 fps	50% Slower

Cine-Like Gamma (Eight-Mode Gamma)

Drawing on technologies developed for the VariCam, Panasonic has equipped the AG-HPX500 with advanced gamma functions that address eight different shooting scenarios and expand your creative abilities. Included are Cine-Like Gamma, which gives recordings the characteristic warm tone of film recordings, and a News Gamma that's designed especially for news gathering.

AG-HPX500 Gamma Modes

NEWS: Minimizes washout to faithfully capture all visual information especially in the highlights

HD NORM: Suitable for HD recording

LOW: Works to flatten out high-contrast scenes

SD NORM: Normal setting for SD

HIGH: Provides additional contrast and color gradation

B.PRESS: Provides more contrast and richer blacks to low-contrast scenes

CINE-LIKE-D: Shifts the Cine-Like mode to prioritize dynamic range

CINE-LIKE-V: Shifts the Cine-Like mode to prioritize contrast

Slow, Synchro and High-Speed Shutter

Used with the variable frame rate function, this allows you to create a blurring effect or crystal-clear stop-motion of sports action. The AG-HPX500 also features a synchro scan function for capturing screen shots from a computer monitor.

1080/480 24p Advance Mode

When recording in 1080/24p or 480/24p at 60 Hz, the AG-HPX500 lets you select 24pA (Advance) mode. In this mode, it performs 60i conversion using 2:3:3:2 pulldown, which maintains higher image quality than ordinary 24p (2:3 pulldown) in nonlinear editing. In 30p and 25p recording (at 50 Hz), the AG-HPX500 uses 2:2 pulldown.

Scene File Dial

Set this dial for a set of shooting conditions, and later you can instantly retrieve the settings when needed. Six preset files are provided, and you can change any of the six file names and their settings as desired. You can also transfer the setting files to an SD Memory Card for loading into another AG-HPX500 so the cameras will match.

Shooting Assist Functions

- Three User Buttons: Assign a function to each, and then you can select those chosen functions with pushbutton ease.
- Focus Assist facilitates focusing using a very effective histogram display.
- Eight chromatic aberration correction(CAC) files (fixed) and four shading correction files support a variety of interchangeable lenses.
- Color temperature can be adjusted after the white balance is set.
- Rec Review function for easy checking of recorded results
- 4-position optical neutral density filter wheel

AG-HPX500

P2 Cards: High Capacity, Fast Transfer and Superior Reliability

Developed for cost effective production applications, the P2 card consists of four SD cards packaged together along with an LSI that works to stripe the cards as a 0 Raid Array. Together these parts form a single compact unit that weighs only about 0.099 lbs (45 grams). This ultra-reliable card has four times the capacity and four times the transfer speed of a single SD card. In addition to the high resistance to impact, vibration and temperature change that semiconductor memory is known for, the P2 card also offers outstanding reliability. Unlike tapes and discs, it has no rotating or contact parts. It's built to withstand repeated recording and initialization over many years of use. The P2 card connector is specifically designed to stand up to the repeated insertion and removal involved in professional use. When you press the Record button in standby mode, the AG-HPX500 instantly finds a blank area on the P2 card and begins recording. It can begin recording immediately even when you're using it to preview video. In normal use, there is no chance of accidentally overwriting a recording. Recordings will not be erased unless you intentionally delete a file or initialize the card. The AG-HPX500 records the A/V data for each recording as a file on the P2 card, which eliminates the need for digitizing. The files can be used directly in a nonlinear editing system or transferred over a network. The P2 card transfers data at a speed that discs simply cannot match, giving you faster, easier operation. The P2 card is convenient too - you can plug it directly into the card slot on a certain laptops.

Advanced Recording Functions

In addition to continuous, multiple-card recording, the four P2 card slots of the AG-HPX500 also enable useful recording functions that are possible only with memory cards.

Card selector:
The recording slot can be switched instantly when the unit is in standby mode. Immediately after recording a clip, you can remove the P2 card and use it in editing or transmission. This lets you continue your recording work with much shorter downtime than when changing tapes or discs.

Hot-swap-rec:
You can replace a full memory card with a blank one while the P2 cam is recording onto a second card. Successively swapping cards gives you virtually unlimited recording capability.

Loop-rec:
This function can be specified in length and the camera will continuously record over that area until you push the pause. This allows for a longer record time than pre-record.

Other Versatile Recording Functions

- **Pre-rec:** While in standby mode, you can continuously store, and subsequently record, up to 3 seconds in HD (7 seconds in SD). In effect, this lets you record footage of the beginning of an event when the beginning is unpredictable, like a whale breaching the surface of the water or the unexpected arrival of a key person. This can give you the confidence that you always have your shot.
- **One-shot rec:** Convenient for producing animation, this mode records for a set time (from 1 frame to 1 second) each time you press the Start button.
- **Interval rec:** Recording one frame at a time at set intervals (from 2 frames to 10 min), this mode is useful for monitoring and special ultra-undercranking effects.

Clip Thumbnail/Data Function: The P2 cam records each recording as a clip (file) and automatically attaches a thumbnail image and file information to it. To preview a clip on the LCD monitor or to check clip data, simply choose the clip you want from the list of thumbnails. The thumbnail image and file information can also be displayed on a PC using P2 Viewer (can be downloaded for free) or non-linear editing software.

Shot Marker and Text Memo: A shot mark, which allows convenient OK and NG marking, can be added to each clip during or after recording. When a P2 card with marked clips is inserted in a PC, it's possible to have only the marked clips displayed. The AG-HPX500 also has a text memo function. When recording or previewing a clip, press the Text Memo button at any of up to 100 locations and a blank text memo label is registered. On your PC, you can then search for the label and write a memo into it.

SD Memory Card Slot: Plug an SD card into the provided slot, and you can save or load scene files and user-setting files. You can create a metadata upload file (produced with P2 Viewer) containing information such as the name of the camera operator, the name of the reporter, the recording location, and text memos on an SD Memory Card, and load it as clip metadata.

AG-HPX500

System and Interfaces

Comes equipped with IEEE1394, USB 2.0 and HD SDI Interfaces. Allows remote control with the AJ-RC10G.

- IEEE 1394-compliant DVCPRO (6-pin) output connector lets you output all HD/SD compression streams without decoding. This means you can connect and use a DVCPRO HD VTR (such as the AJ-HD1400) or Focus Enhancements FireStore FS-100 for degradation-free backup recording. The interface also makes it easy to upload data to a Mac- or PC-based nonlinear editing system. For convenience, the AG-HPX500 has a host mode that lets you copy P2 files to a hard drive without using a PC.

- The AG-HPX500 comes equipped with a USB 2.0 interface. Connect the AG-HPX500 to a Windows PC, and you can upload files from a P2 card to the PC for nonlinear editing, or to a network server.
- The AG-HPX500 has a built-in SMPTE time code generator/reader. The TC-IN/TC-OUT terminals are independent, so through connection is possible. The AG-HPX500 supports TC synchronous recording using multiple cameras.
- The AG-HPX500 has a 10-pin RCU terminal for connection to the optional AJ-RC10G Remote Control Unit. The AJ-RC10G comes with a 10-pin multi-cable that connects to the AG-HPX500's down-conversion video OUT terminal for monitoring at the RCU. The AJ-RC10G provides control of the AG-HPX500's camera and recorder functions.
- Analog component (Y/Pb/Pr) output
- DC power supply for the BT-LH80W 7.9" LCD monitor
- Color bar and standard audio signal (1-kHz test tone) output
- Multiple battery support, including Anton Bauer batteries

HD SDI/SD Down-Conversion Output

The AG-HPX500 comes equipped with two BNC video line outputs for flexible monitoring or line recording use.

- **SDI OUT:** Switchable between HD-SDI or SD-SDI (down conversion). HD-SDI output simultaneously backs up recordings to an external digital VCR (such as the AJ-HD1400) in sync with Rec start/stop.
- **VIDEO OUT:** Outputs down-converted SD video (composite).

Designed for Easy Operation

The position, function and shape of all switches, dials and terminals are designed for fast operation and to prevent errors for greater reliability.

- The Audio Rec level adjustment features a push lock function.
- The Audio Input level adjustment (front) can be switched ON/OFF and allocated to desired channels.
- The viewfinder mount allows easy and precise adjustment

AG-HPX500 *(Mfr # AG-HPX500 • B&H # PAAGHPX500)*
2/3" shoulder-mounted P2 camcorder with AG-VF11 1.5" B/W viewfinder (4:3 NTSC/PAL switchable), component video cable and shoulder strap.....**CALL**

ACCESSORIES

AJ-VF15B *(Mfr # AJ-VF15B • B&H # PAAJVF15B)*
16:9/4:3 switchable 1.5" high-grade viewfinder.....**1799.95**

AJ-VF20WB *(Mfr # AJ-VF20WB • B&H # PAAJVF20WB)*
16:9/4:3 switchable 2" high-grade viewfinder.....**2459.95**

SHAN-RC700 *(Mfr # SHAN-RC700 • B&H # PASHANRC700)*
Rain cover.....**249.95**

SHAN-TM700 *(Mfr # SHAN-TM700 • B&H # PASHANTM700)*
Quick-release camera mounting plate.....**429.95**

AJ-PCS060G *(Mfr # AJ-PCS060G • B&H # PAAJPCS060G)*
P2 "Store" portable hard disc unit 60GB.....**1529.95**

BT-LH2600W *(Mfr # BT-LH2600W • B&H # PABTLH2600W)*
26" 16:9 widescreen HD/SD LCD monitor.....**3999.95**

16GB P2 Card *(Mfr # AJ-P2C016RG • B&H# PAAJP2C016RG)*.....**899.00**

32GB P2 Card *(Mfr # AJ-P2C032RG • B&H # PAAJP2C032RG)*.....**1549.95**

AJ-RC10G *(Mfr # AJRC10G • B&H # PAAJRC10G)*
Remote control unit with 10m cable.....**3999.95**

FS-100 FireStore *(Mfr # FS-100 • B&H # PAFS100)*: A direct-to-edit digital video recorder with a 100 GB capacity.....**1499.95**

FS-100 FireStore *(Mfr # FS100-160 • B&H # PAFS100160)*: A direct-to-edit digital video recorder with a 160 GB capacity.....**1799.95**

BT-LH900A *(Mfr # BT-LH900A • B&H # PABTLH900A)*
An 8.4" HD/SD LCD monitor, 1024 x 768 (XGA), NTSC/PAL/HD auto-switchable, 16:9/4:3.....**3999.95**

XA17x7.6BERM *(Mfr # XA17x7.6BERM-M58B • B&H # FUXA17X76BER)*
A high-quality 17x 2/3" lens, with a focal-length range of 7.6 to 130mm with a minimum object distance of 2'. The lens also incorporates a 2x extender giving a maximum focal length of 260mm. It is 3.3" x 3.3" x 8", and weighs 3.8 lb.....**8299.95**

KJ16x7.7B-IRSD *(Mfr # KJ16EX7.7B IRSD PS12 • B&H # CAKJ16EX77BI)*
A high-quality 16x 2/3" lens, with a focal-length range of 7.7 to 124mm with a minimum object distance of 2', and comes with a 2x extender for increased telephoto capability.**7999.95**

KJ20x8.5-KRS *(Mfr # KJ20X8.5B KRS • B&H # CAKJ20X85BKR)*
A high-quality 20x 2/3" lens, with a focal-length range of 8.5 to 170mm with a minimum object distance of 3'. It is 6.4" x 4.1" x 6.7", and weighs 2.8 lb.....**6999.95**

AG-HPG10 (P2 GEAR)

Portable P2 Memory Card Recorder

A single portable unit, the AG-HPG10 (dubbed P2 Gear) provides viewing, backup and file management functions, bringing greater speed, mobility and flexibility to your P2 workflow.

A small, lightweight (1.1 lb.), battery-powered P2 HD portable recorder/player that's tough enough for rugged field work, the P2 Gear has two P2 card slots and a 3.5" LCD monitor, allowing HD/SD multi-format recording and playback and quick, on-the-spot viewing of P2 content in multiple formats (1080i, 720p, 576i and 480i).

The heavy-duty, shock-resistant player is equipped with speakers, easy-to-use controls and professional input/outputs (IEEE1394, USB 2.0 and HD-SDI) for essential in-the-field functions including: viewing clips recorded on a P2 card or the FOCUS FS-100 portable hard drive, copying files to an external hard drive, outputting a playback signal to a large monitor and backup recording with P2 HD/P2 or tape-based DVCPRO cameras. To expedite workflow, the P2 Gear can be connected to a Windows PC or Mac and used as P2 card reader for data transfers into nonlinear editing systems. In addition, it can be connected to a PC or Mac for baseband monitoring or integrated with conventional tape-based decks and recorders as a source device without control.

FEATURES

Multi-Format Capability

- Equipped with two P2 card slots and an LCD monitor, P2 Gear lets you quickly and easily view content on P2 cards. Its multi-format and multi-codec capabilities mean that you can play back P2 files of any format recorded with AG-HVX200 or AG-HPX500 camcorders. You can display, play back, and view recordings in DVCPRO HD, as well as in SD in DVCPRO50, DVCPRO and DV. P2 Gear also supports 50/60-Hz operation.
- Equipped to provide SDI output (HD/SD and four embedded audio channels supported), component and composite video output, and audio output (CH-1/CH-2 pin jacks). This makes it easy to preview recordings on a large external monitor. In broadcasting applications, the AG-HPG10 can be used for microwave feeds from field locations.
- During playback, P2 Gear can down-convert 1080 or 720 (HD) to 480 (SD) and output it, letting you view HD content on an SD monitor. The image aspect can be selected from squeeze, letterbox and side cut. P2 Gear can also cross-convert 720 to 1080 for HD transmission.

Clip Copying and Editing

- P2 cards record a scene as a clip (file). To play back or delete a clip, or to check its metadata (file information) or add or delete a shot marker, just select the clip from the thumbnail display. P2 Gear also provides a number of functions that are convenient in the field, including:

— **Clip Copy**: The two card slots let you copy clips from one P2 card to another. Copy only the usable scenes, and you can use the card's capacity more effectively.

— **Thumbnail Image Change**: By default, the first image in a clip is used as the thumbnail. At a desired location within a clip, you can change the thumbnail to a different image.

— **Clip Metadata Edit**: A clip's metadata can contain such information as the camera operator's name, reporter's name and shooting location. P2 Gear lets you check this information and edit the text.

— **Text Memo**: When recording or previewing a clip, you can attach a memo (similar to a bookmark) at a desired location (up to 100 locations on a frame basis). Later you can display or delete a memo, or add a new one. The simplified editing function lets you copy a segment between memos and create a new clip. Text information can be added to a memo using P2 Gear or a PC (with P2 Viewer).

— **Shot Marker**: During or after recording, you can mark each clip with OK, NG or other designation.

Simplified Waveform and Vectorscope Display

P2 Gear has a built-in Waveform and Vectorscope display that many will find to be very useful in making a judgment call on the recorded material, or the incoming signal. A single touch of the function key displays the waveform and vectors of a playback video signal or IEEE1394 input video signal. (Vectors are shown on the right side of the image, wave form on the bottom).

AG-HPG10 (P2 GEAR)

- The USB 2.0 interface includes both host and device modes, for flexible interfacing with an external hard drive and PC-based nonlinear editor.
  - **External hard drive:** USB 2.0 (host) lets you copy files between a P2 card and hard drive and make backup copies of video clips. USB bus power (5 V, 0.5A) is provided to power the external drive. Within the USB interface, there is an ability to make 23 partitions and it is possible to rename those partitions.
  - **Nonlinear Editor**: USB 2.0 (device) connection lets you upload and download files, just as you would with a P2 drive.
- Use P2 Gear to copy files from a P2 card to an IEEE 1394-equipped external hard disk drive. If your time-line needs to be recorded back to a P2 Card you can also do this via the 1394 input on P2 Gear.

Playback Functions

- Supports the variable frame-rate recording widely used in creative video production. Use P2 Gear for on-the-spot previewing of slow-motion and other special effects recorded in native 720p mode with the AG-HVX200 or AG-HPX500
- For presentations and demonstrations, use P2 Gear for repeated playback of a selected clip or multiple clips. Playback is seamless, with no need for rewinding or cuing. There is no wear or image deterioration even after extended hours of continuous playback.
- If you press the Stop key during playback, P2 Gear temporarily "bookmarks" the stop position until another operation is performed. When you press the Play key, playback resumes at the bookmarked position.

Highly Mobile

P2 Gear main unit weighs just 2.5 lbs. and is small enough to use with one hand. Thanks to its rugged construction, it's tough enough to withstand rigorous field use. A powerful 5400 mAh battery pack mounts to the main unit's back. P2 Gear can also use the AG-HVX200's battery, or run on AC via the supplied AC adapter.

IEEE1394 Line Recording and Hot-Swap Recording

P2 Gear can provide degradation-free recording from IEEE 1394 (6-pin) digital streaming input. It supports the IEEE 1394 synchro function of Panasonic camera-recorders and allows backup recording in any of three ways (set on the camera): recording with P2 Gear only, simultaneous recording linked with camera operation, and continuous recording from when the camera's media becomes full. Using the 1394 input on P2 Gear, when a DVCPRO HD VTR such as the AJ-HD1400 is used as the source player, P2 Gear can easily perform media conversion, copying from tape to card.

Because P2 card starts up quickly, has high access speed and requires no cuing, P2 gear begins recording instantly. It also prevents accidental overwriting, so recordings are safe. Dual card slots let you hot-swap P2 cards, so you can make continuous recordings without roll-change errors. Two 16GB P2 cards (AJ-P2C016RG) can store up to 32 minutes of HD recording or up to 128 minutes of SD (DVCPRO/DV) recording.

Field Workflows

- Makes it easy to check images and audio recorded in the field or on a desktop. Can also output to a large screen monitor or for microwave feeds.
- Connect via USB or IEEE 1394 and you can copy files from a P2 hard disk to an external hard drive. When connected via USB files can be written from hard drive to a P2 card.
- Works well for applications that demand high reliability. Provides backup recording in any of three ways (set on the camera): recording with P2 Gear only, simultaneous recording linked with camera operation, and continuous recording beginning when the camera's recording media becomes full.
- Files in the P2 Store can be displayed as thumbnails on P2 Gear. Copy only the files you need onto a P2 card, and you can maximize use of both your P2 cards and the P2 Store.

AJ-PCD35

5-Slot P2 Card Drive with IEEE 1394b/USB 2.0 Interface

The AJ-PCD35 P2 solid-state memory drive answers the need of today's video professional for faster, easier file transfers on the desktop or in the field. This flexible, time-saving internal/external drive allows users to mount five 64GB P2 cards simultaneously for instant access and continuous editing of all recorded content in sequence.

In addition to USB 2.0, the P2 drive offers an IEEE1394b interface for high-speed transfers of DVCPRO, DVCPRO50, or DVCPRO HD content into nonlinear editing systems and servers. Compatible with Windows 2000, XP and MAC OS X, the AJ-PCD35 can be installed directly into a standard PC 5.25" bay drive enclosure or connected to a computer and local area network (LAN) via its USB 2.0 or IEEE1394b interfaces. The flexible AJ-PCD35 also serves as a stand-alone external drive when connected with laptops for in-the-field use.

- Mount up to five P2 cards at the same time. This is especially convenient for editing a continuous clip recorded by a P2 camcorder in sequence onto multiple cards
- High speed data transfer via IEEE1394b and USB 2.0 interfaces
- Internal or external PC operation - installs in a standard 5.25" bay or connects using a USB 2.0 or IEEE1394b cable
- Non-linear editor software allows the AV data (MXF files) on a P2 card to be directly loaded as clips. Supports Windows 2000/XP and Mac OS X.

AJ-PCD35 P2 Drive *(Mfr # AJ-PCD35 • B&H # PAAJPCD35)* ..... **CALL**

AJ-HPM110

P2 HD Mobile Recorder/Player

Ideal for use in the field, in mobile vehicles or in the studio, the 14.4 lb. AJ-HPM110 is an ultra-reliable solid-state recorder featuring master quality recording and playback in a wide range of high-definition formats, including 1080p (native), 1080i and 720p, and in standard definition. The rugged AJ-HPM110 records in independent-frame DVCPRO HD/50/25 and DV formats as well as master-quality, full-raster 1920 x 1080 AVC-Intra (with the optional AJ-YBX200G codec board). It also offers the flexibility of up/down/cross and aspect conversion.

Six P2 card slots allows recording of continuous, extended clips in sequence onto high capacity P2 cards or output an extended play-list from five mounted cards to the sixth card slot. With six 32GB P2 cards, users can record for 4 hours in 1080p/24 in AVC-Intra 100 and up to 8 hours in 720p/24 in AVC-Intra 100 or DVCPRO HD.

The most versatile full production-quality HD field recorder at any price, the AJ-HPM110 works with any professional camera system, from tape-based digital to high-end cinema cameras with 1080/24PsF output (in full-raster 1920 x 1080 or 1280 x 720). In addition to native 1080/24p recording and support of 1080/24PsF, it offers recording in multiple frame rates, 24p pull-down removal as well as real-time playback of 720p variable frame rates for work with speed effects like over- and under-cranking.

An array of connections, including HD-SDI input/output, IEEE1394 and USB 2.0 host mode, ensures flexible operation in a wide variety of production environments. Whether connected to a Panasonic P2 HD or a tape-based camera, users can use manageable clip thumbnails to rapidly access and view content on the 9" LCD monitor for previewing, shotmarking and insert editing. An RS-422A remote allows the AJ-HPM110 to be used as a play source in an edit session, as well as an edit/copy function for writing data to multiple P2 cards.

The AJ-HPM110 offers eight 16-bit digital audio channels including 5.1-channel surround sound with audio split/dubbing features, broadcast-level editing controls including a jog/shuttle dial with 100X speed in forward/reverse and audio faders, standard analog component/composite and audio input/outputs, an SD card slot and assignable user files. For convenience, it folds like a laptop PC for easy transport, and operates on either AC or DC power.

FEATURES

Reliable, Low-Cost P2 Card with 32 GB Capacity

A compact P2 card holds up to 32 GB (AJ-P2C032RG) of data. The AJ-HPM110 records AV data as MXF files, which expedites and streamlines news gathering and program production. Because the P2 card has no moving mechanisms, it offers outstanding reliability and high resistance to impact, vibration and temperature fluctuations. Reusable many times, the P2 card reduces operating costs many times over.

Six P2 Card Slots

Can hold six 32GB P2 cards for recording over 3 hours of DVCPRO HD, 8 hours of DVCPRO HD / AVC-Intra 100 720 24p native or 4 hours of AVC-Intra 100 1080 24p native content. It will play a continuous, extended clip recorded in sequence onto six P2 cards. Or, mount five P2 cards recorded using a P2 cam, and output the playlist editing result to a sixth P2 card.

Optional Board for AVC-Intra Record/Playback

The optional AJ-YBX200G codec board adds AVC-Intra codec recording and playback capabilities to the AJ-HPM110. The codec is based on the H.264 standard, which brings superb image quality, highly efficient encoding, and outstanding editing precision. The intra-frame compression system of this codec ensures stable quality for fast-motion images, degradation-free frame-by-frame editing, and fast processing with a multi-core CPU. The high-accuracy intra prediction process and advanced, context-adaptive entropy coding technology combine to provide twice the intra-frame compression efficiency of MPEG-2.

AVC-Intra 100 records high-quality, full-pixel, full-sampling HD images (1920 x 1080, 4:2:2, 10-bit) at the same bit rate as DVCPRO HD, while AVC-Intra 50 provides DVCPRO HD-level (1440 x 1080, 4:2:0, 10-bit) at a

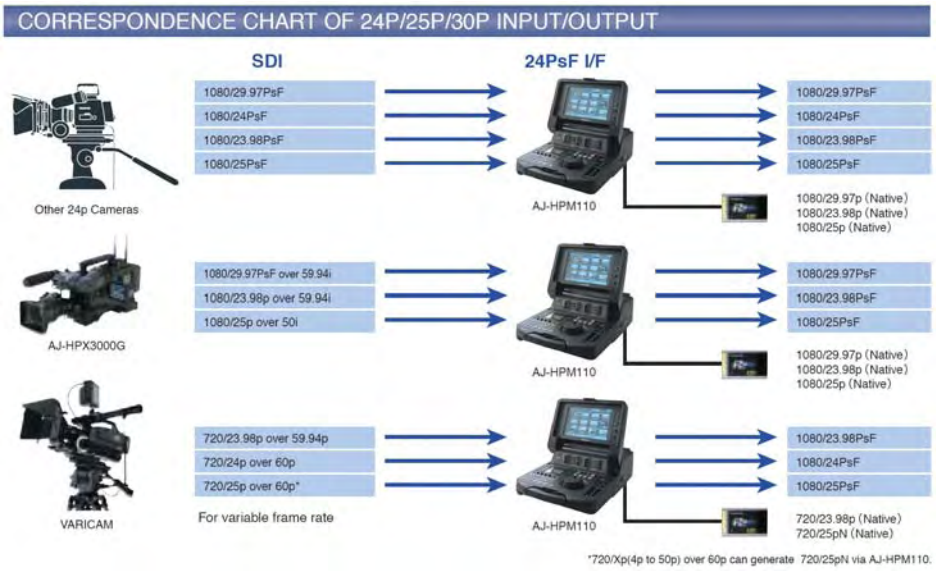
AJ-HPM110

Native 24p Recording with 1080/24PsF

The AJ-HPM110 supports 1080/24p (30p/25p) recording and playback in both AVC-Intra 100 and AVC-Intra 50 modes. In HD-SDI mode, it supports 1080/24PsF input/output for use in high-end movie production. The AJ-HPM110 combines easy portability and convenient nonlinear acquisition in a 24p recorder.

HD/SD Compatibility

Supporting a wide range of HD formats, such as 1080p, 1080i and 720p, the AJ-HPM110 can be switched to 59.94 Hz or 50 Hz to adapt to the world's HD broadcasting formats. It also supports SD, and multi-codec recording (DVCPRO 50, DVCPRO, DV) is possible in both NTSC (480i) and PAL (576i).



8-Channels of 16-bit Digital Audio

AVC-Intra and DVCPRO HD offer superb 16-bit linear PCM sound quality, with eight embedded channels for recording in 5.1-channel surround sound. The AJ-HPM110 uses HD-SDI for independent input/output and editing of all eight channels. The SD mode supports four-channel recording and playback in all codec systems (DVCPRO 50, DVCPRO, DV).

Jog/Shuttle Dial and Audio Fader

Like a broadcast editor, the AJ-HPM110 is equipped with a jog & shuttle dial. You can shuttle search at 100x normal speed in forward or reverse and jog search within a range of -1x to +1x speed. Audio can be monitored up to 10x speed. Equipped with large audio fader levers, the AJ-HPM110 also can be used as an audio mixer.

Endless Recording with Loop Rec

The loop rec function continuously records video data onto available memory card areas. When the card becomes full, older data is deleted to free up the recording area, resulting in loss-less, endless recording. When used with cameras for time-sensitive, information gathering like weather and news reporting, the loop rec function holds the latest video data for a predetermined time period.

Menu Setting and User File

Using the crosshair cursor buttons or jog dial, it's easy to select menu items and make settings on the LCD monitor. A user file containing up to five groups of settings can be saved or loaded. You can assign frequently used menu items to the three PF keys, then select them instantly with the touch of a finger.

SYSTEM APPLICATIONS AND OPTIONS

Speed Effects with the VariCam/AG-HVX200

The AJ-HPM110 can extract active frames from VFR (variable frame rate) signals output by a VariCam and record them in 720/24p (30p/25p). The built-in monitor lets you check the VFR effect during playback. The AJ-HPM110 can also provide VariCam-like 60p pull-down output (50p from 25p signals) by playing back a video clip in a P2 card recorded in native 720/24p (30p/25p) by a P2 camcorder.

Up-/Down-/Cross-Conversion

The AJ-HPM110 can convert up or down between HD and SD or cross convert between 720p and 1080i during playback. Also featuring an aspect conversion function.

AJ-HPM110

Clip Thumbnail Display on the 9" Monitor

The AJ-HPM110' built-in 9" LCD monitor not only serves as a playback monitor, it also displays clips in a thumbnail list. You can select a clip and play it back immediately. Each thumbnail is indicated with a text memo and a symbol that shows the presence or absence of a shot marker. You can also set the AJ-HPM110 to display only the clips you select in the thumbnail list. The crosshair cursor buttons or jog dial let you select a thumbnail quickly and easily. You can delete, copy or merge clips, or add a shot marker and text memo. Details of each clip can be viewed in a properties window.

Playlist Allows VTR-Like Nonlinear Editing

The P2 card enables a highly advanced playlist function. You can mark up to 100 events and play them in any order. With the P2 card's high-speed random access capability, you get seamless, continuous, on-the-spot playback with no time lag or other disruptions between cuts (clips). Edit the recordings and use the results in on-air broadcasts — a quick, easy solution for breaking news reporting and similar "when it counts" tasks. Mark In/Out points, cue, review, trim and perform other tasks just the way you would with a conventional editing controller. The display of playlist and event properties lets you handle production and correction tasks intuitively and accurately.

Overwrite (Insert) Editing with the Playlist

Source materials from another clip can be inserted into the playlist. This gives you the same result as insert editing with a VTR. The AJ-HPM110 lets you insert edit in three modes: video, audio and both.

Audio Split/Audio Dubbing with the Playlist

The AJ-HPM110's audio split feature makes it possible, using the playlist, to move the audio In point forward or backward relative to the video In point. Also, one or two additional audio channels can be recorded onto a recorded clip. This lets you connect a microphone for voiceovers. The input audio can be mixed with the playback sound.

Creating New Clips From the Playlist

Playlists can be saved as files and reused. The edit/copy function can also write out the result of playlist playback as a separate clip. The AJ-HPM110 lets you edit and copy image data over multiple P2 cards

Complete Portability

With its rugged casing and magnesium die-cast frame, the AJ-HPM110 is tough enough for go-anywhere field production. The rear connector section is protected by a cover. With the editing panel closed, the AJ-HPM110 is the size of a large briefcase and comes equipped with a metal handle for easy carrying. You can take it onboard an airplane as a carry-on.

The versatile AJ-HPM110 runs on either 100 to 240v AC or 12vDC. Plug it in and you have an outstanding desktop recorder, or take it outside and mount it in an OB van or carry it right into the field.

P2 Viewer 3.5

Free Downloadable P2 Application Software for Easy Viewing and Copying of P2 Files

Available as a free download, P2 Viewer lets you use a PC to view an manipulate clips recorded onto P2 cards. The P2 Viewer's sophisticated GUI makes it easy to access and use all P2 functions.

- Supports P2 clips (AVC-Intra, DVCPRO HD, DVCPRO 50, DVCPRO, DV) and proxy files.
- Displays shot markers, voice memos, HD 16:9 wide, and proxy clip information as thumbnail icons.
- Indicates metadata as tags in clip filtering displays.
- Displays the properties of each clip and allows certain properties to be edited.
- P2 Viewer lets you create metadata for uploading to a P2 cam using an SD card
- Lets you play, delete, move, or write text memos and voice memos.
- Lets you copy clips to other P2 cards or hard disks

AJ-HPM110

Versatile Connectivity

- Equipped with an RS-422A interface, it can be connected to a broadcasting VCR. Using an external controller, this lets you operate the AJ-HPM110 as an editing player. The Capture IN function provides control over an external VCR from the AJ-HPM110 control panel for easy production of P2 clips from tape sources.
- It is equipped with a USB 2.0 interface for host/device. In host mode, you can connect a disk drive and read and write P2 files. In device mode, you can connect a PC (or nonlinear editor) and use the AJ-HPM110 as a P2 card drive for direct transfer of P2 clips into nonlinear editing software.

- The AJ-HPM110 comes equipped HD-SDI and SD-SDI input/output. This allows it to handle a variety of operations such as line recordings, studio production and on-air broadcasting. The input system can be separately selected for video and audio with the Input Select key on the front panel.
- Equipped with various analog inputs and outputs including: composite In, HD component out/composite out (shared), composite monitor out, audio in/out (4 channels), & audio monitor out (2 channels).
- Using the P2 viewer software, create a metadata upload file containing the names of the camera operator and reporter, the shooting location and other text information, and save it onto a SD/SDHC memory card. The AJ-HPM110 has a SD/SDHC slot and reads the information as metadata.
- Has a IEEE1394 digital interface allowing connection to a DVCPRO HD camcorder or VCR, or FireStore for input or output of a DVCPRO compressed stream without image degradation. This lets you extend the AJ-HPM110's recording/backup capabilities.

P2HD 5-year Warranty Repair Program

The P2HD five year warranty repair program further enhances the P2 card's outstanding reliability and durability, and helps to reduce running costs. Simply register within one month of your purchase and you will be upgraded to a 5-Year Warranty.

AJ-HPM110 SPECIFICATIONS	
Power Source:	100 V to 240 V, 50/60 Hz / DC 12V/4.8A
Weight and Dimensions (W x H x D)	14.4 lbs, 11.9 x 4.8 x 16.3"
Recording Format	AVC-Intra 100AVC-Intra 50/DVCPRO HD/DVCPRO 50/DVCPRO/DV switchable
Audio Recording Format	**AVC-Intra100/AVC-Intra50/DVCPRO HD:** 48kHz/16-bits, 8CH **DVCPRO 50:** 48kHz/16-bits, 4CH; **DVCPRO/DV:** 48kHz/16-bits, 2CH/4CH switchable
Recording/Playback Time (Time shown above is when you record a series of 1 shot to P2 card.)	
AVC-Intra100/DVCPRO HD AJ-P2C032RG	32 min. (with single cards) / 192 min. (using 6 card slot)
AVC-Intra 50/DVCPRO 50 AJ-P2C032RG	64 min. (with single cards) / 384 min. (using 6 card slot)
DVCPRO/DV AJ-P2C032RG	128 min. (with single cards) / 768 min. (using 6 card slot)
Video Input / Output Signals	
Analog Composite Input	BNC (x1) / BNC (x1)
Reference Input	BNC (x2) (loop-through), Black Burst/HD tri-sync auto
SDI (HD/SD) Input/Output	BNC (x1) / BNC (x1)
HD Component Output	BNC (x3)
Composite Output	BNC (x3)
Monitor Output	BNC (x1)
Audio Inputs / Outputs	
Analog Audio Input	XLR x 4 (Line/Mic/Mic+48V switchable at CH2)
SDI Input/Output	BNC (x1 ea.)
Analog Audio Output	XLR x 4 (CH1/CH2/CH3/CH4)
Monitor Output / Headphones	RCA (x2) / Stereo Mini Jack
Other Input and Output	
Time Code Input / Output	BNC (x1) / BNC (x1)
RS-422A Input	D-sub 9-pin
DVCPRO/DV	IEEE1394, 6-pin (x1)

AJ-HPM110 P2 HD Mobile Recorder/Player *(Mfr # AJ-HPM110)*.....**CALL**

AJ-YBX200G AVC-Intra Codec Board *(Mfr # AJ-YBX200G)*
This optional codec board adds AVC-Intra codec recording and playback capabilities to the AJ-HPM110. The codec is based on the H.264 standard, which brings superb image quality, highly efficient encoding, and outstanding editing precision. The intra-frame compression system of this codec ensures stable quality for fast-motion images, degradation-free frame-by-frame editing, and fast processing with a multi-core CPU.....**CALL**

16GB P2 High Performance Card *(Mfr # AJ-P2C016RG • B&H # PAAJP2C016RG)*.....**899.00**

32GB P2 High Performance Card *(Mfr # AJ-P2C032RG • B&H # PAAJP2C032RG)*.....**1,549.95**

AJ-HDX900

3-CCD 16:9 1080i/720p DVCPRO HD Camcorder

To produce the high-quality HD content that's in demand for worldwide HD production and broadcasting, the AJ-HDX900 records pristine 100Mbps HD images in any of 11 video formats, encompassing 60Hz and 50Hz production. Using the proven reliability of the DVCPRO HD format, the AJ-HDX900 excels in the HD production of cable and television production in any format, sports and events, digital cinematography, music and video clips, corporate video, and other content for use virtually anywhere in the world. The versatile, cost-effective camera provides higher-quality 4:2:2 intra-frame recording that holds up through layers of special effects, graphic overlays and constant editing and processing A progressive HD CCD and 14-bit digital processing assure outstanding image quality. Filmlike gamma curve and dynamic range stretching (DRS) function respond to high-end production needs. The AJ-HDX900 comes equipped with IEEE1394 digital output, offering quick, easy linking with IT systems such as hard disk recorders, and is compatible with an Remote Control Unit (RCU), for added operational and functional flexibility.

FEATURES

- Designed to broadcast specifications, the DVCPRO HD codec combines a video bit rate of 100 Mbps with 4:2:2 sampling and intra-frame compression. This reliable recording system also minimizes quality degradation with fast-moving subjects and is highly resistant to drop-out. HD-LP format allows 33 minutes of recording on medium-size cassette with 1/4" metal particle tape.
- The 2/3" 1-million-pixel IT 3CCD system delivers superb HD imagery combined with exceptional sensitivity of F10 at 2,000 lux.
- AJ-HDX900 can capture outstanding shots in lighting as low as 0.032 lux (+62 dB gain). The native progressive video format, which drives the CCDs continuously in progressive mode, outputs high-quality HD images that are suitable for use in filmlike production or in combination with computer graphics.
- Incorporates a 14-bit A/D conversion system as well as a high-performance digital signal processing (DSP) circuit.
- The 12-axis color correction matrix lets you make fine adjustments in specific color regions. Functions such as skin detail let you further fine-tune the image.

720p/1080i HD Multi-Format Recording

	59.94Hz area	50Hz area
1080	1080/59.94i; 1080/29.97p (over 59.94i); 1080/23.98p (over 59.94i); 1080/23.98p (over 59.94i)	1080/50i, 1080/25p (over 50i)
720	720/59.94p; 720/29.97p (over 59.94p); 720/23.98p (over 59.94p)	720/50p, 720/25p (over 50p)

- In addition to Filmlike 1 and Filmlike 2 gamma modes, it offers a third gamma mode called Filmlike 3, which produces a film-like texture that makes images more emotionally expressive. This makes Filmlike 3 a good choice for certain TV programs, music and video clips, and other content.
- DRS (Dynamic Range Stretching) function recognizes the average brightness of highlight and shadow areas, automatically adjusts the aperture and uses knee control to suppress blown highlights in the shadow areas. In scenes with mixed dark and light areas, DRS provides a wider dynamic range with minimal blown highlights and blocked shadows with no need to manually tweak the camera for each specific condition.
- It provides an easy-to-use, pushbutton super gain function with a maximum gain of +36 dB. It also has a digital super gain (in cumulative mode) utilizing variable frame rate technology and allowing an extra gain of +20 dB (at 6 fps). Unlike conventional gain adjustment, digital super gain is virtually noise-free, so picture quality is preserved intact. With super gain and digital super gain, the AJ-HDX900 allows ultra-high-sensitive shooting at up to +62 dB.
- Record full 48-kHz/16-bit digital audio on all four channels. You can freely select the audio source for each channel, choosing from mic, line, wireless receiver, and others. A 5-pin XLR jack with 2-channel compatibility is used for the front mic input.

AJ-HDX900

Advanced Functions

- Store specific camera settings in built-in memory, then retrieve them when needed for quick, easy setup. Four files with settings can be stored in the camera's memory. Files can also be copied onto an SD Memory Card, allowing storage of up to eight files.
- Assign functions to each of the three user buttons. You can also customize the on-screen menu with the items you use most.
- The interval REC function records at preset intervals, which is useful in monitoring or observation applications, or when you want to create a frame-by-frame effect. Use the One-shot REC function to create claymation and other special-effect productions.
- The electronic shutter has six fixed speeds of up to 1/2000 sec, plus "Half-Speed" (180 degree) slow and synchro-scan.
- Displays a zebra pattern for contrast adjustment, auto white balance setting, and color bar output.
- ND filter (CLEAR, 1/4ND, 1/16ND, 1/64ND) and CC filter (Cross, 3200K, 4300K, 6300K).
- Enters standby mode 3 seconds after power is turned on; begins recording in 0.5 second (2 seconds in Power Save mode).
- Equipped with two BNC video outputs for flexible monitoring or line recording use.
  - MON OUT: Outputs EE or VTR playback images in HD-SDI or HD-Y format
  - VIDEO OUT: Switchable between HD-SDI/SD-SDI (down conversion) and analog composite (down conversion) output. A dedicated selector switch improves operating ease. The HD/SD down converter comes built-in. Aspect mode is selectable. Provides the high image quality needed for either monitoring or live on-air transmission.
- A 4-pin DC output is provided for powering the BT-LH900 or LH900A 8.4" LCD monitor, which can serve as a viewfinder.
- Shading correction function that adjusts for use of a lens extender.
- Color bar (switchable between SMPTE, ARIB, and full color) and standard audio signal (1-kHz test tone) output
- Built-in SMPTE time code generator/reader, with time code In/Out terminal
- Multiple battery support, including Anton Bauer batteries
- UniSlot wireless receiver compatible

Optional RCU and GPS

- The AJ-HDX900 comes equipped with a 10-pin RCU terminal for connecting the optional AJ-RC10G Remote Control Unit. The AJRC10G comes with a 10-pin multi-cable that can connect to the AJ-HDX900's down-conversion video OUT terminal for monitoring at the RCU. The AJ-RC10G provides detailed control of gamma, flare and the AJ-HDX900's versatile paint functions. The AJ-RC10G has a slot for SD memory card; you can save scene settings on a memory card for easy transfer to other cameras.
- By mounting the optional AJ-GPS900G GPS unit, the AJ-HDX900 can record real-time position data (latitude, longitude, and altitude) onto the tape, conforming to UMID standards.

Conveniences

- Has an IEEE 1394 (6-pin) output terminal for degradation-free output of DVCPRO HD compression data in all HD formats. Data can be captured directly to a DVCPRO HD compatible nonlinear editor. Also, connect to a DVCPRO HD digital VTR or FireStore FS-100 hard disk recorder, and you can record on the AJ-HDX900 while simultaneously making a backup copy on the connected unit.
- Power-Save Management (SAVE REC) function reduces power consumption during recording to a low 36 watts by interrupting playback-related circuits.
- Offers lightweight operation not entirely reflected in its 9.9 lb. weight. Designed to provide excellent balance while shooting, the AJ-HDX900 doesn't become front heavy when equipped with lens, battery, and wireless receiver. Maintains a natural, horizontal position when held on the shoulder or lifted by the handle. Body height is also minimized giving operators a clear view front and rear.
- Catch sudden, spontaneous scenes you may otherwise miss. When in standby mode, prerecording function continually stores in memory up to 7 seconds (presettable) of the most recent video and audio material entering the camera. Press the REC button, and the material is recorded onto the tape before real-time recording begins.
- The position, function, and shape of all switches, dials and terminals are designed to allow quick operation and prevent errors for greater reliability.
  - — Audio Rec level adjustment features a push lock function.
  - — Audio Input level adjustment (front) can be switched ON/OFF and allocated to desired channels.
  - — The Easy-Slide Shoulder Pad can be slid with one hand, and securely locked in position.
  - — A 3-point locking viewfinder mount allows precise adjustment.

AJ-HDX900 and Accessories

AJ-HDX900 *(Mfr # AJ-HDX900 • B&H # PAAJHDX900)* ..... **CALL**

AJ-HVF21GF 2" HD 59.94Hz/50.00Hz Switchable Viewfinder
(Mfr # AJ-HVF21GF • B&H # PAAJHVF21GF) ..... **CALL**

AJ-GPS900G GPS Unit *(Mfr # AJ-GPS900G • B&H # PAAJGPS900G)* ..... **CALL**

AJ-RC10G Remote Control Unit *(Mfr # AJRC10G • B&H # PAAJRC10G)* **3995.00**

AJ-MC900G Stereo Microphone *(Mfr # AJ-MC900G • B&H # PAAJMC900G)* ..... **CALL**

AJ-MH800G Microphone Holder *(Mfr # AJ-MH800G • B&H # PAAJMH800G)* ..... **CALL**

TMRC700 Tripod Adapter Plate *(Mfr # SHAN-TM700 • B&H # PASHANTM700)* **429.95**

AJ-SC900 Soft Carrying Case *(Mfr # AJ-SC900 • B&H # PAAJSC900)* ..... **CALL**

AJ-HT901G Hard Carrying Case *(Mfr # AJ-HT901G • B&H # PAAJHT901G)* ..... **CALL**

SHAN-RC700 Rain Cover *(Mfr # SHAN-RC700 • B&H # PASHANRC700)* **249.95**

AJ-HD1400

DVCPRO HD-EX VCR with DVCAM and DV Playback

From field recording to nonlinear and in-studio editing, the AJ-HD1400 is an invaluable solution for HD production. It records at 100 Mbps with 4:2:2 color sampling and intra-frame compression in multiple U.S. and worldwide HD/SD formats including 1080/59.94, 1080/50i, 720/60p, 720/59.94p and 720/50p. Designed with comprehensive editing features, this AC/DC-powered recorder features HD-SDI and IEEE1394 input/output, a RS-422 9-pin interface for use in assemble/ insert editing, and a built-in up/down converter. Lightweight, the AJ-HD1400 offers a handle for on-the-go use and its compact design makes it a great space-saver for desktop use and in-studio editing. From field recording to nonlinear and in studio editing, the AJ-HD1400 is a practical, reliable solution to a host of HD production needs.

FEATURES

- A flexible solution for both broadcast and cinema, the AJ-HD1400 covers all of the world's HD broadcast formats in both 1080i and 720p. It also offers playback of all DVCPRO HD sources, including 1080/23.98p over 59.94i recorded by the AJ-HDX900 DVCPRO HD camcorder and the 720/24p (and 25p) over 60p recorded by Varicam.
- Plays DVCPRO 50, DVCPRO, DV and DVCAM SD sources. (Optional AJ-CS455P Playback Adapter is needed for DV and DVCAM playback). Built-in up/down converter makes it possible to output HD data from SD sources, or SD data from HD sources using just the AJ-HD1400. HD and SD can be output simultaneously. There's also an aspect ratio conversion function for added flexibility.
- The DVCPRO HD codec combines a video bit rate of 100 Mbps with 4:2:2 image sampling and intra-frame compression. This reliable recording system also minimizes quality degradation with fast-moving subjects and is highly resistant to drop-out. The DVCPRO HD-LP format allows up to 64 minutes of recording on large or medium-size cassette with reliable 1/4" metal particle tape.
- The AJ-HD1400 can play 720/23.98p over 59.94p sources and convert them for output as 1080/23.98psf, and it can play 720/25p over 60p sources and convert them for output as 1080/25p. This provides the AJ-HDC27H Varicam user with an easy integration path to native 1080/24p or 1080/25p based program production.

- The AJ-HD1400 is a simple, low-cost solution for producing cinema or film-like video. There are two modes (TELECINE 5, TELECINE 6) for converting source materials recorded using the F.REC mode and gamma curve into video images with a film-like tone. There's also a CINEON mode for converting data into a gamma curve suitable for film recording.
- DVCPRO HD offers superb 16-bit linear PCM sound quality, with eight embedded channels for recording in 5.1-channel surround sound. The AJ-HD1400 uses HD-SDI for independent input/output and editing of all eight channels.

AJ-HD1400

Versatile Interfaces and Functions

- Equipped with an IEEE1394 interface, the AJ-HD1400 can transfer DVCPRO compression data without quality loss to a nonlinear editing system for low-cost desktop HD editing.
- SD output is also possible. Also, HD sources can be downconverted and output as either DVCPRO 50 or DV data. You can also use the AJ-HD1400 for convenient backup recording from the AG-HVX200, AG-HPX500 or AJ-HDX900 DVCPRO HD camcorders.

- HD-SDI input/output and SD-SDI output, make the AJ-HD1400 ideal for use in an HD broadcasting system. Use the AJ-HD1400 for line recording, in-studio production, data transmission and more. A switch is provided on the front panel for selecting the HD-SDI or IEEE1394 interface for the input signal.
- RS-422 interface allows assemble/insert editing similar to a studio recorder. Control from an external editing controller allows to-the-frame editing precision (with HD-SDI connection and using TC mode). This also makes the AJ-HD1400 a good choice for high-end production in non-compression, nonlinear editing systems.
- D-Sub 15-pin encoder remote control terminal gives the AJ-HD1400 data transmission capabilities that rival many studio recorders.
- Joystick offers easy, comfortable Slow and Shuttle Search operation. For added convenience, the stick can also be used to select menu items and set the time code.
- 2-channel analog audio in, and 4-channel analog audio out.
- Built-in SMPTE time code generator/reader and time code in/out.
- Optional AJ-A95 remote controller available, with shuttle search.
- Rec inhibit switch
- Headphone output with volume control

Conveniences

- Measuring only 8½" wide, the AJ-HD1400 is virtually the same size as a 3RU high waveform monitor, making it a space-saver in OB vans and other tight places. Weighing only 15 lbs. its easy to carry via the convenient handle.
- Operating on either AC or 12v DC, the versatile AJ-HD1400 is a great desktop or rack-mounted VCR that you can also take away for OB van or field use.
- You can assign functions from the setup menu to each of the three PF (Programmable Function) buttons provided. This customizing feature gives you quick, direct access to the operational functions you use most.
- Records and plays data that conforms to the UMID standard and contains a variety of supplementary information. This allows it to read GPS data (latitude, longitude and altitude) recorded by the AJ-HDX90 camcorder. Recorder. The AJ-HD1400 can handle VANC for a variety of user data including Closed Captioning, Dolby Dial Norm, and network signaling.
- Auto back function for seamless recording. Auto rewind, auto repeat and memory stop functions.

Application 3

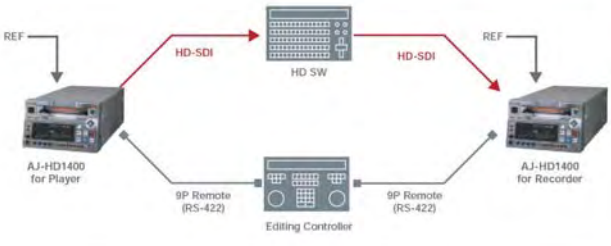
IEEE 1394 for Camera Backup Recording

Connect to the AJ-HDX900 or AG-HVX200 DVCPRO HD camera-recorder, and the AJ-HD1400 is ready to make up to 64 minutes of digital backup recording linked to the camera's start/stop operation.

Application 4

HD-SDI/9-pin Remote Editing

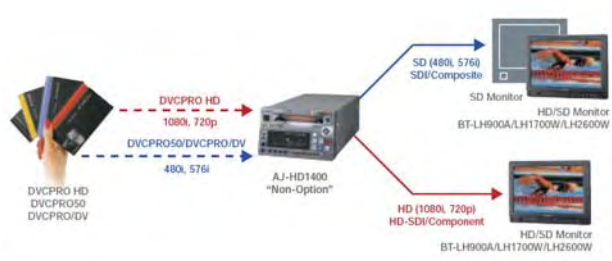
The AJ-HD1400's RS-422 9-pin remote and HD-SDI interfaces allow tape-to-tape editing with an external controller and convenient remote control of recording and data transmission.



Application 5

HD/SD Multi-Format Viewing and Conversion

Allowing playback monitoring of DVCPRO HD, DVCPRO 50, DVCPRO, AND DV (including DVCAM) sources and providing up/down/cross conversion of HD/SD formats, the versatile AJ-HD1400 lets you produce content for use in a host of applications anywhere in the world.



AJ-HD1400: Compact DVCPRO HD VCR *(Mfr # AJ-HD1400 • B&H # PAAJHD1400)* .....**CALL**

HVR-HD1000U

Shoulder-Mounted, Entry-Level HDV Camcorder

Designed for mobility and professional appearance, the HVR-HD1000U features a shoulder-mount design and black matte body similar to that of professional camcorders. Ideal for corporate communications, colleges, wedding and event videography, the camera is equipped with premium design characteristics, and can record high-definition 1080i on a standard mini DV tape.

A 10x Carl Zeiss Vario Sonnar lens with SteadyShot image stabilization to ensure the perfect shot every time. A built-in down-converter creates DV material, perfect for standard DVD productions. Plus, a special still photo mode is ideal for producing DVD cases and making wedding photo albums. Whether you are recording weddings and corporate communications or helping students make a documentary, the HVR-HD1000U is the best choice on the market today as an entry level professional camcorder.

FEATURES

1/3" Clear Vid CMOS Sensor

- Different from current CMOS technology, the next-generation ClearVid CMOS sensor uses a unique pixel layout rotated 45° to provide high resolution and high sensitivity. Since each pixel is positioned at this angle the result is far clearer diagonal lines. Images appear crisper, without the apparent "jaggies" that often plague video signals.
- The ClearVid CMOS sensor, coupled with an Enhanced Imaging Processor (EIP), generates stunning images. Moreover, thanks to the CMOS technology, bright objects do not cause vertical smear.

10x Zeiss T* Zoom Lens

- The HVR-HD1000U can adapt to a wide range of shooting situations and features a Carl Zeiss Vario-Sonnar T* lens with 10x optical zoom—the same lens used on high-end professional HDV camcorders. The T* lens coating suppresses unwanted reflections and faithfully reproduces colors for professional-looking results.
- Super SteadyShot (Optical) image stabilizer uses an active optical lens method that functions without any deterioration in image quality. The lens itself shifts vertically and horizontally to compensate for the polarized light axis in real time.

HDV Format

- Featuring high picture quality that can be used for HDTV program production, Sony's HDV 1080i format features 1,080 effective scanning lines (interlace scanning system) and 1,440 horizontal pixels. It uses MPEG-2 compression for video, and MPEG-1 Audio Layer II for audio compression, allowing two-channel recording with a sampling frequency of 48 kHz/16-bit.
- The HDV format adopts the same track pitch and tape speed as the DV format, thus offering the same recording time – up to 63 minutes when recording on a DigitalMaster mini cassette tape.
- HDV format is compatible with all grades of DV video tape. This allows you to use high-grade DV video tapes when high robustness is critical, or consumer grade video tapes for more economical operations. For heavy-duty applications, Sony's high-grade mini cassette tape, DigitalMaster TMPHDVM-63DM is compatible with the HDV, DVCAM, and DV formats.
- A highly advanced HD Codec Engine efficiently compresses base band HD signal data at approximately 25 Mb/s with MPEG-2 compression, while maintaining optimal HD quality.

Photo-creation Functions

While the HVR-HD1000U doesn't contain all the features you'd find in higher end professional camcorders, such as DVCAM recording/playback, XLR audio connectors, and TC preset menu, it does boast a diverse range of photo-creation functions. These photo-creation functions are available at the touch of a button. You can store high-quality still images on Memory Stick Duo media, and then use them to design DVD cases, website content, news, etc.

- In Photo mode, the HVR-HD1000U can take 6.1-megapixel 4:3 aspect images.
- You can take 4.6-megapixel (16:9 aspect) photos while you are shooting HDV video simply by pressing the photo button.
- In case you missed your still photo while recording, you can capture and save still frames from recorded video by just pressing the photo button during playback. HDV footage will give you a 1.2-megapixel still image of that magic moment.

HVR-HD1000U

Professional Design

- Lightweight and easy to use – even for beginners, the HVR-HD1000U provides a professional shoulder-mount design that allows for easy balance and stable operation.
- A special camera control ring allows any one of the following functions to be assigned to it for easy adjustment:
  - — Focus (default)
  - — Brightness
  - — Video: 1/4~1/10000 sec.
  - — Photo: 1/4~1/500 sec.
  - — AE Shift
  - — Zoom
  - — Shutter
  - — WB Shift
- The HVR-HD1000U's ergonomically designed handle contains a convenient record button and zoom control, essential for low position shooting. Two cold shoes on the front and rear of the handle let you attach two accessories like the HVL-LBP Battery Video Light and HVR-DR60 Hard Disk Recording Unit.

Professional Functions

- Smooth Slow Rec function enables slow-motion playback by capturing images at 4x faster than the normal field rate (240 fields/s). In this mode, quad-speed images are captured for three seconds, stored in the built-in buffer memory, and then recorded to tape (in either HDV or DV format) as slow-motion pictures lasting 12 seconds.
- Connections include composite (RCA), S-Video, component video (RCAx3) and HDMI output. It also has an i.LINK (IEEE1394) 4-pin connector, stereo audio output, external stereo mic input, headphone jack, LANC and a USB connector.
- A large, freely rotating 2.7" LCD touch screen provides easy viewing when the HVR-HD1000U is in a low-level position or on a tripod. The 211,200-pixel widescreen (16:9) LCD provides proper brightness and a high level of color reproduction.
- Super NightShot function uses a built-in infrared light emitter that allows you to record in zero lux light levels. It also enables night-time monitoring and surveillance.
- Uses the same infoLITHIUM L series batteries as the HVR-Z1U and HVR-V1U. With the NP-F970, almost 10 hours of operating time can be achieved thanks to the power management system and low power consumption of the ClearVid CMOS Sensor.

HVR-HD1000U HDV Camcorder *(Mfr # HVRHD1000U; B&H # SOHVRHD1000U)*
Includes lens hood, lens cap, microphone, windscreen, eye cup, NP-F570 battery pack, AC adapter, power cord, RCA A/V cable and 1-year warranty ..... **Call**

HVL-LBP LED Light *(Mfr # HVLLBP; B&H # SOHVLLBP)*
An LED light system that features a wider uniform light for 16:9 aspect ratios and operates with daylight balanced color temperature. Powered by InfoLithium "L Series" battery such as the NP-F970 (up to 3 hours), the HVL-BLP has a dimmer dial that adjusts the light intensity. It also has a battery indicator that shows remaining battery strength. It includes a Diffuser/ Condensing lens system and battery adapter **499.95**

RM-1BP LANC Remote Control *(Mfr # RM1BP; B&H # SORM1BP)*
The RM-1BP is a LANC remote controller that can be connected to a tripod handle and used for convenient control of zoom, focus and start/stop. Using the rocker switch to select either slide-wheel zoom or zoom speed, it is easy to perform the sort of slow zooms that are tricky using the camcorder's own controls. This added functionality is ideal for live event coverage such as concerts and sports **219.95**

VCT-PG11RMB 2-Stage Tripod *(Mfr # VCTPG11RMB; B&H # SOVCTPG11RMB)*
The VCT-PG11RMB is a two-stage aluminum-alloy tripod designed for use with the HVR-V1U, DSR-PD170, HVR-Z1 and HVR-A1 camcorders. It features the RM-1BP remote LANC controller on the pan arm for fingertip control of zoom, focus and recording functions, and a 75mm leveling ball-mount for rapid setups. The dual-tubed upper stage provides superior torsional resistance, and the mid-level spreader provides greatly increased vertical strength regardless of terrain **1099.95**

VCL-HG0737C High-Grade Wide-Angle Converter Lens *(Mfr # VCLHG0737C; B&H # SOVCLHG0737C)*: This lens converts the focal distance of the body lens by 0.7x when attached. The High Grade optics maintains superior image quality and minimizes image distortion **129.95**

VF-37CPKS 37mm Filter Kit *(Mfr # VF37CPKS; B&H # SOVF37CPKS)*: Consists of a Circular Polarizer, MC Protector Filters and a case **49.95**

AC-VQ1050B AC Adapter/Charger *(Mfr# ACVQ1050B; B&H# SOACVQ1050B)*: The AC-VQ1050B can power the HVR-HD1000u as well as charge two InfoLithium L Series batteries simultaneously. It features an LCD readout panel **149.95**

HVR-A1U

Professional HDV Camcorder

The HVR-A1U is an extremely compact and lightweight camcorder, ideal for applications where space is at a premium or extreme mobility is required. Equipped with a 1/3" 2.97-megapixel (total) CMOS sensor and an Enhanced Imaging Processor that optimizes the performance of the CMOS sensor, the camera provides outstanding high-definition picture quality.
In addition to HDV 1080i recording and playback, the HVR-A1U offers the DVCAM/DV recording and playback capabilities that are provided on current Sony DVCAM models.
Down-conversion capability of its 1080i recordings is also provided for a flexible choice of production systems in HDV, DVCAM, or DV format. Furthermore, the HVR-A1U incorporates a variety of convenient and professional features such as XLR audio input, time code capability, automatic shooting modes, and still image recording. Extremely affordable, the HVR-A1U is another powerful option for HD field acquisition for video professionals.

HDV FORMAT

- Featuring high picture quality that can be used for HDTV program production, Sony's HDV 1080i format features 1,080 effective scanning lines (interlace scanning system) and 1,440 horizontal pixels. It uses MPEG-2 compression for video, and MPEG-1 Audio Layer II for audio compression, allowing two-channel recording with a sampling frequency of 48 kHz/16-bit.
- The HDV format adopts the same track pitch and tape speed as the DV format, thus offering the same recording time – a maximum of 63 minutes when recording on a DigitalMaster mini cassette tape.
- The HDV format is compatible with all grades of DV videotape. This allows operators to use high-grade DV videotapes for applications where high robustness is critical, or consumer grade videocassette tapes for more economical operations. For heavy-duty applications, Sony's high-grade mini cassette tape, DigitalMaster TMPHDVM-63DM is compatible with the HDV, DVCAM, and DV formats.
- HVR-A1U employs a highly advanced HD Codec Engine which compresses base band HD signal data at approx. 25 Mb/s with MPEG-2 compression, while maintaining optimal HD quality.

1/3" Type, 2.97-megapixel CMOS Sensor

The HVR-A1U incorporates a 1/3" CMOS sensor with 2.97 million pixels and a 4:3 aspect ratio to produce high-quality images with high sensitivity and low noise levels. The sensor features a unique pixel design that optimizes the photo-sensor area in each pixel, as well as an advanced noise reduction technique, and offers high-speed processing capability. Since data captured using a single CMOS sensor for high-definition format recording is extremely large, it would take considerable time to transfer and process by traditional methods. With the Sony CMOS sensor, large data is processed at an incredibly high speed thanks to its flexible multi-channel readout structure. Use of the CMOS sensor also allows even large amounts of HD resolution data to be processed with amazingly low power requirements, thus making the camcorder's overall size extremely compact. Lastly, CMOS sensors can eliminate vertical smear, even though the pixel size is small.

Enhanced Imaging Processor (EIP)

The EIP is Sony's image processing IC intended for high-speed processing of large amounts of data captured by the CMOS sensor. In addition, the EIP employs the unique algorithm that first separates image data into texture patterns and brightness components and then processes these two elements independently. This makes it possible to have high details in the blacks as well as in brightly illuminated areas of the picture, delivering a clear image with a wide dynamic range even under backlight conditions. Combined use of the EIP and CMOS sensor allows the camcorder to provide extremely high image quality with a high level of gradation and detailed image reproduction.

HVR-A1U

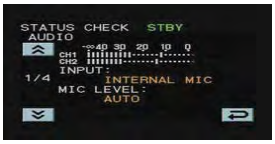
10x Carl Zeiss Zoom Lens

The HVR-A1U is equipped with Zeiss Vario-Sonnar T high-definition lens with 10x zoom function. Its fully coated glass is the same as used on Carl Zeiss prime lenses, producing sharp, high-contrast images, with virtually no chromatic aberration.

Electronic Super SteadyShot

The HVR-A1U's Super SteadyShot system detects horizontal and vertical movements and electronically compensates for unsteady camera handling. The active image area (the number of pixels used) in the CMOS sensor is automatically adjusted for the Super SteadyShot system to achieve the best performance at each zoom position. The HVR-A1U also offers a Full Scan mode, which allows it to capture images with the resolution of approximately two million pixels at every zoom position when the Super SteadyShot system is off. With this mode, images of higher picture quality can be obtained.

Audio



- The HVR-A1U provides two XLR audio inputs for connecting professional mics or for feeding an external-line audio source. 48v phantom power can be supplied for the external condenser microphone.
- INPUT 1 audio can be recorded on CH1 only, or on both CH1 and CH2 audio tracks, with easy selection via a switch. The HVR-A1U also comes equipped with two mics; an external directional and built-in stereo mic.
- Each input level for CH1 and CH2 can be independently adjusted and viewed with an audio level meter on the LCD monitor.

Compact & Lightweight

Extremely compact and lightweight, the HVR-A1U provides an unprecedented level of mobility in HD field acquisition. The camcorder itself weighs only 1 lb. 7 oz. and just 2 lb. 14 oz. including the lens hood, XLR audio adaptor, directional microphone, NP-QM91D InfoLITHIUM battery pack, and PHDVM-63DM DigitalMaster mini cassette tape.

High Performance Recording and Playback

- The HVR-A1U can switch between HDV 1080i, DVCAM, and DV recording, providing full flexibility to record in either standard or high-definition depending on production needs.
- Captures native 16:9 widescreen images with a high resolution of 720 x 480 pixels in DVCAM and DV formats, as well as 16:9 images in standard definition.
- The HVR-A1U can convert material from 1080i down to 480i, and output these video signals through its i.LINK interface. In addition, these signals can also be output via either analog component, composite, or S-Video connectors. This allows editing of recorded material with a non-linear editing system using current DV editing software as well as recording SD signals to an external VCR, while simultaneously recording HDV signals with the HVR-A1U. The HVR-A1U can also down-convert to 480P and output these signals through its analog component video connectors. When down- converting these signals, the aspect ratio displayed can be converted from 16:9 to 4:3. Display modes can be selected from Squeeze, Letterbox, or Edge crop.
- The HVR-A1U incorporates a high-resolution digital camera function. With its 2.97-megapixel CMOS sensor, still pictures with 1920 x 1440 pixels can be recorded to Memory Stick Duo media. Still pictures can be captured by pressing the dedicated 'Photo' button, and this can be done even when recording video to tape, without any interruptions. In addition, any desired video frame recorded on tape can be captured as a still image with 1440 x 810 pixels and recorded onto Memory Stick Duo media after video shooting.

16:9 Color/B&W LCD Viewfinder and 2.7" Color LCD Monitor

- 0.44" LCD viewfinder displays high-resolution (252,000 pixels) 16:9 widescreen images in either color or B&W (selectable to match the user's preference.
- High resolution (123,200 pixels) 2.7" color LCD monitor allows the input source to be viewed during recording or the playback picture to be checked on location in 16:9 widescreen ratio.
- Camera setting menus for audio, output signal, assign button and exposure lever functions and hours meter on the LCD monitor can be displayed on the LCD monitor with the touch of a button for easy check.
- The LCD monitor combines the characteristics of both transmissive and reflective LCD panels, providing clear viewing even in bright daylight conditions as well as in dark conditions. The LCD monitor also provides touch-panel control for easy operations.

Simultaneous Operation of LCD Monitor and Viewfinder

- Expanded focus— magnifies the center of the screen on the LCD monitor and viewfinder to about twice the size, helping manual focusing.
- Peaking— enhances the outline of the image where the camera focuses on most, and displays the enhanced outline with color in the LCD monitor and viewfinder, helping manual focusing.
- Zebra pattern — displays a striped pattern in the LCD monitor and viewfinder across highlight areas, helping manual exposure settings (100%, or 70 to 100%–in 5% steps).
- Histogram Indicator for brightness can be displayed on the LCD monitor and viewfinder, allowing operators to easily evaluate the brightness of currently captured images for proper exposure.
- Four types of markers can be displayed on the LCD monitor and viewfinder, and can be displayed simultaneously:

SAFETY ZONE

GUIDE FRAME

CENTER

4:3

HVR-A1U

Camera Operation

- Four types of zoom control functions offer diverse shooting styles:
  - — "Zoom lever" located on the camera body
  - — "Zoom/focus ring" on the lens body – allows fine adjustments in zoom position
  - — "Zoom buttons" on the LCD monitor – convenient for low-angle shooting
  - — Supplied wireless remote control
- Two types of exposure control using the Exposure Lever:
  - – Manual exposure control using the Exposure Lever.
  - – AE (Auto Exposure) Shift function adjusts AE level (while AE mode is activated) by 15 steps using the Exposure Lever, for more accurate automatic exposure settings.
- Tele Macro function allows capture of a macro image from a distance—ideal for shooting small moving objects. Close-up images can be shot without the camcorder casting a shadow on the subject. In addition, the image of the subject is shot in proper focus, while the background is out of focus, allowing the subject to stand out.
- Frequently used functions such as Status Check, Super SteadyShot, One Push Auto White Balance, Histogram, and Color Bars can be assigned to the Assign Button (push button), allowing operators to make rapid changes under field conditions.
- With the optional NP-QM91D InfoLITHIUM Rechargeable Battery Pack attached, the HVR-A1U can continuously record in HDV mode for up to 300 minutes, or up to 340 minutes in DVCAM/DV mode.
- Displays the attached battery's current charge level and its current remaining recording time on the LCD monitor with the touch of a button, when the power is turned off.
- SuperNight Shot allows operators to capture image in B&W using a built-in infrared light, even in no light conditions.
- Skin Tone Detail reduces detailed signal for skin color, smoothening the reproduction of human skin.
- Black Stretch allows more contrast to be seen in dark parts of the picture without affecting mid-tones while maintaining the absolute black level.

Backlight Compensation

Backlight Compensation function allows the HVR-A1U to produce natural and rich tones for both light and dark areas of an image under backlight conditions. Conventional systems of backlight compensation tend to make the details in light areas sacrificed, but the Backlight Compensation function of the HVR-A1U can deliver superior images with a very wide dynamic range by increasing only the brightness of dark areas while properly retaining the brightness of light areas.

Time Code Preset

Time code can be preset using any number in H/M/S/F (hours/minutes/seconds/frames) to record desired tape- position information. The time-code mode can be selected between "REC RUN" and "FREE RUN". In addition to the time code, user bits can also be set. The Histogram Indicator for brightness can be displayed on the LCD monitor and viewfinder, allowing operators to easily evaluate the brightness of currently captured images for proper exposure.

Shot Transition

Shot Transition function allows for smooth automatic scene transitions. The operator can program start and end settings for zoom, focus, and white balance into the A/B buttons and, by pressing the start button, a smooth transition will take place according to the set time, because the camera automatically calculates the intermediate values during the scene transition. The start of this
function can be synchronized with the camera's REC start function.
Transition progress can be checked using an indicator displayed on the LCD monitor. In addition, a start timer function is also available, so operators don't miss a shot. This function is very useful when complex camera settings are required during the scene transition – for example, when shooting subjects moving from the background to the foreground of a scene.

Cinema-like Image Shooting

Cinematone Gamma allows operators to quickly set up and load a gamma curve with similar contrast characteristic to a film gamma curve. Cineframe feature allows picture movement to be reproduced like a film of 24 and 30 frames/s.

HVR-A1U 1/3" Professional HDV Camcorder *(Mfr# HVRA1U • B&H# SOHVRA1U)*
With 15MB Memory Stick Duo, Memory Stick Duo adapter, AC-L15A AC adapter, power cable, lens hood with integral lens cover, wireless remote control with battery, A/V and component breakout cables, USB cable, shoulder strap, XLR microphone adapter, short shotgun microphone with windscreen, NP-FM50 rechargeable battery pack.....**CALL**

HVR-A1U HDV Camcorder Kit *(B&H # SOHVRA1UK)*
Includes HVR-A1U HDV, VCL-HG0737C 0.7x wide conversion lens, 10 Sony PHDVM-63DM Master Digital cassettes, and Impact DV camcorder bag **2499.00**

HVR-A1U HDV Camcorder Kit *(B&H # SOHVRA1UTHPA)*
Kit includes an HVR-A1U HDV camcorder and an LC-ZA1TH hard shell Thermodyne shipping/carrying case with a cushioned interior.....**2399.95**

NP-QM71D M-Series Info-Lithium Battery Pack *(Mfr# NPQM71D; B&H# SONPQM71D)*
7.2v, 2760mAh with LED display.....**59.95**

NP-QM91D M-Series Info-Lithium Battery Pack *(Mfr # NPQM91D • B&H # SONPQM91D)*
7.2v, 4140 mAh with LED display.....**89.95**

VCL-R2037S 2x Teleconverter *(Mfr # VCLR2037S • B&H # SOVCLR2037S)* **39.95**

VCL-HG0737C 0.7x Wide Conversion Lens *(Mfr # VCLHG0737C • B&H # SOVCLHG0737C)*..**129.95**

LC-A1TH Hard Shipping/Carrying Case *(Mfr # LCZA1TH • B&H # SOLCZA1TH)*.....**209.95**

HDR-FX1

3-CCD Consumer HDV Camcorder

The "consumer version" of the HVR-Z1U, the HDR-FX1 records and plays back high definition video (1440 x 1080) while offering a wealth of features. Each of the camcorder's three 1/3", 16:9 CCDs include an on-chip micro-lens on top of the CCD sensor that increases the light focusing rate for focusing on the fly. The CCDs also utilize Carl Zeiss Vario-Sonnar T optics, minimizing warping while maximizing sharpness and contrast. To meet the demands of the experienced user, the camcorder has a shooting range from 32.5mm to 390mm, a 12x optical zoom and a multitude of zoom control mechanisms, including a non-perpetual zoom ring that allows for professional-like control. Users also have the option to switch between the zoom ring, the two zoom levers as well as a variable zoom control on the handle for greater shooting flexibility. It also offers increased focusing control with expanded focus and peaking functions.*

FEATURES

Highest Quality

- Three 1/3" 16:9 Advanced HAD CCDs with 380,000 pixels each, provides excellent detail and clarity with exceptional digital video performance. This is combined with a dichroic prism to separate color information, resulting in extremely accurate colors and greatly reduced "bleeding" and "smearing".
- The advanced CCD design allows more light to reach the imager which reduces video noise to improve S/N ratio by up to 6db (2x better than a standard CCD). Particularly effective when shooting in dark situations.
- Records and plays back both High Definition (HD) and Standard Definition (SD) video recorded on standard MiniDV cassettes.
- Equipped with a Carl Zeiss Vario-Sonnar T 12x optical zoom lens superb image clarity and color while reducing glare and flare.
- Incorporates Sony's SteadyShot Image Stabilization system to control an even higher range of shake and vibration frequencies. This optical stabilization system achieves an even higher level of smoothness without degradation of video like some digital stabilization systems.
- Budding hobbyist as well as the seasoned videographer can make their video look like a professionally-shot film. Cinematone Gamma and Cineframe functions enable high quality picture processing to create video with the warmth, softness and richness similar to a big screen movie.

High Performance

- 3.5" SwivelScreen LCD with 250K pixels makes images sharp and detailed during playback or when monitoring recording. The Hybrid Reflective-Transmissive LCD Screen provides accurate viewing in sunlight or bright light, virtually eliminating the "washout" common with other LCD Screens.
- Offers increased focusing control with expanded focus and peaking functions. In the expanded focus mode, the camera's LCD image is magnified up to 4x its original size without any loss of resolution. The peaking function emphasizes the outline of objects creating clear contrast and clarity in a scene.
- Dual independent zoom and focus rings provide precise and detailed control over the zoom and focus. Fast, intuitive framing when zooming, and finely detailed focusing is easy with the natural "feel" of the rings.
- Shot Transition allow a smooth automatic scene transition. Settings for focus, zoom, iris, gain, shutter, and white balance can be set to the A/B button and a smooth transition will take place according to the set time. This function enables the focus to gradually shift from the front of the screen to a deeper part of the screen. Thus the iris enables a smooth change of depth of field.

Conveniences

- Picture Profile allows users to set manual adjustments for a scene (color, sharpness, white balance, etc) into any one of six presets, so they can be called up at the touch of a button. Settings for various shooting conditions are offered as defaults. For total control, iris, gain, white balance, shutter speed and focus can be adjusted manually.
- Convert and/or record any analog NTSC video source to digital video via the analog inputs. Analog NTSC video can also be passed through the camcorder directly into a PC via the i.LINK interface in real-time for easy PC editing of your analog footage.
- CineFrame™ Recording provides the option of recording video at either 30 fps or with a feeling of "film-like" 24 fps.
- Three buttons on the exterior of the camcorder are user-assignable so that they can be set to the options most commonly utilized, for ease of recording.
- Includes a well-placed wide-range stereo mic for superior audio quality. Wind noise is also minimized so videographers can capture the sound they want, not the noise they don't. Additionally, sound adjustments that are usually made via a menu are now adjustable through an external audio level switch.

HDR-FX1: Includes AC-L15 Power Adaptor/ In-Camera Charger, NP-F570 InfoLITHIUM rechargeable battery, wireless remote control, lens Hood, A/V and component video cables, cleaning cassette, shoe adapter, large eye cup and shoulder strap. *(Mfr # HDRFX1 • B&H # SOHDRFX1)*

SONY

HVR-V1U

Compact, Handheld 3-Chip HDV Camcorder

Compact, lightweight, and extremely affordable, the HVR-V1U is a powerful tool for HD field acquisition. Equipped with a 3-chip ClearVid CMOS sensor imaging system combined with Sony's Enhanced Imaging Processor (EIP) technology for higher sensitivity and higher resolution, the HVR-V1U natively captures progressive images at 24P, 30P or 60P, while maintaining full 1080i HDV resolution. Footage shot using the progressive scan feature can be played back on any of Sony's HDV professional camcorders and VCRs, and easily edited with compatible non-linear editing systems. Ideal for applications where space is at a premium or extreme mobility is required, additional features include Carl Zeiss 10x Vario-Sonnar T Lens with extra-low dispersion glass, huge 3.5" Clear Photo LCD plus viewing screen, XLR audio input, time code capability, various automatic shooting modes, and still picture recording.*

In addition to HDV 1080i recording and playback, it offers DVCAM/DV recording and playback as well. Down-conversion capability of its 1080i recordings is also provided for a flexible choice of production systems in HDV, DVCAM, or DV format. For added flexibility and versatility, the HVR-V1U enables simultaneous or "hybrid" recording to tape and the attachable HVR-DR60 hard-disk recording unit (optional). A 1.8" drive with a 60 GB capacity for up to 4.5 hours of recording time in either the HDV or DVCAM/DV mode, it features Smart Protection, which is combined with a built-in "shock absorber" that automatically protects it at a force of up to three Gs. A buffer memory allows up to 14 seconds of video and audio signals to be continuously buffered in the memory while the camera is in stand-by mode.

FEATURES

HDV Format

Sony's HDV 1080i format records stunning HD images with 1080 active scanning lines on DV tapes. It adopts the MPEG-2 compression format, using 8-bit digital component recording at 25 Mb/s, which is the same data rate as DVCAM/DV, enabling a long recording time on compact DV cassettes. As with the DVCAM and DV formats, the HDV format allows an i.LINK connection to compatible non-linear editors, enabling a cost-effective HD production system. The HVR-V1U uses mini cassette tapes and provides a maximum recording time of 63 minutes with the PHDVM-63DM.

3 ClearVid CMOS Sensor Imaging System

- The ClearVid CMOS Sensor uses the most advanced technologies in the semiconductor industry. Thanks to the unique grid arrangement of the photo diode sensors in which each is rotated by 45°, sensor resolution is optimized and the photosensitive surface area maximized. Unlike CCD sensors, there is no vertical smear when shooting high-intensity subjects, further reducing shooting-condition constraints.
- The HVR-V1U employs a 1/4" 3-chip ClearVid CMOS Sensor imaging system, which produces high-resolution (1920 x 1080) images with rich and natural colors. The combined use of the imaging system and EIP (Enhanced Imaging Processor) technology enables a most precise interpolation scheme. This allows a higher resolution for each R, G, and B channel than is offered by equivalent-class camcorders that resort to spatial offset techniques to improve resolution.

Enhanced Imaging Processor (EIP) Technology

- The EIP imaging processor brings out the full power of the 3 ClearVid CMOS Sensor imaging system. It handles video data in 1920 x 1080p and 4:2:2 color space for high-quality signal processing before recording to tape in the HDV format. EIP combined with ClearVid CMOS Sensor imaging system allows the HVR-V1U to provide extremely high image quality with a high level of gradation and detailed image reproduction.
- The combination of the ClearVid CMOS Sensor and the EIP technologies also result in a feature called "smooth slow rec. (recording)." Due to the speed of the camcorder's signal processing, video images can be captured at very high speeds, up to 240 fields per second, allowing very fast movements to be recorded in precise detail without creating artifacts or signal degradation.

HVR-V1U

Carl Zeiss Vario-Sonnar T* Lens

- The HVR-V1U is equipped with high-quality Carl Zeiss Vario- Sonnar T* lens. Thanks to its multi-layer coating and extra-low dispersion glass, this lens offers excellent spectral characteristics, which result in virtually negligible chromatic aberrations.
- The lens features a 20x zoom function. Moreover, a built-in digital extender increases the zoom ratio to 30x. The optional VCL-HG0868K 0.8x wide conversion lens uses the bayonet mount for instant attachment or detachment. Combining these features, operators can effortlessly capture close-up or wide-angle shots as production requires.
- Super SteadyShot system has sensors that detect horizontal and vertical movements independently. It uses a prism system located behind the lens to adjust and optically compensate for unsteady camera handling.

Creative Shooting Features

- Interval recording function records signals at pre-determined intervals (over 30 seconds) for pre-determined durations (longer than 0.5 seconds). This is ideal for recording subjects over long periods, such as the movement of clouds or the blossoming of flowers.
- The Smooth Slow Rec function enables clean slow-motion playback by capturing images at 4x faster than the normal field rate (240 fields/s). For example, when setting the function to Fine mode, quad-speed images are captured for three seconds, stored in the built-in buffer memory, and then recorded to tape (in either HDV, DVCAM, or DV format) as slow-motion pictures lasting 12 seconds. The Smooth Slow Rec function also supports Standard and Low modes, which can record high-speed images for 6 and 12 seconds, respectively.
- Shot Transition function allows for smooth automatic scene transitions. After an operator has programmed a shot's start and end settings (e.g., for zoom, focus, iris, gain, shutter speed, and white balance) and pressed the start button, a smooth transition takes place over the duration of the shot by automatically calculating intermediate setting values. Ideal when complex camera settings are required during the scene transition – for example, when panning the camcorder

Professional Features

- The HVR-V1U has a built-in down-conversion capability, allowing 1080i recordings to be output as 480i signals. The 480i signals can be output from the i.LINK connector. In addition, these signals can also be output from either the analog component, composite, or S-Video connectors. This allows 1080i recordings to be edited using non-linear editing systems running DV editing software, and viewing the 1080i recording on an SD monitor. When down-converting these signals, the aspect ratio displayed can be converted from 16:9 to 4:3. Display modes can be selected from Squeeze, Letterbox, or Edge crop.
- Can switch between HDV 1080i, DVCAM, and DV recording, providing the full flexibility to record in either standard- or high- definition format according to different production needs.
- When recording in DVCAM and DV formats, standard- definition images can be captured by the HVR-V1U in either 16:9 or 4:3 aspect ratio.
- Time code can be manually preset using any number in H/M/S/F (hours/min./seconds/frames) to record desired tape-position information. The time code mode can be selected between "REC RUN" and "FREE RUN". In addition to time code, user bits can also be set and recorded.
- The HVR-V1U has two XLR audio input connectors for connecting professional microphones or for receiving external-line audio sources. Microphone power of approximately 48v can be supplied for the external condenser microphone. INPUT 1 audio can be recorded either on CH1 only or on both CH1 and CH2 audio tracks.

Operational Versatility

- Up to 6 different picture-tonal settings can be saved in the memory with custom 12-character names as picture profiles on the HVR-V1U and displayed on the LCD monitor at the touch of a button. This allows operators to easily call up customized picture-tonal settings to suit particular shooting conditions, rather than having to readjust the camera each time. The factory default setting includes six pre-loaded picture profiles for typical shooting conditions.
- At the touch of a button, the video and audio of the last shot taken by the HVR-V1U can be instantly played back on the LCD monitor. This is achieved without even having to switch from "Camera mode" to "VTR mode". After playback, the tape is automatically cued up to the end of the last shot to continue back space editing. These features allow operators to seamlessly shoot and review material.
- Using the playback zoom function of the HVR-V1U, a selected area of the recorded HD images can be enlarged and played back on the LCD monitor and viewfinder, allowing operators to perform a detailed evaluation of the material. These enlarged images can also be output in SD format via the i.LINK and analog connectors, allowing operators to cut out parts of the HD image and use them as SD material.
- With the optional NP-F970 InfoLiTHIUM rechargeable battery, the HVR-V1U can operate continuously for up to 7 hours.

TC LINK Function for Multi-camera Operations

- Using the TC LINK function, the time code of the HVR-V1U can be synchronized with another camcorder such as the HVR-Z1U, DSR-PD170, or a second HVR-V1U. By connecting the HVR-V1U to another i.LINK compatible camcorder via an i.LINK cable and activating this function, the HVR-V1U's time code generator will switch to free-run mode and reset its time code to that provided from the connected camcorder.
- Once the time code of the HVR-V1U is synchronized, the i.LINK cable can be disconnected, and the next HVR-V1U that needs synchronized time code can be set up.
- TC LINK is a convenient function when using the HVR-V1U in multi-camera operations, such as live-event recording and stage-shooting applications.

HVR-V1U

Operational Conveniences

- The HVR-V1U is designed to be very compact and lightweight, for a high level of mobility in the field. It weighs approximately 3 lb. 6 oz. (camcorder only).
- The one-push auto focus button, which is used for temporary auto focus adjustments, is located near the EXPOSURE/IRIS dial and the zoom and focus rings.
- The side grip is located near the HVR-V1U's center of gravity. By tilting it to the front by approximately 10°, it lightens the load on the operator's wrist during shooting.
- A rubber coating is used on the bottom of the HVR-V1U's handle for slip resistance. A large space of 1⅜" is offered below the handle for secure carrying of the camcorder, even when wearing gloves.
- Audio level dials are located on the carrying handle where they are easy to adjust, while avoiding inadvertent operation. The microphone power can be easily turned on and off via the mechanical switches.
- The HVR-V1U's motorized zoom ring and focus rings provide a smooth and natural operational feel for fine adjustments of zoom and focus settings.
- To facilitate zoom control and recording operations during low-angle shooting, an additional zoom lever and a rec start/stop button are available on the carrying handle.
- Exposure/Iris dial is located near the zoom and focus rings for convenient camera operations. The dial can be used to set the iris, AE shift, and exposure compensation functions, providing manual exposure control during auto exposure mode. The rotation direction and response for controlling these functions can be selected via the menu according to operators' preference.
- It can store and recall 20 different setting configurations using Memory Stick Duo media, and another two using its built-in memory. This is useful for example, when sharing the same setting configurations among multiple cameras.
- When shooting in 16:9 mode, markers such as 4:3, 13:9, 14:9, and 15:9 can be displayed on the LCD monitor and viewfinder. This allows scenes to be captured to match the aspect ratio of the edited master.

HVR-DR60 Hard Disk Recording Unit

Extremely compact and lightweight, the HVR-DR60 can be mounted on the HVR-V1U, thereby converting it to a 'hybrid' recording system. After a shoot, you can simply connect the unit to a compatible nonlinear editor and edit your footage instantly. It offers direct access to recordings, which makes digitizing a thing of the past. For peace of mind in the field, the HVR-DR60 secures your footage by acting as a backup recording device, but also extends recording time to 4.5 hours. In addition, when used with the HVR-V1U, the HVR-DR60 offers additional unique convenient features:

On the LCD monitor and viewfinder of the HVR-V1U, the status of the HVR-DR60 such as connection, recording format, battery level, remaining recording time, recording folder name, etc. can be checked. This keeps operators informed of both the camcorder and hard drive status, without taking their eyes away from what is being shot.

To trigger recording of the HVR-DR60, the HVR-V1U sends the same rec start/stop trigger that controls its tape transport to the HVR-DR60. This feature offers operators the choice of tapeless operation or hybrid operation.

HVR-DR60 *(Mfr # HVRDR60 • B&H # SOHVRDR60)* ..... **CALL**

Creative Versatility for Cinema & Drama Productions

- Thanks to the 3 ClearVid CMOS Sensor imaging system and Enhanced Imaging Processor (EIP) technology, the HVR-V1U supports 24p (23.978 fps), the frame rate of film and 30p (29.97 fps) progressive scan modes, in addition to typical 60i. The signals generated by the 3 ClearVid CMOS Sensor imaging system are processed in the progressive domain as 1920 x 1080p signals, allowing high-resolution progressive footage to be captured.
- The 24p progressive scan signals are recorded to tape as 60i signals through means of 2-3 pull-down. This 2-3 sequence HDV material can be reverted to its original 24p form, as captured by the camera, using a compatible nonlinear editor. Similarly, a 30p signal is recorded as a 60i signal by dividing each frame into two fields. This approach allows 24p and 30p progressive footage to be played back or fed to an editing suite using any of the thousands of Sony HDV solutions already in use throughout the world.
- The HVR-V1U offers a choice of various gamma setting functions, which makes it ideal for use in creative productions such as cinema films and dramatic programs.

— Cinematone Gamma allows operators to quickly set up and load a gamma curve with similar contrast characteristics to a film gamma curve. Three gamma curves can be selected from "OFF" (normal gamma), "TYPE1", or "TYPE2".

— Black Stretch enhances video signal levels in dark picture areas for clear reproduction of dark contrast, without sacrificing highlight contrast of the same picture. Black Compress suppresses video signal levels in dark picture areas to emphasize the depth of dark picture tones.

— The knee correction function compresses the wide dynamic range acquired by the CMOS sensors into the standard video- level range. The HVR-V1U can select knee points from high, middle, low, and auto modes to meet various production needs.

- Cinematone Color function provides cinematic color for deep-color and high-contrast images approaching cinema film. Combined with the Cinematone Gamma function, more cinema-quality images can be captured.
- The HVR-V1U can display setting values in a format that film operators are familiar with:

— The focal length can be displayed on the LCD monitor and viewfinder in either feet or meters

— Shutter speeds can also be displayed on the LCD monitor and viewfinder in units of rotation angles converted from shutter speeds.

HVR-V1U

Operational Conveniences

- Iris, gain, shutter speed, white balance, and menu buttons are on the left side of the HVR-V1U's rear panel to avoid them being accidentally pressed during operation.
- Video connectors such as i.LINK, analog component and multi-AV output connectors are located on the right side of the HVR-V1U's rear panel where they don't get in the way of camera operations during shooting.
- HDMI output connector transfers non-compressed, high-definition digital video and audio signals from and to the HVR-V1U and other HDMI-equipped devices, such as consumer HDTV monitors, via a single cable.
- The HVR-V1U is equipped with a widescreen (16:9) high-resolution (211,000 pixels) color LCD viewfinder. Operators can choose to display pictures in color or in black and white. In addition to a standard-size eye cup, a large-size eye cup is also supplied. This can be attached to the standard-size eye cup to provide superb light-blocking capability, easy focusing, and more comfortable use of the viewfinder.
- Functions frequently used in the field can be assigned to six Assign Buttons (push buttons), allowing operators to make rapid changes depending on the shooting conditions. These include include: Last Scene Review, Marker, Hyper Gain, Digital Extender, All Scan Mode, Spot Light, Focus Infinity, Rec Review, End Search, Index, Peaking, SteadyShot, Color Bar, Back Light, Fader, Display, and Picture Profile.

Additional Features

- Still picture recording to Memory Stick Duo media
- 2-channel Independent audio level control with audio level meter on LCD monitor
- Simultaneous operation of LCD monitor and viewfinder,
- AE Shift, Hyper Gain, All Scan Mode,
- AF Assist, Expanded Focus, Peaking,
- Status Check,
- Battery Info,
- Histogram Indicator,

HVR-V1U HDV 1080i/24p Cinema Style Camcorder *(Mfr # HVRV1U • B&H # SOHVRV1U)*
Includes AC-L15 AC adapter/charger, NP-F570 infoLITHIUM rechargeable battery, ECM-NV1 monaural electret condenser microphone, A/V and component video cables, USB cable, lens hood with lens cover, large eyecup and RMT-831 wireless remote commander.....**CALL**

NP-F970 *(Mfr # NPF970 • B&H # SONPF970)*
Small and lightweight 7.2v, 6600mAh InfoLiTHIUM rechargeable battery.....**99.95**

0.8x W/A Conversion Lens: Designed for the HVR-V1U, this lens features high-resolution, coated optics, and a 20% wider angle of view for shooting in tight spots or creative expression. It securely mounts to the camera's lens via an ingenious front bayonet type mount. The included sun shade, front and back lens cap protect it from damage. A convenient carrying pouch keeps it safe when you're on the move. *(Mfr # VCLHG0862K • B&H # SOVCLHG0862K)*.....**479.95**

LCD Hood: Clips onto the HVR-V1U's LCD panel to improve visibility, or when you want to prevent light from the LCD monitor leaking out into the surroundings. It is designed to fold up while still attached to the monitor, so it can also serve as an LCD cover when in transit. *(Mfr # SHL35WBP • B&H # SOSHL35WBP)*.....**54.95**

2-Stage Tripod: Features the RM-1BP remote LANC controller on the pan arm for fingertip control of zoom, focus and recording functions, and a 75mm leveling ball-mount for rapid setups. The dual-tubed upper stage provides superior torsional resistance, and the mid-level spreader provides greatly increased vertical strength. *(Mfr # VCTPG11RMB • B&H # SOVCTPG11RMB)*.....**1099.95**

Tripod Adapter: With an accessory mount for hard disk recorders and wireless receivers which rotates 270° for varying application requirements. *(Mfr # VCT1BP • B&H # SOVCT1BP)*.....**169.95**

HVL-LBP LED Light: Features a wider uniform light for 16:9 aspect ratios and operates with daylight balanced color temperature. A dimmer dial adjusts the light intensity, and an indicator shows the remaining battery strength. *(Mfr # HVLLBP • B&H # SOHVLLBP)*.....**499.95**

RM-1BP LANC Remote Control: Can connect to a tripod handle and used for convenient control of zoom, focus and start/stop. Using the rocker switch to select either slide-wheel zoom or zoom speed, it is easy to perform the sort of slow zooms that are tricky using the camcorder's own controls. *(Mfr # RM1BP • B&H # SORM1BP)*.....**219.95**

AC-VQ1050B AC Adapter/Charger: Charges two InfoLithium L Series batteries simultaneously. It features an LCD readout panel. *(Mfr# ACVQ1050B; B&H# SOACVQ1050B)*.....**149.95**

HVR-Z1U

Compact, Handheld 3-CCD HDV Camcorder

Featuring tree high-resolution 1/3" megapixel CCDs, the HVR-Z1U captures and plays back 1080i HD signals,while maintaining DVCAM/DV recording and playback capabilities. What's more, the HVR-Z1U offers a down-conversion capability of its 1080i recordings. These features allow the HVR-Z1U to be active in HD systems, while providing backward compatibility with SD systems. Operators can continue to acquire in DVCAM or DV formats, and switch to the HDV format as needed, or acquire in HDV 1080i from the start and use the down-conversion capability as required. In addition to a unique camcorder body design with a multitude of camera features, the HVR-Z1U offers maximum operability in the field, as well as opening up a new range of opportunities for creative shooting. Combining these features with HD picture quality, the HVR-Z1U is a powerful acquisition tool for a wide variety of applications — video journalism, wedding and event videography, corporate and training productions, digital movie-making, and broadcast newsgathering.

FEATURES

Three 1080i HD CCDs

- Three 1/3" widescreen 16:9 1080i HD CCD combined with precise spatial offset technology and interlace scanning system achieves a resolution of 1440 x 1080.
- The HVR-Z1U incorporates a high-integrity 14-bit HD DXP (Digital eXtended Processor) which features a 14-bit A/D converter and advanced camera processing. The DXP can process the high-quality images captured by the 1080i HD CCDs with greater precision than conventional A/D converters.
- In addition, the higher resolution allows the contrast to be reproduced more faithfully in mid-tone areas of the picture. The 14-bit HD DXP also enables highly sophisticated image controls, such as Cinematone Gamma, and Color Correction functions.

12x Zeiss Vario-Sonnar T* Zoom

- Equipped with a 12x Zeiss Vario-Sonnar T* high definition lens, the HVR-Z1U produces sharp, high-contrast images, with virtually no chromatic aberration. The lens has a wide viewing angle, and a focal length ranging from 32.5 to 390mm in 16:9 mode, and from 40 to 480mm in 4:3 mode, thanks to a large filter diameter of 72mm.
- Employs Super SteadyShot system, whereby horizontal and vertical movements can be detected independently by the sensors. The prism system located behind the lens adjusts and optically compensates for unsteady camera handling, and a choice of SteadyShot function types—'Hard', 'Standard', Soft' or 'Wide Conv' (when using the optional VCL-HG0872 lens)– can easily be selected.

HDV Format

Sony's HDV 1080i format records stunning HD images with 1080 active scanning lines on DV tapes. It adopts the MPEG-2 compression format, using 8-bit digital component recording at 25 Mb/s, which is the same data rate as DVCAM/DV, enabling a long recording time on compact DV cassettes. As with the DVCAM and DV formats, the HDV format allows an i.LINK connection to compatible non-linear editors, enabling a cost-effective HD production system. The HVR-Z1U uses mini cassette tapes allowing recording of up to 63 minutes.

Multi-Format Record/Playback

- The HVR-Z1U can switch between HDV 1080i, DVCAM and DV recording, providing full flexibility to record in either SD or high definition depending on production needs. In addition, it can be switched between 60i and 50i modes (NTSC and PAL), allowing for flexible productions without the need for two separate camcorders.
- The HVR-Z1U can convert material from 1080i down to 480i and 576i, and output these video signals via its i.LINK interface, or through its analog component, composite, or S-Video connectors. This allows editing of recorded material with a non-linear editing system using DV editing software as well as recording SD signals to an external VCR, while simultaneously recording HDV signals. The HVR-Z1U can also down-convert to 480p and 576p and output these signals through its analog component video connectors.
- When down-converting these signals, the aspect ratio displayed can be converted from 16:9 to 4:3. Display modes can be selected from Squeeze, Letterbox or Edge crop.

HVR-Z1U

High Performance Shooting

- To facilitate zoom control and recording operation during low-angle shooting, an additional zoom lever and a rec start/stop button is available on the carrying handle. Zoom speed can be selected from H, L or OFF via the three-position slide switch located on the side of the handle. The H and L settings can be selected from values of 1 to 8 via the menu.
- In addition to 2 zoom levers on the carrying handle and on the side of the camera body, a motorized zoom ring, equipped with stops and barrel marking, is located on the lens body. Turning this zoom ring allows for fine adjustments in zoom position settings, providing operability and feeling comparable to manual zoom operations. Furthermore, the supplied wireless remote control can be used for external control.
- AF (Auto Focus) Assist function allows operators to focus on desired subjects when using the AF mode. Operators can manually change focus positions using a focus ring during AF mode, allowing AF reference focus positions to be shifted to manually changed positions. This is useful, for example, when operators want to focus on subjects far away through a window.
- At the touch of a button, the center of the screen on the LCD monitor and viewfinder can be magnified to about twice the size, making it easier to confirm focus settings during manual focusing.
- To avoid missing a single recording opportunity, the time until the recording restarts from stop mode can easily be shortened. When standby mode continues for more than three minutes, it is automatically switched to stop mode.
- Hyper Gain function automatically boosts the gain level up to +36 dB at the touch of an Assign Button. This makes it possible to shoot in extremely low-light conditions.
- AE (Auto Exposure) override function allows users to manually change exposure settings during the AE mode via an iris dial. This allows operators to set the desired exposure settings immediately, with no need to set all exposure settings modes to manual.
- All Scan Mode is similar to Underscan Mode displaying all effective scanning lines in the screen. It is useful to check pictures for web applications.

Widescreen Color Viewfinder and LCD Monitor

- The 0.44" color LCD viewfinder displays high-resolution (250,000 pixels) color pictures in widescreen 16:9 ratio. Operators can also select to display pictures in black and white. The size of the eyepiece has been increased to allow viewing of images even while wearing glasses. The supplied large-size eye cap provides superb light-excluding capability, and allows easy focusing and comfortable use of the viewfinder.
- High resolution (250,000 pixels) 3.5" color LCD monitor allows for viewing of the input source during recording, or checking the playback picture on location in a widescreen 16:9 format.

The large screen is also helpful in setting menus or audio recording levels, as well as monitoring the camera and audio status while mounted on a tripod. The hybrid LCD monitor combines the characteristics of both transmissive and reflective LCD panels. The transmissive LCD panel is well suited to dark conditions, such as those found in the studio, while the reflective LCD panel provides clear viewing in bright conditions, such as under strong sunlight.

- The LCD monitor and viewfinder can be used simultaneously. The LCD monitor is located above and in front of the handle, which places it on the same level as the viewfinder. This allows operators to perform focus adjustments on the subject with the LCD viewfinder, while adjusting the color balance with the LCD monitor.
- The Peaking function can perform an effect on pictures displayed in the LCD monitor and viewfinder that allows operators to easily adjust focus positions. It enhances the outline of the image,which the camera focuses on most, and colors the outline to make it more visible. Enhance levels can be selected from a choice of High, Middle and Low, and the outline color from Red, White and Yellow.
- At the touch of a button, the center of the screen on the LCD monitor and viewfinder can be magnified to twice the size, making it easier to confirm focus settings during manual focusing.
- Three types of markers can be displayed on the LCD monitor and viewfinder by pressing an Assign Button:

CENTER

4:3

SAFETY ZONE

Center: Displays a marker at the center of the screen

4:3: Displays a marker in the shape of 4:3 when using a widescreen monitor

Safety Zone: Displays a marker indicating the range that can be displayed on a standard TV (4:3 and 16:9) for home use (80%)

Optional HVR-DR60 Hard Disk Recording Unit

Via a simple i.LINK connection, the HVR-DR60 Hard Disk Recording Unit allows recording of HDV1080i streams from the HVR-Z1U. The 1.8" internal HDD offers a large capacity of 60GB, which translates into an impressive 270 minutes (4.5 hours) for both HDV and DVCAM recordings. Using the hybrid recording function, in which video and audio material is recorded simultaneously to hard disk and tape, you can be assured that you won't lose an important shot. Weighing a mere 8 oz. (without battery), the HVR-DR60 adds little weight while adding considerable functionality to the HVR-Z1U. Rubber shock absorbers hold the HDD unit in place, preventing external shock being transmitted when the HVR-DR60 chassis is subject to impact.

HVR-DR60 *(Mfr # HVRDR60 • B&H # SOHVRDR60)* .....**CALL**

HVR-Z1U

Operational Conveniences

- Functions frequently used in the field can be assigned to six Assign Buttons allowing users to make rapid changes under field conditions. Assignable functions include AE Override, Hyper Gain, All Scan Mode, White Balance Outdoor Level (±), Back/Spot Light, Marker, Rec Review, Steady Shot, Index Mark (index recording), White/Black fader, audio dubbing (DVCAM format only), display, and color bars (two types).
- i.LINK (4-pin) interface allows for one-cable digital transfer of audio, video, and command signals to a non-linear editing system in the HDV, DVCAM and DV formats.
- With the NP-F970 InfoLITHIUM rechargeable battery, the HVR-Z1U can continuously record in HDV or DVCAM/DV mode for 360 minutes (6 hours).
- The optimum weight distribution and balance of its body make the HVR-Z1U particularly suitable for hand-held shots, and also allows users to easily carry the camera without causing fatigue. In addition, the camcorder can sit comfortably on the shoulder simply by attaching the optional VCT-FXA Shoulder Brace.

- With the touch of a button, operators can display settings menus for audio, output signal and camera, as well as Assign Button and Picture Profile functions, superimposed over the video on the LCD monitor, allowing for easy status or settings checks during recording, playback and feeding.
- Personal Menu function allows users to make a customized settings menu with frequently used menu items, and to easily recall it at the touch of a button. Up to 28 menu items each for the camera and VCR settings can be added and their order can be arranged in the menu.
- By connecting the HVR-Z1U to an HDV 1080i, DVCAM or DV compatible VCR or HDD recorder with an i.LINK interface, operators can control the HVR-Z1U and the connected device externally, to perform simultaneous recording and sequential recording.

Unique Features for Creative Shooting

- Shot Transition function allows for smooth automatic scene transitions. The operator can program start and end settings for zoom, focus, iris, gain, shutter speed and white balance into the camera's A/B buttons and,by pressing the start button, a smooth transition will take place according to the set time, because the camera automatically calculates the intermediate values during the scene transition. The transition progress can be checked using an indicator displayed on the LCD monitor. This is very
useful when complex camera settings are required during the scene transition – for example, when shooting subjects moving from the background to the foreground of a scene.
In addition, a start timer function is also available for the Shot Transition function, helping to prevent operators from missing a shot. Transition types can be selected from a choice of "LINEAR", "SOFT STOP", and "SOFT TRANS", transition time can be set from 2 to 15 seconds, and the start delay time can be selected from 5, 10 and 20 seconds
- Cinematone Gamma allows operators to quickly setup and load a gamma curve with similar contrast characteristics to a film gamma curve. Three gamma curves can be selected from "Off" (normal gamma),"Type 1", or "Type 2".
- The Cineframe feature allows picture movement to be reproduced like a film. Combined with the use of the Cinematone Gamma feature, this allows a cinematic and film-like look to be achieved. Three types of Cineframe modes can be selected.

— The Cineframe 24 and Cineframe 30 features are used in 60i mode and can reproduce the picture movement like films of 24 or 30 frames/second8 in HDV, DVCAM and DV formats.

— The Cineframe 25 feature is used in 50i mode and can reproduce the picture movement like films of 25 frames/second in HDV,DVCAM and DV formats.

- Color Correction offers two functions for creative shooting. The Color Extraction function can retain up to two desired colors of monitored pictures in the screen by designating color hue, saturation and range,while making the other colors black and white. This provides interesting in-camera color effects that can emphasize particular colors in the screen. In addition, the Color Revision function can change the hue of only the colors designated by Color Extraction, while retaining the hue of the other colors. This also provides interesting in-camera effects.

HVR-Z1U HDV Camcorder
(Mfr # HVRZ1U; B&H # SOHVRZ1U).....**CALL**

NP-F970
Info-Lithium Battery Pack: 7.2v, 6600mAh InfoLiTHIUM rechargeable battery.
(Mfr # NPF970; B&H # SONPF970).....**99.95**

VCL-HG0872
72mm 0.8x High Grade Wide Angle Converter Lens: Provides an even wider angle of coverage (0.8x) for those times when you are shooting in a confined space or for shooting scenery.
(Mfr # VCLHG0872; B&H # VCLHG0872).....**369.95**

VCT-1170RM
Tripod with Two-way Head and Remote: With two-way head. Supports up to 11 lb. and features ball-levelling and a four function video remote for lightweight camcorders.
(Mfr # VCT1170RM; B&H # SOVCT1170RM).....**329.95**

HVR-Z1U

Picture Profile

- Up to six different picture-quality settings can be registered in the memory as picture profiles and displayed on the LCD monitor at the touch of a button. This function allows operators to easily call up customized picture-quality settings to the camera to suit various shooting conditions, saving on the labor needed to reset the camera each time for the same conditions. At the default setting, 6 picture profiles are registered with, recommended setting for typical shooting conditions.

Audio

- The HVR-Z1U has a built-in high-quality stereo microphone as well as two XLR audio inputs for connecting professional mics or feeding an external-line audio source. 40v phantom power can be supplied for the external condenser microphone. INPUT 1 audio can be recorded on CH1 only, or on both CH1 and CH2 audio tracks, with easy selection via a switch.
- Input level for CH1 and CH2 can be independently adjusted using two audio level dials on the camera and viewed with an audio level meter on the LCD monitor.

Time Code

- Time code can be preset using any number in H/M/S/F (hours/minutes/seconds/frames) to record desired tape-position information. Time-code mode can be selected between "REC RUN" and "FREE RUN". In addition to the time code, user bits can also be set.

Battery Info

- Information on a compatible battery pack can be displayed on the LCD monitor with the touch of a button. The battery's current charge level and its current remaining recording time can be checked when the power is turned off. The remaining recording time available for the selected recording format also appears.

CAMCORDER FEATURES	HVR-A1U	HVR-V1U	HVR-Z1U
Image Sensors, 1/3-inch type	One CMOS	3-CMOS	Three CCDs
Sensor native aspect ratio	4:3	16:9	16:9
Sensor pixels	2.97 MP	1.04 MP	1.04 MP
Carl Zeiss Vario-Sonnar Optical Zoom Lens	10x	20x	12x
Zeiss T* (T-star) coatings	✓	✓	✓
Filter thread	37mm	62mm	72mm
Super SteadyShot image stabilization	Electronic	Optical	Optical
Manual and auto zoom	✓	✓	✓
Manual and auto focus	✓	✓	✓
Programmable Shot Transition	3 variables	6 variables	6 variables
HDV 1080i record/play	✓	✓	✓
DVCAM and DV SP record/play	✓	✓	✓
Still photo recording	✓	—	—
Switchable 50i/60i	—	—	✓
Progressive Recording	480p	—	480p, 576p
CineFrame modes	24F, 30F	24P, 30P	24F, 25F, 30F
SMPTE time code	✓	✓	✓
Downconversion to SD	✓	✓	✓
Aspect ratio squeeze, crop or letterbox	✓	✓	✓
i.LINK IEEE 1394 DV/HDV interface	✓	✓	✓
Hybrid widescreen LCD monitor (measured diagonally)	2.7″	3.5″	3.5″
Expanded Focus	✓	✓	✓
Center, Safety and 4:3 markers	✓	N/A	✓
All Scan Monitoring	✓	✓	✓
Histogram	✓	✓	—
Assignable buttons	1	6	6
Low light mode	Super Night-Shot	—	Hyper Gain
Cinematone Gamma modes	2	2	2
Black Stretch	✓	✓	✓
USB Port	✓	✓	—
HDMI Output	—	✓	—
Personal Menu	✓	✓	✓
Balanced XLR audio input	✓	✓	✓
Separate left/right level	✓	✓	✓
Separate left/right metering	✓	✓	✓
Separate left/right AGC	—	✓	✓
Built-in pro microphone	✓	Includes ECM-N1	✓
Dimensions (WxHxD)	5 x 9 1/8 x 12 3/8″	NA	6 3/8 x 7 5/8 x 14 3/8″
Weight (not including battery and cassette)	1 lb., 7 oz.	3 lb. 6 oz.	4 lbs., 10 oz.

HVR-Z7U • HVR-S270U

Handheld and Shoulder-Mount Interchangeable Lens HDV Camcorders

HVR-S270U

Ideal for documentaries, electronic newsgathering, independent production, music videos, web streaming, and more, the HVR-Z7U and HVR-S270U deliver the enhanced functionality professionals have been waiting for— interchangeable lens system, native progressive recording, and solid-state memory recording. Incorporating a 1/3" bayonet joint interchangeable lens systems, the HVR-Z7U and HVR-S270U also feature 1080, 24p and 30p native progressive recording, increased sensitivity for low-light conditions, and offer the option of hybrid solid-state recording when using a supplied memory-recording unit. This allows a streamlined nonlinear editing workflow to be achieved, with HDV/DVCAM/DV file recording on a CompactFlash card.

They camcorders use Sony's 1/3" 3 ClearVid CMOS Sensor system enhanced by Exmor technology (similar to the imaging technology used in the Sony PMW-EX1) providing superb performance in low-light environments with sensitivity of 1.5 lux. They can switch between 1080p, 1080i in the HDV format, DVCAM, and DV recording, and both can down-convert material from HD to SD, and output the video signals through their i.LINK interface and other SD output connectors. The HVR-Z7U has an HDMI output, the HVR-S270U has HD/SD-SDI output.

HVR-Z7U

They also use Sony's XtraFine LCD and XtraFine electronic viewfinder for high-resolution and high-contrast images with remarkable color reproduction. The HVR-S270U features a new LCD/EVF configuration named "Dual Finder," where the LCD located on the EVF enables multiple styles of operation.

Both come standard with a 12x high-quality, multi-purpose Carl Zeiss lens for HD video, with a Vario-Sonnar T coating to reduce reflections. A specially designed 8x wide-angle lens is also available as an option. These lenses give them the same functionality as Sony's HVR-Z1U and HVR-V1 fixed-lens camcorders with built-in features such as auto-focus, optical stabilizer, and automatic back-focus adjustment. Using a special adaptor, users can also*

FEATURES

HDV Format

- They record HDV1080i using one of the "MPEG2 Long GOP" compression profiles. The highly efficient and robust "MPEG2 Long GOP" codec - which is also used in the Sony XDCAM HD and XDCAM EX series – enables users to record stunning-quality HD video. The HVR-Z7U provides over 60 minutes of recording time using the mini DV videotape. While the HVR-S270U has the additional option of using standard-size cassettes that provide over 4.5 hours of continuous recording.
- The HVR-Z7U and HVR-S270U can switch between HDV 1080i, DVCAM, and DV recording, providing full flexibility to record in either standard definition or high definition depending on your production needs.
- Native editing in the HDV format is supported by many non-linear editing packages. Additionally, HDV signals can be recorded as a file on non-tape media—on a standard CF card, for example, when using the supplied CF Memory Recording Unit. The optional 60GB HVR-DR60 can be used in the same manner, providing 4.5 hours of recording time.
- The HVR-Z7U and S270U can convert material from 1080i down to 480i, and output the video signals through their i.LINK interface and other SD output connectors. This allows users to edit recorded material with a compatible nonlinear editing system using current DV editing software, as well as record SD signals to an external VTR.

HVR-Z7U • HVR-S270U

1/3" 3 ClearVid CMOS Sensor System

They incorporate a newly developed 1/3" 3 ClearVid CMOS Sensor system which has 45° rotated pixels on each chip in order to increase the signal density, while each pixel maintains sufficient surface area.

In combination with Enhanced Imaging Processor (EIP), the 3 ClearVid CMOS Sensor system achieves high resolution, high sensitivity, wide dynamic range, and excellent color reproduction. The pixel shift interpolation technique has been traditionally used in small 3CCD camcorders. However, it normally requires the combination of all three color element (RGB) signals to maximize resolution. If an object lacks one or more color elements, the resolution of the object may be degraded.

The 3 ClearVid CMOS Sensor system is different. It can always produce maximum resolution, regardless of the balance between color elements, thanks to its unique and sophisticated interpolation technology.

Enhanced Functionality via "Exmor" Technology

Both the HVR-Z7U and HVR-S270U offer cutting-edge features, such as "Exmor" technology (used in the PMW-EX1) which utilizes the full potential of the 3 ClearVid CMOS Sensor system.

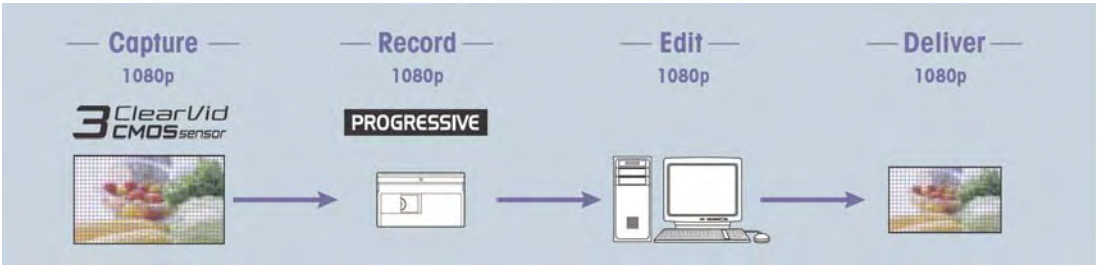
Multiple A/D (analog to digital) converters on each pixel row convert analog signals to digital as soon as they are generated, unlike traditional technology that only has one A/D converter on each chip. The technology of "Exmor" can eliminate the influence of external noise that enters the signal chain during transfer to the A/D converter, resulting in high-quality digital signals with extremely low noise. This significantly enhances shooting in low-light environments.

Adopting this groundbreaking technology enables the HVR-Z7U and HVR-S270U to achieve low light sensitivity of just 1.5 lux (at 1/30 shutter,

SELECTABLE PROGRESSIVE SHOOTING MODES

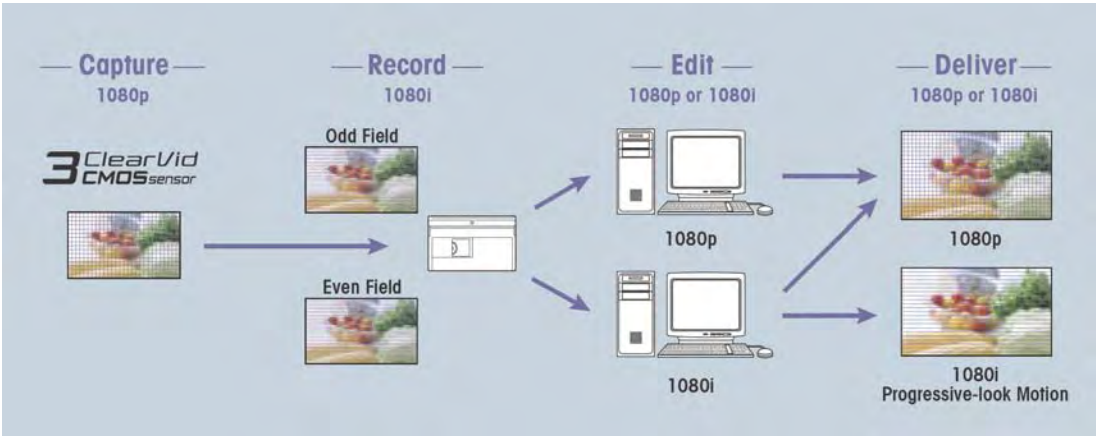
24p/30p HDV Native Progressive Recording Modes

The HVR-Z7U and HVR-S270U feature new 24p/30p HDV native progressive recording modes. The 3 ClearVid CMOS Sensor system and EIP create true 1080p images,which can then be recorded as progressive signals by the HVR-Z7U and HVR-S270U camcorders in HDV format. The progressive HDV stream can be output from an i.LINK connector and used for progressive editing with compatible non-linear editing (NLE) software. Native progressive recording modes are suitable for output to film, CG composition, viewing on a progressive monitor, or as an Internet movie.



24p/30p Progressive Scan Modes

In these modes, the 1080p image captured by the 3 ClearVid CMOS Sensor system is also recorded as an interlaced signal by dividing each frame into two fields. This enables compatibility with current editing and monitoring equipment that only accept interlace signals, while maintaining the quality of the 1080p image. When using the "24p scan" setting, captured images are recorded as 60i through means of 2-3 pull-down. Progressive scan modes are suitable for feature films, documentaries, and music videos, which have to be recorded as interlaced video for viewing on interlaced monitors, but want to offer a "progressive look" to their motion. It is also possible to edit footage recorded in the "24p scan" mode as progressive material. NLE software that is compatible with the "24p scan" mode can remove the 2-3 pull-down, then edit the footage as 24p material. For 30p, most NLE software can output the edited timeline in progressive format by merging odd and even fields.



HVR-Z7U • HVR-S270U

Interchangeable Lens System

- Various video lenses can be attached to the HVR-S270U and HVR-Z7U for unlimited possibilities. They are both equipped with a universal standard 1/3" bayonet mount mechanism for quick changing of lenses.
- The HVR-S270U and HVR-Z7U come standard with a high-quality, 12x multi-purpose Carl Zeiss lens for HD. Stunning resolution and contrast is achieved thanks to the Carl Zeiss Vario-Sonnar T* coating, which suppresses unwanted reflections. A specially designed 8x wide-angle lens is also available as an option, to suit a diverse range of shooting requirements.

	Lens	Optical Zoom	Focal Length	F number
Standard Lens	VCL-412BWH[1] VCL-412BWS[2]	12x	32-384mm (16:9)	1.6 - 2.0
Wide Lens	VCL-308BWH[3] VCL-308BWS[4]	8x	24-192mm (16:9)	1.6 - 2.4

1. Supplied with the HVR-Z7U; 2. Supplied with the HVR-S270U
3. Optional for the HVR-Z7U; 4. Optional for the HVR-S270U

- The supplied 12x and optional 8x lenses give the HVR-Z7U and HVR-S270U the same functionality as fixed-lens camcorders like the HVR-Z1U and HVR-V1U, thanks to built-in features such as auto-focus, optical image stabilizer, and automatic back-focus adjustment. Users of the above camcorders will easily become adept at using the HVR-Z7U and HVR-S270U, even if they have never used interchangeable lenses.
- Of course, the flexible bayonet lens mount allows use of standard 1/3" HD video lenses from Canon and Fujinon. If you want to attach a 1/2 or 2/3" HD video lens, it is possible to do so by adding a standard lens adapter from the lens manufacturer.
- The HVR-S270U and HVR-Z7U have 12-pin lens connectors allowing compatibility with professional ENG lenses. This feature is very useful not only for those who already have these professional HD video lenses, but also for those who prefer to use HD digital cinema lenses for their unique contrast, color, and atmosphere.
- With an optional adapter it is also possible to use Sony A-series lenses designed for Sony digital SLR still cameras. By using lenses in various configurations, creative effects can be achieved.

Natural-Touch Lens Operation

Focus:

The focus ring offers two types of manual focus, plus an auto focus mode that can be easily switched by sliding the focus ring forward or backwards. When the focus ring is in the front position, the lens works in the same way as the HVR-Z1U, HVR-V1U, and DSR-PD170. In this case, either manual or auto focus mode can be selected by the assignable button on the lens. On the other hand,when the focus ring is set to the rear position, the focus ring has a physical stop at infinity and works in the same way as a professional interchangeable lens,with fixed-focus-position and distance indicators.

Zoom:

Fast, intuitive manual-zoom response is provided by an internal gearwheel mechanism that provides accurate zoom positioning. A high-quality servo-motor provides incredibly smooth zoom performance.

Iris:

The iris ring encircles the lens barrel. Manual iris adjustment is possible with an ENG-type ring system that allows fine exposure control for challenging lighting situations.

Advanced Camera Operation

Picture Profile:

Up to six different picture-quality settings, including gamma and color settings, can be registered in the memory as picture profiles. This labor-saving function allows users to easily recall customized picture quality settings for various shooting conditions. It is also useful for matching footage shot at different times or for multi-camera setups.

Color Depth:

Generally, the brightness of a video image increases as the color level becomes more vivid. In the HVR-Z7U and HVR-S270U the brightness and color level are processed independently so that more flexible tone – for instance, a dark image with a vivid color – is realized by 3D-LUT color processing (3D-LUT = three-dimensional look-up table Color Correction).

Color Correction: Improved Color Correction provides two functions for creative shooting.

— The Color Extraction function can retain up to two desired colors of monitored pictures in the screen, while making all other colors B&W. This advanced function allows users to select the color simply by pressing a button to memorize the center color of the captured image.

— The Color Revision function can change the hue of only the color designated by the Color Extraction function. This function is good not only for creating impressive images, but also for blue- or green-screen shooting in order to normalize uneven color.

WB Shift: The WB (White Balance) Shift function allows users to create an impressive color or to adjust the color temperature of the camcorder. There are two WB Shift options to choose from:

• LB-CC type: adjusting the LB axis (color temperature) and CC filter effect

• R-B level type: adjusting the red and blue levels

Skintone Detail:

This function allows users to change the sharpness of an object with a specific color, and is particularly good for making skin tones look more natural. The target color can be specified by controlling the Phase/Range/Saturation/Y Level/Y Range parameters or by pressing a button to specify the color of an object with a color picker. If the sharpness of the background object is decreased, the blur looks more natural.

HVR-Z7U • HVR-S270U

Shooting Support Functions

- They have have three built-in ND (Neutral Density) filters, which help reduce light intensity under bright shooting conditions.
- Negative gain settings of -6 and -3 dB have also been added to help reduce sensitivity under bright lighting conditions. When the iris needs to be opened to create a short depth of field, a suitable brightness can be achieved with this function.
- Smooth Gain function is a smooth transition gain system that avoids sudden brightness changes caused by manual gain-level adjustment. With this function, the brightness changes gradually when the gain-level position is switched and avoids any sudden, unwanted iris adjustment.
- Smooth WB function provides a smooth transition white balance system that avoids unnatural sudden color temperature changes between preset white balance settings. For example, this function is useful when you move from an artificial, low-light environment inside a building, to bright natural sunlight outside.
- A Histogram Indicator for brightness can be displayed on the LCD monitor and viewfinder, allowing you to easily evaluate the brightness of captured images. A target window appears in the center of the screen and the brightness level is indicated by a vertical red line in the histogram. The zebra indicator level appears as a yellow vertical line in the histogram as reference for proper exposure.
- They both have a built-in three dimensional gravity (3G) sensor, which detects the horizontal level of the camcorder and displays it via an indicator in the LCD/EVF. This digital leveler function makes it possible to obtain a horizontal level reading even when shooting without a tripod.
- Six types of AE (Auto Exposure) can be selected to automatically adjust the exposure to the most suitable level.
- When the focus position needs to be manually moved to pre-decided positions, you can put up to two markers (A and B) on a focus position indicator in the LCD/EVF as reference points. When the focus position becomes aligned with one of these markers, it will begin to flash. This allows you to keep your eye on the subject of your shot, without having to check the focus indicator on the lens.

Memory Recording Unit

The HVR-S270U and HVR-Z7U both include a unique Memory Recording Unit to support HDV tape recording. It captures the HDV1080i, DVCAM, or
DV stream output from the camcorder and records it as movie file while you are simultaneously recording to tape. You can use a standard CompactFlash (CF) card, which offers secure recording, high-speed access, large data capacity, removable media convenience, and high durability against external vibration. The CF card is used for HDV camcorders because the media is easily obtainable for file recording in the same way as mini DV tape is easily obtainable for HDV recording. This general versatility is very important for those who frequently need to obtain media quickly, such as someone shooting a documentary or news reports while moving from city to city.

- Record up to 72 minutes of HDV, DVCAM or DV files on a 16 GB CF card.
- The Memory Recording Unit can be integrated to the HVR-Z7U or HVR-S270U without the need for cabling, simply by attaching it onto the special shoe connector. This combination never interferes with shooting operations. The Memory Recording Unit automatically
synchronizes with the recording action of the camcorder – i.e., when the camcorder starts or stops recording, so does the unit. (The intelligent shoe connector inputs and outputs an HDV/DV stream and supplies power to the Memory Recording Unit. The i.LINK connector is not available when the unit is attached on the camcorder).

CF Card Capacity	Record Time (approximately)
16 GB	72 minutes
8GB	36 minutes
4 GB	18 minutes
2 GB	9 minute

- The Memory Recording Unit provides a hybrid operation, where images are recorded to tape and a CF card simultaneously, in a similar fashion to the HVR-DR60 Hard Disk Recording Unit. This means you can immediately access a movie file for streamlined NLE work,while keeping the master source tape in a safe place.
- The file format is M2T for HDV mode and AVI or RawDV for DVCAM/DV modes. In the same fashion as HVR-DR60 operation, these files can be edited using popular NLE software.
- In addition, when the built-in down-converter of the connected HDV camcorder is active, SD images can be recorded on a CF card while HD images are recorded to tape. HD master tape is recorded and SD movie files are created at the same time. HDV or DVCAM tape-based users can gradually move to IT workflow with this hybrid-operation. Tape-less recording is also available if desired.

Memory Recording Unit attached on the HVR-Z7U

Memory Recording Unit attached on the HVR-S270U

- The Memory Recording Unit can be used as an external recording unit, just like the HVR-DR60, by attaching the supplied cradle that has an i.LINK connector, battery attachment, and DC power input. When the Memory Recording Unit is connected to a compatible PC via the i.LINK connector, it is recognized as an external drive and can be used to access files. When

HVR-Z7U (ONLY)

The HVR-Z7U is the world's first professional handheld HDV camcorder with an interchangeable lens system. The compact design makes it easy to use and flexible when shooting applications requiring mobility and in space-constrained locations. Its ergonomically designed body-weight balance and a well-planned layout of buttons and connectors reduce camera operator fatigue. It uses the same InfoLithium batteries as the HVR-Z1U and VR-V1U, and accepts miniDV cassette tapes, which provide over 60 minutes recording time for HDV and DV formats, over 40 minutes for DVCAM format.

- The H VR-Z7U has an incredible, high resolution 3.2" XtraFine LCD with 921,000 pixels—4x greater than the LCD of the HVR-Z1U — allowing for even easier focus adjustments.
- Not to be undone, the 0.45" XtraFine EVF (Electronic View Finder) features 1,227,000 pixels with three independent LEDs for R/G/B colors. This allows users to check objects with remarkable color reproduction and resolution. The EVF can also switch between color or B&W display.
- The LCD and EVF both offer 100% full-scan display, letting you check the entire recorded area, as well as 6500K color temperature – standard for professional monitors.
- The HVR-Z7U features two accessory shoes. There is a cold shoe on the front that can be removed to make room for a mattebox. While at the rear, there is a screw-hole type shoe located on the handle, which can be changed to a cold shoe, if required, using supplied parts.
- A one-touch clip-type mic holder makes it easy to remove the microphone for quick storage.

HVR-Z7U *(Mfr # HVR-Z7U • B&H # SOHVRZ7U)*
Includes AC-VQ1050 adapter/charger, NP-F570 infoLITHIUM battery pack, A/V and component video cables, lens hood, shoe adapter, shoe kit, eye cup, wireless remote control, ECM-XM1 condenser mic, HVR-MRC1 memory recording unit.....**CALL**

- They both feature a smooth Slow Rec function enables slow-motion playback by capturing images 4x faster than the normal field rate (240 fields/s). In this mode, quad-speed images are captured for three seconds, stored in the built-in buffer memory, and then recorded to tape (in either HDV, DVCAM, or DV format) as slow-motion pictures lasting 12 seconds. This allows recorded images to be checked immediately in the field. Although the resolution of the picture quality is decreased, this function is effective for some applications that don't need full HD quality, such as web movies or the analysis of moving objects like a golf swing, for example.

HVR-S270U (ONLY)

The HVR-S270U offers videographers a traditional "on-the-shoulder" feel with the benefits of increased camera stability and longer recording. A standard-size cassette tape provides approximately 4.5 hours of HDV/DV recording or approximately 3 hours of DVCAM recording. Of course, recording on a mini DV tape is still an option

- An HD/SD-SDI output connector provides embedded audio and TC data and can, for example, be linked up to an XDCAM HD deck. BNC connectors provide secure cabling connections.
- Four-channel audio recording is realized in HDV and DVCAM thanks to four XLR audio input connectors – two at the front, and two at the back.
- The HVR-S270U features a new configuration of a 3.2" XtraFine LCD monitor (921,000 pixels) and an XtraFine EVF (1,227,000 pixels). The LCD is located on the EVF unit. This unique layout enables user to perform both traditional EVF monitoring and LCD monitoring, while the camcorder is held on the shoulder. The 180° tilt mechanism allows for LCD monitoring when the camcorder is held in a high or low-angle position, and the 270° swivel mechanism will allow LCD monitoring from the front, right, or even left of the camcorder so that a reporter or a director can monitor what is being captured by the camcorder.
- Uses V-lock professional batteries

HVR-S270U *(Mfr # HVR-S270U • B&H # SOHVRS270U)*
Includes lens hood, CR2025 lithium battery, eye-cup, shoe kit, ECM-XM1 condenser mic, shoulder belt, HVR-MRC1 memory recording unit.....**CALL**

HVR-Z7U • HVR-S270U ACCESSORIES

VCL-308BWH Wide-Angle Lens
Wide-angle Carl Zeiss lens for the HVR-Z7U.

VCL-308BWS Wide-Angle Lens
Wide-angle Carl Zeiss lens for the HVR-S270U.

LA-100W Lens Adapter
Lens adapter to allow use of Sony's A-series lenses (designed for Sony digital SLR still cameras) on the HVR-Z7U and HVR-S270U.

AC-VQL1BP AC Adapter/Charger
For the HVR-Z7U only. 4-slot battery charger for InfoLITHIUM battery packs, the AV-VQL1BP displays current available time for shooting and remaining time to complete charge. Has two selectable charge modes (Normal/Full). Displays battery log information (total charge times/charge cycles and last operation date).
(Mfr # AC-VQL1BP • B&H # SOACVQL1BP) **399.95**

SH-L32WBP LCD Hood
An LCD hood for the 3.2" LCD monitors of the HVR-Z7U and HRV-S270U. An adjustable 360° shade prevents light from the LCD monitor from leaking out into the surroundings. It is designed to fold up while still attached to the monitor, so it can also serve as an LCD cover when in transit.
(Mfr # SH-L32WBP • B&H # SOSHL32WBP) **64.95**

RM-1BP Remote LANC Controller
A LANC remote controller that can be connected to a tripod handle and used to control zoom, focus and start/stop. This added functionality is ideal for live event coverage such as concerts and sports. Included with the VCT-SP1BP Camera Support.
(Mfr# RM1BP • B&H# SORM1BP) **219.95**

VCT-PG11RMB 2-Stage Tripod
Features the RM-1BP remote LANC controller on the pan arm for fingertip control of zoom, focus and recording functions, and a 75mm leveling ball-mount for rapid setups. The dual-tubed upper stage provides superior torsional resistance, and the mid-level spreader provides greatly increased vertical strength.
(Mfr # VCTPG11RMB • B&H # SOVCTPG11RMB) **1099.95**

VCT-SP1BP Camera Support: For the HVR-Z7U only. A weight support for stable/comfortable shooting, the VCT-SP1BP supports several shooting styles (e.g., high-angle shooting). Carbon shaft for light weight and rigid design. Quick-release function from harness allows excellent mobility. Includes RM-1BP Remote LANC Controller. *(Mfr # VCT-SP1BP • B&H # SOVCTSP1BP)* **699.95**

HVL-LBP LED Battery Video Light: Ideal for wide-angle shooting, the HVL-LBP features LED reliability and low power consumption, wide uniform light for 16:9 aspect ratios, and operates with daylight-balanced color temperature. A dimmer dial adjusts the light intensity, and an indicator shows the remaining battery strength. Powered by NPF-970 InfoLITHIUM battery for up to 3 hours at maximum brightness.

- Perfect for outside shooting in shade or sunlight
- Color balanced at 5500K daylight color temperature
- Use as a hand-held battery light or on top of a light stand to act as a backlight
- Uniform flood-lighting over wide areas for backgrounds, and quick conversion to a focused spot-light for interviews.
- Spot or flood lighting with an attached condensing lens On or Off
- Dimmer dial allows linear brightness adjustment from 10% to 100%.
- Permits battery level check even when the light is turned off.
- Supplied battery adapter has a tripod screw hole and strap for flexible attachment.

HVL-LBP LED Battery Video Light *(Mfr # HVLLBP • B&H # SOHVLLBP)*.....**499.95**

	HVR-Z7U	HVR-S270U
Supplied Lens	Carl Zeiss Vario-Sonnar T* Zoom Lens, 12x (optical)	
Built-in Filter	Clear, 1/4, 1/16, 1/64	
Imaging System	1/3", progressive 3 ClearVid CMOS Sensor system with technology of Exmor	
Focus	Auto, Manual (focus ring/one push auto/infinity/AF assist/ focus macro)	
White Balance	Auto, One-push A(A/B positions), Indoor (3200 K), Outdoor (selectable level -7 to +7, approx. 500K/step), Manual WB Temp (selectable 2300K to 15000K, 100K/step)	
Shutter Speed Auto / Manual	1/60 - 1/2000 / 60i/30p: 1/4 - 1/10000 24p: 1/3 - 1/10000	
Gain	-6, -3, 0 , 3, 6, 9, 12, 15, 18, 21 dB	
Minimum Illumination	1.5 lux (Auto Gain, Auto Iris, 1/30 Shutter)	
Recording format	HDV1080/60i, 1080/24p, 1080/30p, DVCAM, DV SP 480/60i (NTSC)	
Play Out/Down Conversion Format	HDV1080/60i, 1080/24p, 1080/30p, DVCAM, DV SP 480/60i (NTSC)	
Max. Playback/Rec. Time HDV/DV SP	63 min with PHDVM-63DM Cassette	276min with PHDV-276DM Cassette
Max. Playback/Rec. Time DVCAM	41 min with PHDVM-63DM Cassette	184min with PHDV-276DM Cassette
Audio/Video Output	10-pin Connector A/V OUT Jack with Supplied Cable	Composite Video (BNCx1) Unbalanced Audio (pin x2ch)
Component Video Output	Special Connector	BNC x3
HDV/DV Input / Output	i.LINK interface (IEEE 1394, 6-pin)	i.LINK interface (IEEE 1394, 6-pin)
XLR Audio Input	XLR 3-pin Female x 2ch	XLR 3-pin Female x 4ch
Headphone	Stereo Mini Jack	Stereo Mini Jack
LANC	Stereo Mini Jack	Stereo Mini Jack
Digital Video Output	HDMI connector	HD/SD-SDI BNC x1
Dimension (WHD), Weight	$6^{15}/_{16}$ x $7^{13}/_{16}$ x $17^{9}/_{32}$", 5 lbs. 4 oz.	$12^{1}/_{8}$ x $10^{5}/_{8}$ x 20", 13 lbs. 15 oz.

GV-HD700

HD Video Walkman

The world's first HD Video Walkman, the HV-HD700 is a compact, portable device to view and playback both high-definition HDV video and standard mini DV tapes. The GV-HD700 features a WVGA (1,152k dots), 7" widescreen LCD screen for monitoring video and still images. Its all-scan function ensures that 100% of the recorded frame area is displayed on the screen for accurate reviewing of shots. It can also record HDV and DV signals from an external source for use as a back-up deck as well as transfer still images from tapes to Memory Stick media cards.
For convenient operation, any of fourteen commonly-used functions, such as search, index mark and playback zoom, can be assigned to three function buttons. Users can customize the LCD screen by storing up to six set-ups. The unit's status check mode gives handy on-screen confirmation of key audio, output, assign and LCD settings. The model is equipped with multiple ports for recording and playing tapes from a range of sources, and also has HDMI output for connection to a compatible HDTV or computer monitor. It also incorporates Sony x.v.Color technology. Based on the new international xvYCC color standard, Sony x.v.Color nearly doubles the data range of colors that can be displayed accurately on xvYCC-compliant displays, such as Sony BRAVIA televisions. Supplied accessories include an AC Adaptor, wireless remote controller, component and AV Multi Cable (without S-Video). For extra versatility the GV-HD700 can be used with InfoLITHIUM L and M Series batteries.

FEATURES

- Can playback High Definition Video (HDV) and Standard Definition Video recorded on MiniDV cassette.
- Provides excellent viewing clarity with improved resolution. The 7" (1.1 million pixel) LCD rotates for multiple viewing angles
  providing sharp detailed images for monitoring or playback.
- The GV-HD700 is capable of passing the x.v.Color signal recorded by the latest Sony HD camcorders to a compatible HDTV. With the ability to reproduce nearly twice as many (1.8x) viewable colors than currently possible.
- Customize up to 6 different LCD screen profiles (personal settings); choose from Brightness, Color Depth, Contrast, Sharpness and Color Phase.
- Compatible with both L and M Series InfoLITHIUM batteries. You can now charge the battery at anytime because unlike nicad batteries, Sony's rechargeable Lithium Ion batteries are not subject to a life shortening "memory effect".
- Sony's exclusive AccuPower meter displays the battery time remaining in minutes, on
- Three buttons on the exterior of the video walkman are user-assignable so that they can be set to the options most commonly utilized which make it easier to control your playback options and settings.
- Capture digital still images up to 1440 x 810 resolution from video-tapes, analog inputs or digital video i.LINK input, directly onto Memory Stick media. The images can be easily transferred to PCs for emailing , printing or sharing with other compatible Memory Stick devices
- Features 12-bit/16-bit recording offering the same outstanding sound quality as Compact Disc. 12-bit recording enables you to add an additional audio track with compatible audio dubbing equipment or i.LINK compatible computers.
- Standard Play mode offers up to 60 minutes of digital recording, or Long Play for up to 90 minutes, on one MiniDV cassette.
- Equipped with an IEEE1394 interface for high speed bi-directional digital video/audio communication between two devices including camcorders, digital VCRs, and PCs.
- While playing back your images you can edit images by zooming in (up to 2 times) and cropping your picture (up, down, left, right). You can save the new image as a separate file. Resize lets you save a copy of an image to a smaller or larger file size.
- Provides noise free playback in slow motion and in the pause mode for detailed playback.
- Inputs and outputs include analog audio and composite video input; analog audio and video outputs (composite, S-Video and component); HDMI output, digital video and audio inputs and outputs (via i.LINK); USB port, and headphone jack.
- Measures 8" x 2.5" x 6.38" and weighs 2.13 lbs. with tape and battery.

GV-HD700 HDV Video Walkman VCR
Includes AC-L100 Power Adapter, NP-F570 InofLITHIUM rechargeable battery, wireless remote control, component video cable, A/V cables and USB cable.
(Mfr# GVHD700 • B&H# SOGVHD700) **1099.95**

HVR-M15AU

HDV 1080i VCR

The HVR-M15AU enables video recording and playback in a choice of formats – 1080/24p, 1080/30p, 1080/25p, 1080i, DVCAM, and DV. It also features down-conversion capability for 1080i recording, providing the flexibility to record in either standard definition (SD) or high definition (HD) depending on production needs. Affordable and professional, the HVR-M15AU records and plays HDV at all the same frame rates as Sony's HDV camcorders. It can also record and play DVCAM, mini- and standard-size DV tapes for extended record/playback time. Using a PHDV-276DM cassette, you can record up to 276 minutes in HDV/DV mode, 184 minutes in DVCAM mode. Optimized for use with non-linear editing systems thanks its highly compact size, the HVR-M15AU offers SMPTE time code and can also copy external time code thanks to the HDV/DV in TC. Playback repeat function makes it deal for a variety of other applications including retail, tradeshows and other points of information.

FEATURES

HDV Format

- Sony's HDV 1080i format records stunning HD images on DV tapes. It adopts the MPEG-2 compression format, using 8-bit digital component recording at 25 Mb/s, which is the same data rate as DVCAM/DV. The HDV format adopts the same track pitch and tape speed as the DV format, thus offering the same recording time – a maximum of 276 minutes.
- The HVR-M15AU can switch between HDV 1080i, 1080/24p, 1080/30p, 1080/25p, DVCAM, and DV recording, providing full flexibility to record in either SD or HD depending on your need. In addition, it can be switched between 60i and 50i modes (NTSC and PAL), which allows for flexible production operations, without the need for separate VCRs for each standard.

Inputs/Outputs

- Equipped with a 4-pin i.LINK interface, two composite (RCA) and S-Video input/output, component video output (RCA x3), stereo audio input/output, Control-L (LANC) and Control-S terminal.

High Performance

- It can convert material from 1080i down to 480i and 576i, and output these video signals via its i.LINK, analog component, composite or S-Video connectors. This allows users to edit recorded material with a compatible non-linear editing system using current DV editing software, as well as record SD signals to an external VCR.
- Video material can also be down-converted to 480P and 576P and output via the VCR's analog component video connector. When down-converting these signals, the aspect ratio displayed can be converted from 16:9 to 4:3. Display modes can be selected from Squeeze, Letterbox, and Edge Crop.
- When the HVR-M15AU records signals from the i.LINK port, the time code that was recorded on the original tape can be copied onto other tapes, along with the video and audio signals. This is effective when down-loading edited material from non-linear editors or creating dubs from other VCRs.
- Can output 3 types of color bars via i.LINK, HDMI, analog component, S-Video, and composite connectors, as well as a 1kHz audio tone signal via the i.LINK, HDMI, and analog audio connectors. These are useful when checking the system conditions.
- Equipped with Control-L (LANC) as well as a Control-S terminal to connect with the optional DSRM-10 Remote Control for jog and shuttle operation.

Conveniences

- The HVR-M15AU is compact, with a small footprint that enables it to be deployed in existing work environments without disruption. It is also unique in that it can be placed either horizontally or vertically.
- Auto repeat function enables it to automatically rewind the tape to either the beginning of the tape, the first complete blank portion, or an index point on the tape, and start playback again from there.
- Incorporates a tape cleaner that adopts a high-grade sapphire blade. The cleaner helps prevent signal dropouts and improve the reliability of recording and playback by cleaning away particles from the tape during operation.
- The HVR-M15AU has a dual-size cassette mechanism that accepts both mini- and standard-sized DigitalMaster, DVCAM, and DV cassette tapes – without using any special adaptor. This feature allows the six different types of cassette tape to be used without the cumbersome process associated with additional mechanical hardware.
- Includes a wireless remote to control the recorder's functions.

HVR-M15AU Compact Desktop HDV VCR
(Mfr # HVRM15U • B&H # SOHVRM15U) .....**CALL**

Rackmount for the HVR-M15AU
(Mfr # (RMMHVRM15 • B&H # SORMMHVRM15) **154.95**

HVR-M25AU

HDV 1080i VCR

The HVR-M25AU enables video recording and playback in a choice of formats – 1080/24p, 1080/30p, 1080/25p, 1080i, DVCAM, and DV. It also features a down-conversion capability for 1080i recording, which provides the flexibility to record in either standard definition (SD) or high definition (HD) depending on your production needs. Affordable and professional, it can record and play HDV at all the same frame rates as the HVR-V1U camcorder. It can also record and play DVCAM and mini-DV tapes, offering smooth migration from SD to HD. Supporting standard-size cassettes for extended record/playback time, with a single Sony PHDV-276DM Digital Master cassette you can record up to 276 minutes in HDV and DV mode, 184 minutes in DVCAM mode. The HVR-M25AU offers SMPTE time code to identify each hour, minute, second and frame. It can also copy external time code thanks to the HDV/DV in TC. Even better, with the Duplicate Plus dubbing function (carries audio, video, time code and user bits over the i.LINK IEEE1394 interface) it allows you to copy an HDV, DV or DVCAM work tape with the original time code intact. Optimized for use with non-linear editing systems, the HVR-M25AU features a built-in 2.7" widescreen 16:9 LCD monitor for more demanding production environments. With a playback repeat function, programmable Custom Repeat and an HDMI output for HDTV televisions, you can use the HVR-M25AU as a high definition player at retail, tradeshows and other points of information.

FEATURES

Switchable HDV 1080i/DVCAM/DV SP and 60i/50i Record/Playback

- The HVR-M25U can switch between HDV 1080i, 1080/24p, 1080/30p, 1080/25p, DVCAM, and DV recording, providing full flexibility to record in either SD or HD depending on your production needs. In addition, they can be switched between 60i and 50i modes (NTSC and PAL), which allows for flexible production operations, without the need for separate VCRs for each standard.

Dual-size Cassette Mechanism

The HVR-M25AU has a dual-size cassette mechanism that accepts both mini- and standard-sized DigitalMaster, DVCAM, and DV cassette tapes – without using any special adaptor. This feature allows the six different types of cassette tape to be used without the cumbersome process associated with additional mechanical hardware.

Long Recording Time

The HDV format adopts the same track pitch and tape speed as DV, thus offering the same recording time – a maximum of 276 minutes when recording on a DigitalMaster standard cassette tape and a maximum of 63 minutes when recording on a DigitalMaster mini cassette tape.

Built-in 2.7" Clear Photo LCD Plus Monitor

The HVR-M25AU is equipped with a high resolution (211,000 pixel) 2.7" widescreen color LCD monitor with Clear Photo LCD Plus panel, which provides enhanced brightness and a higher level of color reproduction than that used in the DSR-25. The monitor allows operators to view the input source during recording, and check the playback picture in a 16:9 widescreen aspect ratio. Setup menus, VCR/audio settings, and audio level meters can also be displayed.

DUPLICATE PLUS

DUPLICATE PLUS function makes it easy to copy video and audio from an i.LINK compatible VCR or camcorder onto the HVR-M25AU – along with the original time code. Simply connect the two devices together via i.LINK and press the DUPLICATE PLUS function and Play buttons. The copying will then begin. This function can also be used for copying the content of multiple tapes onto a single tape, which is convenient when you need to compile multiple mini cassette tapes onto a single standard cassette tape. Another unique feature of the DUPLICATE PLUS function is the ability to selectively copy portions of material recorded in a designated format from a tape that contains mixed-format recordings. For example, you can choose to copy only HDV recordings from a tape that includes DVCAM and DV video as well.

HVR-M25AU

Down Conversion Playback

- The HVR-M25AU can convert material from 1080i down to 480i and 576i, and output these video signals through its i.LINK interface. In addition, these signals can also be output via the VCR's HDMI, analog component, S-Video, or composite connector. This allows users to edit recorded material with a compatible non-linear editing system using current DV editing software, as well as record SD signals to an external VCR.
- Video material can also be down-converted to 480P, 576P and 720P and output via the VCR's HDMI or analog component video connector. When down-converting these signals, the aspect ratio displayed can be converted from 16:9 to 4:3. Display modes can be selected from Squeeze, Letterbox, and Edge Crop.

Inputs/Outputs

- The HVR-M25AU is equipped with a 4-pin i.LINK interface. This allows for one cable digital transfer of video, audio, and command signals to a compatible connected VCR or non-linear editing system in HDV, DVCAM, or DV format.

- Comes equipped with an HDMI interface allowing the HVR-M25AU to transfer non-compressed, high-def digital video and audio to other HDMI-equipped devices via a single cable.
- The HVR-M25AU can output three types of color bar via the i.LINK, HDMI, analog component, S-Video, and composite connectors, as well as an audio tone signal of 1 kHz via the i.LINK, HDMI, and analog audio connectors. These are useful when checking the system conditions.

Edge Crop Adjust

When down-converting signals in the Edge Crop mode, the Edge Crop Adjust function is provided to adjust the edge crop position. By displaying the edge crop marker on the LCD monitor, operators can conveniently check the edge crop position before outputting down-converted signals.

(Images simulated)

Time Code

- The time code of the HVR-M25AU can be preset using any number in H/M/S/F (hours/minutes/seconds/frames) to record desired tape-position information. The time code mode can be selected between "REC RUN" and "FREE RUN". In addition to the time code, user bits can also be set.
- When the HVR-M25AU records signals from the i.LINK port, the time code that was recorded on the original tape can be copied onto other tapes, along with the video and audio signals. This is effective when downloading edited material from non-linear editors or creating dubs from other VCRs.

Conveniences

- Time counter display allows time data such as time codes, user bits, and count values of the counter to be displayed on the LCD monitor. Furthermore, users can customize how this data appears by selecting size, position, and color via the menu. It is also possible to output video with superimposed time data via the analog component, composite or S-Video connectors.
- MARKER BURN function allows 4:3 marker to be superimposed onto video output – whether it is displayed on the LCD monitor or output via the analog component, composite or S-Video connectors. This function is available when displaying 16:9 signals or down-converted signals in letter box or squeeze mode. It is particularly useful when making work tapes for editing in both 16:9 and 4:3 aspect ratios.
- The HVR-M25AU has a convenient auto repeat function. This enables them to automatically rewind the tape to either the beginning of the tape, the first complete blank portion, or an index point on the tape, and start playback again from there. In addition, the HVR-M25U has a Custom Repeat function that allows operators to set the number of repeat playbacks, the interval between each playback, and the hour at which the playback should begin.
- All Scan Mode– similar to the Underscan mode of ordinary monitors– displays all effective scanning lines in the LCD monitor when 1080i mode is selected. This is useful if you want to check pictures for web applications, for example.
- Status Check button displays menu settings for audio level meter, output signal, assign button, and custom repeat on the LCD monitor – allowing easy status or setting checks during recording, playback, source feeding.
- Buttons for Index, Counter Reset and Audio Dub on the front panel can be used as "Assign Buttons", to which users can assign another frequently used function from any of the following: HDV/DV converter, data code, HDMI/component, end search, color bar, All scan Mode, Search Select, Search ±, counter size, counter color and FF/REW speed.
- Supplied Remote Commander unit enables wireless control the recorder's functions. The HVR-M25AU is also equipped with a LANC terminal, as well as a Control S terminal to connect with the optional DSRM-10 Remote Control Unit for jog and shuttle operation.
- Tape cleaner with high-grade sapphire blade prevents signal dropouts and improves record/playback reliability by cleaning away particles from the tape during operation.

HVR-M25AU Desktop HDV/DVCAM/DV VCR *(Mfr # HVRM25AU • B&H # SOHVRM25AU)*.....**CALL**
RMMHVRM25 Rackmount for HVR-M25AU *(Mfr # RMMHVRM25 • B&H # SORMMHVRM25)*.....**184.95**

HVR-M35U

HDV 1080i VCR

The M35U records and plays back HDV 1080i60, 1080i50, 1080p30, 1080p25, 1080p24, and DV/DVCAM 480i60, 576i50. Like the HVR-M25U, the HVR-M35U is NTSC/PAL switchable. The HVR-M35U also offers 4-channel audio recording and playback, and can record HDV 4-channel audio signals from the i.LINK input. Additionally, the HVR-M35U offers an integral monaural speaker for convenient audio monitoring, capable of playing back a mixed audio signal.

The HVR-M35U also offers various digital interfaces which include i.LINK for DV/DVCAM and HDV I/O, a dual function HD/SD SDI output connector, as well as AES/EBU BNC connectors. Timecode out is also supplied via a BNC connector. In addition to its compact design, the deck has a ClearPhoto LCD plus 2.7" 16:9 panel for video monitoring, as well as support of both mini and standard size video tape cassettes. The HVR-M35U also incorporates the Duplicate Plus feature for operational convenience similar to that offered in the HVR-M25U, with the added integration of the new Native Progressive recording formats. Like the HVR-M25U, the HVR-M35U also offers 1080i to 720p conversion capabilities (through the analog component and SDI outputs only), as well as HD to SD downconversion.

FEATURES

- HD/SD-SDI output with embedded audio and timecode data, allows straight duplication to a deck with HD/SD-SDI input.
- The HVR-M35U features multi-format playback and recording capability. It supports HDV native progressive recording modes and has a 60i/50i switchable function, so it can playback/record:
  - HDV1080i: 60i/50i/24p/30p/25p
  - DVCAM/DV: 60i/50i
  - HDV720p (24/25/30p) tape playback is available for a simple viewing.
- Built-in 2.7" wide LCD panel with monaural speaker enables quick check of video and audio, including 16:9 aspect images, audio level meter and set-up menu. "Clear Photo LCD plus" technology further improves the visibility of previous LCDs, offering more detailed and colorful reproduction of objects in dark or bright places.
- It can play back the 4-channel audio data in HDV1080i format recorded by the HVR-S270U. It can also play back the four-channel audio data in DVCAM format. The four-channel audio data is embedded in the i.LINK and HD/SD-SDI output, or is output through the AES/EBU audio connectors.
- The HVR-M35U can convert material from HD down to SD, and output the SD video signal through its i.LINK, SD-SDI, analog component, S-video, and composite connectors. This allows users to edit recorded material with a compatible nonlinear editing system using current DV editing software, as well as record SD signals to an external VTR.
- When down-converting these signals, the aspect ratio displayed can be converted from 16:9 to 4:3. Display modes can be selected from Squeeze, Letterbox, and Edge Crop.
- When down-converting signals in Edge Crop mode, you can use Edge Crop Adjust function to adjust the edge crop position. By displaying the edge crop marker on the LCD monitor, operators can conveniently check the edge crop position before outputting down-converted signals.
- Accepts both standard and mini size HDV, DVCAM, and DV cassettes without using any special adapter. Standard size cassettes allow recording times of up 276 minutes and can also be used by most DVCAM/HDV shoulder-mount camcorders including the HVR-S270.
- Full range of connections including composite and S-Video input/output, component out and i.LINK (IEEE1394).
- Equipped with HDV/DV IN TC, enabling time code synchronization with external equipment - ideal when dubbing tapes or recording to tapes with material edited by nonlinear editing system.
- Time code can be preset using any number in H/M/S/F (hours/minutes/seconds/frames), for accurate tape-position information.
- DUPLICATE PLUS makes it easy to copy video and audio from a VCR or camcorder along with the original time code by connecting them together via i.LINK. You can also selectively copy portions of material recorded in a designated format from a tape that contains mixed-format recordings.
- Repeat function enables it to repeatedly play back a program. In addition, it has a Custom Repeat function that allows operators to set a repeat number of times, a repeat interval, and a start time of repeat.
- Other than the default functions, frequently used functions can be assigned for convenient and customized operation.

HVR-M35U *(Mfr # HVR-M35U • B&H # SOHVRM35U)*

HVR-M15AU / M25AU / M35U / 1500A

DECK FEATURES	HVR-M15AU	HVR-M25AU	HVR-M35U	HVR-1500A
HDV 1080i Record / Play	✓	✓	✓	✓
DVCAM and DV SP Record / Play	✓	✓	✓	✓
Switchable 50i/60i	✓	✓	✓	✓
True Progressive Mode	480p, 576p	480p, 576p	480p, 576p	—
Compatible Cassette Size	Standard and Mini	Standard and Mini	Standard and Mini	Standard and Mini
Maximum Recording Time: DV, HDV modes	276 minutes (approximate)	276 minutes (approximate)	276 minutes (approximate)	276 minutes (approximate)
Maximum Recording Time: DVCAM mode	184 minutes (approximate)	184 minutes (approximate)	184 minutes (approximate)	184 minutes (approximate)
Widescreen LCD Monitor (viewable area, measured diagonally	—	2.7″ Clear Photo LCD plus	2.7″ Clear Photo LCD plus	2.7″
SMPTE Time Code	✓	✓	✓	✓
Time Code/User Bits Settings	Reset only	✓	✓	✓
HDV/DV in Time Code	✓	✓	✓	✓
Duplicate Plus with Time Code, User Bit	—	✓	✓	—
Tape Counter	On-screen display	LCD	LCD	LCD
Vertical or Horizontal Operation	✓	—	—	—
1080i to 720P Conversion	✓	✓	✓	✓
Downconversion to SD	✓	✓	✓	✓
Edge Crop Adjustment	—	✓	✓	—
Audio Record Volume Control	-6/0/+6 dB, AGC	✓	✓	✓
HD/SD-SDI Output	—	—	BNC (x1)	BNC (x2)
SDI Input / Output	—	—	—	BNC (x1) / BNC (x2)
Audio Inputs	RCA (x2)	RCA (x2)	Unbalanced RCA (x4)	Balanced XLR (x2)
Audio Outputs	RCA (x2)	RCA (x2)	Balanced XLR (x4)	Balanced XLR (x2)
AES/EBU Digital Input / Output	—	—	— / BNC (x2)	BNC (x2) / BNC (x2)
Audio Monitor Output	—	—	RCA (x1)	RCA (x1)
Time Code Input / Output	—	—	— / BNC (x1)	BNC (x1) / BNC (x1)
i.LINK IEEE 1394 DV/HDV Interface	✓	✓	✓	✓
HDMI Output	—	✓	—	—
Component video Output	RCA	BNCx3	BNCx3	BNCx3
Composite video Input / Output	RCA	BNC	BNC	BNC
S-Video Input / Output	Yes	✓	✓	✓
Headphone Jack	—	✓	✓	✓
Control-S Interface	✓	✓	✓	✓
LANC Interface	✓	✓	✓	✓
RS-422 (9-pin)	—	—	—	✓
Repeat Functions	Auto	Auto and Custom	Auto and Custom	Auto
Dimensions (WxHxD), Weight	7⅛ x 2⅞ x 10½″, 5 lbs. 1 oz.	8.4 x 3.5 x 15″, 9 lbs. 8 oz.	8.4 x 3.5 x 15.4″, 9 lbs. 12 oz.	8. x 5.1 x 16.6″, 15 lbs. 3 oz.

HVR-1500A

HDV VCR

The HVR-1500A is an HDV/DVCAM/DV player and recorder. It offers many features demanded by professionals, such as quick mechanical response, multi-format DV playback, and a robust set of professional video and audio interfaces ranging from analog to digital SDI and AES/EBU. Additionally, the HVR-1500A offers HD-SDI input/output. This allows it to be used as an HD recording deck for cameras with HD-SDI outputs. The HVR-1500A can also be used as a standard definition DVCAM recorder, offering the same editing features as the Sony DSR-1500A. Positioned as the high-end HDV deck in the HVR Series, the HVR-1500A is designed to be the bridge between HDV and HDCAM format, as well as between HDV and XDCAM HD format. Other uses can include dubbing from HDCAM decks for off-line production, such as viewing or distributing content on lower-cost HD media, or for baseband, real-time writing back from an HD non-linear editing system.

FEATURES

HDV Format

- Sony's HDV 1080i format records stunning HD images with 1080 active scanning lines on DV tapes. It adopts the MPEG-2 compression format, using 8-bit digital component recording at 25 Mb/s, which is the same data rate as DVCAM/DV.
- The HDV format adopts the same track pitch and tape speed as the DV format, offering the same recording time – 276 minutes of recording time with a PHDV-276DM DigitalMaster standard cassette tape and 63 minutes with PHDVM-63DM DigitalMaster mini cassette tape. Using the wider pitch DVCAM format, it offers 184 minutes of recording time on a PDV-184N standard cassette tape and 40 minutes on a PDVM-40N mini cassette tape.
- The HVR-1500A can be switched between HDV 1080i, DVCAM, and DV (SP) recording modes, providing full flexibility to record in either standard definition or high definition depending on your production needs. In addition, it can be switched between 60i and 50i modes, eliminating the need for two separate VCRs, one for each standard.
- For operational versatility, the HVR-1500A can play DV (25 Mb/s) format recorded tapes without an adapter and without having to switch playback modes on the menu.

Up/Down-conversion Capability

- The HVR-1500A has a built-in down-conversion capability that allows 1080i recordings to be output as 480i and 576i signals from the i.LINK and SD-SDI interfaces. These signals can also be output from the analog component, composite or S-Video connectors. This allows 1080i recordings to be edited using nonlinear editing systems or to be viewed on an SD monitor. When down-converting the 1080i recording, the aspect ratio displayed can be converted from 16:9 to 4:3. Display modes can be selected from Squeeze or Edge crop.
- With the optional HVBK-1520 Format Converter Board, the HVR-1500A allows DV recordings and SD signals to be converted to 1080i or 720P signals and then output from the HD-SDI interface. This allows DV recordings to be integrated into existing HD editing systems. When up-converting the DV recording, the aspect ratio displayed can be converted from 4:3 to 16:9. Display modes can be selected from Squeeze, Edge Crop, or Letterbox. Can also cross convert between 1080i and 720p signals.

High Performance Features

- Accepts both HD and SD reference signals.
- RS-422A interface offers frame-accurate insert and assemble editing in DVCAM mode when used with compatible editing controllers. It can also be used for source feeding in HDV mode.
- Can generate color bars or black burst for video, and a 1-kHz tone or silent signal for audio. These signals can be recorded to tape when the HVR-1500A is operating in DVCAM or DV mode to create a pre-striped tape prior to editing. They can also be output from the analog and digital interfaces to adjust other equipment in the system.
- Time code I/O capability to synchronize time code when making tape copies.
- Used with the Sony RM-280 Edit Controller, it can provide excellent digital slow motion and jog sound for DVCAM recordings. It offers variable speed playback within the range of ±0.5x normal play speed.
- Audio levels can be adjusted via front panel control knob. In recording mode, the input audio level of the analog XLR, SD-SDI, AES/EBU, and i.LINK interfaces can be adjusted. In playback mode, the analog XLR, HD/SD-SDI, AES/EBU, and i.LINK output audio levels can be controlled.

HVR-1500A

Professional Interfaces

A full range of professional interfaces are available, allowing for flexible analog or digital configurations in both SD and HD systems. This allows you to integrate the HVR-1500A exactly according to their system needs.

- Equipped with a 6-pin i.LINK interface, the HVR-1500A can transfer digital video, audio, and command signals (in HDV, DVCAM, and DV format) to a compatible VCR or non-linear editing system via just a single cable.
- As standard, the HVR-1500A provides analog output interfaces for video and audio. These include composite, component, and S-Video (Y/C) outputs and two channels of audio output (via XLR connectors). Using these interfaces, the HVR-1500A can act as a source feeder for an analog editing system and as a simple playback viewer in various applications such as broadcast station studios, OB vehicles, and production offices.
- With the optional HVBK-1505 Analog Input Board, a full range of analog video and audio inputs also become available, allowing a smooth transition to digital systems.

- The HVR-1500A offers HD-SDI input/output capability, through which 1080/60i or 1080/50i HDV recordings can be output in normal playback and search modes.
- Time code and audio signals are embedded in this HD-SDI output. This interface allows operators to integrate HDV footage and assets easily into existing HD-SDI-based editing systems such as the HDCAM and XDCAM HD systems.
- The HVR-1500A also provides SD-SDI input/output capability. Time code and audio signals are embedded in the SDI signal. This allows the HVR-1500A to connect with a wide variety of digital equipment including SDI-based editing systems.
- For professional digital audio needs, the HVR-1500A offers AES/EBU digital audio inputs/outputs.

Built-in 2.7" LCD Monitor

The HVR-1500A is equipped with a high resolution (211,000 pixels) color LCD monitor. This allows operators to view the input source during recording and check the playback picture in a 16:9 widescreen aspect ratio. It can also display the 4-channel audio level meters and time code, as well as setup menus for video, audio, and VTR settings. Three different display modes can be selected, as shown.

Full Screen Display Mode

Status Display Mode

Small Screen Display Mode

Operational Reliability

- Quick mechanical response is an essential requirement for professional video production. The HVR-1500A provides this feature by using a reliable direct reel and drum motor mechanism. Fast forward and rewind speeds are an impressive ±85x normal play speed. In HDV mode, the color picture search speeds are ±8 and ±24 x normal play speed, and in DVCAM mode they are ±60x normal play speed. In editing environments, where speed and time are critical, this mechanism reduces the frustration editors often feel when they are searching for specific scenes.
- The HVR-1500A incorporates a tape cleaner that adopts a high-grade sapphire blade. This tape cleaner helps prevent signal dropouts by cleaning away particles that accumulate while the tape is running. The recorder also incorporates a head cleaner to maintain the performance of the drum heads. These cleaners improve the reliability of recording and playback. By packing sophisticated mechanical technologies into its robust aluminum diecast chassis, the HVR-1500A provides the reliable operations that today's video professionals demand.

Conveniences

- Compact design, half-rack width, 3RU high
- Video processor control via menu
- Closed caption function (DVCAM/DV NTSC format only)
- SIRCS (Sony Integrated Remote Control System) interface
- Functions frequently used for VCR operations can be assigned to an ASSIGN button located on the front panel.
- With an editing controller, such as the Sony RM-280 Editing Controller, the HVR-1500A provides a convenient color picture search function for HDV recordings.
- It provides a picture search function via the menu keys on its front panel. Forward and reverse search of 8 and 10x normal play speed is available in HDV and DVCAM/DV modes, respectively. There are also buttons that allow frame-by-frame picture search, as well as slow-motion playback.
- The HVR-1500A has a convenient auto repeat function, enabling it to automatically rewind the tape to either the beginning of the tape or to a user-defined index point, and to start playback again from there. Repeat start and stop index points can also be defined by setting time code values.

HVR-1500A HDV/DVCAM VTR *(Mfr # HVR1500; B&H # SOHVR1500)*.....**CALL**

HVR-1505 Analog Input Board *(Mfr # HVBK1505; B&H # SOHVBK1505)*.....**999.95**

HVBK-1520 Format Converter Board *(Mfr # HVBK1520; B&H # SOHVBK1520)*.....**1609.95**

RM-280 Remote Edit Controller *(Mfr # RM280; B&H # SORM280)*: A lightweight remote for basic VTR control and simple edit functions. Equipped with a jog wheel, it can control up to 2 decks at once and supports multiple frame rates including 24p.....**2357.50**

XDCAM

Professional Tapeless Products for File-Based Production

XDCAM is the family name of the Sony line-up of tapeless camcorders and decks. The HD line-up is now stronger than ever, and with a choice of XDCAM EX, XDCAM HD and XDCAM HD 422, offers the most flexible path to file-based production. All use MPEG-2 HD data compression to record breakthrough pictures. Simply choose the format best suited to the programming being created.

Instant recording with no overwriting of existing footage. Each new recording is made onto an empty area of the disc or flash memory card. This is extremely convenient, as camera operators don't have to worry about accidentally recording over good takes, and they don't have to search through footage for the correct position to start the next recording. In short, it means the camcorder is always ready for the next shot.

Each time a recording is started and stopped on any XDCAM-family camcorder, the video and audio signals are recorded as one clip. During playback, users can cue-up to the next or previous clip simply by pressing the 'Next' or 'Previous' button, as you would do on a CD or DVD player. Furthermore, thumbnails are automatically generated for each clip as a visual reference, allowing operators to cue-up to a desired scene simply by guiding the cursor to it. For further convenience, the 'Expand' function allows one selected clip in the Thumbnail display to be divided into 12 even-time intervals, each with their own thumbnail identifier. This is useful if you want to quickly search for a particular scene within a lengthy clip.

XDCAM EX

XDCAM EX represents an exciting new low-cost entry point into the world of HD. The first professional HD camcorder to record onto Sony's SxS PRO memory cards which comply with the ExpressCard standard, XDCAM EX can record up to 100 minutes of content onto two removable 16GB cards when recording at 35 Mb/s. Switchable between 1080 and 720 line operation and supporting the major international recording standards up to CineAlta 1080/23.98PsF, XDCAM EX makes if fast and easy to shoot, edit and distribute great quality high definition pictures.

XDCAM HD

XDCAM HD unites high definition picture quality with all the benefits of non-linear, file-based workflow and exceptionally affordable media costs. Featuring camcorders with 1/2" interchangeable lenses, and based on the same XDCAM Professional Disc technology that had already transformed operational efficiency in the SD (Standard Definition) world, XDCAM HD offers an elegant path to HD for cost-conscious users looking to switch analog production or DVCAM.

MPEG HD encoding ensures crisp, clear image quality with true 1080 line HD resolution. Recording rates of 18 Mb/s, 25 Mb/s and 35 Mb/s, and support for 50GB Dual Layer Professional Disc, allows picture quality or record duration to be maximized. Support from 40 XDCAM partner vendors also ensures that XDCAM HD fits seamlessly into today's most popular non-linear editing environments.

XDCAM HD 422

Designed for exacting studio, news and location production environments, the top-of-the-line XDCAM HD 422 family takes HD performance to a whole new level. They offer striking-quality HD recording at a data rate of up to 50 Mb/s using the MPEG-2 4:2:2P@HL compression technology, "MPEG HD422". They also provide multi-format recording flexibility including 1080i, 720P, and SD, which comes with HD/SD conversion and cross conversion between 1080i and 720P.

Currently consisting of a camcorder and a recording deck, XDCAM HD 422's fast file-based operations and superb picture quality make them invaluable tools for applications such as news gathering where speed is a key concern, production for TV dramas, documentaries, and mainstream entertainment programs where a high-quality look is crucial.

The PDW-700 camcorder is equipped with three newly-developed 2/3" 'Power HAD FX' progressive CCDs with 1920 x 1080 effective pixels. Stunning-quality HD images can be captured by this high-resolution CCD in conjunction with the 14-bit A/D converter and advanced digital signal processing incorporated in the PDW-700.

The PDW-HD1500 is a half-rack-wide recording deck equipped with a range of interfaces including HD-SDI, SD-SDI, i.LINK, and Ethernet. This is ideal for both video-based installations and file-based nonlinear operations.

PMW-EX1

XDCAM EX HD Camcorder

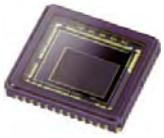
Incorporating all the benefits of the XDCAM HD optical disc-based recording system – tapeless workflow, selectable bit rates and outstanding picture performance, the PMW-EX1 adds new creative recording and lens features, to redefine the standard for a compact professional camcorder. The PMW-EX1 features three 1/2" Exmor CMOS sensors, 1920 x 1080 and 1280 x 720 HD recording capability, and flash memory recording using SxS PRO memory cards—based on the ExpressCard industry standard— as its recording media. Combining the moderate bit rate of MPEG-2 Long GOP compression with the SxS PRO memory card, the PMW-EX1 offers cost-effective long form recording coupled with non-linear capabilities such as random access and high speed file-based operation. Equipped with two SxS PRO memory card slots, it can record over two hours of HD footage using two 16GB SxS PRO memory cards.

The PMW-EX1 produces images in 1080P, 720P and 1080i HD resolutions. It is switchable between 1080P, 1080i and 720P with a multiple frame recording capability such as 59.94i, 50i, 29.97P, 25P and native 23.98P. What's more, it offers a "Slow & Quick Motion" capability, which is also commonly known as "over -and "under-cranking", allowing users to create unique looks or slow and fast motion effects. Other features include large 3.5" color LCD screen, Slow Shutter, interval recording, and a Picture Profile feature.

FEATURES

Three 1/2" "Exmor" CMOS Sensors

- Three 1/2-inch "Exmor" CMOS image sensors each with 1920 x 1080 effective pixels



delivers excellent picture performance with full HD resolution. It helps the camera to provide an excellent sensitivity of F10, a remarkable S/N ratio of 54 dB, and high horizontal resolution of 1000 TV lines.

- The sensor also offers greatly reduced power consumption and associated heat dissipation, making possible the use of 1/2" sensors on a handheld camcorder.
- In addition, the large 1/2" image sensor can capture images with a shallower depth of field than other handheld camcorders with smaller-size image sensors, giving users more creative freedom of expression.

Uncompressed Audio

- For high-quality audio, it records and plays back high-quality, two-channel 16-bit, 48-kHz linear PCM uncompressed audio.

Fujinon 14x Wide Angle Zoom Lens

Equipped with a Fujinon HD 14x zoom lens, the PMW-EX1 offers optimum picture performance and unprecedented functionality. It offers a wide angle of view of 5.8mm (equivalent to 31.4mm on a 35mm lens), and many convenient features for diverse shooting situations. The lens has a unique focus ring mechanism which offers two types of manual focus, plus an auto focus operation. The PMW-EX1 is equipped with two independent focus wheel mechanisms, which can be switched by sliding the focus ring itself back and forth.

- When the focus ring is in the front position, the lens works in the same way as a typical auto focus lens on a handheld camcorder. In this case, either manual or auto focus mode can be selected by the AF/MF switch on the lens. On the other hand, when the focus ring is set to the back position, the lens has an absolute focus position, and works in the same way as an interchangeable lens.
- In addition to the unique focus ring, there are independent rings for zoom and iris adjustment; all have physical stops and absolute markings permitting precise adjustments. The location, rotational range and feel are identical to manual high-end HD lenses.
- To minimize the blurring effect caused by hand-shake, the PMW-EX1 incorporates an optical image stabilizer function that provides highly stable images.
- AF (Auto Focus) Assist function enables users to manually change focus positions using the focus ring during AF mode. This means that AF reference focus positions can be positively shifted manually to a new position.
- MF (Manual Focus) Assist helps to precisely focus on the subject when shooting in MF mode. When the MF Assist is enabled, auto focus is momentarily activated by pressing the corresponding button, the camera will then finely focus on the subject closest to the focal point of the lens at that time.

PMW-EX1

XDCAM EX—New Generation HD Recording System

Nonlinear Recording Media, SxS PRO - for Greater Efficiency, Operability, and Reliability

Sony's newest brand of flash media, the SxS PRO Memory Card is based on ExpressCard media technology – the replacement standard for PC cards. Providing reliability, durability and expansion flexibility while offering improved performance, the card is the definitive media for HD video.
Using a serial interface, the SxS PRO Memory Card transfers at high bus speeds, is very reliable and comes in a small size for significantly lower storage cost per minute. In addition to small size and long record times, the card increases workflow efficiency, with seamless transition from camcorder acquisition to PC or laptop for editing and archiving.

- Half the size of a conventional PC card (3 x 1⅜ x 7/32"), it fits in ExpressCard 34 and 54 slot sizes
- Uses PCI Express interface, and achieves an extremely high data transfer speed of 800 Mb/s
- Most new Macs and PCs are equipped with ExpressCard slots
- Highly reliable: can resist shocks (1500 G) and vibrations (15 G)

"MPEG-2 Long GOP" Codec

The PMW-EX1 records 1920 x 1080 HD images using the "MPEG-2 Long GOP" codec,which conforms to the MPEG-2 MP@HL compression. This highly efficient "MPEG-2 Long GOP" codec – that is also adopted in the XDCAM HD and HDV 1080i series of products – enables users to record stunning-quality HD video and audio over a long period of time by efficiently compressing the data.

Selectable Bit Rates

Select between 35 Mb/s (HQ mode) or 25 Mb/s (SP mode) depending on the desired picture quality and recording time. HQ mode supports both 1920 x 1080 and 1280 x 720 resolutions. SP mode supports 1440 x 1080 resolution at 25 Mb/s, which provides compatibility with HDV 1080i products. Footage recorded in the SP mode can be seamlessly integrated into HDV-compatible editing systems by connecting the camcorder via i.LINK interface. It can also be recorded on XDCAM HD's optical disc via the supplied Clip Browser software.

Long Recording Time

The moderate bit rates produced by the efficient MPEG-2 Long GOP compression allows 70 minutes (SP mode) and 50 minutes (HQ mode) to be recorded to a 16GB SxS PRO memory card. Equipped with two memory card slots, the PMW-EX1 can record up to 140 minutes. When a clip spans across two cards, the transition is seamless without any artifacts or frame loss. Cards can be hot-swapped while shooting without interrupting the recording. This makes the PMW-EX1 ideal for a wide variety of long form content-production applications.

Multiple-format Recording & Interlace/Progressive Operation

The PMW-EX1 offers a wide array of recording formats for multiple content creation applications. Scanning mode is switchable between 1920 x 1080, 1280 x 720, and 1440 x 1080 resolutions. Frame rate is also selectable from interlace and progressive – 59.94i, 50i, 29.97P, 25P, and native 23.98P. In addition, 59.94P, 50P, 25P, and native 23.98P progressive recording is available in 1280 x 720 mode. The SxS PRO memory card can simultaneously hold a mix of multiple files of any of these recording formats, allowing for flexible use of the memory card.

IT Friendly

Recordings are made as data files in the "MP4" format, which is widely used in a number of portable devices and has been standardized by ISO. The file-based recording allows material to be handled with great flexibility in a commonly available IT-based environment for copying, transferring, sharing, and archiving. All these operations are accomplished lossless without any "re-digitizing" process required. File-based data copying allows lossless dubbing of AV content, which can be performed easily on a PC. The file-based recording system allows for material to be viewed directly on a PC – simply by inserting the SxS PRO memory card into the ExpressCard slot on a PC, or by linking a PC to the XDCAM EX via USB. This works in the same way as a PC reads files on internal or external drives. The high speed file-based operation and SxS PRO memory card can dramatically improve the efficiency and quality of professional video applications.

No Accidental Overwriting of Footage, Immediate Recording Start

By virtue of recording on flash memory card, the PMW-EX1 makes each new recording on an empty area of the card. This is extremely convenient, as camera operators do not have to worry about accidentally recording over good takes, and they don't have to search through footage for the correct position to start the next recording. In short, it means the camera is always ready for the next shot!

Instant-access Thumbnail Search With "Expand" Function

When a recording is started and stopped on the PMW-EX1, video and audio signals are recorded as one clip. During playback, you can cue-up to the next or previous clip simply by pressing the 'Next' or Previous' button. Furthermore, thumbnails are automatically generated for each clip as a visual reference, allowing operators to cue-up to a desired scene simply by guiding the cursor to a thumbnail and pressing the 'Play' button. For further convenience, the 'Expand' function allows one selected clip in the Thumbnail display to be divided into 12 even-time intervals, each with their own thumbnail identifier. This is useful if you want to quickly search for a particular scene within a lengthy clip.

PMW-EX1

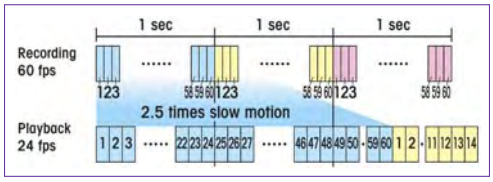
Operational Versatility

- 0.54" color LCD viewfinder displays high-resolution (250,000 pixels) color pictures in 16:9 widescreen mode. Operators can switch the display mode between color and monochrome according to their preference.
- Large, high resolution (1920 x 480 pixels) 3.5" color LCD Screen conveniently pivots under the built-in stereo microphone for storage. The LCD screen is located in the front, and can be flexibly rotated for accessible viewing from any shooting angle.
- The ease of focusing offered by the high resolution panel, location and adjustability permits the LCD to be used as a viewfinder or camera assistant operator panel. It can also be used to instantly review recorded footage, as well as access the camera's set-up menus and view thumbnails, display status indications such as audio meters, depth-of-field indicators, remaining memory capacity and battery time.
- The use of the hybrid LCD screen – which comprises transmissive and reflective panels – offers clear viewing in both studio and "full sun" field shooting conditions.

- At the touch of a button, the center of the screen on the LCD monitor and viewfinder can be magnified to about twice the size, making it easier to confirm focus settings during manual focusing.
- Peaking function lets users quickly and accurately adjust camera focus by altering the way pictures are displayed on the LCD monitor and viewfinder. It can enhance the outline of the image which the camera focuses on most, and change its color to make it stand out. Enhance levels can be selected from HIGH, MIDDLE and LOW, and the outline color from Red, White, Yellow and Blue.
- A depth-of-field graphic can be displayed on the LCD monitor and viewfinder to help users easily read the actual depth-of-field of a scene, and help set up the lens and

Creative Recording Modes and Settings

- The PMW-EX1 offers native 23.98P recording capability. This accompanied with other creative features makes the camcorder ideal for cinema production.
- A powerful Slow & Quick Motion function, commonly known as over-cranking and under-cranking by filmmakers, enables users to create unique 'looks' or slow and fast-motion special effects. The PMW-EX1 can capture images at frame rates selectable from 1 fps to 60 fps in 720P mode and from 1 fps to 30 fps in 1080P mode, in increments of 1 fps. For example, when viewed at 23.98P, images captured at 60 fps will appear 2.5x slower than normal. Conversely, images captured at four fps will appear 6x faster than normal.
- With the Slow & Quick Motion function of this camcorder, images are recorded natively with no padded frames and at full resolution. The obtained quality of the slow- and fast motion images is extremely high and incomparable from those created in the editing process. In addition, these slow- and quick-motion images can be played back immediately after shooting, without using any converters or processing on nonlinear editing systems.



- Offers a wide variety of gamma curves to flexibly handle contrast, and give a specific 'look' to an image. In addition to four types of standard gamma curves, the PMW-EX1 provides four types of CINE Gamma (CINE 1, 2, 3, and 4), which are identical to those on high-end CineAlta camcorders. Operators can select the best-suited preset gamma curve depending on scenes.
- Interval Recording function records one frame at pre-determined intervals. Use when shooting over long periods of time, and also when creating special effects with extremely quick motion.
- Unique Frame Recording is especially useful for clay animation shooting. Using this function, images for pre-determined frames are recorded every time the Record button is pressed.
- In addition to traditional electronic shutter speed controls adjustable in fractions of a second, the PMW-EX1 also has a "shutter angle" control – which is familiar to filmmakers. By setting the shutter adjustment mode to "angle", the PMW-EX1 automatically sets the proper exposure time, based on the selected frame rate and shutter angle.
- Slow Shutter function helps to capture clear images in low-light environments. The Slow Shutter function not only increases camera sensitivity but also produces a special blurring effect when shooting a moving object, for enhanced shooting creativity. The shutter speed is selectable from 2-, 3-, 4-, 5-, 6-, 7-, 8-, 16-, 32-, and 64- frame accumulation periods.

Picture Profile Feature

Picture Profile allows you to easily call up customized picture-tonal settings to suit particular shooting conditions, rather than having to readjust the camera each time – giving greater operational efficiency. Up to six different picture-tonal settings such as the parameters of matrix, color correction, detail, gamma, and knee can be saved in the memory. These settings are displayed on the LCD monitor at the touch of a button.

Shot Transition function

With a simple push of a button, Shot Transition allows smooth, precise and repeatable automatic scene transitions to occur. You can program the duration and select from three transition profiles: Linear, Soft Stop, or Soft Transition. Many lens parameter such as the start and end settings for zoom, focus, and/or camera parameters such as white balance and gain can be programmed to transition in unison. It works by automatically calculating the intermediate values during the scene transition. Shot Transition can be triggered manually or synchronized with the camera's REC start function. The transition progress can be checked on a bar graph on the LCD monitor. In addition, a start timer function is available for Shot Transition, helping to prevent you from missing a shot. This is very useful when changes to the lens or camera settings are required during the scene – such as changing the focus from the background to the foreground of a scene.

PMW-EX1

exposure for optimum depth-of-field control.

- The average brightness level of the center of a frame can be displayed on the LCD monitor and viewfinder as a percentage (%). This is useful when a waveform monitor is not available for shooting.
- Histogram Indicator can be displayed on the LCD monitor and viewfinder, allowing operators to easily evaluate the distribution of brightness of the currently captured images. This enables proper exposure control of iris, gain, and gamma.
- With the supplied BP-U30 battery, it can record continuously for up to two hours, while the optional BP-U60 battery extends the operating time to 4 hours.
- The hand grip can rotate approximately 120° which allows users to flexibly adjust the angle of the grip. This gives users greater control and comfort when holding the camera from any shooting position.
- Frequently used functions can be programmed onto four assignable buttons, allowing users to make rapid changes when working in the field. These functions can be ATW, Freeze Mix, Rec Review, Expanded Focus, Depth-of-field indicator, and more.
- The PMW-EX1 comes equipped with a built-in stereo microphone and two XLR audio inputs for connecting professional mics or feeding an external-line audio source. These allow high-quality, 2-channel 16-bit, 48-kHz linear PCM uncompressed audio to be recorded on the PMW-EX1.

Interfaces

- The PMW-EX1 comes equipped with a wide range of interfaces optimized for a variety of operational needs,wide interoperability and flexible workflow. These include an HD-SDI output, down-converted SD-SDI output, i.LINK (HDV) input/output, and analog

Included Software

The PMW-EX1 comes with three application software packages that provide powerful and intuitive management of recorded contents in an easy way. Included are two versions of Clip Browser (one for Mac, one for PC) and XDCAM Transfer application software for Apple Final Cut Pro non-linear editing systems.

Clip Browser for PC

Clip Browser for Mac

Clip Browser

An easy-to-use software that allows users to easily browse and copy video clips recorded by the PMW-EX1 to other devices such as hard disk drives.

- Browse video clips recorded by the PMW-EX1 camcorder
- Copy clip files from the SxS PRO memory card
- Play back video clips on a PC
- Combine segmented clips recorded across two SxS PRO memory cards
- Convert MP4 files to the MXF format for export to non-linear editing systems

XDCAM Transfer for Apple Final Cut Pro

A software plug-in for Apple Final Cut Pro, the PDZK-P1 XDCAM Transfer provides support for MP4 files recorded by XDCAM EX systems. With this software installed on a Macintosh computer, the PMW-EX1 camcorder or SxS PRO memory card can be mounted on Mac Finder directly, and users can seamlessly import and edit recorded material.

Optional Accessories

SxS Memory Card USB Reader/Writer *(Mfr # SBAC-US10; B&H# SOSBACUS10)*
A compact and portable SxS Memory Card USB reader/writer that connects to both Windows-based PCs and Macintosh computers via a USB 2.0 interface.....**243.00**

8GB SxS PRO Memory Card *(Mfr # SBP-8; B&H # SOSBP8)*.....**399.95**

16GB SxS PRO Memory Card *(Mfr # SBP-16; B&H # SOSBP16)*.....**875.00**

Batteries and Charger: Two compact batteries – the BP-U30 (28 Wh) and BP-U60 (56 Wh) – and the BC-U1 battery charger effectively support professional video shootings in both the field and the studio. The batteries are equipped with the professional INFO function that intelligently communicates battery status data to the PMW-EX1. The remaining capacity of the battery is displayed on the LCD monitor and viewfinder when the camcorder is powered on. This intelligent battery-management function allows operators to monitor the battery status easily and accurately. (Four LEDs displaying 20%, 40%, 60% and 80% remaining capacity.)

BP-U30 (28 Wh) 2-Hour Lithium-ion Battery *(Mfr # BP-U30; B&H # SOBPU30)*.....**117.00**

BP-U60 (56 Wh) 4-Hour Lithium-ion Battery *(Mfr # BP-U60; B&H # SOBPU60)*.....**234.00**

BC-U1 Battery Charger *(Mfr # BC-U1; B&H # SOBCU1)*: For BP-U30 and BP-U60 batteries.**117.00**

PMW-EX3

XDCAM EX HD Camcorder

The PMW-EX3 features similar functionality to the PMW-EX1, plus it features a removable lens system. It incorporates three 1/2" type "Exmor" Full HD CMOS Sensors, each with 1920 x 1080 effective pixels to deliver stunning-quality HD images in 1080P, 720P and 1080i HD resolutions. Fame rate is selectable from interlace and progressive, such as 59.94i, 50i, 59.94P, 50P, 29.97P, 25P and native 23.98P recording. For creative shooting, it features "Slow & Quick Motion",
commonly known as "over-cranking" and "under-cranking", selectable gamma curves, slow-shutter, interval recording and Picture Profile feature. Additionally, the PMW-EX3 offers remote-control and multi-camera operation capability,

Same as the PMW-EX1 Except:

- The PMW-EX3 features a 1/2-inch "EX mount" interchangeable lens system that allows the lens to be as compact and lightweight as possible while maintaining its high optical performance. If a wide-angle lens is needed, the Fujinon 1/2" XS8X4AS-XB8 is available.
- A variety of 1/2" HD lenses from major manufacturers can be used with the PMW-EX3 via the supplied lens adapter, expanding the spectrum of creative expressions. 2/3" lenses can also be used using a 2/3" lens adapter equipped with a 12-pin lens connector.
- The PMW-EX3 comes equipped with a remote control interface. Various camera settings can be remotely controlled using an optional RM-B150 or RM-B750 Remote Control Unit via its 8-pin remote connector.
- The position of the shoulder pad of the PMW-EX3 can be selected from two positions. In addition, the PMW-EX3 comes with a detachable cheek pad. Users can always attain a comfortable and well-balanced camera position, even when the camcorder is docked with long lenses.

PMW-EX30

XDCAM EX Recording Deck

The PMW-EX30 is a versatile and affordable compact recording deck that can be used for many different applications. It allows simple viewing of recorded materials with a monitor, dubbing to other format/media such as HDV, XDCAM HD and HDCAM, and feeding to nonlinear editing systems. In addition, the PMW-EX30 can be used as an affordable full HD recorder for event recordings — it can record HD signal outputs from a switcher.
The PMW-EX30 is equipped with a wide array of interfaces including HD-SDI input and output, HDMI output, HD analog component, composite outputs and more. Equipped with two SxS PRO memory card slots, the PMW-EX30 can record up to 140 minutes of HD footage using two 16-GB SxS PRO memory cards. The recording time can be further extended up to approximately 260 minutes when an optional PHU-60K Professional Harddisk Unit is attached to the PMW-EX30 deck.

- Highly compact design - can be placed either horizontally or vertically
- MPEG HD recording and playback at 35 and 25 Mb/s
- Equipped with two SxS PRO memory card slots
- Built-in 3.5-inch LCD monitor
- Adjustable audio input volume (CH1 and CH2)
- Comprehensive range of HD interfaces - HD-SDI input/output, i.LINK (HDV) input/output and component output
- Down-converted SD outputs for migration to SD environments - SD-SDI, i.LINK (DVCAM), component, S-Video and composite
- HDMI output for digital connection to a range of consumer displays

XDCAM HD (Overview)

Versatile, Disc-based HD Recording System

Sony's XDCAM HD system is suitable for all types of users – including cinematographers, broadcasters, and video professionals – and complements the other products in the Sony range such as the HDCAM Series for high-end video production and the affordable, entry-level HDV Series.

One of the major characteristics of the XDCAM HD system is its use of an optical disc as a recording medium. Ideal for broadcasters, production facilities, corporate, government and educational facilities, the tremendous benefits of disc-based operation include instant random access and network capability to name just a few. Sony's XDCAM HD brings these disc-based benefits to HD programming, providing much improved workflows and cost efficiencies as well as offering striking-quality HD images. The XDCAM HD lineup includes two camcorders, recorders and playback decks. They can record up to two hours of 1080i high-definition video onto professional disc media – a 23GB optical disc using blue-violet laser technology. They are also capable of recording at multiple frame rates such as 59.94i, 50i, and native 23.98P, and allow users to select the recording bit rate from 35, 25, and 18 Mb/s. The XDCAM HD system uses the "MPEG HD" codec, which is based on MPEG-2 MP@HL compression for HD video recording, and it provides four channels of high-quality uncompressed audio. Additionally, the camcorders have the ability to record and play back video in the DVCAM format, and the decks have the capability to play back material recorded in the DVCAM format along with HD up-conversion output capability.

Last but not least, the XDCAM HD camcorders and decks provide native 23.98P recording capability. Furthermore, the PDW-F350 offers "Slow & Quick Motion" capability, also commonly known as "over- and under-cranking", which allows users to create unique 'looks' or special effects of slow and fast motion. With a stunning level of HD picture quality, system flexibility, and operational conveniences, Sony XDCAM HD takes the world of HD production to a whole new level.

Key Features of the XDCAM HD System

The XDCAM HD system is a highly versatile production tool that offers flexible recording functionalities including a choice of video frame rates, interlace or progressive modes, recording data rates, and both HD or SD formats (4:3/16:9 selectable).

- XDCAM HD products offer a wide choice of video formats for both frame rates and scanning mode. They include 1080/59.94i, 50i, 29.97P, 25P, and native 23.98P.
- XDCAM HD products record 1080-line high-definition video using the "MPEG HD" codec that uses the industry-standard MPEG-2 MP@HL compression. The use of this codec, which is based on common MPEG compression, allows compatibility with many other devices such as nonlinear editing systems.
- In addition to HD video recording, XDCAM HD products can record four-channel, 16-bit, 48-kHz uncompressed audio.
- Users can select desired bit rates of either 35, 25, or 18 Mb/s depending on their requirements for picture quality and recording length. Choosing the highest bit rate of 35 Mb/s results in the highest-quality pictures and a recording time of 150 minutes (on a 50GB disc, while choosing the 18 Mb/s bit rate provides a longer recording time of up to 265 minutes.

XDCAM HD (Overview)

IT/Network Friendly

Recordings are made as data files in the MXF (Material eXchange Format) file format. This allows material to be handled with great flexibility in an IT-based environment – easily available for copying, transferring, sharing, and archiving - without any "digitizing" process required. File-based data copying allows for degradation-free dubbing of AV content, which can be performed easily on a PC. The file-based recording system also allows for material to be viewed directly on a PC, simply by linking an XDCAM unit via i.LINK. This works in just the same way as a PC reading files on an external drive.

XDCAM HD camcorders and decks include i.LINK supporting DV OUT and File Access Mode. An optional Gibabit Ethernet interface is available on the decks. Connecting them to an Ethernet network offers a network-based operations that can dramatically improve the efficiency of their workflows.

Scene Selection Function

Scene Selection allows simple cuts-only editing (video and audio of a clip cannot be edited independently) to be performed within the camcorder or deck itself. The results of the edits can be saved as an XDCAM EDL (called "Clip List"), which can be written back to the original disc to stay with the material.
The disc can then be played back according to the Clip List so that only selected portions are played out in the desired order. Scene Selection delivers dramatic improvements in productivity when transferring material to a nonlinear editor and/or server, or when searching for material and/or edit points in linear editing systems. When GUI-based operation is preferred, Scene Selection can be performed on a PC running the bundled PDZ-1 Proxy Browsing Software, providing a visually familiar working environment.

Metadata

All XDCAM HD products can record a variety of metadata, which provides a huge advantage when searching for specific data after the initial recording has been made. Information such as production dates, creator names, and camera setup parameters can be saved together with the AV material on the same disc using the supplied PDZ-1 software. This makes it possible to organize and efficiently search through all recordings.

HD/SD Switchable Recording and Up/Down Conversion Capability

XDCAM HD camcorders provide the capability to record in DVCAM format with NTSC/PAL and 16:9/4:3 switchable modes, as well as the MPEG HD format. What's more, both the XDCAM HD camcorders and decks incorporate a down-conversion capability that allows material recorded in the MPEG HD format to be converted to SD signals and output via the SD video output connectors (including SD composite and i.LINK connectors). This enables users to view the material on an SD monitor or transfer it to other SD-based equipment such as a VCR or editor.

The PDW-F75 and PDW-F30 decks also boast an up-conversion capability, which allows DVCAM material to be converted to HD signals and output via its HD-SDI or HD analog component connector. Another powerful capability of the decks is up-conversion recording via the optional PDBK-104 board. This allows input signals from the SD-SDI or SD analog composite connector to be recorded in the MPEG HD format , further increasing flexibility in mixed SD/HD operations.

Powerful Nonlinear Recording –the Professional Disc Media

XDCAM HD products use the PFD23 large-capacity nonlinear optical disc for recording. The disc media is a 12cm, single-layer, reusable optical disc with a capacity of 23 GB. This large capacity makes it possible to record up to two hours of HD material on a single disc. The disc media is highly reliable and durable because it experiences no mechanical contact during recording or playback, and is packaged into an extremely durable and dust-resistant disc cartridge.

The non-contact recording and playback also makes it an ideal media for long-term storage of AV assets. Whereas traditional tape archive systems must be rewound on a periodic basis to remove magnetic powder debris, the Professional Disc media completely eliminates this process. Its reliability has already been demonstrated by the SD version of the XDCAM products in various areas such as ENG and EFP.

Power of Proxy Data –Highly Streamlined Workflows

While recording video and audio, they products also record a low-resolution version of this AV data on the same disc. Called "Proxy Data", this is much smaller in size—only 1.5 Mb/s for video and 0.5 Mb/s for audio, and its format is identical to that of the SD version of the XDCAM products. Because of its lower resolution, Proxy Data can be transferred to a PC at an amazingly high speed, and easily browsed and edited using the PDZ-1 Proxy Browsing Software (or 3rd party compatible editing software). What's more, with the PDZ-1 software, it can be converted to the popular ASF format for playback on Windows Media Player, providing dramatic improvements in production workflows. Proxy Data can also be viewed directly on a PC without data transfer using an i.LINK (File Access Mode) connection, and can even be sent over a standard Ethernet network. The overall flexibility of Proxy Data means that it can be used for a variety of applications, such as immediate logging on location, off-line editing, daily rushes of shooting on location, client approvals, and more.

Editing Solutions

XDCAM HD products are equipped with both conventional AV and IT-based interfaces for flexible integration into a wide array of editing environments. These interfaces include HD-SDI, HD analog component video, analog/digital audio, and RS-422A 9-pin remote control – enabling connection to a wide variety of VCRs, linear and nonlinear editors, and audio mixers.

SD interfaces, including SD-SDI and SD analog composite, are also provided for down-converted SD outputs, allowing the XDCAM HD system to be integrated into a conventional SD-based editing environment as well. Another interface that all XDCAM devices provide is an i.LINK interface that supports DV OUT and File Access Mode.

Recordings made in both MPEG HD and DVCAM formats can be output as DV files via the i.LINK port, and then used in DV-based nonlinear editing system. The i.LINK (File Access Mode) allows not only SD (DVCAM) files but also HD (MPEG HD) files to be written (recorded) onto and read from the disc. This lets you to establish an extremely compact and affordable HD nonlinear edit-

PDW-F335 • PDW-F355

XDCAM HD Camcorders

The PDW-F350 and PDW-F330 are highly versatile and cost-effective HD camcorders. Equipped with three 1/2" HD CCDs they offer HD recording in 1080/59.94i, 50i, 29.97P, 25P, and 23.98P modes – as well as DVCAM-format recording. A rich variety of features useful for creative shooting are incorporated into these camcorders such as interval recording, slow-shutter, and selectable gamma curve. Additionally, the PDW-F355 provides a "Slow & Quick Motion" function, which is also commonly known as "over-cranking" and "under-cranking". Disc recording provides users with a number of benefits that are especially useful during shooting. For example, because new footage is always recorded onto an empty area of the disc, there is no need to cue-up to the next recording position before shooting. This means that operators can start shooting without the worry of accidentally recording over existing footage. In short, the XDCAM HD camcorders are ideally suited to a broad array of shooting opportunities such as event shooting, news gathering, field productions, and indie productions.

FEATURES

Highest Quality

- They are equipped with three 1/2" high-performance HD Power HAD CCDs. Featuring 1440 x 1080 resolution (each), the CCDs provide outstanding sensitivity of F9 (at 2000 lx, 3200K), aS/N ratio of 54 dB, and a low vertical smear level of -120 dB.
- High- integrity 12-bit A/D conversion circuit allows images captured by the Power HAD CCDs to be processed with great precision. This high-resolution A/D conversion allows the contrast to be reproduced faithfully in both mid-to-dark tone and bright areas of the picture.
- A key to quality in DSP cameras is how many bits are used in their nonlinear processes, such as gamma correction. The ADSP of the PDW-350 and F330 uses more than 30-bits in nonlinear processes, minimizing round-off errors to maintain the high quality of the Power HAD CCDs. The ADSP also enables highly sophisticated image controls, such as skin tone detail control and Dynamic Contrast Controls.
- They record high-quality uncompressed four-channel audio in HD recording mode. They are also equipped with a range of audio interfaces.

A Wide Choice of Lenses

Both camcorders are also capable of auto focus. When the VCL-719BXS lens is used, operators can adjust the focus during manual focus mode simply by pushing the "PUSH AF" button. It also provides a full-time autofocus function that automatically tracks the focus in a dynamic manner. This is especially convenient for one-man shooting situations, when the camera operator is also performing other tasks and doesn't have the capacity to alter the focus manually.

A variety of 1/2" HD lenses are separately available to offer optimum performance with the XDCAM HD camcorders. A 2/3" lens can also be used with the optional LO-32BMT lens adaptor. This allows users to choose from a broad range of lenses, including cinema-style lenses, according to their particular shooting requirements.

High Performance

- One of the big appeals of the XDCAM HD camcorders is their highly flexible multi-format recording capability. Users can select a recording format from HD (MPEG HD) or SD (DVCAM), 59.94i/50i interlace mode, or 29.97P/25P/23.98P progressive mode.
- They offer two convenient features – Slow Shutter and Turbo Gain – for shooting in low-light conditions, which can be used alone or together depending on the situation or your preference. The Slow Shutter function allows operators to use shutter speeds longer than the frame rate, and to intentionally blur images when shooting a moving object, for increased shooting creativity. The Turbo Gain function allows the camera gain to be boosted up to +48 dB.
- They offer highly advanced image control features such as Skin Tone Detail and Dynamic Contrast Control, allowing operators to create stunning images. They also incorporate noise reduction to reproduce low-light scenes more clearly.
- Picture Cache recording provides up to 12 seconds of loop recording using solid state memory. When in Standby mode and the REC button is pressed, everything that happened up till 12 seconds before that moment can be recorded to disc. Valuable shots, which would otherwise have been missed, are now captured.

PDW-F335 • PDW-F355

Conveniences

- They are designed to be compact, lightweight, and ergonomically well balanced, providing a high level of mobility and comfort in various shooting situations. They weigh under 12 lbs. including viewfinder, microphone, disc and battery pack.
- A number of unique design features are used to minimize errors caused by shock or dust entering the disc drive. The disc drive entrance is concealed by two lids, helping to prevent any dust from entering the drive. In addition, four rubber dampers are used to hold the disc drive block in place and to absorb the shocks that would otherwise go into the disc drive.
- A large, easy-to-view, 3.5" color LCD screen on the side panel enables operators to instantly review recorded footage, as well as access the set-up menus and view status indications such as 4-channel audio meters, and the remaining disc and battery time. It also enables advanced operations such as Thumbnail Search and Scene Selection.
- The PDW-F355 is equipped with the DXF-20W 2" monochrome viewfinder as standard. The PDW-F335 is equipped with the DXF-801 1.5" monochrome viewfinder as standard, although the DXF-20W is available as an option.
- The PDW-F355 has a "Live & Play" function that can simultaneously output both playback signals (images already recorded) and incoming camera signals (images seen through the viewfinder). Both signals are fed to their respective output and viewfinder connectors independently and can be viewed at the same time. This allows users to frame the next shot, adjust the exposure and focus the lens while the camcorder is playing back recordings from the disc.

Wide Variety of Interfaces

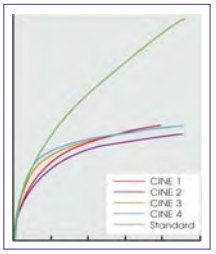
The PDW-F335 and PDW-F355 come equipped with a wide range of interfaces as standard:

They have timecode I/O, 4-pin XLR power input, genlock video input, mic input (XLR 5-pin), 2 XLR line/mic/mic +48v selectable inputs and i.LINK interface. They each offer composite video output, headphone jack and two audio outputs. The PDW-F335 offers analog component SD/HD output (BNC x3), the PDW-F355 offers SD-SDI and HD-SDI output.

Creative Versatility for Movie Making

Part of Sony's CineAlta family, they provide many creative features for movies production.

- Interval recording function records signals at pre-determined intervals. This is convenient for shooting over long periods of time, and also when creating pictures with special effects of extremely quick motion.



- Operators can choose from five types of gamma curves (Standard, CINE 1, 2, 3 and 4). CINE 1-4 gamma curves provide natural tonal reproductions for scenes with wide dynamic ranges. The CINE 1 and 2 curves are inherited from HyperGamma, which is available on the top-of-the-line CineAlta camcorder.
- The PDW-F355 (only) has a genlock video input that can accept a 23.98PsF signal input. This allows multi-camera operation in 23.98P mode. The camcorder can also output 23.98PsF pictures as well as 2-3 pull-down converted images from the HD-SDI connector.
- The PDW-F355 (only) offers a powerful Slow & Quick Motion Function that enables users to create elegant fast- and slow-motion footage – commonly known as over- and under-cranking in film shooting. The PDW-F355 can capture images at frame rates selectable from 4 fps (frame per second) to 60 fps in increments of 1 fps. For example, when viewed at 23.98P, images captured at 4 fps will appear 6x faster than normal. Conversely, images captured at 60 fps will appear 2.5x slower than normal. The quality of the slow- and fast-motion images created using the PDW-F355 is extremely high and incomparable to those created in the editing process. Another spectacular benefit is that users can see the results right in the camcorder's LCD screen, without using any converters or processing on non-linear editing systems. This ensures maximum creativity during the shooting process.

Additional Features

- Built-in ND filter wheel: Clear, 1/4ND, 1/16ND, 1/64ND.
- Down-conversion output: MPEG HD playback can be converted to SD signals and output via the composite, component (PDW-F335 only), or i.LINK connector.
- Freeze Mix function superimposes a previously recorded image on the viewfinder. This allows users to quickly and easily frame or reposition a subject when a shot must be taken from the same position or in the same framework as a previous take.

- Four assignable buttons: two on the camera handle and two on the inside panel, enable users to assign frequently used functions.
- Thumbnail Search operation
- Expand function
- Scene Selection function for in-camera cuts-only editing
- Ability to write on EDL (the result of Scene Selection) back onto disc
- Proxy Data recording
- Auto Tracing White Balance for automatic adjustments in camera color temperature according to lighting changes.
- Memory Stick (Pro) media (up to 2GB) for storage of camcorder setup files.
- Metadata recording: UMID, Extended UMID, EssenceMark (Shot Mark).
- Sony WRR-855 Series Wireless Microphone Receiver can be attached via the optional CA-WRR855 adaptor.
- Remote control operation via Sony RM-B150 and RM-B750 remote control units.
- Intelligent light system synchronizes strobe on/off to the REC button.
- They come bundled with four software packages: PDZ-1 Proxy Browsing Software, PDZ-VX10 XDCAM Viewing Software, Proxy Viewer Software and PDZK-P1 XDCAM Transfer Software (for use with Final Cut

PDW-F335 • PDW-F355

PDZ-1 Software

An easy-to-use PC application that allows you to browse and storyboard video clips recorded by an XDCAM system. It runs on Windows-based PCs and supports three types of interfaces: i.LINK (File Access Mode), Ethernet, and USB (only for connection with the PDW-U1).

Once Proxy Data recorded on a Professional Disc media is transferred to a PC running PDZ-1, you can conveniently view and storyboard recorded footage right on the PC. PDZ-1 also provides a variety of convenient tools for disc operations such as entire or partial disc copy (dubbing), and transfer between two XDCAM devices.

Storyboarding on a PC not only allows users to preview their edited sequences instantly, it also provides other powerful benefits such as the creation of ASF files (playable on Windows Media Player) and EDL data in various EDL formats, plus the transfer of high-resolution clips selected in the edited sequence.

- High-speed ingestion of Proxy Data from the XDCAM devices
- Browsing of Proxy Data recorded by the XDCAM systems (including those recorded by the SD version of the XDCAM system)
- Simple and quick cuts-only editing (storyboarding) with the following functions: Preview a result of the story-board on the PC; Save the results as a Clip List (XDCAM EDL); Convert the Proxy Data on the storyboard to an ASF file for replay on Windows Media Player
- Export the Clip List in AAF, BE-9100, NewsBase XML, and ALE (Avid Log Exchange) formats
- Transfer high-resolution clips according to the Clip List
- Disc copy – entire disc (all clips) or only selected clips
- Registration of metadata such as “title”, “creator”, or “comments” for a disc or clip
- Registration of “Essence Mark” metadata for instant cue-up to desired scenes. Names for the Essence Mark can also be easily assigned
- Automatic renaming of clips by predetermined rule (use-predetermined prefix plus sequential numbers)
- Clip search function using the registered metadata as a keyword
- Print function allows metadata such as thumbnails, creation date, and comments to be printed out in an easy-to-see storyboard view
- Transfer selected clips with margins at the head and tail of the clips

PDZ-VX10 Sony XDCAM Viewer

Allows you to view high-resolution and Proxy MXF files recorded by XDCAM systems on your PC. With this software, thumbnails for all clips can be displayed in Windows Explorer, enabling the contents of the disc to be scanned through easily and quickly.

Proxy Viewer

A simple application to play back Proxy Data on a PC.

PDZK-P1
XDCAM Transfer for Final Cut Pro

A plug-in software for Final Cut Pro, it provides native support for MXF files recorded by XDCAM systems. With the software installed, XDCAM devices can be mounted on Mac Finder via i.LINK, and users can seamlessly import, edit, and export recorded material.

	PDW-F335	PDW-F355
Image Device	1/2” power HAD HD 3CCD, 16:9/4:3 switchable	1/2” power HAD HD 3CCD, 16:9/4:3 switchable
Lens Mount	Sony 1/2” Bayonet Mount	Sony 1/2” Bayonet Mount
Signal-to-Noise Ratio	54 dB	54 dB
Resolution	1440 x 1080	1440 x 1080
Sensitivity	f/9 @ 2000 Lux	f/9 @ 2000 Lux
Minimum Illumination	0.004 lux with f1.4, +48 dB gain	0.004 lux with f1.4, +48 dB gain
Signal System	DVCAM: NTSC/PAL switchable; MPEG HD: MPEG-2	DVCAM: NTSC/PAL switchable; MPEG HD: MPEG-2
Vertical Smear	-120 dB	-120 dB
Built-in Filters	ND Filter, 1: Clear, , 2: 1/4 ND, 3: 1/16 ND, 4: 1/64 ND	ND Filter, 1: Clear, , 2: 1/4 ND, 3: 1/16 ND, 4: 1/64 ND
LCD Monitor	3.5” (8.89cm)	3.5” (8.89cm)
Viewfinder	2” monochrome, quick start type	2” monochrome, quick start type
Weight	8.4 lb (3.8 kg)	8.7 lb (3.9 kg)
B&H # / Mfr #	*(Mfr # PDW-F335L; B&H # SOPDWF335L)*	*(Mfr # PDW-F355L; B&H # SOPDWF355L)*

PDW-F335 • PDW-F355

PDW-F335 XDCAM HD 1/2" 3-CCD Camera
(Mfr # PDW-F335L; B&H# SOPDWF335L).....**CALL**

PDW-F335 XDCAM HD 1/2" 3-CCD Camera Kit *(B&H #SOPDWF335LK)*
Kit includes PDW-F335 XDCAM HD 1/2" 3-CCD camera, a Sony PDW-U1 XDCAM drive unit that is fitted with a high-speed USB 2.0 capable of high transfer speeds, and Sony Vegas Pro 8 Video Editing software for Windows **14,999.95**

PDW-F355 XDCAM HD 1/2" 3-CCD Camera
(Mfr# PDW-F355L • B&H# SOPDWF355L) .....**CALL**

PDW-F355 XDCAM HD 1/2" 3-CCD Camera Kit *(B&H #SOPDWF355LK)*
Kit includes PDW-F355 XDCAM HD 1/2" 3-CCD camera, a Sony PDW-U1 XDCAM drive unit that is fitted with a high-speed USB 2.0

2/3" to 1/2" Lens Mount Adapter *(Mfr # LO32BMT; B&H # SOLO32BMT)*: Allows mounting of a 2/3" lens on 1/2" cameras.....**CALL**

2" Monochrome Viewfinder *(Mfr # DXF20W; B&H # SODXF20W)*: Provides extra resolution and ample detail. For the PDW-F335 only (Comes standard with the PDW-F355).....**2399.95**

5" Monochrome Viewfinder *(Mfr # DXF51; B&H # SODXF51)*: With 650 lines of resolution. When connected to a 16:9 aspect camera, the viewfinder will automatically switch the aspect ratio from 4:3 to 16:9. (Requires VDDXF51 accessory shoe kit).....**CALL**

65WH Li-Ion V-Mount Battery *(Mfr # BPGL65; B&H # SOBPGL65)*: With advanced INFO feature that provides accurate power consumption and run-time information **274.95**

95WH Li-Ion V-Mount Battery *(Mfr # BPGL95; B&H # SOBPGL95)*: With advanced INFO feature that provides accurate power consumption and run-time information **549.95**

Lithium-ion Battery Pack *(Mfr # BPL60S; B&H # SOBPL60S)*: A 14.4v/65Wh li-ion rechargeable battery pack that can power the average pro camcorder for 160 minutes. A 5-step LED capacity indicator is built-in for easy reference of remaining capacity.....**399.95**

Compact 2-Channel Battery Charger *(Mfr # BCL70; B&H # SOBCL70)*: For Sony V-Mount lithium-ion batteries. Up to two battery packs can be charged sequentially.....**599.95**

4-Channel Battery Charger *(Mfr # BCM150; B&H # SOBCM150)*: For BP-L Series li-ion and BP-M100 and BP-M50 nickel metal hydride battery packs. Charges up to 4 batteries sequentially. LED indicators indicate charge/discharge status of a nickel metal hydride battery. LCD screen indicates information such as battery reserve, charge time for full charge, charge/discharge cycles. DC power output to an external device via the XLR 4-pin connector. **1099.95**

4-Channel Lithium-Ion Battery Charger *(Mfr # BCL500; B&H # SOBCL500)*: A desktop-type four-channel quick charger for the BP-GL/IL/L Series li-ion batteries. It has a compact space saving design — 3U high, 19" rack mountable with front I/O mechanisms. A BP-GL95 can be fully charged in approx. 145 minutes....**1399.95**

AC Adapter/Charger *(Mfr # ACDN10; B&H # SOACDN10)*: A compact and lightweight AC power supply and charger. A V-mount mechanism for direct attachment to compatible camcorders.....**609.95**

Hand-Held Remote Control *(Mfr # RMB150A; B&H # SORMB150)*: A set-up controller that connects to the camera head or the rear-mounted camera adapter via an 8-pin remote connector. It allows you to remotely control basic functions like gain, shutter, pedestal, knee and iris.....**2099.95**

Shipping Case with Built-in Wheels *(Mfr # LC424TH; B&H # SOLC424TH)*: A rugged ATA-certified hard-shell Thermodyne carrying and shipping case with a custom foam interior for complete protection of a camcorder with a lens, two batteries, charger, tripod adapter and tape. It has weather-resistant, gasket-sealed construction, heavy-duty field replacement hardware plus a spring loaded handle and latches, and conforms to airline carry-on regulations .....**CALL**

Soft Carrying Case *(Mfr # LC400BP; B&H # SOLC400BP)*: Holds full-size camcorders equipped with accessories. An ultra-wide opening allows insertion of the camera without disturbing the viewfinder or microphone. Floor, viewfinder and microphone compartments are reinforced with cold-molded laminate panels. Bottom risers offer protection from below. The bag features two accessory pockets, an ergonomic interlock handle, dual padded strap, three

PDW-F75 • PDW-F30

XDCAM HD Recorder • NLE Feeder/Viewer

The XDCAM HD decks are highly versatile, making them useful for many different applications including HD video recording, linear/nonlinear editing, and presentations at large exhibition or conference venues. The PDW-F75 is a powerful recording deck that can record in both high definition (MPEG HD) and standard definition (DVCAM) modes. It can record onto both 25GB single layer and 50GB dual layer, providing up to 4.5 of HD recording. The PDW-F75 is equipped with a comprehensive range of interfaces for integration into both A/V and IT-based systems. Includes HD-SDI input and output, composite and HD analog component outputs, and more.

The PDW-F30 is an NLE feeder/viewer type deck, but also offers the capability to record MXF files (in both MPEG HD and DVCAM formats) via its i.LINK (File Access Mode) or Ethernet interfaces. Both decks offer the capability to input and output 25 Mb/s HDV stream (MPEG-2 TS) for interfacing with HDV products or HDV-based nonlinear editors via i.LINK. The decks are also equipped with a VCR-like jog dial, providing familiar and fast control of the playback. In addition to random-access capability, 'Thumbnail Search', 'Expand' and 'Scene Selection' functions significantly increase operational efficiency.

FEATURES

- Playback of MPEG HD and DVCAM material
- Scene Selection function for in-deck cuts-only editing
- Up-conversion output: DVCAM playback can be converted to 1080i HD signals and output via the HD connectors.
- Thumbnail Search operation
- Expand function
- Both are equipped with a Jog/Shuttle dial that provides VCR-like operation:
  - — Jog: 1x normal speed
  - — Variable: -1 to +2x normal speed
  - — Shuttle: ± 20x normal speed
- Repeat playback function
- Gigabit Ethernet capability for network-based file transfer (requires the optional PDBK-101 board)
- Input and output 25 Mb/s HDV stream (MPEG-2 TS) for interfacing with HDV products or HDV-based nonlinear editor via an i.LINK port (requires the optional PDBK-102 board)

PDW-F75 Only

- MPEG HD recording at 35, 25 and 18 Mb/s via HD-SDI, HD analog component and RGB input (HD analog component and RGB input requires optional PDBK-103 board)
- Up-conversion recording (requires the optional PDBK-104 board): Input from SD-SDI or composite connectors can be recorded in the MPEG HD format.
- Down-conversion output: MPEG HD playback can be converted to SD signals and output via the SD-SDI, composite and i.LINK (DV OUT) connectors.
- Trigger REC function (synchronized recording with the HDW-730/750 series, HDW-790 and HDW-F900R HDCAM camcorders via HD-SDI input.

- They have a large 3.5" 16:9 widescreen color LCD screen for displaying playback pictures, audio monitors, timecode and setup menus
- Compact and lightweight design; they can be placed either horizontally or vertically

PDZ-1 Proxy Browsing Software

- Both include a simple remote control
- They come bundled with four software packages: PDZ-1 Proxy Browsing Software, PDZ-VX10 XDCAM Viewing Software, Proxy Viewer Software and PDZK-P1 XDCAM Transfer Software (for use with Final Cut Pro).

PDW-F75 • PDW-F30

PDW-F30 XDCAM HD Player *(Mfr # PDWF30; B&H # SOPDWF30)*: With MPEG HD/DVCAM playback, i.LINK **8499.95**
PDW-F75 XDCAM HD Recorder *(Mfr # PDW-F75; B&H # SOPDWF75)*: Dual-Layer, with MPEG HD/DVCAM playback, i.LINK .....**CALL**
RMM-F7030 Rackmount Kit *(Mfr # RMMF7030; B&H # SORMMF7030)*: For PDW-F30 and PDW-F75 .....**319.95**

Inputs/Outputs

	PDW-F70	PDW-F30
INPUT		
HD-SDI	✓	—
HD analog component	✓ w/PDBK-103	—
RGB	✓ w/PDBK-103	—
SD-SDI	✓ w/PDBK-104	—
SD analog composite	✓ w/PDBK-104	—
Digital audio	✓	—
Analog audio	✓	—
Timecode	✓	—
Reference	✓	—
OUTPUT		
HD-SDI	✓	—
HD analog component[2]	✓[1]	✓[1]
RGB	✓[1]	✓[1]
SD-SDI	✓	—
SD analog composite	✓	✓
Digital audio	✓	—
Analog audio	✓	✓
Audio monitor	✓	✓
Timecode	✓	—
OTHERS		
i.LINK (DV OUT)	✓	✓
i.LINK (File Access Mode)	✓	✓
i.LINK (HDV)	✓ w/PDBK-102	✓ w/PDBK-102
Ethernet	✓ w/PDBK-101	✓ w/PDBK-101
Remote	RS-422, RS-232C	RS-422, RS-232C

1. HD analog component & RGB outputs share the same D-sub 15-pin connector.
2. 1080/23.98P recordings are output as 1080/59.94i signals via 2-3 pull-down conversion.

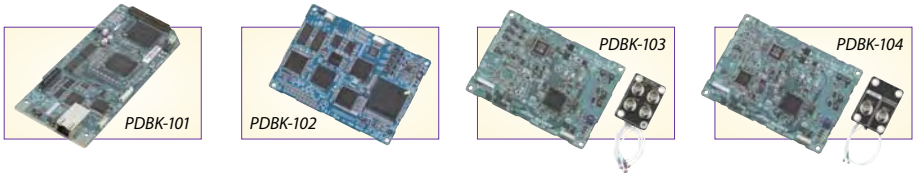
RM-280
Portable Editing Controller

The optional RM-280 is a compact editing controller intended for simple VCR remote control or basic two-machine editing via RS-422 interface. Its extremely compact and lightweight design allows use as a handheld VCR remote. Basic editing functions including insert and assemble editing which is accompanied by a jog/shuttle dial. The RM-280 also supports multiple frame rates.

RM-280 Portable Editing Controller
(Mfr # RM280; B&H # SORM280) **2357.50**

Interface Options

Four types of optional boards are available for the decks:



Optional Plug-In Board *(Mfr # PDBK101; B&H # SOPDBK101)*: Provides a Gigabit Ethernet interface with the PDW-F75 and PDW-F30 .....**1799.95**

HDV Input/Output Board *(Mfr # PDBK102; B&H # SOPDBK102)*: Allows 25 Mb/s HDV stream (MPEG-2 TS) to be input and output between the PDW-F75/F30 decks and an HDV device.....**1799.95**

RGB/HD Component Input Board *(Mfr # PDBK103; B&H # SOPDBK103)*: Provides HD analog component and RGB inputs with the PDW-F75 (these inputs share the same BNC connectors) **1799.95**

SD Up-Conversion Board *(Mfr # PDBK104; B&H # SOPDBK104)*: Provides the SD-SDI and SD composite input with the PDW-F75 .....**1799.95**

*Only one of the PDBK-102, PDBK-103 or PDBK-104 boards can be installed at any one time.

PDW-U1 XD CAM Drive Unit

The PDW-U1 brings XDCAM HD operation to the desktop. It allows material recorded on Professional Disc media to be viewed directly on a PC via its USB interface. It can also be used as a source feeder for non-linear editing systems. The PDW-U1 can handle both XDCAM HD and SD discs, providing a high level of versatility and cost-efficiency. Its compact and lightweight design makes it equally ideal for field and desktop use.

- Handles files in XDCAM HD and SD formats
- Handles both dual-layer (PFD50DLA) and single-layer (PFD23A) discs
- Supports hi-speed USB 2.0 interface — compatible with most PCs
- Allows direct access to files on Professional Disc media from a USB-connected computer
- High-speed file transfers with the newly developed optical drive
- Material browsing using the supplied PDZ-VX10 XDCAM Viewer software and PDZ-1 Proxy Browsing software
- Compact and lightweight, it measures 2-3/8 x 6-1/2 x 9" (WHD) and weighs 3 lbs.
- Can be operated either horizontally or vertically

PDW-U1 XDCAM Drive Unit

SONY

PDW-700

2/3" XDCAM HD422 Camcorder

Sony's top-of-the-line XDCAM camcorder, the PDW-700 offers striking-quality HD recording at a rate of up to 50MB/s (on 50GB Dual Layer discs) using the MPEG-2 4:2:2P@HL compression, "MPEG HD422. It also provides multi-format recording capability including 1080i, 720p and SD, which comes with HD/SD conversion and cross conversion between 1080i and 720p.

The PDW-700 is equipped with three 2/3" CCDs – a "Power HAD FX" progressive CCD with 1920 x 1080 effective pixels. Stunning-quality HD images are captured by this high-resolution CCD in conjunction with the 14-bit A/D converter, 4:2:2 sampling and recording, and advanced digital signal processing.

It features two HD/SD-SDI outputs and a composite/HD-Y output, as well as a pool-feed input (HD/SD-SDI and composite) input options. The camera's ruggedness and durability have been enhanced with dust and water resistant mechanisms, as well as new features to cool the camera and reduce fan noise. The camcorder maintains XDCAM's file-based architecture and use of proxy video and metadata. It also features a digital extender, picture cache, interval recording, slow shutter, focus magnification, clean switching between the "live and playback" function, and a large 3.5" LCD screen. With fast file-based operations and superb picture quality, the PDW-700 is an invaluable tool for news gathering, TV, documentaries, and mainstream entertainment programming where a high-quality look is everything.

FEATURES

Highest Quality

- Equipped with three 2/3" high-performance Power HAD FX CCDs. Featuring 1920 x 1080 resolution (each), the CCDs provide outstanding sensitivity of F11 (at 2000 lux), a S/N ratio of 54 dB, minimum illumination of 0.016 lux (F1.4 lens, +42dB, 16 Frame) and a low vertical smear level of -135 dB.
- 14-bit A/D conversion circuitry allows images captured by the Power HAD FX CCDs to be processed with great precision. This high-resolution A/D conversion allows contrast to be reproduced faithfully in both mid-to-dark tone and bright areas of the picture.
- Thanks to the 14-bit A/D converter, pre-knee signal compression in highlighted areas can be eliminated, and the camera can clearly reproduce a high-luminance subject at a 600% dynamic range. DSP LSI in conjunction with the 14-bit A/D converter reproduces images captured by the CCD at maximum quality. In addition, white balance, white shading, and flare are digitally corrected, allowing for stable image correction.

High Performance

- Picture Cache recording buffers up to 30 seconds of audio and video signals into the camcorder's memory before the Rec start button is even pressed (when in Standby mode). Plus, this function works even before the disc is inserted in the drive.
- Wide variety of capture modes including 1080/50i, 1080/59.94i, 1080/25P and 1080/29.97P are available.
- Highly flexible multi-format recording capability lets users select a recording format from HD (MPEG HD422 and MPEG HD*) and SD (MPEG IMX* and DVCAM*), 59.94i/50i interlace mode, or 29.97P*/25P progressive mode. (* with the optional CBKZ-MD01 SD record and playback software).
- Interval Recording function records signals at pre-determined intervals. This is convenient for shooting over long periods of time, and also when creating pictures with special effects of extremely quick motion.
- With optional HDCA-702 MPEG TS Adaptor, the PDW-700 provides MPEG Transport Stream output capability via a DVB-ASI connector. The HDCA-702 encodes signals to MPEG TS and output via its DVB-ASI connector, concurrently with the PDW-700 recording onto disc. The bit rate is selectable from 17.5 Mb/s to 43 Mb/s, which is suitable for material transmissions using microwave and satellite modulators.
- The shutter speed of the PDW-700 is selectable down to a 16-frame period (in 2-, 3-, 4-, 5-, 6-, 7-, 8- and 16-frame periods). During such a long frame period, electrical charges accumulate on the CCDs which dramatically increases sensitivity. This helps camera operators to shoot in extremely dark environments. The Slow Shutter function also allows operators to use shutter speeds longer than the frame rate and to intentionally blur images when shooting a moving object, for increased shooting creativity.

- Records uncompressed four-channel, 24-bit audio. It is also equipped with a range of audio interfaces.
- Equipped with a slot to accommodate the DWR-S01D digital wireless mic receiver, which provides two-channel audio with stable and secure transmission tolerant to interference waves. The WRR-855 series receiver can also be used int this slot.
- The PDW-700 has a Live & Play function that can simultaneously output both playback signals (images already recorded) and incoming camera signals (images seen through the viewfinder). Both signals are fed to their respective output and viewfinder connectors independently, and can be viewed at the same time. This allows users to frame the next shot, adjust the exposure, and even focus the lens while the camcorder is playing back recordings from the disc.
- Digital Extender enables images to be digitally doubled in size. Unlike lens extenders, this function performs this capability without any loss of image sensitivity, which is often referred to as the F-drop phenomenon.
- For pool-feed operations, CBK-HD01 and CBK-SC02 boards provide HD- and SD-SDI inputs, and SD composite input respectively.
- Trigger REC function enables synchronized recording with PDW-HD1500 and PDW-F75 XDCAM decks or HDCAM portable decks connected via the HD-SDI interface – a convenient feature for backup recording.
- Freeze Mix function superimposes a previously recorded image on the viewfinder; this allows the operator to quickly and easily frame or reposition a subject when a shot must be taken from the same position or in the same framework as a previous take.
- Four assignable buttons: two on the camera handle and two on the inside panel, enable users to assign frequently used functions.
- Metadata recording: UMID, Extended UMID, Essence Mark (Shot Mark), Clipflag.
- Intelligent light system synchronizes strobe on/off to the Rec start button.
- To minimize errors caused by shock or dust entering the disc drive, the entrance is concealed by two lids to prevent any dust from entering the drive. In addition, four rubber dampers are used to hold the disc drive block in place and to absorb shocks that would otherwise go into the disc drive.

PDW-HD1500

XDCAM HD422 Recording Deck

Able to operate on AC or DC power, the PDW-HD1500 is a compact HD recorder which provides outstanding picture quality of MPEG HD422 as well as an 8-channel (HD-SDI), 24-bit audio recording capability. With its large 4.3" LCD and built-in speaker, it performs as a versatile and high-quality recorder which is suitable for both in-house and field operations. It comes equipped with a multi-format up/down converter, which is highly useful when employing both HD- and SD-format materials at the same time. What's more, the RS-422 interface enables the PDW-HD1500 to be used as a player deck for linear editing. The PDW-HD1500 offers fast data transfer at approx. 220 Mb/s through Gigabit Ethernet, thanks to newly developed dual-optical head.

- Multi-format HD/SD recording/playback capability
  - HD recording at up to 50 Mb/s using MPEG HD422 (MPEG-2 4:2:2P@HL compression)
  - Recording and playback in the MPEG HD format (MPEG-2 MP@HL compression)
  - 1080i and 720P recording and playback
  - Up/down-conversion and cross-conversion between 1080i and 720P
  - Three types of picture output mode are supported for down-conversion: Edge crop, Squeeze and Letterbox (16:9/14:9/13:9)
- High-quality eight-channel (HD-SDI) 24-bit audio recording
- Handles dual-layer disc (PFD50DLA) and single-layer disc (PFD23A)
- Wide variety of video and audio inputs and outputs, including 2 HD-SDI outputs
- High-speed file transfer via i.LINK File Access Mode (FAM) or FTP via Gigabit Ethernet
- Easy and intuitive search operation via Thumbnail Search and Expand functions
- Also equipped with a Jog/Shuttle dial, providing VTR-like operation (Jog: -±1x normal speed, Variable: ±2x normal speed, Shuttle: ±20x normal speed)
- Clip Continuous REC function via RS-422A or HD-SDI using Trigger REC function
- TBC Control via front panel operation or remote control panel via RS-422
- Compact and lightweight, the PDW-HD1500 is half-rack size and 14 lbs.
- RS-422 interface allows the deck to be used as a feeder for linear editing
- AC, DC or battery powered; Built-in

Optional Accessories for the PDW-700 and PDW-HD1500

CBK-SC02 Input Board

HDVF-200 Viewfinder

CBK-SC02 Analog Composite Input Board for PDW-700

CBK-HD01 HD/SD-SDI Input Board for the PDW-700

CBKZ-M01 SD Record and Playback Software for the PDW-700

HDVF-200 HD Camera Viewfinder

PDBK-201 MPEG TS Board fo the PDW-HD1500

PDBZ-S1500 SD Record and Playback Software for the PDW-HD1500

HDCAM (Overview)

An HD version of Digital Betacam, HDCAM uses an 8-bit DCT compressed 3:1:1 recording, in 1080i-compatible downsampled resolution of 1440 x 1080, and adding 24p and 23.976 PsF modes. The HDCAM codec uses non-square pixels and as such the recorded 1440 x 1080 content is upsampled to 1920 x 1080 on playback. The recorded video bitrate is 144 Mbit/s. Audio is also similar, with 4-channels of AES/EBU 20-bit/48 kHz digital audio.

Sony HDCAM ensures that your HD programs stand out from the crowd. Offering true 1080-line resolution and crystal clear digital sound, HDCAM offers breathtaking clarity and is the perfect complement for any project where a prestige look is required. A natural partner for documentaries, natural history and live production as well as mainstream entertainment, HDCAM is the preferred format for quality-conscious media professionals everywhere.

HDCAM builds on over 25 years of Sony heritage in 1/2" tape technology—the overwhelming choice of thousands of users who have standardized on Sony 1/2" formats for their operations. HDW-2000 Series VCRs and players offer the same intuitive control layout, ergonomics and workflow that are familiar to Digital Betacam and MPEG IMX users. Selected models are also playback-compatible with Betacam SP, Betacam SX, MPEG IMX and Digital Betacam tape libraries, so there is no need to forfeit the value of SD (standard definition) assets, even as you embrace high definition. The HDW-1800 and HDW-D1800 offer affordable entry into the world of HDCAM while delivering the same high quality video and audio. For complete portability in the field, the HDW-S280 offers HDCAM operation in the remotest of locations, while the J-H Series are cost-effective HDCAM players for viewing, logging and feeding of HDCAM material into non-linear systems.

HDCAM broadens creative and commercial options with a choice of shooting modes to suit the demands of any project. Switch between interlace and progressive at a choice of frame rates to suit creative preferences and distribution requirements. Equally, the benefits of HDCAM are not limited to productions destined for transmission and distribution in HD today. It's easy to down-convert HDCAM pictures to standard definition for post-production and distribution. Keeping costs down while providing an exceptional quality original recording for future distribution opportunities, HDCAM ensures your content commands a premium today and tomorrow.

J-H1 • J-H3 HDCAM Players

With the widespread use of HDCAM camcorders and studio VCRs in the field and post production, producers, journalists and others involved in the program production chain need a cost-effective HDCAM viewers that can readily be used in production environments.

Sony provides the solution with the J-H1 and the J-H3. Sharing the same design philosophy and physical dimensions of the existing J Series standard-definition players, the J-H1 and J-H3 are affordable, compact, lightweight and offer the same low-power consumption characteristics. The J-H1 is ideal for broadcast use and provides HDCAM playback at 59.94i, 50i, 25P, and 29.97P, while the J-H3 is equipped with a number of additional features to support 24P production, and to complement the CineAlta series of VCRs.

J-H1

J-H3

J-H1 • J-H3

Versatile Output Capability

- The J-H1/J-H3 are quipped with an RGB computer display interface to output HDCAM-originated content at XGA resolution. The pixel count of an XGA display is 1024 x 768, so the HDCAM image will be "letter-boxed" to 1024 x 577 pixels in the center. Alternatively, when large screen viewing is preferred, the players can be connected to an XGA capable data projector.
- The J-H1 and J-H3 both come equipped with a analog Y/Pb/Pr component output (BNC x 3) for connection to an HD picture monitor. The J-H3 steps-up with HD-SDI and SD-SDI outputs giving a choice of high quality monitoring and work-tape copying. (AES/EBU audio and non audio data are embedded in these digital outputs.)
- When equipped with the optional HKJ-101 i.LINK interface board, the J-H1 and J-H3 can down-convert HDCAM material as 25 Mb/s DV data, with audio and time code are transferred via a single i.LINK interface cable.
- DV-output capability allows the J-H1/J-H3 to be connected to a DVCAM deck for straight dubbing of HDCAM material to DVCAM tape. It also allows a direct connection to DV-based nonlinear editors.
- The J-H1 and J-H3 have a built-in down-converter, offering NTSC and PAL composite video output. HDCAM-originated content can be down-converted for viewing on a standard definition monitor or for subsequent production in the SD domain.
- They provide two channels of analog audio output, available either from the XLR connectors or RCA pin jacks located on the rear panel. A headphone jack is also provided on the front panel. The audio channels to be output to the analog outputs and headphone jack can be selected from Ch 1/2, Ch 3/4, and Cue track. Audio is automatically muted for off-speed playback and non-data playback.

Compact Body Design

- Sharing the same chassis design of the existing J Series multi-format compact players for standard-definition formats, both the J-H1 and J-H3 retain a compact and lightweight design. Equivalent in size to a standard desktop PC, they can be effortlessly placed on the desks of busy producers, journalists and editors.
- The J-H1 and J-H3 players are just 12⅛ x 4 x 15¾" in size and weigh only 16 lb. 9 oz. They can be used horizontally or placed upright with the supplied vertical stand, allowing operators to locate players as desired even in space-constrained or awkward environments.
- Despite their very compact designs, the J-H1 and J-H3 can playback both large and small size cassettes.

HDCAM Playback Capability

Both the J-H1 and J-H3 have the capability to playback HDCAM cassettes that are recorded in 1080/59.94i, 50i and 1080/29.97P, 25P formats - primarily used in High Definition television production applications. The J-H3 has the additional capability to playback 1080/23.98, 24P formats to address the movie making industry, and high-end television and commercial productions.

Flexible Audio Outputs

They provide two channels of analog audio output, available either from the rear panel XLR connectors or RCA pin jacks. A headphone jack is also provided on the front panel. The audio channels to be output to the analog outputs and headphone jack can be selected from Ch 1/2, Ch 3/4, and Cue track. Audio is automatically muted for off-speed playback and non-data playback.

Additional Features of J-H3 — Extending Applications in Post Production

In addition to their common playback capability of 1080 progressive formats, HD-SDI and SD-SDI outputs, the J-H3 offers the following features:

◆ Reference input (HD/SD switchable) ◆ RS-422A ◆ Time code output

◆ Pull down function to convert 23.98P to 1080/59.94 and 525/59.94i

	J-H1	J-H3
Search speed (Shuttle / Jog Modes)	Still to ±21x / Still to ±1x (Normal Speed Playback)	
Servo lock time	1 sec or less (from standby on)	
Analog HD video	BNC (x 3)	
Analog SD video	BNC (x 1), RCA Jack (x 1)	
Computer display	D-sub 15-pin, XGA (1024 x 768 dots), RGB	
Timecode	—	BNC (x1)
Audio monitoring	RCA (x2), XLR (x2)	RCA (x2), XLR (x2)
Headphone	1/4" Stereo Jack	1/4" Stereo Jack
RS-232C/RS-422	Yes/No	Yes/Yes
Dimensions, Weight	12⅛ x 4 x 15¾," 16 lb. 9 oz.	12⅛ x 4 x 15¾," 16 lb. 9 oz.

JH-1 HDCAM Player
(Mfr # JH1; B&H # SOJH1).....**CALL**

JH-3 HDCAM Player
(Mfr # JH3; B&H # SOJH3).....**CALL**

RM-MJ Rackmount Kit *(Mfr # RMMJ; B&H # SORMMJS)*: A custom rack mounting kit for the J-Series digital VTRs. This kit allows the deck to be installed in a standard 19" machine rack, and includes sliding rack rails to access the rear panel of the deck **239.95**

HKJ-101 i-Link (FireWire) Interface Board *(Mfr # HKJ101; B&H # SOHKJ101)*: An optional FireWire (i.LINK) board for the J-H1 and J-H3 HDCAM video tape players. It supplies a 6-pin connector and outputs component digital video, the signal many non-linear editing platforms require.....**CALL**

HDW-S280

Portable HDCAM Recorder with 24P-Recording Capability

Packed into a compact half-rack-wide chassis only 3RU high, the HDW-S280 is an affordable HDCAM deck that offers 24P-recording capability. It also provides an assortment of features, such as interlace/ progressive switchable recording with selectable frame rates, legacy playback of Betacam SX, Betacam SP and Betacam tapes, and up-/down-conversion capabilities.
Despite its small size, the HDW-S280 front panel incorporates a 3.5" 16:9 color LCD display for monitoring video, VCR status and setup menus. And, for enhanced installation flexibility, the unit can be AC, DC or battery driven. With such a rich set of features built into an extremely mobile design, the HDW-S280 recorder is ideal for use in a range of field and studio HD productions.

FEATURES

AC/DC Operation

The HDW-S280 can run on AC, 12v DC and battery power. Using the optional L551 battery adapter and BP-GL95 battery, the recorder can run for up to 80 minute greatly increasing its flexibility for field productions.

HDCAM Format

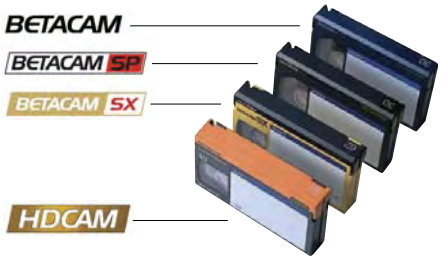
It uses the proven HDCAM format to record 1920 x 1080 resolution, high-definition component digital signals. HDCAM format uses an extremely intelligent compression scheme with a video bit rate of 140 Mb/s (data rate on tape of 185 Mb/s). This allows the format to integrate superb picture quality onto highly robust and cost-effective 1/2" tape with a design inherited from the Betacam Series.

Interlace/Progressive Switchable Recording and Playback

The HDW-S280 can record and play back material recorded in multiple signal formats. It supports both interlace and progressive recording modes with selectable frame rates: 1080/59.94i, 1080/50i, 1080/29.97PsF, 1080/25PsF, 1080/24PsF and 1080/23.98PsF. *(Doesn't offer 3-2 pull-down capability. Therefore, 1080/24PsF and 1080/23.98PsF playback cannot be converted to 1080/59.94i and 1080/50i output.)* With the progressive recording capability, the HDW-S280 can be used to acquire film-like images for movies, dramas and documentaries.

Up- and Down-conversion Capabilities with Selectable Picture Modes

The HDW-S280 can output 480/59.94i and 576/50i signals in SD-SDI or analog composite from HDCAM playback. It can also output 1080i signals in HD-SDI from SD legacy playback. These up- and down-conversion capabilities provide unlimited operational flexibility. When monitoring such converted signals, the picture display mode can be selected from the following depending on the type of application.



Powerful Legacy Playback Capability

The HDW-S280 recorder is equipped with a powerful legacy playback capability for Betacam SX, Betacam SP and Betacam format tapes. This allows for flexible use of acquisition tools in the field, and easy integration into existing editing environments.

Sequential Recording Function

The HDW-S280 provides recording of up to 50 (24PsF)/48 (50i)/40 (59.94i) minutes on an S-sized cassette. Should a longer record time be required, two decks can be connected to record across two tapes without a break in the recording. When the tape remaining time of one deck reaches two minutes, the other deck automatically starts recording. Since the tape in the deck on stand-by can be exchanged while the other deck is recording, a limitless recording time can be achieved.

Back-space and Assemble Editing Functions

The HDW-S280 provides two types of editing capabilities. An automatic backspace editing with instant-start feature allows sequential recording, without picture interference at transition points. In addition, assemble editing – including two-machine editing – is also possible.

Easy Setup Using "Memory Stick" Media

Operators can store and recall VTR setup parameters onto optional Memory Stick media, enabling quick and consistent setup of multiple VTRs.

HDW-S280

Metadata Recording

The HDW-S280 recorder is capable of recording metadata including UMID (Unique Material IDentifier) and shot marks, which are used for quick cue-up to scenes of interest. This metadata capability improves overall efficiency across the production process.

Search Functions – Jog and Shuttle Modes

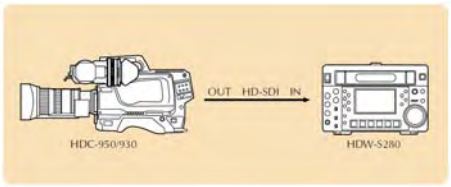
The HDW-S280 delivers recognizable color pictures in shuttle mode at speeds of up to ±10x normal playback. Jog operation is also possible, at up to ±1x normal playback speed.

Versatile Interfaces

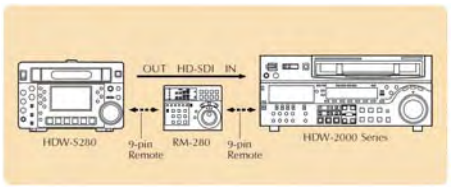
The HDW-S280 recorder features a wide range of interfaces including:

- HD-SDI input (BNC)
- HD-SDI output (BNC x2)
- Reference video input (BNC x2)
- Analog audio input (CH-1/2), balanced XLR (+40/0/-3/-20/-60 dBu selectable) x2
- Analog audio output (CH-1/2), balanced XLR (+4dBm) x2
- SD-SDI output (BNC x2)
- Analog composite output (BNC x2)
- Analog audio monitor output L/R (XLR x2)
- Time code input and output (BNC x1)
- RS-422 9-pin remote interface
- Video Control (D-sub 9-pin) for connection to HKDV-900 HD Digital Video Controller
- Stereo headphone jack
- DC output (4-pin) for RM-280 controller
- Memory Stick slot

System Configurations



Acquisition



Editing with RM-280 Editing Controller

Highly Compact and Portable Design

The HDW-S280 recorder is characterized by its highly compact and lightweight design, allowing for use in the field, and in confined spaces ranging from OB trucks and helicopters to non-linear editing desktops. The unit is only 3RU high and has a half-rack width, and weighs just 13 lb 4 oz. A carrying handle at the top and a tilt stand further enhance its mobility and field operability.

User-friendly Control Panel Design

The control panel of the HDW-S280 is compact, yet easy to use, providing good access to each VCR control. A Jog/Shuttle dial is provided for quick, precise picture search operations. It is also equipped with a 3.5" 16:9 color LCD display, allowing you to view playback material and VCR setup menus without the use of an external video monitor, which is convenient for field operations. At the push of a button, the LCD panel's display mode can be easily switched between video monitor with superimposed time code and audio level meters, or system status/ menu control mode. Dedicated audio control knobs are also provided on the compact front

HDW-S280 Portable HDCAM Recorder *(Mfr # HDWS280; B&H # SOHDWS280)* .....**CALL**

HKDV-900 HD Digital Video Controller *(Mfr # HKDV900; B&H # SOHKDV900)*: Controls the VTR's HD/SD output video signals and its down-converter image enhancer.....**CALL**

RM-280 Editing Controller (Mfr # RM280; B&H # SORM280): Designed for basic VTR control and simple edit functions. It is equipped with a jog wheel, can control up to 2 decks at once and supports multiple frame rates including 24p.....**2357.50**

BKP-L551 Battery Adapter *(Mfr # BKPL551; B&H # SOBKPL551)*: A V-mount to 4-pin XLR DC male connector battery adapter.....**316.95**

BP-GL65 Lithium-ion Battery Pack
(Mfr # BPGL65; B&H # SOBPGL65) **274.95**

BP-GL95 Lithium-ion Battery Pack
(Mfr # BPGL95; B&H # SOBPGL95) **549.95**

RMM141//A Rack Mount Unit *(Mfr # RMM141//A)*
Allows the HDW-S280 HDCAM compact recorder or the PDW-1500 XDCAM compact deck to be rack mounted either as a single unit, or side by side with another HDW-S280 or PDW-1500 .....**CALL**

BC-M150 Battery Charger *(Mfr # BCM150; B&H # SOBCM150)*: A 4-position V-mount battery charger with power supply for lithium-ion and NiMH batteries.....**1099.95**

BC-L70 Battery Charger *(Mfr # BCL70; B&H # SOBCL70)*: A portable 2-position battery charger for V-mount lithium-ion batteries. Includes 100 watt AC power supply **599.95**

HDW-1800 • HDW-D1800

HDCAM Editing Recorders

Affordable studio editing recorders, the HDW-D1800 and HDW-1800 provide high picture performance, multi-format recording capability including 24P, frame-accurate editing capability, and high reliability – all inherited from the HDW-2000 series VCRs. The HDW-1800 is a studio edit recorder with HDCAM recording/playback capability, while the HDW-D1800 adds legacy playback of Digital Betacam and MPEG IMX format tapes with an internal up-conversion capability. Both recorders have a built-in down-converter as standard, enabling SD/HD mixed operations as well as easy integration into existing SD-based editing environments. To accommodate the requirement for emerging HD formats, two powerful options are available: HKDW-104 for 720P and 2-3 pull-down output capability, and HKDW-105 for i.LINK HDV 1080i input. Both recorders feature a jog/shuttle dial, and a large color LCD screen that displays both playback pictures and various information such as timecode, audio level meters, and operational menus, offering great operational efficiency.

FEATURES

HDCAM Format

The HDW-1800 and HDW-D1800 adopt the proven HDCAM format to record 1920 x 1080 resolution, high-definition component digital signals. The HDCAM format uses an extremely intelligent compression scheme with a video bit rate of 140 Mb/s (data rate on tape of 185 Mb/s). This allows the format to integrate superb picture quality onto a highly robust and cost-effective 1/2" tape with a design inherited from the Betacam Series.

Interlace/Progressive Switchable Recording and Playback

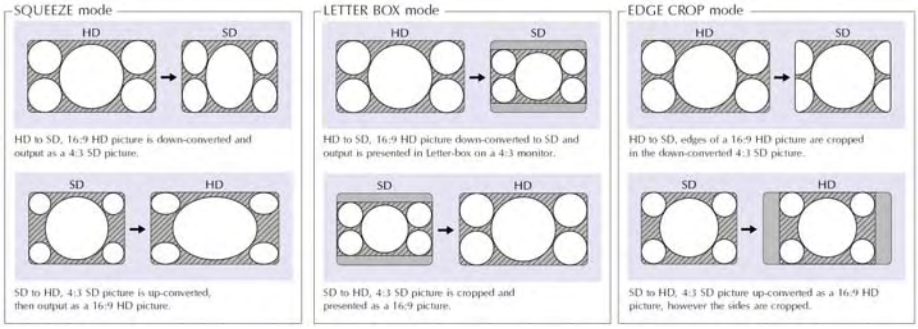
The HDW-1800 and HDW-D1800 can record and play back material recorded in multiple signal formats. They support both interlace and progressive recording modes with the following selectable frame rates: 1080/59.94i, 1080/50i, 1080/29.97PsF, 1080/25PsF, 1080/24PsF, and 1080/23.98PsF.

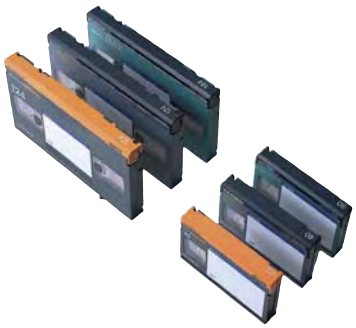
Powerful Legacy Playback Capability (HDW-D1800 only)

The HDW-D1800 offers a powerful legacy playback capability for Digital Betacam and MPEG IMX format tapes. This allows flexible use of acquisition tools in the field, and easy integration into existing editing environ-

Up- and Down-conversion Capabilities with Selectable Picture Modes

The HDW-1800 and HDW-D1800 can output 525/59.94i and 625/50i signals in SD-SDI or analog composite from HDCAM playback. The HDW-D1800 can also output 1080i signals in HD-SDI from SD legacy playback. These up- and down-conversion capabilities provide unlimited operational flexibility. When monitoring such converted signals, the picture display mode can be selected from the following, depending on the type of application.





HDV 1080i Stream Recording

Designed for better, more cost-effective HDCAM/HDV mixed-format editing, the HDW-D1800 and HDW-1800 are equipped with a powerful HDV 1080i stream recording capability. With the addition of the optional HKDW-105 board, the HDW-D1800 and HDW-1800 can accept an HDV 1080i compatible stream via a single i.LINK cable connection, without any conversion. This is an extremely powerful feature for users who want to shoot in HDV format and post in HDCAM format, or who want to use both HDCAM and HDV material at the same time.

HDW-1800 • HDW-D1800

720P Conversion and 2-3 Pull-down Output

For further enhanced flexibility, they both provide the ability to output converted 720P signals when playing back 1080i material by use of the optional HKDW-104 board.This board also provides 2-3 pull-down capability, enabling 23.98PsF/24PsF material to be output as 59.94i signals.

Advanced Editing Functions

- The HDW-1800 and HDW-D1800 deliver recognizable color pictures in shuttle mode at speeds of up to 50x normal play. Jog operation is also possible, at -1 to +2x normal speed. High-quality jog audio is achieved, providing a responsiveness and sound quality reminiscent of Betacam SP machines.
- Frame accurate insert and assemble editing with frame accuracy is possible on the HDW-D1800 and HDW-1800. Each video and audio channel can be edited independently.
- They both feature Digital Audio Crossfade to achieve smooth audio transitions at audio insert edit points. Previously recorded audio signals are read in advance using pre-read heads and then re-recorded onto the same track after being mixed with the input signal. The crossfade duration can be selected from a range of values.
- Equipped with advanced playback heads, they offer a pre-read editing capability. This provides various application functionality, such as tiling with a signal VCR, A/B-roll with two VTRs, audio mix, and channel swap.
- The HDW-1800 and HDW-D1800 recorders also provide a DMC playback capability, which memorizes the tape speed trajectory over the DT (Dynamic Tracking) speed range.

Conveniences

- With these recorders, users can store and recall VTR setup parameters onto optional Memory Stick media, enabling quick and consistent setup of multiple VTRs.
- The HDW-1800 and HDW-D1800 are capable of recording metadata including UMID (Unique Material IDentifier) and shot marks, which are used for quick cue-up to scenes of interest. This metadata capability improves overall efficiency across the production process.

4.3" Color LCD Screen

The control panels of these VTRs are simple and easy to use. They are equipped with a 4.3" (viewable area, measured diagonally) 16:9 color LCD screen, allowing users to view playback material and VCR setup menus. It is also possible to monitor output signals via 2-3 pull-down or converted 720P signals.

HDW-1800 System Status View

HDW-1800 LCD Monitor

	HDW-1800	HDW-D1800
Signal System	1080: 59.94i 29.97PsF, 50i, 25PsF, 24PsF, 23.98PsF	
Tape Speed	**HDCAM**: 59.94i, 29.97PsF: 96.7 mm/s; 50i, 25PsF: 80.6 mm/s; 24PsF, 23.98PsF: 77.4 mm/s	**HDCAM**: 59.94i, 29.97PsF: 96.7 mm/s; 50i, 25PsF: 80.6 mm/s; 24PsF, 23.98PsF: 77.4 mm/s **Digital BETACAM**: 96.7 mm/s **MPEG IMX**: 525/59.94i: 64.5 mm/s 625/50i 53.8 mm/s
Signal-to-Noise Ratio	Analog Composite Output: 53 dB	
Maximum	59.94i, 29.97PsF: 124 min (BCT-124HDL Cassette)	
Recording Time	50i, 25PsF: 149 min (BCT-124HDL Cassette) 24PsF, 23.98PsF: 155 min (BCT-124HDL Cassette) 59.94i, 29.97PsF: 40 min (BCT-40HD Cassette) 48 minutes (50i, 25PsF, with BCT-40HD Cassette) 50 minutes (24PsF, 23.98PsF, with BCT-40HD Cassette)	
Frequency Response	20 Hz to 20 kHz, +0.5 dB/-1.0 dB (0 dB at 1 kHz)	
Dimensions / Weight	16.9" x 6.9" x 21.5" (WHD); 48.5 lbs.	
Mfr # / B&H #	*Mfr # HDW1800; B&H # SOHDW1800*	*Mfr # HDWD1800; B&H # SOHDWD1800*

HDW-1800 HDCAM Editing Recorder *(Mfr # HDW1800; B&H # SOHDW1800)* .....**CALL**

HDW-D1800 HDCAM Editing Recorder *(Mfr # HDWD1800; B&H # SOHDWD1800)* .....**CALL**

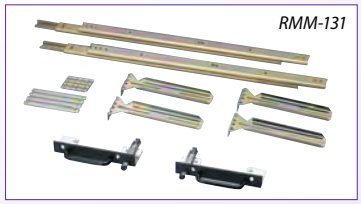
RMM-131 Rackmount Kit *(Mfr # RMM131; B&H # SORMM131A)* **284.95**

RM-280 Remote Edit Controller *(Mfr # RM280; B&H # SORM280)*: A lightweight remote for basic VTR control and simple edit functions. Equipped with a jog wheel, it can control up to 2 decks at once and supports multiple frame rates including 24p **2357.50**

RCC-5G 9-pin Remote Cable *(Mfr # RCC5G/US; B&H # SORCC5GUS)*: A 16' 9-pin control cable for RS-422A control protocol .....**CALL**

HKDV-900 HD Digital Video Controller *(Mfr # HKDV900; B&H # SOHKDV900)*: Controls the VTR's HD/SD output video signals and its down-converter image enhancer.....**CALL**

RCC-5G


RMM-131

HDW-2000 SERIES

HDCAM Studio Editing VCRs

The HDW-2000 Series adopt the proven HDCAM format, recording high-definition component digital signals using HDCAM compression technology. This excellent compression scheme maintains a high video bit rate of 140 Mbps (data rate on tape of 185 Mbps). The format combines superb picture quality with the high reliability and robustness of 1/2" tape integrated into a design approach inherited from the BETACAM series.

Five different models are available to suit budgetary and operational needs.

Designed to offer the utmost cost efficiency, the HDW-2000 is a studio editing VCR that works in the HDCAM format only. Incorporating all the fundamental functions of the HDW-2000, the HDW-S2000 and HDW-D2000 offer more flexibility with backward playback of legacy formats. The HDW-S2000 can also playback BETACAM SX, BETACAM SP, and BETACAM, while the HDW-D2000 can also playback MPEG IMX and Digital BETACAM.

For those who need the ability to play every 1/2" tape, the HDW-M2000 and HDW-M2100 (player only) are compatible with Digital BETACAM, MPEG IMX, BETACAM SX, BETACAM SP and BETACAM.

With a rich choice of models, and the high quality and operability that the HDCAM format is renowned for, the HDW-2000 Series VCR offers an economically well-balanced solution for HDTV programming.

FEATURES

Wide Array of Signal Formats

The HDW-2000 Series can playback a wide variety of legacy standard definition (SD) formats in addition to HDCAM. Since they output signals in 1080i, 576i and 480i, each format is reproduced in its corresponding vertical resolution. As an even greater advantage, the HDW-2000 Series have built-in up/down converters so a program originated for SD can be up converted for HDTV transmission, and materials that were made in the HD format can be down converted as "Super-sampled" SD images. The "Super-sampled" HD origination produces standard definition 480 and 576-line NTSC/PAL signals which are superior to those originated in standard definition (their horizontal and vertical MTFs are higher and the associated scanning aliasing is less). Furthermore, a 720P progressive output is available for integration into 720P-based systems. (720P output might require an upgrade of software, hardware, or both.)

Interlace/Progressive Switchable Operation

The HDW-2000 Series provide recording/playback capability (the HDW-M2100 playback only) of the HDCAM format in 1080/59.94i, 1080/50i, 1080/29.97PsF and 1080/25PsF frame rates. The HDW-2000 Series also allows legacy playback of both 480/59.94i and 576/50i on the same deck. This flexibility makes the HDW-2000 Series an extremely effective tool for international programming. Furthermore, to meet the increasing needs of 24P program creation, the 23.98PsF/24PsF recordings can be converted to a 25PsF signal with appropriate conversion of time code.

Long Recording Time on a Single Cassette

Utilizing the HDCAM format's high-density recording capability and compression technology, the decks provide a long recording time of 124 minutes at 1080/59.94i and 149 minutes at 1080/50i per one L cassette. Small size cassettes can also be used, which provide 40 minutes recording at 1080/59.94i and 48 minutes at 1080/50i. This flexibility allows the HDW-2000 Series to cover a wide range of applications including news, and production.

Digital Audio and Dolby Recording

The HDCAM format records four channels (two AES/EBU stereo pairs) of non-compressed digital audio (20 bit at 48 kHz). The HDW-2000 Series recorders can also record non-audio data streams within the audio recording area by packaging the data within an AES/EBU wrapper. Furthermore, the HDW-2000 recorders can record Dolby-E and Dolby AC-3 data (non-audio) streams on the audio tracks.

Compact Design and Low Power Consumption

The decks feature a compact 4RU-size design, weigh only 50 lbs. and have low power consumption of 220 W. This compactness and low power consumption makes them ideal not only studio use but also for installation into OB-vans.

HDW-2000 SERIES

Advanced Editing

- HDW-2000 Series recorders enable frame accurate insert or assemble editing. Each channel of video and audio signal is independently editable. Execute precise editing on HDCAM tapes in machine-to-machine or A/B roll configurations.
- Recognizable color pictures are provided in shuttle mode at speeds up to ±50x normal playback.
- Dynamic Tracking playback capability provides high quality pictures over the range of -1 to +2x normal speed during playback of HDCAM tapes, -1 to +3x for Betacam SP/ MPEG IMX/Digital Betacam tapes, -1 to +2 for Betacam SX tapes.
- Reproduction of four (eight for MPEG IMX) digital audio is achieved, in the Jog mode. With a responsiveness and sound quality reminiscent of Betacam SP machines, this feature is helpful in quickly and precisely establishing an editing point while monitoring the digital audio signals which remain in absolute sync with the pictures.
- They feature Digital Audio Crossfade to achieve smooth audio transitions at audio insert edit points. Previously recorded audio signals are read in advance using Pre-read heads and then re-recorded onto the same track after being mixed with the input audio signal. The crossfade duration can be selected from a range of values.
- They also provides a DMC (Dynamic Motion Control) capability, memorizing the tape speed trajectory over the DT speed range (-1 to +2 times normal speed).
- The recorders are equipped with advanced playback heads to enable pre-read editing. This function allows titling with a single VCR, A/B-roll with two VCRs, as well as audio mix and channel swap.
- They provide bi-directional vertical filtering between the two active line standards of 1080 and 1035 and enhanced quality of variable speed Dynamic Tracking playback as standard.
- The HDW-2000 Series recorders can scan tapes with Shot Marks and automatically detect their positions. After scanning, a list of all the marks is displayed on the video monitor, allowing easy cueing to any mark.

HDW-2000 SERIES LINE-UP

		Recording Format	Playback Format
HDW-2000	HD Digital Recorder	HDCAM	HDCAM
HDW-M2000	HD Digital Recorder	HDCAM	HDCAM, Digital BETACAM, MPEG IMX, BETACAM SX, BETACAM SP, BETACAM
HDW-D2000	HD Digital Recorder	HDCAM	HDCAM, Digital BETACAM, MPEG IMX
HDW-S2000	HD Digital Recorder	HDCAM	HDCAM, BETACAM SX, BETACAM SP, BETACAM
HDW-M2100	HD Digital Player	—	HDCAM, Digital BETACAM, MPEG IMX, BETACAM SX, BETACAM SP, BETACAM

User-friendly Control Panel

Control panels are compact, yet comprehensive. There is a minimal learning curve since its design and functionality are inherited from universally used Betacam SP VCRs. In addition, the control panel has a multi-function display that provides comprehensive information for quick access and easy control of a variety of functions. Dedicated control knobs and meter displays are included for each of the four audio channels. Using the optional HKDW-101 control panel, VCRs can be controlled from the same control panel simultaneously.

Easy Maintenance

Most of the circuitry of the HDW-2000 Series is arranged on plug-in boards to allow quick and easy maintenance. The drum assembly achieves simple, low-cost maintenance by adopting an upper drum mechanism and an auto adjustment function as used in MPEG IMX VCRs and Betacam SX recorders. This helps to drastically reduce the time required for periodic drum replacement.

Selectable Picture Mode

Three modes of operation enable correct presentation, depending on the application required. Choose from Squeeze mode, Letter Box mode and Edge Crop mode.

Metadata Handling

In the HDW-2000 Series, special care has been given to metadata handling in order to increase production efficiency, and to provide the utmost convenience in media asset management systems and material distribution systems. In general, metadata consists of user-defined data indicating when, where, or by whom the material was created, Closed Caption data, and a variety of other data describing the material content.
Among such metadata, UMID is a globally unique identifier used for the identification of picture/audio material and data. UMID is automatically generated within compatible equipment such as VTRs and camcorders during each recording. The HDW-2000 Series provides the facility to record UMID on tape when the VCR performs dubbing, editing, and copying through up-/down-
conversion. This recorded UMID is used in subsequent processes from editing, archiving and on to distribution, bringing efficiency throughout the entire program production chain.
The HDW-2000 Series enables up to 255 bytes x 3 packets of metadata per field to be recorded,

HDW-2000 HDCAM Recorder *(Mfr # HDW2000/20; B&H # SOHDW200020)* ..... **CALL**
HDW-M2000 HDCAM Recorder *(Mfr # HDWM2000/20; B&H # SOHDWM200020)* ..... **CALL**
HDW-D2000 HDCAM Recorder *(Mfr # HDWD2000/20; B&H # SOHDWD200020)* ..... **CALL**
HDW-S2000 HDCAM Recorder *(Mfr # HDWS2000/20; B&H # SOHDWS200020)* ..... **CALL**
HDW-M2100 HDCAM Player *(Mfr # HDWM2100/20; B&H # SOHDWM210020)* ..... **CALL**

HDW-2000 SERIES ACCESSORIES

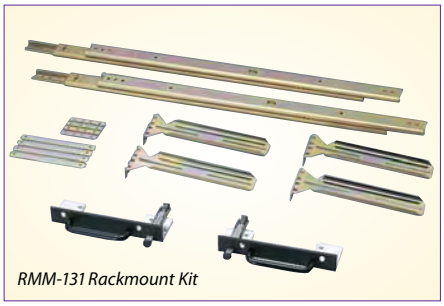
HKDW-101 Control Panel in a BKMW-102 Holder

HKDW-101 Control Panel *(Mfr # HKDW101; B&H # SOHKDW101)*: This panel adds a wide range of advanced control features to HDW-2000, HDW-M2100 and HDW-M2000 HDCAM VTR devices.....**CALL**

HKDW-102 SDTI Interface Board *(Mfr # HKDW102; B&H # SOHKDW102)*: Adds SDTI (HDCAM) input and output capabilities to an HDW-2000 Series VCR.....**CALL**

BKMW-102 Desktop Control Panel Holder *(Mfr # BKMW102; B&H # SOBKMW102)*: A holder for the HKDW-101 control panel. The combination of panel and holder puts a front control panel from the Digital Betacam VTR on the desktop for convenient access **389.95**

BKMW-103 Control Panel Extension Kit *(Mfr # BKMW103; B&H # SOBKMW103)*: An expansion kit for the control panel. This kit provides a 9.8' cable to place a front control panel from the Digital Betacam VTR onto the desktop .**369.95**



RMM-131 Rackmount Kit

RMM-131 Rackmount Kit
(Mfr # RMM131; B&H # SORMM131A) **284.95**

RCC-5G 9-pin Remote Cable *(Mfr # RCC5G/US; B&H # SORCC5GUS)*: A 16' 9-pin control cable for RS-422A control protocol.....**CALL**

HKDV-900 HD Digital Video Controller *(Mfr # HKDV900; B&H # SOHKDV900)*: A special rack-mountable controller designed for use with the HDW-2000 Series. This unit controls the VCR's HD/SD output video signals and its built-in down-converter image enhancer. To connect the HKDV-900 to a HDW-2000 VCR requires the optional RCC-1505H or RCC-1530H control cables.....**CALL**

	HDW-1800	HDW-2000	HDW-D1800	HDW-D2000
HDCAM record and play	✓	✓	✓	✓
MPEG IMX and Digital Betacam replay			✓	✓
LCD display on front panel	✓		✓	
Editing controls on front panel		✓		✓
Editing via RS-422A (9-pin)	✓	✓	✓	✓
SDTI-CP option		✓		✓
SD component output		✓		✓
4-channels of analog input/output	2-channels	✓	2-channels	✓
Cue channel input/output		✓		✓
i.LINK input (option)	✓		✓	
HD-SDI input monitor connector		✓		✓
1080/50i to 720/50P output converter (option)	✓		✓	
15-pin connector for video control		✓		✓
Control panel EXT operation		✓		✓
Tele-File Reader/Writer		✓		✓
3:2 pulldown option	✓		✓	
Dual reference input for 3:2 pull-down	✓		✓	

HDCAM Tape

Sony HDCAM tape offers optimum record and playback performance across the full range of HDCAM recorders and players. Building on an unrivaled heritage for Metal Tape design, including two Emmy Awards, HDCAM tapes provide high density recording and duration of up to 155 minutes.

- Sony's ultra fine metal particles and calendering technology realize high C/N of more than 45dB or more than enough range for HDCAM Digital High Definition Recording with a recording wavelength of 0.49µm.
- Metal particles 50% smaller than Digital Betacam to ensure stable recording.
- Aluminum silica protective layer with an anti-oxidation effect achieves outstanding archival characteristics.
- Low-shrinkage tape also helps to accomplish outstanding archival characteristics.
- High reliability and the ability to withstand repeated playbacks and edits is realized through

BCT-6HD *(Mfr # BCT-6HD/2; B&H # SOBCT6HD)*
6 minute small HDCAM tape.....**23.95**

BCT-12HD *(Mfr # BCT12HD/2; B&H # SOBCT12HD)*
12 minute small HDCAM tape **24.95**

BCT-22HD *(Mfr # BCT22HD/2; B&H # SOBCT22HD)*
22 minute small HDCAM tape **28.50**

BCT-32HD *(Mfr # BCT32HD/2; B&H # SOBCT32HD)*
32 minute small HDCAM tape **29.95**

BCT-40HD *(Mfr # BCT40HD/2; B&H # SOBCT40HD)*
40 minute small HDCAM tape **34.95**

BCT-34HDL *(Mfr # BCT34HDL; B&H # SOBCT34HDL)*
34 minute large HDCAM tape.....**38.50**

BCT-64HDL *(Mfr # BCT64HDL; B&H # SOBCT64HDL)*
64 minute large HDCAM tape.....**53.95**

BCT-94HDL *(Mfr # BCT94HDL; B&H # SOBCT94HDL)*
94 minute large HDCAM tape.....**74.95**

BCT-124HDL *(Mfr # BCT124HDL; B&H # SOBCT124HDL)*
124 minute large HDCAM tape.....**102.95**

BCT-HD12CL Cleaning Cassette
(Mfr # BCT-HD12CL; B&H # SOBCTHD12CL) **59.95**

HDW-2000 SERIES SPECIFICATIONS

	HDW-S280	HDW-1800	HDW-D1800	HDW-2000	HDW-M2000	HDW-D2000	HDW-S2000
Weight	13 lbs. 4 oz.	48 lbs. 8 oz.	48 lbs. 8 oz.	50 lbs. 11 oz.	50 lbs. 11 oz.	50 lbs. 11 oz.	50 lbs. 11 oz.
Dimensions (W x H x D)	8⅜ x 5¼ x 16¾″	16⅞ x 6⅞ x 21½″	16⅞ x 6⅞ x 21½″	16⅞ x 6⅞ x 21½″	16⅞ x 6⅞ x 21½″	16⅞ x 6⅞ x 21½″	16⅞ x 6⅞ x 21½″
Tape Speed							
HDCAM	96.7 mm/s (59.94i, 29.97PsF), 80.6 mm/s (50i, 25PsF), 77.4 mm/s (24PsF, 23.98PsF)						
Digital BETACAM	–	96.7 mm/s	–	–	96.7 mm/s	96.7 mm/s	96.7 mm/s
MPEG IMX (525/59.94i) MPEG IMX (625/50i)	– –	64.5 mm/s 53.8 mm	– –	– –	64.5 mm/s 53.8 mm		
BETACAM SX	59.6 mm/s	–	–	–	59.6 mm/s	59.6 mm/s	59.6 mm/s
BETACAM/BETACAM SP	118.6 mm/s (59.94i), 101.5 mm (50i)	–	–	–	118.6 mm/s (525/59.94), 101.5 mm/s (625/50)		
HDCAM Record/Playback Time with BCT-124HDL Cassette							
59.94i, 29.97PsF 50i, 25PsF 24PsF, 23.98PsF	– – –	124 Minutes 149 Minutes 155 Minutes		124 Minutes 149 Minutes 155 Minutes (Playback Only)			
HDCAM Record/Playback Time with BCT-40HD Cassette							
59.94i, 29.97PsF 50i, 25PsF 24PsF, 23.98PsF	40 Minutes 48 Minutes 50 Minutes	40 Minutes 48 Minutes 50 Minutes		40 Minutes 48 Minutes 50 Minutes (Playback Only)			
FF / Rew Time (Approx.)	2 Minutes	3 Minutes (BCT-124HDL)		3 minutes (BCT-124HDL)			
Jog Mode	Still to ±1 times (from Normal Speed Playback)						
Servo Lock Time	1.0 s or less	0.6 s or less (59.94i, 29.97PsF, from standby on), 0.7 s or less (50i, 25PsF, 24PsF, 23.98PsF, from standby on)					
Load / Unload Time	7 s or less			6 s or less (both L and S cassettes)			
HD-SDI Input			BNC x 1, Serial Digital				–
SDTI Input	–	–	–	BNC x 1, 270 Mb/s (with optional HKDW-102 installed)			–
Reference Video Input	BNC (x2) (with a loop-through), Tri-level sync, sync negative or Black Burst or Composite, sync negative						
Reference Video Input 2	–	With Optional HKDW-104		–			
Digital Audio Input	–	BNC (x2), AES/EBU					–
Analog Audio Input	Two Channels via XLR (x2)			CH 1/2/3/4/Cue via XLR (x5)			–
Time Code Input / Output	BNC (x1) / BNC (x1)	XLR (x1) / XLR (x1)					
i.LINK (HDV 1080i) input	–	With Optional HKDW-105		–			
HD-SDI Output	BNC (x2)	BNC (x3) (SMPTE 292M including one character out), Serial Digital (1.485 Gb/s)					
SDTI Output	–	–	–	BNC x 2 (SMPTE 305M), 270 Mb/s (with optional HKDW-102 installed)			
SDI Output	BNC (x2)	BNC (x3) (SMPTE 259M), Serial Digital (270 Mb/s)					
Analog Composite Output	BNC (x2) (RS-170A)	BNC (x3) (SMPTE 170M)		BNC (x3) (RS-170A)			
Analog Component Output	–	–	–	BNC (x3)			
Digital Audio Output (AES/EBU)	–	8 Ch. via BNC (x4)	4 Ch. via BNC (x2)	8 Channels via BNC (x4)			
Analog Audio Output	XLR (x2)	XLR (x4)		XLR (x5)			
Monitor Output L/R				XLR (x2)			
Headphones	1/4″ Stereo						
Remote1 In	D-sub 9-pin, Sony 9-pin remote interface						
Remote1 Out	–	D-sub 9-pin, Sony 9-pin remote interface					
RS-232C	–			D-sub 9-pin			
Remote2 Parallel I/O	–			D-sub 50-pin			
Video control	D-sub 9-pin			D-sub 9-pin, D-sub 15-pin			
Control panel	–	–	–	D-sub 15-pin			
Others	Memory Stick	Memory Stick	Memory Stick	Memory Stick slot, PCMCIA slot			

B&H
PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

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SAGEMAX

Extended Warranties

There are warranties, and then there are warranties. The SAGEMAX Protection Plan, from NEW, is more than a repair service; it is peace of mind. The SAGEMAX Protection Plan covers your optics, pro audio, pro video, & lighting equipment from failures due to normal wear-and-tear, defect in material and/or workmanship, mechanical and/or electrical breakdowns, power surges, as well as accidental damage from handling. Other benefits include free 2-way shipping to NEW's service facilities, free 24/7 toll-free phone support, price protection, and zero out-of-pocket expenses.

FEATURES

Free 2-Way Shipping
It's simple and easy: call NEW, get a call number, call UPS, and UPS will come to you to pick up the item.

Free 'Lemon' Protection
If your item is sent for repair three times, NEW will not attempt to fix it a fourth time; they will replace it!

Free In-House Repair Service
If the original manufacturer warranty covers in-house repair service, NEW will honor it for the 5-year duration of this warranty.

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$15000 - $19999.99 *(Mfr # SCS3-15000 • B&H # NESCS315000)* **1199.99**
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$40000 - $44999.99 *(Mfr # SCS3-40000 • B&H # NESCS340000)* **3199.99**
$45000 - $49999.99 *(Mfr # SCS3-45000 • B&H # NESCS345000)* **3599.99**

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For Equipment Valued at...

$2750 - $2999.99 *(Mfr # SCS5-2750 • B&H # NESCS52750)* **729.98**
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$25000 - $29999.99 *(Mfr # SCS5-25000 • B&H # NESCS525000)* **3999.98**
$30000 - $34999.99 *(Mfr # SCS5-30000 • B&H # NESCS530000)* **4799.99**
$35000 - $39999.99 *(Mfr # SCS5-35000 • B&H # NESCS535000)* **5599.99**
$40000 - $44999.99 *(Mfr # SCS5-40000 • B&H # NESCS540000)* **6399.99**
$45000 - $49999.99 *(Mfr # SCS5-45000 • B&H # NESCS545000)* **7199.99**

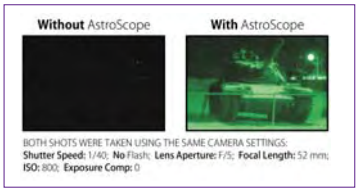
AstroScope

Night Vision Videography

"Night Vision" is the technology that provides the miracle of vision in total darkness and the improvement of vision in low light environments. Today, the most popular and well known method of performing night vision is based on the use of image intensifiers. Image intensifiers are commonly used in night vision goggles and night scopes.

HOW THEY WORK:

This method of night vision amplifies the available light to achieve better vision. An objective lens focuses available light (photons) on the photocathode of an image intensifier. The light energy causes electrons to be released from the cathode which are accelerated by an electric field to increase their speed (energy level). These electrons enter holes in a microchannel plate and bounce off the internal specially-coated walls which generate more electrons as the electrons bounce through. This creates a denser "cloud" of electrons representing an intensified version of the original image.



The final stage of the image intensifier involves electrons hitting a phosphor screen. The energy of the electrons makes the phosphor glow. The visual light shows the desired view to the user or to an attached photographic camera or video device. A green phosphor is used in these applications because the human eye can differentiate more shades of green than any other color, allowing for greater differentiation of objects in the picture.

All image intensifiers operate in the above fashion. Technological differences over the past 40 years have been commonly identified by distinct generations of image intensifiers. Intensified camera systems usually incorporate an image intensifier to create a brighter image of the low-light scene which is then viewed by a traditional camera.

Advantages

- Excellent low-light level sensitivity
- Enhanced visibility yields the best possible recognition and identification performance.
- High resolution; Low power and cost
- Ability to identify people

Disadvantages

- Some light is required. This method is not useful when there is essentially no light.
- Inferior daytime performance when compared to daylight-only methods
- Possibility of blooming when observing bright sources under low-light conditions.

AstroScope 9323B-3N

The ultimate night vision module. At its heart is the image intensifier, transforming dark, moonlit or starlit nights (below 10^{-4} lux) into bright, high-resolution scenes that can be seen through the viewfinder and easily recorded. Mounted between the camera and the lens, it dramatically extends the camera's usable light range by 8 to 10 f-stops, turning any 2/3" bayonet-mount ENG/EFP, it requires no set-up, calibration or training. The module maintains full electronic control of the lens iris and zoom and draws minimal power from the camera battery via the lens cable connection. The sturdy design of the AstroScope 9323B-3N enables it to support the weight of the heaviest objective lenses.

Easy-to-Use

1) Remove the objective lens and disconnect the lens cable from the camera body.
2) Attach the 93B-Series to the camera's B4 lens mount and plug the module's lens/power cable into the camera's lens jack.
3) Re-attach the objective lens to the front of the AstroScope 93B and plug the lens cable into the module's lens jack. You are ready for nighttime or low-light video recording!

9323B: Gen 3 PRO Night Vision Adapter for 2/3" ENG/EFP cameras with B-4 bayonet mount. Weighs 23 oz. *(Mfr # 914415 • B&H # ASNVABENG)* **8798.95**

AstroScope 9350BRAC

Night Vision Lens for Sony, Panasonic and Canon Camcorders with Fixed Lens

The AstroScope 9350BRAC is a high-performance night vision module that incorporates a state-of-the-art image intensifier to transform dark scenes below 10-4 lux) into bright, high-resolution imagery. Specifically designed for Sony, Panasonic and Canon camcorders to produce high quality, high resolution video under very demanding conditions, the heart of the 9350BRAC is the Central Intensifier Unit (CIU). AstroScope's modular design enables you to expand your capabilities by allowing you to easily transfer the image intensifier to other platforms including Canon and Nikon SLR cameras, removable-lens camcorders like the Canon XL2 and the Canon XL-H1 high definition video camera, C-mount CCTV cameras, and a versatile handheld scope.

For Canon XH-G1 *(Mfr# 914762 • B&H# ASNVBCXHG1)*, Panasonic AG-HVX200 *(Mfr # 914784 • B&H # ASNVBPAGHVX2)*, AG-DVX100/A/B *(Mfr # 914759 • B&H # ASNVBPAGDVX1)*, Sony HVR-SR1 *(Mfr # 999912 • B&H # ASNVBSHDRSR1)*, HVR-A1U *(Mfr # 914769 • B&H # ASNVBSHVRA1U)* **5800.00**

For Sony PD-170 *(Mfr # 9350BRAC-PD-3PRO • B&H # ASNVBSPD150)*, HVR-Z1U *(Mfr # 9350BRACZ1U3PRO • B&H # ASNVBSHVRZ1U)*, Canon GL2 *(Mfr # 9350BRAC-GL2-3PRO • B&H # ASNVBCGL2)*.....**5399.95**

9350XL-3 Night Vision Lens for Canon

Electrophysics combines Canon's XL-1/s and XL2 MiniDV camcorder featuring a optically stabilized 20x zoom lens and the 9300-XL Astroscope into a highly versatile evidence capture system designed to enable long range surveillance 24 hours a day. The kit incorporates state-of-the-art Gen III Pinnacle intensifier for the highest performance with reduced halos and increased contrast. Using the 16x zoom lens and 2x digital magnification will yield an easily identifiable image at 300 yards – day or night. The entire system is supplied in a Pelican case for security and safety. For missions where range is critical, the XL2 can use any EOS SLR photo lens using the XL-EOS adapter. The effect is to increase the focal length of any lens by 7.2x. Using the 100-400mm lens on the XL2 gives an effective focal length of 720-2880mm (35mm equivalent) allowing you to record identifiable images more than a ½ mile away.

- ◆ Retains IS (image stabilization) function
- ◆ No backfocus adjustments needed (lenses focus normally)
- ◆ Minimal or no vignetting
- ◆ Speedy installation
- ◆ Power derived from camera's power source
- ◆ Brightness increase of 10 to 12 stops

AstroScope 9350XL-3PRO *(Mfr # 914657 • B&H # ASNVACXL)*: Gen 3 PRO Night Vision adapter for Canon XL Series camcorders.....**5849.95**

B.E. Meyers Prowler 4300i

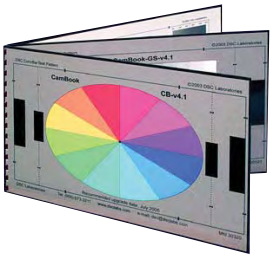
Prowler 4300I: The multi-purpose 4300i Prowler scope uses Gen III light amplification tubes within an aluminum body. It incorporates an internal "flood light illuminator" that allows night viewing up to 200'. The Prowler 745A supplies the necessary relay and camcorder bracket required to mount the Prowler vision scope to your camcorder. *(Mfr # 4300I • B&H # BE4300I)*.....**2995.00**

Relay and Bracket for Camcorders

For HVR-Z1U *(Mfr # 745AZ1U • B&H # BE745AZ1U)* **779.95**
For HVR-V1U *(Mfr # 745AV1U • B&H # BE745AV1U)* **779.95**
For HVR-A1U *(Mfr # 745AA1U • B&H # BE745AA1U)* **779.95**

DSC LABS

CamBook



The Economical and Versatile Book of Charts

CamBook is DSC Lab's economical and versatile book of charts that fit in your briefcase. If you're on-the-go and involved in HD, SD or film production, you'll find CamBook invaluable. CamBook offers many of the benefits of regular CamAlign charts, at a price that makes it affordable for even the smallest productions. Like regular CamAligns, CamBook charts are wide dynamic range and washable. While regular CamAligns are mounted on aircraft aluminum, light weight CamBook charts are mounted on environmentally-friendly composite material. All charts offer 16:9 and 4:3 framing and include a vinyl folder. Manufactured to slightly wider tolerances than regular CamAligns, CamBooks are batch— not individually calibrated.

CamBook 4 (Four Charts):

- 6 primary colors and 11 step spectrophotometrically neutral grayscale on one chart makes lining up/matching cameras to a waveform monitor and vectorscope a breeze. Shooting this pattern at the head of each take will expedite customization and correction in post.
- Multiburst lens resolution testing pattern up to 800 TV LPPH helps maximize your lens options. Use to test existing lenses for chromatic aberration and other issues.
- Set critical back focus using DSC's unique Backfocus Star– an enhanced Siemens star pattern. Temperature changes are known to affect back focus - stay sharp by using the BackFocus Star on set and in testing.
- CamWhite (spectrophotometrically neutral white reference). This accurate white balance card should be the only source you ever use to white balance your cameras.

CamBook 4 *(Mfr # CK4 • B&H # DSCK4)* **489.95**

CamBook 5 (Five Charts):

- Same as CamBook 4 except it offer DSC's 12 primary colors and 11 step spectrophotometrically neutral grayscale on two separate charts.

(Mfr # CK5 • B&H # DSCK5) **589.95**

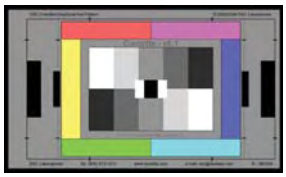
CamBook 6 (Six Charts):

- Same as CamBook 5 except it adds a sixth chart which includes a photo reference of the "CamBelles", a group of women with varying skin tones for use with skin-tone calibration on your camera.

(Mfr # CK6 • B&H # DSCK6) **649.95**

CamFocus

Use CamFocus to critically focus HD/SD video cameras, and to white balance accurately. Diminutive versions of DSC's regular CamAligns, CamFocus is the perfect accessory for video shooters, producers and DPs on the go - as well as for camera operators and engineers! Use CamFocus for critical focusing on the set and to white balance any television, video and digital camera. CamFocus cards consist of two surfaces of chart material laminated together back-to-back; DSC's unique extended "bow-tie" star and a "TrueWhite" white balance chip. The BackFocus star helps you "pop" cameras into focus, quickly and easily. Simply position the star next to the subject/talent's face, and adjust the camera to optimal sharpness. The "TrueWhite" chip helps you to make the most of a camera's alignment - and to reproduce skin tones and colors with accuracy.



Camette Handy, front and back

CamFocus Pocket: 6.25 x 3.75" active area, includes lanyard and protective pouch *(Mfr # PCF • B&H # DSPCF)* **64.95**

CamFocus Handy: 10 x 6" active area, includes lanyard and protective pouch *(Mfr # HCF • B&H # DSHCF)* **79.95**

Camettes

Camettes feature a five step crossed grayscale to help optimize tonal reproduction and create richer-looking images, and six CamAlign primary colors with instructions on how to use the chart. There is also a CamWhite on the back for true white balancing.

Camette Pocket: 6.25 x 3.75" active area, includes lanyard and protective pouch *(Mfr# PCE • B&H# DSPCE)* **89.95**

Camette Handy: 10 x 6" active area, includes lanyard and protective pouch *(Mfr# HCE • B&H# DSHCE)* **149.95**

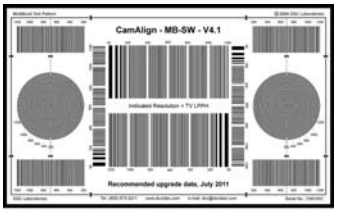
CamAlign FAMILY

CamAlign is designed to optimize the performance of today's HD/SD cameras. Developed 10 years ago for the space program, CamAligns are now widely used in broadcasting and digital cinematography, both in camera alignment and as an on-the-set test targets. CamAligns are extremely accurate, high dynamic range, test charts that combine precision with practicality. Multi-purpose tool, they can be used in the lab to evaluate cameras; in the studio - to set-up and match cameras; on-the-set as a production test standard; in post production to optimize image quality.

CamAlign's unique smooth surface and wide dynamic range illuminates more consistently and provides true black levels typical of those in a scene. Reproduce grays faithfully through the entire tonal range, using "color-true" grayscales. Made using DSC technology, CamAlign grays are as close to spectrophotometrically neutral as possible. Match cameras quickly and easily to current ITU-R 709/SMPTE 274M colorimetry. All CamAligns (except FrontBox) include calibrations, simulations and instructions. Use the charts for quantitative evaluation using vectorscopes and waveform monitors. Ideal for the shop, studio, stadium and truck, CamAligns are available in combined HD/SD (16:9/4:3) or SD format in Maxi, Senior, Standard and Junior. Tough, easy-care charts go everywhere you go. Mounted on 1.6mm thick aircraft aluminum, they have protective flexible edging. Dust and finger-prints wipe off quickly with a damp cloth. Treated with a clear protective laminate, they are virtually weather proof - ideal for location shooting.

Patterns include crossed grayscales, ITU-R BT.709 vector colors, skin tones, multibursts, hyperbolics, flare and monitor registration and backfocus - in various combinations. All include operating instructions and except FrontBox Series include individual calibration sheets.

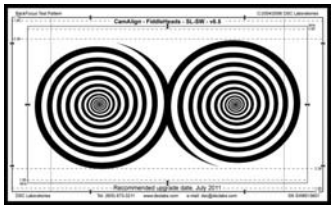
MultiBurst Focus Pattern Chart with Resolution



These charts are designed for calibrating the focus and resolution on your video camera. They feature resolution gratings up to 1200 TV LPPH (15MHz) for testing camera frequency response. Moreover, they offer zone plates up to 1200 TV LPPH (15MHz) for checking resolution characteristics and anti-aliasing.

10 x 17" Junior *(Mfr# MBJ • B&H# DSMBJ)* **399.95**
13 x 21.3" Standard *(Mfr # MBST • B&H # DSMBST)* **444.95**
14.7 x 24" Senior *(Mfr # MBS • B&H # DSMBS)* **529.95**
24 x 40" Maxi *(Mfr # MBM • B&H # DSMBM)* **999.95**
30.5 x 51.5" Super Maxi *(Mfr # MBSM • B&H # DSMBSM)* **1379.95**

Fiddlehead Focus Pattern Charts

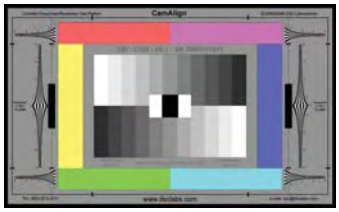


Designed for calibrating camera focus, the Fiddlehead (FH) was created in collaboration with Stephen Lucas. It features a decreasing radii spiral pattern that provides a visual "pop" at the precise point of optimum focus. Fiddlehead/Backfocus (FHR) adds corner resolution wedges up to 1600 TV LPPH. Both FiddleHead patterns include motion picture framing lines for 2.35, 1,85 and 90% of 1,85.

FH 10 x 17" Junior *(Mfr # FHJ • B&H # DSFHJ)* **269.95**
FH 13 x 21.3" Standard *(Mfr # FHST • B&H # DSFHST* **294.95**
FH 14.7 x 24" Senior *(Mfr # FHS • B&H # DSFHS)* **354.95**
FH 30.5 x 51.5" Super Maxi *(Mfr # FHSM • B&H # DSFHSM)* **1099.95**

FHR 14.7 x 24" Senior *(Mfr # FHRS • B&H # DSFHRS)* **429.95**
FHR 24 x 40" Maxi *(Mfr # FHRM • B&H # DSFHRM)* **899.95**
FHR 30.5 x 51.5" Super Maxi *(Mfr # FHRSM • B&H # DSFHRSM)* **1239.95**

ColorBar/GrayScale CamAlign Chip Charts



These charts are designed for calibrating the color on your video camera—almost a necessity for optimizing camera performance and the production value of images. They include 6 vector primary colors, DSC 11-step crossed grayscales, and 100 IRE white and true black chips. Models with Resolution, include hyperbolic resolution wedges up to 1200 TV LPPH.

10 x 17" Junior *(Mfr# CBGSJ • B&H# DSCBGSJ)* **624.95**
10 x 17" Junior with Resolution *(Mfr# CGRJ • B&H# DSCGRJ)* **689.95**

13 x 21.3" Standard *(Mfr# CBGSST • B&H# DSCBGSST)* **689.95**
13 x 21.3" Standard with Resolution *(Mfr # CGRST • B&H # DSCGRST)* **759.95**
14.7 x 24" Senior *(Mfr# CBGSS • B&H# DSCBGSS)* **829.95**
14.7 x 24" Senior with Resolution *(Mfr # CGRS • B&H # DSCGRS)* **909.95**

24 x 40" Maxi *(Mfr# CBGSM • B&H# DSCBGSM)* **1249.95**
24 x 40" Maxi with Resolution *(Mfr # CGRM • B&H # DSCGRM)* **1359.95**
30.5 x 51.5" Super Maxi *(Mfr# CBGSSM • B&H# DSCBGSSM)* **1719.95**
30.5 x 51.5" Super Maxi w/Resolution *(Mfr # CGRSM • B&H # DSCGRSM)* .. **1889.95**

GrayScale CamAlign Chip Charts

These charts include 11-step crossed grayscales and true black assist to attain optimal tonal reproduction and richer looking images.They also feature center true black with adjacent 100 IRE white chips.

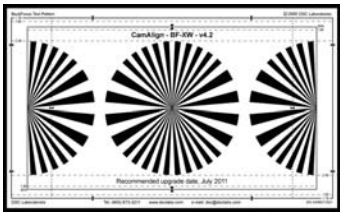
10 x 17" Junior *(Mfr # GSJ • B&H # DSGSJ)* **439.95**
13 x 21.3" Standard *(Mfr # GSST • B&H # DSGSST)* **499.95**
14.7 x 24" Senior *(Mfr # GSS • B&H # DSGSS)* **599.95**

24 x 40" Maxi *(Mfr # GSM • B&H # DSGSM)* **889.95**
30.5 x 51.5" Super Maxi *(Mfr# GSSM • B&H# DSGSSM)* **1199.95**

DSC LABS

CamAlign FAMILY

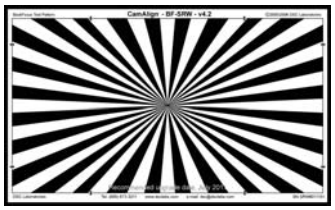
BackFocus (BF)



Invaluable for HDTV and digital film production, these charts feature an exceedingly high dynamic range with brilliant white and dense black shades. Unique bow-tie stars and demi-stars are also included to help set critical center and edge focus parameters.

10 x 17" Junior *(Mfr # BFJ • B&H # DSBFJ)* **239.95**
13 x 21.3" Standard *(Mfr # BFST • B&H # DSBFST)* **269.95**
14.7 x 24" Senior *(Mfr # BFRS • B&H # DSBFRS)* **319.95**
24 x 40" Maxi *(Mfr # BFM • B&H # DSBFM)* **714.95**
30.5 x 51.5" Super Maxi *(Mfr # BFSM • B&H # DSBFSM)* **989.95**

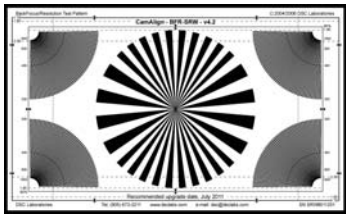
BackFocus Expanded (BFX)



These charts feature an oversized and expanded bow-tie star with (56) crisp and sharp wedges for setting critical focus. It also offers an exceedingly high dynamic range with brilliant white and dense black shades.

10 x 17" Junior *(Mfr # BFXJ • B&H # DSBFXJ)* **239.95**
13 x 21.3" Standard *(Mfr # BFXST • B&H # DSBFXST)* **269.95**
14.7 x 24" Senior *(Mfr # BFXS • B&H # DSBFXS)* **319.95**
24 x 40" Maxi *(Mfr # BFXM • B&H # DSBFXM)* **719.95**
30.5 x 51.5" Super Maxi *(Mfr # BFXSM • B&H # DSBFXSM)* **989.95**

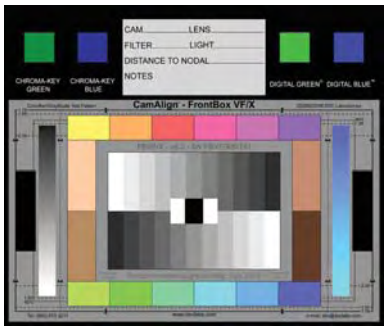
BackFocus and Resolution (BFR)



Invaluable HD tool, these charts features an exceedingly high dynamic range with brilliant white and dense black shades. Unique bow-tie stars and demi-stars are also included to help set critical center and edge focus parameters. It also offers corner resolution wedges up to 1600 TV LPPH (20MHz) for checking camera frequency response and lens quality. Moreover, a frame and focus chart is included for projector alignment

10 x 17" Junior *(Mfr # BFRJ • B&H # DSBFRJ)* **289.95**
13 x 21.3" Standard *(Mfr # BFRST • B&H # DSBFRST)* **319.95**
14.7 x 24" Senior *(Mfr # BFRS • B&H # DSBFRS)* **389.95**
24 x 40" Maxi *(Mfr # BFRM • B&H # DSBFRM)* **819.95**
30.5 x 51.5" Super Maxi *(Mfr # BFRSM • B&H # DSBFRSM)* **1,124.95**

FrontBox CamAligns



Easy to use, instructions and on-chart checklists for suggested use enable many kinds of users to enjoy the full benefit of DSC's FB charts. Chart output is easily interpreted on familiar waveform and vectorscope displays, both in camera set-up and post. These compact double-sided charts save time and storage space, and are economically priced for tight budgets.

Essential tools for HD, use FrontBox charts to match your camera's set-up with your project's distribution mechanism. Wide dynamic range grayscales on FB charts generate consistent signals more representative of those found in real-life. Reproduce grays faithfully through the entire tonal range, using "color-true" grayscales. Made with DSC unique technology grayscale steps are spectrophotometrically neutral. Match and "paint" cameras, they use the latest ITU-R BT.709/SMPTE 274M reference primaries in all its test products. All FB models feature DSC's extended BackFocus pattern. This unique "bowtie" star is an ideal tool for checking/setting camera BackFocus. When captured on tape or film, DSC's BackFocus pattern also functions as a convenient "frame and focus" chart for HD.

Like regular CamAligns, FB Series Charts are wide dynamic range and washable. While regular CamAligns are mounted on aircraft aluminum, light weight FrontBox charts are plastic-mounted. Manufactured to slightly wider tolerances than regular CamAligns, production-oriented FB charts do not include individual calibrations.

FB College: 11-step DSC grayscales and true blacks for optimal tonal re-production, richer-looking images. Center 100 IRE chip with adjacent true blacks. Framing aperture for 16:9 and 4:3
(Mfr # FBC • B&H # DSFBC) **119.95**

FB Standard: Six vector colors and 11-step DSC grayscales. Framing apertures for 16:9 (1.77, 90 and 100%), and widescreen film formats 1.85 (90 and 100%) and 2.35 (100%) *(Mfr # FBS • B&H # DSFBS)* **269.95**

FB Professional: Six vector colors, 11-step DSC grayscales and four skin tones, for improved skin reproduction. Framing apertures for 16:9 (1.77, 90 and 100%), and widescreen film formats 1.85 (90 and 100%) and 2.35 (100%) *(Mfr # FBP • B&H # DSFBP)* **299.95**

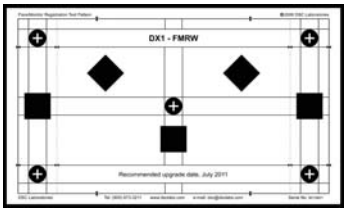
FB 12+4: Six vector colors plus six intermediate, plus four skin tones and 11-step DSC grayscales. Framing apertures for 16:9 (1.77, 90 and 100%), and widescreen film formats 1.85 (90 and 100%) and 2.35 (100%)
(Mfr # FB12+4 • B&H # DSFB12P4) **429.95**

FB VF/X Visual Effects FrontBox

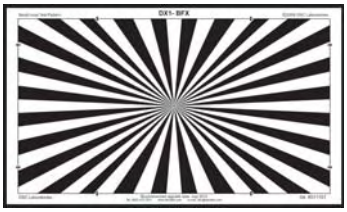
Most of the features in FB 12+4 plus, Skyblue and Grayscale ramp to test for banding. Four popular keying test colors - ChromaKey Green and Blue also Digital Green and Digital Blue
(Mfr # FBVFX • B&H # DSFBVFX) **514.95**

COMBI DX-1

Combi MultiBurst DX-1 Window Calibration Chart: Features a white aperture square on a black background. It can be used to troubleshoot over-shooting and under-shooting issues, streaking and smearing, and chromatic aberrations.
(B&H# DSCDX1WC) **119.95**



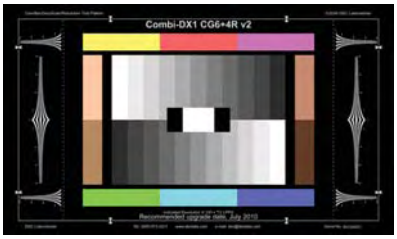
Combi DX-1 Flare/Monitor Registration Chart: This model is designed for use with flare and monitor registration. It features strategically placed black-on-white patches of different shapes to help identify flare problems. A registration grid and white crosses on black buttons is included to help calibrate monitor linearity.
(B&H# DSCDX1FMR) **239.95**



Combi DX-1 BackFocus: Designed for use with HDTV and digital film production and features an updated version of the Siemens star pattern. It offers exceedingly high dynamic range with unique bow-tie stars. Stars and demi-stars are also included for setting critical center and edge focus on your camera. *(B&H# DSCDX1BF)* **289.95**

Combi DX-1 Gray Calibration Chart: This model is designed for use with grayscale calibration. It features an 18% gray field. *(B&H# DSCDX1G)* **299.95**

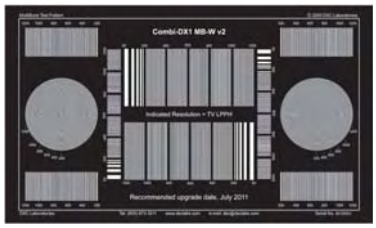
Combination of Test Elements



Featuring a "Combi" nation of test elements, Combis save time and are easier on the budget. Combis are easier to use because they are precision "Optical Signal Generators" (OSGs) that produce waveform and vectorscope displays designed to mimic standard electronic test signals. Designed for HD, Combis can also be used in aligning older cameras using the include 4:3 framing "bowties". When recorded to tape or film, Combis provide the ultimate on-scene-reference for optimizing image quality in post.

Customizing a state-of-the-art electronic printing process Combi-DX1 provide Improved color stability, spectrophotometrically neutral grayscales, and selected color pigments with spectral characteristics that complement real life colors, and modern camera colorimetry.

Note: These charts are designed for use with the Ambi Illuminator, although separately available CombiMattes may be purchased to ensure your Combi chart fits a light box or spherical illuminator from another manufacturer.

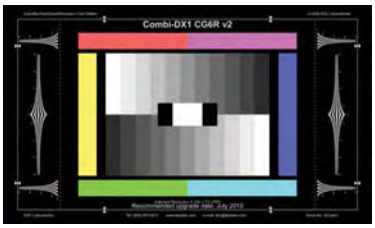


MultiBurst DX-1
White on Black Calibration Chart:
This model features ramped resolution gratings up to 1200 TV LPPH (15MHz) for testing camera frequency response. Zone plates up to 1200 TV LPPH (15MHz) allow you to check resolution characteristics and anti-aliasing. Patterns are white on a black background. *(B&H# DSCDX1MBWB)* **424.95**

MultiBurst DX-1
Black on White Calibration Chart:
Same as above, except patterns are black on a white background.
(B&H# DSCDX1MBBW) **424.95**

Combi ColorBar/GrayScale (DX-1 CGR): This chart features 6 vector colors, 11-step crossed grayscales, 100 IRE white, and 2 SuperWhites with true black chips. Hyperbolic resolution wedges up to 1200 TV LPPH (15MHz) are also included. *(B&H# DSCDX1CGR)* **999.95**

Combi ColorBar/GrayScale (DX-1 CGR-4R):
Same as above, plus 4 skin tone patches.
(B&H# DSCDX1CBGS4R) **1,049.95**



ChromaDuMonde (DX-1 CDM 12R):
This model features 12 color chips to create a distinctive hexagonal vectorscope display. It offers 11-step crossed grayscales, 100 IRE white, and2 SuperWhites with true black chips. Hyperbolic resolution wedges up to 1200 TV LPPH (15MHz) are also included.
(B&H# DSCDX1CDM12R) **1129.95**

ChromaDuMonde (DX-1 CDM 12+4R):
Same as above, plus 4 skin tone patches.
(B&H# DSCDX1CDM124) **1224.95**

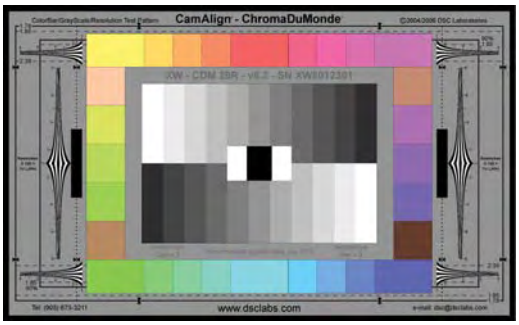
ChromaDuMonde (DX-1 CDM 24R): This model features 24 color chips to create a distinctive hexagonal vectorscope display. It offers 11-step crossed grayscales, 100 IRE white, and 2 SuperWhites with true black chips. Hyperbolic resolution wedges up to 1200 TV LPPH (15MHz) are also included.
(B&H # DSCDX1CDM24R) **1369.95**

ChromaDuMonde (DX-1 CDM 24+4R):
Same as above, plus 4 skin tone patches.
(B&H # DSCDX1CDM244) **1439.95**

DSC LABS

ChromaDuMonde

The "Impossible" Color Chip Chart



Many video professionals consider calibration charts a necessity for optimizing camera performance and the production value of images. All DCS Labs' charts are designed with that philosophy in mind and work equally well in engineering or production work. They can be used to evaluate a camera's color matrix and gamma with a waveform/vectorscope. A chart can be particularly useful in reproducing skins tones, as well as custom or difficult colors, such as turquoise, purple, and other colors which occur at prism crossovers. It can also be used to check and adjust cameras on the fly and immediately gauge the effect of any hue changes on surrounding colors. This feature can be especially useful when using "green screens" or other digital special effects.

Designed for calibrating color with virtually any video camera throughout the world, ChromaDuMonde (Colors of the World) are high performance charts made to the latest SMPTE 274M (ITU-R BT.709) international colorimetry standards. Whether used in production or in post, ChromaDuMonde charts generate precise hexagonal-shaped displays for HD, SD and NTSC television images. After gamma is set using the charts' precise crossed grayscales, colorimetry can be set by positioning the charts' 24 color signals in their HD vectorscope boxes and intermediate positions. While designed primarily for HD TV calibrated offsets are provided for the purists who want to know the theoretical colorimetric differences between HD and NTSC for example.

They provide precise information about how camera hue adjustments are affecting the full gamut of color reproduction. Image quality and consistency can be enhanced by recording chart information to tape or film, and using it in post as a baseline production reference. For scene-to-scene consistency, record a few chart frames with every lighting change - to facilitate/expedite color-correcting, matching footage, and digital/special effects. Chart information provides a foundation for users' creativity and innovation.

All ColorDuMonde charts feature separation between the grayscale and color bars suggested by Steve Lucas, as well as DSC Labs' exclusive watermarked title and serial bar.

Junior Charts —10 x 17"

ChromaDuMonde 12 Junior:
Includes 6 vector colors and 6 intermediate between-vector colors. It also features 11-step crossed grayscales and 100 IRE white and true-black chips.
(Mfr # CDM12J • B&H # DSCDM12J) **689.95**

ChromaDuMonde 12+ 4 Junior:
Sames as above, plus 4 skin-tone patches.
(Mfr# CDM12+4J • B&H# DSCDM124J) **754.95**

ChromaDuMonde 12-R Junior:
Includes 6 vector colors and 6 intermediate between-vector colors. It offers 11-step crossed grayscales and 100 IRE white and true-black chips. It also offers hyperbolic resolution trumpets.
(Mfr # CDM12RJ • B&H # DSCDM12RJ) **759.95**

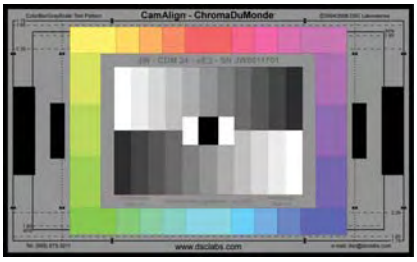
ChromaDuMonde 12+ 4R Junior:
Sames as above, plus 4 skin-tone patches.
(Mfr # CDM12+4RJ • B&H # DSCDM124RJ) **829.95**

ChromaDuMonde 24 Junior:
Includes 6 vector colors and 18 evenly spaced intermediate colors. It also features 11-step crossed grayscales and 100 IRE white and true-black chips.
Mfr# CDM24J • B&H# DSCDM24J) **799.95**

ChromaDuMonde 24-R Junior:
Same as above, plus it offers hyperbolic resolution trumpets.
(Mfr# CDM24RJ • B&H# DSCDM24RJ) **879.95**

ChromaDuMonde 28 Junior:
Includes 6 vector colors and 18 evenly spaced intermediate colors. It also features 11-step crossed grayscales and 100 IRE white and true-black chips. Additionally, it offers 4 skin-tone patches.
(Mfr# CDM28J • B&H# DSCDM28J) **844.95**

ChromaDuMonde 28-R Junior:
Same as above, plus it offers hyperbolic resolution trumpets.
(Mfr# CDM28RJ • B&H# DSCDM28RJ) **929.95**



Standard Charts —13 x 21.3"

ChromaDuMonde 12 Standard:
Includes 6 vector colors and 6 intermediate between-vector colors. It also features 11-step crossed grayscales and 100 IRE white and true-black chips.
(Mfr # CDM12 • B&H # DSCDM12ST) **764.95**

ChromaDuMonde 12+4 Standard:
Sames as above, plus 4 skin-tone patches.
(Mfr # CDM12+4ST • B&H # DSCDM124ST) **839.95**

ChromaDuMonde 24 Standard:
Includes 6 vector colors and 18 evenly spaced intermediate colors. It also features 11-step crossed grayscales and 100 IRE white and true-black chips.
(Mfr# CDM24ST • B&H# DSCDM24ST) **889.95**

ChromaDuMonde 24 -R Standard:
Same as above, plus hyperbolic resolution trumpets.
(Mfr# CDM24RST • B&H# DSCDM24RST) **979.95**

ChromaDuMonde 28 Standard:
Same as ChromaDuMonde 24 Standard, plus offers 4 skin-tone patches.
(Mfr # CDM28ST • B&H # DSCDM28ST) **929.95**

ChromaDuMonde 28 -R Standard:
Same as above, plus it offers hyperbolic resolution trumpets.
(Mfr # CDM28RST • B&H # DSCDM28RST) **1029.95**

ChromaDuMonde

Senior Charts —14.7 x 24″

ChromaDuMonde 12 Senior:
Includes 6 vector colors and 6 intermediate between-vector colors. It also features 11-step crossed grayscales and 100 IRE white and true-black chips.
(Mfr# CDM12S • B&H# DSCDM12S) **919.95**

ChromaDuMonde 12+ 4 Senior :
Sames as above, plus 4 skin-tone patches.
(Mfr # CDM12+4S • B&H # DSCDM124S) **999.95**

ChromaDuMonde 12-R Senior:
Includes 6 vector colors and 6 intermediate between-vector colors. It offers 11-step crossed grayscales and 100 IRE white and true-black chips. It also offers hyperbolic resolution trumpets.
(Mfr# CDM12RS • B&H# DSCDM12RS) **1009.95**

ChromaDuMonde 12+ 4R Senior:
Same as above, plus 4 skin-tone patches.
(Mfr# CDM12+4RS • B&H# DSCDM124RS) **1099.95**

ChromaDuMonde 24 Senior:
Includes 6 vector colors and 18 evenly spaced intermediate colors. It also features 11-step crossed grayscales and 100 IRE white and true-black chips.
(Mfr# CDM24S • B&H# DSCDM24S) **1064.95**

ChromaDuMonde 24 -R Senior:
Same as above, plus it offers hyperbolic resolution trumpets.
(Mfr# CDM24RS • B&H# DSCDM24RS) **1169.95**

ChromaDuMonde 28 Senior:
Includes 6 vector colors and 18 evenly spaced intermediate colors. It also features 11-step crossed grayscales and 100 IRE white and true-black chips. Additionally, it offers 4 skin-tone patches.
(Mfr # CDM28S • B&H # DSCDM28S) **1099.95**

ChromaDuMonde 28-R Senior:
Same as above, plus it offers hyperbolic resolution trumpets.
(Mfr# CDM28RS • B&H# DSCDM28RS) **1239.95**

Maxi Charts —24 x 40″

ChromaDuMonde 12 Maxi:
Includes 6 vector colors and 6 intermediate between-vector colors. It also features 11-step crossed grayscales and 100 IRE white and true-black chips.
(Mfr# CDM12M • B&H# DSCDM12M) **1366.95**

ChromaDuMonde 12+4 Maxi:
Same as above, plus 4 skin-tone patches.
(Mfr # CDM12+4M • B&H # DSCDM124M) **1499.95**

ChromaDuMonde 12-R Maxi:
Includes 6 vector colors and 6 intermediate between-vector colors. It also features 11-step crossed grayscales and 100 IRE white and true-black chips as well as hyperbolic resolution trumpets.
(Mfr # CDM12RM • B&H # DSCDM12RM) **1499.95**

ChromaDuMonde 12+4R Maxi:
Same as above, plus 4 skin-tone patches.
(Mfr # CDM12+4RM • B&H # DSCDM124RM) **1649.95**

ChromaDuMonde 24 Maxi:
Includes 6 vector colors and 18 evenly spaced intermediate colors. It also features 11-step crossed grayscales and 100 IRE white and true-black chips.
(Mfr # CDM24M • B&H # DSCDM24M) **1589.95**

ChromaDuMonde 24 -R Maxi:
Same as above, plus it offers hyperbolic resolution trumpets.
(Mfr # CDM24RM • B&H # DSCDM24RM) **1749.95**

ChromaDuMonde 28 Maxi: Sames as above, plus 4 skin-tone patches.
(Mfr # CDM28M • B&H # DSCDM28M) **1634.95**

ChromaDuMonde 28 -R Maxi:
Same as above, plus it offers hyperbolic resolution trumpets.
(Mfr # CDM28R • B&H # DSCDM28RM) **1844.95**

Super Maxi Charts — 30.5 x 51.5″

ChromaDuMonde 12 Super Maxi:
Includes 6 vector colors and 6 intermediate between-vector colors. It also features 11-step crossed grayscales and 100 IRE white and true-black chips.
(Mfr # CDM12SM • B&H # DSCDM12SM) **1899.95**

ChromaDuMonde 12+ 4 Super Maxi:
Same as above, plus 4 skin-tone patches.
(Mfr # CDM12+4SM • B&H # DSCDM124SM) **2084.95**

ChromaDuMonde 12-R Super Maxi:
Includes 6 vector colors and 6 intermediate between-vector colors. It offers 11-step crossed grayscales and 100 IRE white and true-black chips. It also offers hyperbolic resolution trumpets.
(Mfr # CDM12RSM • B&H # DSCDM12RSM) **2089.95**

ChromaDuMonde 12+ 4R Super Maxi:
Same as above, plus 4 skin-tone patches.
(Mfr # CDM12+4RSM • B&H # DSCDM124RSM) **2299.95**

ChromaDuMonde 24 Super Maxi:
Includes 6 vector colors and 18 evenly spaced intermediate colors. It also features 11-step crossed grayscales and 100 IRE white and true-black chips.
(Mfr # CDM24SM • B&H # DSCDM24SM) **2214.95**

ChromaDuMonde 24 -R Super Maxi:
Same as above, plus it offers hyperbolic resolution trumpets.
(Mfr # CDM24RSM • B&H # DSCDM24RSM) **2329.95**

ChromaDuMonde 28 Super Maxi:
Includes 6 vector colors and 18 evenly spaced intermediate colors. It also features 11-step crossed grayscales and 100 IRE white and true-black chips. Additionally, it offers 4 skin-tone patches.
(Mfr # CDM28SM • B&H # DSCDM28SM) **2274.95**

ChromaDuMonde 28 -R Super Maxi:
Same as above, plus it offers hyperbolic resolution trumpets.
(Mfr # CDM28RSM • B&H # DSCDM28RSM) **2569.95**

Billups VF/X Chart

This unit features ChromaDuMonde color and grayscale references charts, as well as other task specific charts. Grayscale and sky-blue ramps are included to identify banding introduced in image processing. A digital green and blue chart is featured for special effect chips. Composite components and Rosco's chroma key green and blue high chroma slashes offer a useful reference for checking and tracking chroma aliasing through post data information panels. This tracking reference includes nodal to chart distance with inch and centimeter scales, allowing you to calculate the camera viewing angle.

Black reflectance spheres show the number, position, and type of lighting (spot or flood), as well as hue or color filtration of individual lights. A white sphere also shows integrated level and color temperature. A black background provides cleaner histograms.

PRODUCTION ACCESSORIES

BIRNS & SAWYER

Director's Viewfinders

Micro Viewfinder *(Mfr # 162128 • B&H # BIMVFQ)*
The Micro Viewfinder covers focal lengths from 8mm to 80mm for 2/3" chip standard and high definition digital cameras, 16mm focal lengths 8.5mm to 94mm, and 35mm focal lengths 18mm to 200mm. Aspect ratios are 1.33 (TV), 1.66, 1.78 (HDTV), 1.85, and 2.35. Comes with a nylon neck cord **259.95**

Universal Mini Viewfinder *(Mfr # 162129 • B&H # BIMVF)*: This viewfinder has digital scales for Canon, Sony, and other 1/3" chip cameras. It also covers the standard 16 and 35mm film formats as well as 1/2" DV and 2/3" HD cameras. Focal lengths are 4mm to 35mm for 1/3" CCD cameras like the Canon XL1s, Sony PD-170 and Panasonic DVX-100..... **389.95**

Professional Production Slates
Birns and Sawyer offers professional scene-marking production slates with inlaid color or greyscale clapping sticks. The slates measure 7 ½ x 11" (HxW). They have durable engraved sections/text, work with dry-erase markers and fits into a standard front-box.

Color *(Mfr# 425011 • B&H# BISACC)* **89.95**
Greyscale *(Mfr# 425003 • B&H# BISAGC)* **89.95**

HOODMAN

Camcorder Hoods

Hoodman's Camcorder Hoods are available to fit camcorders with a 2" to 4" LCD monitor. The hood will provide glare free viewing when attached. It is constructed from plastic inserts wrapped in water resistant nylon and attaches with elastic straps. Elastic straps are used to mount hoods to cameras. Hood folds for quick and easy storage.

For 2" Screens *(Mfr # H200 • B&H # HOH200)* **10.95**
For 3" Screens *(Mfr # H300 • B&H # HOH300)* **19.95**
For 3.5"-4" *(Mfr # H400 • B&H # HOH400)* **19.95**

VORTEX MEDIA

WarmCards White Balance Reference System

Why should you settle for an ordinary white balance when it's easy to get the warmer and richer images that clients and audiences prefer? For professional cameramen, videographers, and digital photographers a "true" white balance is rarely acceptable any more. This system is a sophisticated set of white balance cards that make it easy to get a warmer white balance, and keep the "warm balance" consistent throughout the shoot — with exact precision. They are the fastest, easiest, and most consistent way of manipulating your camera's white balance to improve skin tones and eliminate the cold electronic look that CCDs provide.

- Work with all professional TV/video cameras and all lenses. With several different grades of warming to select from, you can get exacting control over your camera's color balance.
- WarmCards are used regularly on just about every network news magazine, nightly news program, and all the major cable channels.
- Saves video editors time color correcting and enhancing footage in post

WarmCards Camera Pack: Includes 6 cards in a pouch. *(Mfr # DCP • B&H # VOWCDC)* **39.95**

WarmCards White Balance Reference System: Includes three 3 x 4" and three 6 x 10" cards with marker, lanyard and case. *(Mfr # WC • B&H # VOWC)* **59.95**

EasySLATE

Successful professionals know that slating is an essential production element for scene identification, production notes, or matching shots to a script in post-production. Making it a habit to slate and log your shots while shooting will save you hours in the edit suite. EasySLATE system is the fastest, easiest, and most convenient way to incorporate slating into your production workflow. It comes complete with three slates designed to meet all of your shooting needs and includes a handy back focus chart. *(Mfr # ESLATE • B&H # VOES)* **49.95**

NOGA HoldIt Articulating Arms

Noga HoldIt Arms are perfect for mounting on-board video monitors to film and video cameras. The heart of the arms is their single locking knob that tightens the friction on both ball ends, the swiveling collars that the ball-ends are in, and the central pivot point.

DG1105: Main arm terminates in a 1/4-20 thread and is 5" long. The other arm terminates in a 1/4-20 thread and is 4.5" long. Weighs 8 oz. *(Mfr# DG1105 • B&H# NODG1105)* **109.95**

DG11043: The main arm terminates in a 3/8-16 thread and is 4.25" long. The other arm terminates in a 1/4-20 thread and is 4" long. Weighing only 8 oz., Lindcraft CNC milled and fluted barrel connector allows you the freedom to mount or remove it without tools, saving valuable production time. *(Mfr # DG11043 • B&H # NODG11043)* **119.95**

MG11043: For mounting accessories on video cameras or anywhere a 3/8-16 screw receptacle exists. The accessory side of this locking arm also has a 1/4-20 mated to a ball-joint for complete freedom of placement. As with all Holdit variable arms, a single central knob locks all the articulation in place solidly. With an overall length of 9.7", it supports gear up to about 17.5 lbs. Ideal for holding large on-board monitors. *(Mfr# MG11043 • B&H# NOMG11043)* **139.95**

DN-300

Native DV and HDV Portable Hard Disk Recorder

The DN-300 makes capturing a thing of the past by allowing confident native DV & HDV recording while monitoring on a standard video monitor. The DN-300 takes advantage of tapeless acquisition in even the roughest conditions, while allowing users to reduce costs with continuous recording of up to 18 hours without tape.
After recording simply connect the DN-300 to a computer based editing system via Firewire and start editing immediately – no time wasted on capture – simply drag-and-drop files direct to the timeline, or take advantage of Firewire's 16x realtime transfer speed, and move your recording to your PC or Mac-based editing system. The recorder supports most non-linear editors, including Apple Final Cut Pro, Adobe Premiere Pro and Avid.

- Massive 250GB capacity offers up to 18 hours recording; Native file format includes .avi and M2T.
- Recordings can be played back from the DN-300 to a video monitor or on camcorder's viewfinder. For easy navigation and playback the DN-300 allow users to record in to up to 99 tracks.
- Supports DV Time Code and includes a RS-422 and GPI control interfaces.
- Allows connection to DV as well as analog equipment including; DV25, component, composite and S-Video, each input with a convenient loop through for easy integration with existing equipment.
- Features also include seamless repeat loop playback ideal for presentation (e.g. tradeshow or in-shop promotion with instant access to files, and time shift, where you can record and playback at the same time.
- Powered by 12v DC, perfect for field use or with Datavideo's Mobile Video Studio.

DN-300: DV/HDV Recorder/Player *(Mfr # DN-300 • B&H # DADN300)* **1374.95**

nNovia Quick-Capture A2D2
Hard Disk Recorder Base System

The nNovia Quick-Capture A2D2 Hard Disk Recorder is a professional, portable device for digital recording either DV or HDV format, recording "edit-ready" clips for use with a variety of non-linear editing (NLE) systems. The A2D2 eliminates the need for the intermediary capture process while also allowing playback immediately through an analog monitor, making it convenient to check footage in the field.
This cost-efficient solution has an integrated 120GB hard disk drive that allows you to record up to 9 hours, making it ideal both event coverage and sporting events. Whether you are shooting standard or high definition, the A2D2 makes sure you never miss the action.

- The A2D2 features complete .M2T file compatibility, the file format used for the increasingly popular HDV format. This provides high definition videographers to reap the benefits previously only afforded to those shooting standard definition video. Bravo!
- Video footage is stored as Apple MOV, AVI, MXF, or M2T formats. The footage is edit-ready and render-free, ready for your NLE system! It's 100% compatible with most major Apple and PC NLE systems including Avid, Canopus, Matrox, Premiere and Final Cut Pro.
- Mark clips on the fly during shooting for quick clip retrieval. A searchable clip index allows faster location of footage for edits. Access to up to 99 numbered bins, storing up to 97 video clips per bin. Supports drop-frame timecode for easy access to marked tape locations.
- The compact and lightweight unit has a tough and durable housing that will protect the A2D2 while in use.

Quick-Capture A2D2 Hard Disk Recorder Base System *(Mfr # QC-DECKA2D • B&H # NNQCDECKA2D)* **1499.00**

FS-4 HD • FS-4Pro HD

Portable DTE Recorders

Weighing less than a pound and only 1.5" thick, the Focus FS-4 HD and FS-4Pro HD bring Direct To Edit (DTE) technology to your DV or HDV handheld camcorder. Featuring a comprehensive backlit display, an easy-to-use menu system, a hard drive, and a removable, rechargeable battery, the FS-4 is the perfect DTE companion for DV and HDV handheld shoots. Designed for use in even the roughest conditions, they include 6- and 10-second electronic shock cache to ensure that you never lose footage. Audio, video, timecode, and control information is passed through a single FireWire cable, allowing you to record to disk and tape simultaneously. And when recording is complete, your footage is ready to edit instantly—no capturing, file transfer, or file conversion is required—they are compatible with a wide range of nonlinear editing systems. Whether mounted directly to a camcorder or clipped to a belt, the FS-4 is designed to excel in the field.

FEATURES

- With a removable, rechargeable battery and advanced features such as time lapse, retro disk recording, and scene marking, they are the perfect companion for handheld shoots.
- They interface with your camcorder using a single FireWire cable that passes audio, video, timecode, and control information, allowing you to simultaneously record to disk and tape in HDV or DV mode. They also provide a comprehensive backlit display, menu system, and buttons to give you easy control and management.
- The FS-4Pro HD comes in a 60GB hard drive for 4.5 hours of HDV 1080i (6 hours of 720p) recording time; with 80GB for 6 hours of HDV 1080i (8 hours of 720p); and 100GB for 7.5 hours HDV 1080i (10 hours of 720p).
- No matter which nonlinear editing (NLE) system you have, the FS-4 HD and FS-4 Pro HD have you covered. When in DV mode, files are recorded to disk as RawDV, AVI Type 1, AVI Type 2, AVI Type 2 24p, Matrox AVI, Canopus AVI, QuickTime, QuickTime 24p. The FS-4 Pro HD is also compatible with Avid OMF, Pinnacle AVI or MXF.
- When working with DV clips, simply connect the FS-4 to a Mac or PC editing system in the same way you would connect a FireWire hard disk drive and you are instantly ready to edit. No capturing, no file transfer, no file conversion. Just shoot and edit. When working in HD mode, you're able to work with a growing list of compatible NLE systems.

FS-4 Pro HD Only

- In HD mode, 720p clips are recorded as M2T (720p 24, 25, 30, 50 or 60) files or QuickTime HDV (720p 30).
- Record 1080i-50/60 and 720p/30 clips in the native QuickTime HDV file format. The FS-4Pro HD extracts and decodes the audio from the incoming HDV stream, combines it with the video stream, and wraps it as a QuickTime HDV file. The file can then be imported directly into Final Cut Pro—no capture or conversion is required.
- Select a particular reel for clip placement, and all subsequent clips recorded will automatically be placed in the same reel until you select a different reel or set the function off.
- Recording time can also be extended by linking multiple units together, and a 10-second electronic shock cache ensures you never lose footage, even in the roughest of conditions. Clips are placed in prenamed folders while you shoot.

Model	FS-4 HD	FS-4Pro HD
Inputs/Outputs	DV25 or HDV video I/O (1 x 6-pin IEEE-1394) FireWire computer I/F–up to 400 Mbps (1 x 6-pin IEEE-1394) GPI and RS-232C control (1 x 3.5mm minijack)	
Audio	DV embedded 2-channel (16-bit, 48 kHz) or 4-channel (12-bit, 32 kHz) (RawDV only); HDV embedded MPEG-1 Audio Layer II	
Video (DV)	25 Mbps; 8-bit 4:1:1 (NTSC-DV) or 4:2:0 (PAL-DV) (model dependent)	
Video (HDV)	MPEG-2 (MP@H-14) 720p (8-bit,19.7 Mbps) or 1080i (8-bit, 25 Mbps)	
Timecode	DV embedded timecode (drop or nondrop)	
Disk	40GB	60GB, 80GB, or 100GB
Disk Speed	5400 RPM; 8MB cache	5400 RPM; 8MB cache
Disk Format	FAT32	FAT32
OS Compatibility	Windows 98SE, ME, 2000, XP; Mac OS 9, Mac OS X	
Battery	Custom removable Li-ion rechargeable battery	
Battery Capacity (included with model)	Standard-capacity battery (90 minutes)	60GB: Std-capacity battery (90 min.) 80GB and 100GB configuration: High-capacity battery (180 min.)
Dimensions (HWD)	1.59"x 5.6" x 3.74" (40mm x 142mm x 95mm)	
Warranty	1 year	2 years

FS-4 HD • FS-4Pro HD

FS-4Pro HD 100GB: Includes belt clip, 4' FireWire cable, Power supply with cable and connector and removable Li-Ion battery pack *(Mfr # ASYF-1170-01LF • B&H # FOFS4PHD100)*.....**1549.95**

FS-4Pro HD 80GB *(Mfr # ASYF-1166-01LF • B&H # FOFS4PHD80Q)*....**1349.95**

FS-4Pro HD 60GB *(Mfr # ASYF-1162-01LF • B&H # FOFS4PHD60)*.....**999.95**

FS-4Pro HD 40GB *(Mfr # ASYF-1158-01LF • B&H # FOFS4HD40Q)*.....**649.95**

2-Hour Battery for FS-4 *(Mfr # ASYF-1039-01 • B&H # FOBFS490)*.....**124.95**

3-Hour Battery for FS-4 *(Mfr # ASYF-10409-01 • B&H # FOBFS4)*.....**189.95**

External FS-4 Battery Charger *(Mfr # ASYF-0940-01LF • B&H # FOBCFS4)*.....**169.95**

Cradle for FS-4: Fits with both 2- and 3-hour batteries. *(Mfr# ASYF-1043-01 • B&H# FOCFS4)*.....**39.95**

Wired Remote Control: Features standard playback and recording control as well as a numeric keypad. *(Mfr# ACSS001901D • B&H# FORCFS2)*.....**49.95**

MODEL	FS-4 HD 40GB	FS-4Pro HD 60GB	FS-4Pro HD 80GB	FS-4Pro HD 100GB
Recording Time				
DV	3 hours	4.5 hours	6 hours	7.5 hours
HDV 1080i	3 hours	4.5 hours	6 hours	7.5 hours
HDV 720p	4 hours	6 hours	8 hours	10 hours
HDV Recording Mode				
.m2t 1080i 50/60 .m2t 720p 24/25/30/50/60	■	■	■	■
QuickTime 1080i 50/60		■	■	■
QuickTime 720p 30		■	■	■
DV Recording Mode				
AVI Type 1	■	■	■	■
AVI Type 2	■	■	■	■
AVI Type 2 24p	■	■	■	■
Avid OMF		■	■	■
Canopus AVI		■	■	■
Matrox AVI	■	■	■	■
MXF		■	■	■
Pinnacle AVI		■	■	■
QuickTime	■	■	■	■
QuickTime 24p	■	■	■	■
RawDV	■	■	■	■

Switronix NP-L168FS

An NP battery handle mount with a swivel ball and a hard drive holder to mount a Firestore unit to a camera handle. You can continuously power an FS unit for up to 5 hours when using the NP-L60 NP battery. The swivel ball head rotates 360° to position the FS unit. The hard drive holder is fabricated from an aluminum alloy, lined with felt, to securely hold the unit while eliminating surface scratching. Requires a power-tap cable for use.

NPL-168FS: NP Battery and Firestore Holder *(Mfr # NP-L168FS • B&H # SWNPL168FS)*.....**189.95**

12" Power-Tap Cable *(SWPTFS12)*.....**29.95**

24" Power-Tap Cable *(SWPTFS24)*.....**29.95**

B.E.C. BECFS4

The BECFS4 is a mounting box specifically designed to hold the FS-4 series of DTE recorders. This provides convenient mounting for a variety of applications, such as field recording. The box mounts on all cameras with the Sony screw configuration that is most commonly found on the NP/1 battery holder, the IDX NP/1battery system and Anton Bauer Gold Mount system.
(Mfr # BECFS4 • B&H # BEFS4).....**74.95**

Bebob

Box-FS Holder for Firestore FS-4 Series

Manufactured from aluminum/synthetic material and therefore very lightweight, the Box-FS is an ideal solution to attach the FireStore below the camera. The camera, together with the FireStore holder can still be used handheld or fastened to the tripod. Should you want to work without a tripod, the Box-FS serves as an additional brace surface and provides protection for the camera. The FireStore fits in the drawer both with the small and with the large battery. Even though the fan slots are vacant, sound recordings are in no way interfered, because the FireStore holder is under the camera.

- The Box-FS mounts underneath your camera allowing you to keep your FireStore protected when shooting. You'll still be able to use the camera on a tripod with a pin and 1/4" screw.
- The cage features a sliding drawer for easy access to the FireStore. It features a locking mechanism to ensure that the DTE remains in place during recording.
- The Box-FS is designed to work with any camcorder. It connects via a standard tripod mount.

Box-FS: Holder for FireStore FS-4 and FS-100 *(Mfr# BEBOXFS • B&H# BEFSHDVC)*.....**379.95**

FS-5

Portable DTE Recorder

Defining a new class of DTE recording, the FS-5 Portable DTE Recorder weighs only eight ounces, brings Direct To Edit recording technology to your HDV or DV handheld camcorder, and enables you to add custom metadata while you're recording. Featuring a backlit color display, an easy-to-use menu system, a 100GB hard drive, and a removable, rechargeable battery, the Focus FS-5 is the perfect DTE companion for your HDV or DV camcorder. Audio, video, timecode, and control information is passed through a single FireWire cable, allowing you to record to disk or to disk and tape simultaneously.

Designed for use in even the roughest conditions, the FS-5 includes a 10-second electronic shock cache to ensure that you never lose footage. Advanced features such as time lapse (DV mode only), retro disk recording, scene marking, and clip categorization make the FS-5 Portable DTE Recorder the perfect companion for handheld shoots. When recording is complete, your footage is ready to edit instantly—no capturing, file transfer, or file conversion is required.

Backlit Color Display *View menus and recording information, such as timecode, file format, metadata, and folder assignments, with ease and clarity, even under challenging lighting conditions.*

User-Programmable Function Keys *Assign functions or metadata categories to the four user-programmable keys.*

Scroll Wheel *Navigate through menus quickly and easily.*

Durable Enclosure: *Depend on the FS-5 for even the most demanding shoots. With its lightweight and durable ABS thermal plastic enclosure, the FS-5 is designed to excel in the field.*

With the FS-5, you can personalize and optimize workflow—while you shoot. With your wireless handheld device or laptop, you can access the FS-5 through a browser, define metadata, and assign it to video while you're recording, eliminating the need to tag footage when the shoot is over. During postproduction, simply transfer clips—complete with metadata—from the FS-5 to your NLE system or PX Media Server. All of the information that you assigned during the shoot goes with the clips, saving you hours or even days of logging time.

FEATURES

DTE Advantage

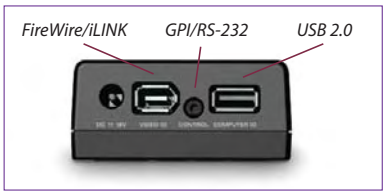
With the FS-5 DTE portable recorder, you'll go from acquisition to editing with unparalleled speed, efficiency, and reliability. By combining DTE Technology with advanced caching, the FS-5 ensures you never miss an important shot or lose critical footage. And best of all, your footage is ready to edit instantly.

High Capacity Hard Drive

Rugged, shock resistant, and extremely power efficient, the FS-5 features a 100GB hard disk. Using the Universal Disk Format (UDF) to write files, the FS-5 saves long recordings (up to 1.5 hours) as a single clip (instead of a series of individual clips), making it much faster and easier to manage clips in postproduction.

Hard Drive	100GB
DV	7.5 hours
HDV 1080i	7.5 hours
HDV 720p	10 hours

- Record a wide range of HDV and DV formats.
- Navigate quickly and easily using the intuitive menu structure.
- Record up to 10 hours of HDV video at a time. You can also record up to 1.5 hours of HDV or DV video as a single clip; a new clip is automatically created when the end of the current clip is reached.
- Up to 3 hours of recording time from the standard-capacity battery.
- Connect to a wired or wireless network via the USB 2.0 port and transfer clips from the FS-5 to your NLE system or PX Media Server.
- Assign metadata to footage while recording using the FS-5 browser-based interface and a wireless handheld device or laptop.
- Enjoy the quiet operation of the FS-5, made possible by its energy-efficient hard drive that does not require a fan.
- Only 2.75 x 5.4 x 1.25" (WHD), the FS-5 packs a wealth of functionality into a sleek and durable package that weighs only 8 oz. Crafted from the inside out to meet the reliability and quality standards that video professionals demand, the FS-5 is designed to deliver great results under even the most challenging shooting conditions.



With its FireWire/iLINK, GPI/RS-232, and USB 2.0 ports, the FS-5 easily connects to your camera, a remote control unit, or your wired network. For wireless connectivity, simply plug the optional 802.11 dongle into the USB 2.0 port and use your wireless PDA or laptop to send custom metadata to the FS-5 while your footage is recording.

FS-5

Recording Modes

HDV Recording Modes:
.m2t 720p 24/25/30/50/60
.m2t 1080i 50/60
MXF HDV (720p 30)
MXF HDV (1080i 50/60)
QuickTime 1080i 50/60
QuickTime 720p 30

DV Recording Modes:	
AVI Type 1	Matrox AVI
AVI Type 2	Pinnacle AVI
AVI Type 2 24p	Canopus AVI
QuickTime	MXF
QuickTime 24p	RawDV

Native MXF HDV Support

With the FS-5, you can record native MXF HDV 720p 30 and 1080i 50/60 clips and import them into Avid Xpress Pro, Avid Media Composer, or Avid NewsCutter for editing.

Native QuickTime HDV Support

Record 1080i 50/60 or 720p 30 clips as native Quick- Time HDV. The FS-5 extracts and decodes the audio from the incoming HDV stream, combines it with the video stream, and wraps it as a QuickTime HDV file. When recording is complete, your QuickTime HDV file can be imported directly into Final Cut Pro—no capture or conversion is required.

NLE System Compatibility

Because the FS-5 is capable of recording video in a wide range of formats, it's compatible with a large number of nonlinear editing systems.

Control Modes:	
External	AV/C
Local	GPI/External Remote

Timecode Modes:	
External (Camera)	Record Run
Free Run	Regen

Special Recording Modes:	
Retro-Cache	Snap
Retro-Disk	Time Lapse

Transform Workflow at the Recording Stage

Not only does the FS-5 enable you to go straight from shooting to editing by recording video in the NLE-compatible file format of your choice, but it allows you to add custom metadata to footage while you're recording. With three simple steps, you can define metadata fields for your shoot, add metadata tags to footage while its recording, and transfer edit-ready clips to your NLE system or PX Media Server, complete with camera-generated and custom-defined metadata. This simple three-step process dramatically streamlines workflow and saves numerous hours typically spent reviewing, logging, and tagging footage after it's shot.

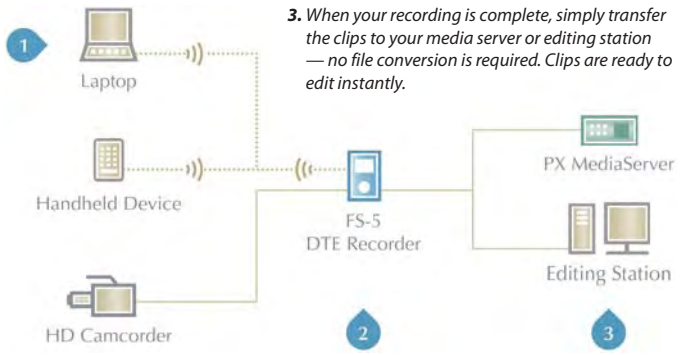
Create Meta Data Template: With your wired or wireless laptop or handheld device, access the FS-5 through its browser-based interface, define metadata categories and fields, and save them as a template on the FS-5.

Tag Media on the Fly: When you're ready to shoot, access the metatdata template on the FS-5 from the browser on your laptop or handheld device and assign metadata as you record. Use the metadata fields in your template or create new metadata tags on the fly.

Transfer and Organize: After the shoot, transfer clips from the FS-5 to your NLE system or to the PX Media Server. Custom metadata is transferred with your footage, making it simple to search for and organize clips.

FS-5 SPECIFICATIONS	
Display	2.5" (diagonal) color TFT LCD display; 320- by 240-pixel resolution
Input/Outputs	**DV I/O:** 25 Mbps; **HDV I/O:** MPEG-2 transport stream (19.8 or 25 Mbps) **Computer I/F:** USB 2.0 (up to 480 Mbps) (1x USB-A female); Video I/O: 1x 6-pin IEEE-1394 (FireWire/i.LINK); GPI and RS-232C control (1x 3.5mm minijack)
Audio	**DV INPUT:** Embedded 2-channel (48 kHz, 16-bit) or 4-channel (32 kHz, 12-bit) **HDV Input:** Embedded MPEG-1 Audio Layer II
Video (DV)	25 Mbps; 8-bit 4:1:1 (NTSC-DV) or 4:2:0 (PAL-DV) (model dependent)
Video (HDV)	MPEG-2 (MP@H-14) 720p (8-bit,19.7 Mbps) or 1080i (8-bit, 25 Mbps)
Timecode	DV embedded timecode (drop or nondrop)
DTE Formats (SD)	AVI Type 1 & 2, AVI Type 2 24p, Canopus AVI, Matrox AVI, MXF, QuickTime, QuickTime 24p, RawDV
DTE Formats (HD)	.m2t HDV (720p 24/25/30/50/60, 1080i 50/60), MXF HDV (720p 30, 1080i 50/60), QuickTime HDV (720p 30, 1080i 50/60)
Disk	1.8" 100GB, 4200 RPM; 8MB cache, UDF (Universal Disk Format)
Networking	USB 802.11 dongle (optional) or USB Ethernet adapter (optional)
OS Compatibility	Windows XP, Vista; Mac OS X
Power	Adapter 11-18v DC; Custom removable Li-ion battery (180 min capacity)
Dimensions / Weight	2.75" x 5.4" x 1.25" (WHD) / 8 oz.

1. *With a wireless laptop or handheld device, you can access the FS-5 through a browser, define metadata, and assign it to video while you're recording.*
2. *Record video, complete with camera-generated metadata and user-defined metadata received through a wireless connection (optional 802.11 dongle required).*



3. *When your recording is complete, simply transfer the clips to your media server or editing station — no file conversion is required. Clips are ready to edit instantly.*

TRANSVIDEO

TITAN

Microwave Wireless Transmitter & Receiver System

A multi-directional microwave wireless transmitter and receiver system, the Titan can broadcast through obstacles without desynchronization of the video picture. Titan transmits/receives NTSC, PAL and SECAM color signals as well B&W signals through residential walls, floors, ceilings or crowds without picture interuption. Line of sight, the range is 1000'. The Titan system features selection of four pre-dialed channels hat are accessible with a flip of a switch. It operates on 9-36v DC via Lemo 2 or Hirose 6 connectors. The Hirose 6 connector carries video out (receiver) or video in (transmitter) and accepts DC in.
Compact and lightweight (transmitter and receiver weigh only 7 oz. each), they can be easily velcroed to any camera or monitor, and used in conjunction with any monitor. Titan is also ideal for body-rig operators as the signal remains stable even both the transmitter and the receiver are in motion.

Titan Wireless Transmitter Set *(Mfr # 95TITANSET • B&H # TRTTS)*.....**2749.95**

Titan Wireless Video Duo Set 1: Two Receivers, One Transmitter *(Mfr # 95TITANDUO • B&H # TRTDS)*.....**4019.95**

Titan Wireless Video Transmitter Only: One Antenna, Microwave, Hirose and Lemo Connectors *(Mfr # 95TITANTX • B&H # TRTT)*.....**1724.95**

Titan Wireless Video Receiver Only: Two Antennas, Microwave, Hirose and Lemo Connectors *(Mfr # 95TITANTX • B&H # TRTR)*.....**1224.95**

Support Bracket for C-Stand *(Mfr # 97SUPTITCSTD • B&H # TRTSBCS)*.....**49.95**

Support Bracket for Camera Handle *(Mfr # 97SUPTIT • B&H # TRTSBCH)*....**49.95**

IDX

CAM~WAVE HD HD Wireless Transmitter and Receiver

CAM~WAVE HD is a mobile transmission system that eliminates the need for cables in many remote situations, even when shooting in high definition. It produces wireless full-bandwidth uncompressed HD-SDI and SD-SDI pictures, live and in real time, with virtually no latency: less than 1 millisecond delay. Crystal-clear, artifact-free images are delivered wirelessly up to 150' in line-of-sight shooting, or 100' through walls. Transmissions from a film or video camera to a receiving station—a news truck or producer's monitor, for example—are sent via encrypted MIMO/OFDM. Sleek and lightweight, CAM~WAVE HD weighs under 2 lbs. and has no visible antennas.

- Uncompressed wireless system for both HD-SDI and SD-SDI video.
- Wireless transmission via MIMO/OFDM (Orthogonal Frequency Division Multiplexing), operating between the 5.1-5.8 GHz frequencies. No special license is required.
- Conservative 11w power consumption.
- Multiple formats of video with two channels of embedded audio.
- Transmission of up to 100' through walls and up to 150' in line-of-sight conditions.

- Conformance to major international engineering standards including FCC, CE and RoHS specifications
- Ships with an IDX V-mount, allowing a direct attachment to an IDX battery for rear mounting on a camera. Can also be powered by DC.
- Selection of four manual or auto-select frequencies with 256-bit encryption.

CAM~WAVE HD *(B&H # IDCW5HD)*
Includes the CW-5HD TX transmitter and the CW-5HD RX receiver **5499.95**

EWA MARINE

UNDERWATER HOUSINGS

Flexible Waterproof Housings

Want to take your camcorder underwater to film beautiful coral fish or make an exciting film of your rafting trip? The problems associated with such adventures are readily appreciated but quickly overcome with an Ewa-Marine video housing. Each housing is individually tested for use to a depth of 33' remarkably light and still robust, they provide effective protection against sand, dust, rain, seawater, mud, humidity as well as all other adverse conditions. Camcorder buttons are controlled through the flexible skin from the outside. Autofocus works above water. Underwater, the manual focus setting allows sharp pictures within the operating range.

FEATURES

- Unlike hard housings which are sealed with sensitive O-rings, require careful maintenance and can leak without warning, EWA Marines housings require no such rings and their waterproofness is virtually independent of depth.
- The housings are ultra-sonic welded, UV resistant and feature their own carry strap.
- All underwater housings are sealed via a triple stainless steel, non-corrosive screw closing rail.
- EWA Marine flexible housing are extremely easy to maintain. There are no "O"-rings to maintain as found in hard housing that may contain as many as 12-18 rings (a hard housing is only as good as its "O"-ring seals). These rings must be constantly inspected, greased, and many times - replaced.
- EWA Marine housings only require a quick rinse in fresh water, towel dry, keep them away from sharp objects, and do not allow them to bake in the sun.
- They have a pair of non-corrosive and seawater resistant clamping rails which fit together for perfect sealing. They tighten by means of knurled thumb screw knobs.
- Straps at the bottom allow weights to be attached for perfect buoyancy under water.
- Perfect for snorkeling or shallow diving, sandy, dusty, humid or foul weather conditions these housings will give your camera the best possible protection while being fully operable.'

Going Deeper

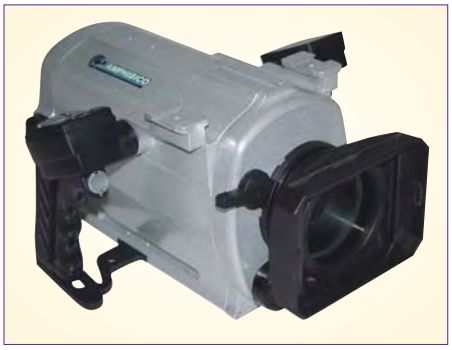
Although they have a practical operating depth of 30', these flexible housings can be successfully taken much lower with no damage to the housing. The depth limitation is due to the design of the actual camcorder. For example, water pressure exerted on a flexible housing causes the housing to compress. This compression effects various protruding camera controls such as a shutter button, on/off switch, or zoom button. Those designed with greater protruding controls will be even more adversely effected with "sticking" control buttons in less depths of water. Depth operation is dependent upon the construction of the camera and not the housing.

- Many of the EWA Marine flexible housings weigh less than 2 lbs as compared to housings weighing in at 10-20 lbs. They also serve as durable protection above water in rain and snow conditions. Housings fold for easy storage in a camera bag.
- EWA Marine housings are manufactured from double laminated PVC and have an optical glass port. They are rated to 33' underwater. They are supplied in a handy yellow carry-case which has a water-proof interior and zippered side-pocket.

For Canon GL-2 *(Mfr # VXM2 • B&H # EWVXM2)*	**434.95**
For Canon XL-2 *(Mfr # VXL2 • B&H # EWVXL2)*	**949.95**
For Canon XH-A1 and XH-G1 *(Mfr # VXA • B&H # EWVXA)*	**499.50**
For JVC GY-DV500 *(Mfr # TV170 • B&H # EWTV170)*	**1995.00**
For Panasonic AG-DVC30 *(Mfr # VHH • B&H # EWVHH)*	**494.95**
For Panasonic AG-DVX-100B *(Mfr # V1000 • B&H # EWV1000)*	**449.95**
For Panasonic AG-HVX200 *(Mfr # VP2 • B&H # EWVP2)*	**55995**
For Sony DCR-VX2100, DSR-PD170 *(Mfr # V2000 • B&H # EWV2000)*	**479.95**
For Sony HDR-FX7 and HVR-V1 *(Mfr# VF7 • B&H# EWVF7)*	**524.95**
For Sony HDR-FX1 *(Mfr # VFX • B&H # EWVFX)*	**499.95**
For Sony PMW-EX1 *(Mfr# VEX-1 • B&H# EWVEX1)*	**874.95**
For Sony DSR-250 *(Mfr # TV170 • B&H # EWTV170)*	**1995.00**

AMPHIBICO

EVO HD



Dive Buddy Elite for Sony HDR-V1

Compact and ergonomic, the Dive Buddy EVO HD Elite is an electronic underwater housing for the Sony HVR-A1U HDV camcorder. Built with marine grade aluminum construction, marine grade brass and stainless steel hardware, it operates at depths up to 330'. It features easy electronic push button controls on a newly designed marine grip to access all key camcorder functions to create outstanding HD imaging. It also includes a large 3.5" color LCD viewfinder on the rear of the housing angled at 10° for enhanced viewing at arms length. Makes framing, focus and other settings easy to see.

- Record/Standby
- Variable Speed Telephoto
- Variable Zoom Speed
- Photo (onto Memory Stick)
- Includes rear mounted, large 3.5" color LCD viewfinder angled at 10° for easy viewing at arms length. Powered by AA batteries.
- White Balance Button
- Toggle between manual to Auto Focus Lock
- Mode Change (Camera/Photo/Playback)
- Fully anodized with a hard coat of polyurethane paint
- Bayonet mounted 0.55x, 70° coverage hard coated amphibious conversion lens system.
- Tally light flashes green while recording
- Electronic moisture sensor flashes red if there is any water leaking into the housing.
- Internal flip filter with a 52mm UR Pro Blue Water filter installed.
- External hydrophone picks up high frequency sounds, such as whales and dolphins.

Dive Buddy EVO HD Elite for HVR-A1U:
Includes Camera Saddle, Internal flip filter with a 52mm UR Pro Blue Water, O-ring kit *(Mfr # VHA1EL01 • B&H # AMDBSHVRA1U)* **2,269.95**

PHENOM Digital Marine Housing for Sony HDR-FX1 and HVR-Z1

The Phenom is an electronic and mechanical combined housing which gives a complete control of your camcorder while filming your underwater scenes. All important features such as White Balance, Gain, Shutter Speed, Iris and manual focus can be accessed from the housing. Other features include a moisture sensor alarm, flashing green tally light when recording and a internal filter ring. Available with standard Dome/Flat port lens with full zoom-through capability or 0.68x, 94º Wide Angle lens with full zoom-through capability—with or without a 3.5" LCD monitor.

- 14 electronic push button controls on both the left and right hand grip provide access to over 25 functions. Along with 3 mechanical push button controls, you have access to every important camera function.
- Proportional Manual Focus, Manual Zoom
- Manual Iris, Gain and Shutter Speeds
- VCR Mode (Play, REW, FF, Stop, Pause)
- Index Markers, Menu Control Panel
- Sensitive Dual Hydrophones
- Electronic moisture sensor flashes red if there is any water leaking into the housing.
- 2.5x magnified viewfinder with adjustable dioptric control
- Tally light flashes green while recording
- 3 Auxiliary ports
- 2x flip filters capability

Left Hand Grip Controls

- Proportional manual focus wheel
- Video Lights on/off - for left and right light arms
- Review, Screen Display ◆ Index Markers

Right Hand Grip Controls

- Record/Standby ◆ Wide Angle/Telephoto
- Proportional variable zoom
- White Balance ◆ VCR functions
- Manual/Momentary Auto Focus

Phenom FXZ1 Electronic Underwater Housing for Sony HDR-FX1 and HVR-Z1U HD Camcorders *(Mfr # VHFXZ105 • B&H # AMVHSHDRFX1)* **6,749.95**

AMPHIBICO

ENDEAVOR CLASS

Digital Marine Housings for Sony HDR-V1

Designed for the Sony HDR-V1 (as well as the HDR-FX7 consumer version) 3-CMOS HDV camcorder, the Endeavor Class housings feature access to full camcorder controls, outstanding optics and superior balance, allowing you to record underwater broadcast HD quality imaging. Built with marine grade aluminum and marine grade brass with stainless steel hardware that allows use of the camcorder to depths up to 330'.

The Endeavor Class allows accessing from the housing important features such as White Balance, Gain, Shutter Speed, Iris and manual focus. Available with 3.5" Standard Definition or 4.3" High Definition 16:9 LCD rear viewfinder with either wide angle lens adapter with full-zoom through capability, a bayonet-mounted dome port that corrects for underwater size distortion, or a standard flat port lens with full-zoom through capability.

FEATURES

- Pressure tested to 330' (100m)
- Aluminum marine grade housing coated with two coats of polyurethane and marine grade brass with stainless steel hardware provides corrosion resistance and ideal protection in any environment.
- 14 electronic push button controls on both the left and right hand grip provides access over 25 functions. Along with the six mechanical push button controls you have access to every important camera function.
- Electronic controlled manual focus
- Electronic variable zoom
- Manual Iris, Gain and shutter speeds
- Expanded Focus
- VCR Mode (Play, REW, FF, Stop, Pause)
- Photo Mode (directly onto memory stick)
- Index Markers
- Menu control panel
- Sensitive dual hydrophones
- Electronic moisture sensor flashes a red light notifying you if there is any water leaking into the housing.
- Tally light flashes green while recording
- Secure lockable safety latches
- 2 Auxiliary ports
- Internal flip filter arm with blue water color correction filter installed (second flip filter is optional)

Left Hand Grip Controls

- Electronic Manual Focus +, -
- Video Lights on/off - for left/right light arms
- Screen Display

Right Hand Grip Controls

- Record/Standby
- Wide-Angle/Telephoto
- Variable speed zoom
- White Balance
- Manual/Momentary Auto Focus
- VCR functions

Endeavor and Phenom Electronic Underwater Housings

Each includes camera saddle, internal flip filter with a 67mm UR Pro Blue Water installed, carry handle and O-ring kit.

Endeavor: With 4.3" HD 16:9 LCD rear viewfinder and 94° wide angle lens adapter with full zoom-through capability
(Mfr # VHENLAHD • B&H # AMVHSFX7WAQ) ...**8253.95**

Endeavor: With 4.3" HD 16:9 LCD rear viewfinder and standard dome port lens with full zoom-through capability
(Mfr # VHENDPHD • B&H # AMVHSFX7DPQ) ..**6244.95**

Endeavor: With 3.5" standard definition LCD rear viewfinder and 94° wide angle lens adapter with full zoom-through capability.
(Mfr # VHENLASD • B&H # AMVHSFX7WA).....**6187.95**

Endeavor: With 4.3" HD 16:9 LCD rear viewfinder and standard flat port lens with full zoom-through capability.
(Mfr # VHENFPHD • B&H # AMVHSFX7FPQ) ..**5,899.95**

Endeavor: With 3.5" standard definition LCD rear viewfinder and standard dome port lens with full zoom-through capability.
(Mfr # VHENDPSD • B&H # AMVHSFX7DP)....**4,241.95**

Endeavor: With 3.5" standard definition LCD rear viewfinder and standard flat port lens with full zoom-through capability.
(Mfr # VHENFPSD • B&H # AMVHSFX7FP) **4,123.95**

Phenom: With standard dome/flat port lens with full zoom-through capability.
(Mfr # VHFXZ106 • B&H # AMVHSFX1) **5,089.95**

Phenom: Same as above, plus 3.5" LCD rear viewfinder.
(Mfr # VH106ACFM • B&H # AMPFXZ1BK) **5,693.50**

Phenom: With 94° wide angle lens adapter with full zoom-through capability.
(Mfr # VHFXZ105 • B&H # AMVHSHDRFX1)....**6,749.95**

Phenom: Same as above, plus 3.5" LCD rear viewfinder.
(Mfr # VH105ACFM • B&H # AMPFXZ1PK) **7,214.95**

AMPHIBICO

DISCOVERY 10 ARC LIGHT

Ultra Compact Video Arc Light with 10-watt HID Metal Halide Bulb

The preferred source for underwater video, the output of a High-Intensity Discharge (HID) lamp has a color temperature of 6000º- 7500º Kelvin which is daylight condition temperature—needed to bring out the true natural colors of the underwater world. This is significantly higher and much whiter than that of a typical quartz-halogen light whose color temperature is 3000º Kelvin.

Quartz halogen bulbs, which are normally yellow in color, have the tendency of decreasing in brightness as the battery voltage drops. HID light combined with its electronic ballast will keep the output light temperature constant even though the batteries voltage drops. The ballast is capable of drawing less current and keeping lamp at it highest brightness. Due to the large difference in color temperature between the 10w HID Lamp and a 30w Halogen bulb, the perceived output and penetration of the 10-watt HID light is greatly noticeable.

Featuring a compact all-in-one design, this lightweight light is rated up to 330' and is compatible with all Amphibico housings. It comes with a 15" adjustable ball joint extension arm, dual O-ring seal, and video glass reflector with diffused glass (no hot spots, wide angle, and is compatible with 52mm screw-on filters such as neutral density or color correction to control the light). Up to 2 hours continuous burn time on two fully-charged NP-F550 or NP-F570 batteries. (Batteries and charger not included)

Discovery 10 Arc Light with 10-watt HID Lamp *(Mfr# VLDL0010 • B&H# AMVLDL0010)* **819.50**

Discovery II

35/50-watt HID Arc Light with 20" Aluminum Extension Arm

A 12-volt, 35/50 watt HID light with electronic ballast mounted on a 20" adjustable aluminum arm, the Discovery II is the ultimate professional video light. has been designed for the professional camcorder operator. Made of Marine Grade aluminum construction and fully anodized with a hard coat of polyurethane paint, the Discovery II is tested to a depth of 330'. It features switchable 35/50 Watt HID lamp allowing divers to change the light output from 35w (5200°K) to 50w (4300°K). Has a detachable video diffuser and wet-mateable connector cable for use with Amphibico's Ultra Pro Power Pack (required).

Discovery II 35/50 Watt HID Arc Light *(Mfr # VLALHIDB • B&H # AMVLALHIDB)* **1754.95**

Ultra Power Pack Power Pack for Discovery II Lights

Designed to be mounted underneath the Phenom and Endeavor housings, the Ultra Pro Power Pack can power two Discovery II 35/50-watt HID Arc Lights. In addition, it includes two 10-watt LED safety pilot lights. Powered by two Sony NP-1B style batteries (not included), the Ultra Power Pack can power a Discover II for 75 minutes at 35-watts and for 60 minutes at 50-watts.

- Powered by two NP-1B style batteries (Nicad, NiMH or Lithium-Ion)
- Built-in dual independent smart battery charger (for NP-1B style Nicad, NiMH and Lithium-Ion batteries)
- Dual 10-watt LED safety pilot lights
- Dual independent ON / OFF switches
- Infrared LED remote allows you to control the on/off with Phenom and Endeavor.
- Automatic shutdown when battery is depleted to avoid battery discharge
- User interface console with LED to indicate battery and charging status
- Wet-mateable connectors for Discovery II

Ultra Power Pack *(Mfr # LAPPHIDB • B&H # AMLAPPHIDB)* **1399.95**

Discovery Arc Lamp Travel Kits

Discovery Arc Lamp Travel Kit: With one Discovery II HID Switchable 35/50 watt Arc light, 12v Arc lamp and arm, one Ultra Pro power pack, two Swit NP 14.4v batteries and tailored carry case. *(Mfr # ALKT001B • B&H # AMALKT001B)* ... **3,743.50**

Arc Lamps with Ultra Pro Power Pack mounted under housing

Discovery Arc Lamp Travel Kit: With two Discovery II HID Switchable 35/50 watt Arc lights, 12v Arc lamps and arms, one Ultra Pro power pack, two Swit NP 14.4v batteries and tailored carry case. *(Mfr # ALKT002B • B&H # AMALKT002B)* ..**5,289.95**

AMPHIBICO

DIVE ACCESSORIES

3.5" LCD Color Monitor

High-resolution (140,000 pixels) aluminum constructed external monitor for use with all Amphibico and other brand housings, the monitor comes complete with mounting bracket, sun shade, spare o-ring kit and underwater cable connectors for easy installation. Uses one or two Sony NP-F550/570 or NP-F770 batteries. (not included).

- Designed for under or above water use
- Large screen allows easy viewing at arms length
- Quick disconnect underwater cable system
- NTSC or PAL compatible (selectable)
- Display camcorder functions on the monitor
- High Brightness with built-in CCFL backlight
- Underwater contrast & brightness controls
- Underwater color/ B&W switchable
- Runs up to 12 hours on two Sony NP-F770 batteries
- Measures 6" x 3¾" x 4" (LxWxH)

ACFM0350 *(Mfr# ACFM0350 • B&H# AMACFM0350)* **699.00**

4.3" HD 16:9 LCD Color Monitor

A fully machined, aluminum constructed external monitor for use with all Amphibico and other brand HD housings, the 16:9 high definition 4.3" color LCD monitor comes complete with mounting bracket, sun shade, spare O-ring kit and underwater cable connectors for easy installation. Runs on 4 AA (Alkaline, Nicad, NiMH or Lithium-ion rechargeable) batteries.

- Designed for under or above water use.
- Easily mounts on top of all Amphibico or other brand HD housings.
- Large 4.3" widescreen (16:9) for easy viewing at arms length.
- Quick disconnect 5-pin (HD) underwater cable system.
- NTSC or PAL compatible (auto-detection)
- Display camera information on monitor.
- High Resolution (392,000 pixels).
- True 24-bit digital.
- True 1080i/720p component video signal directly from camcorder.
- High brightness with built-in adjustable LED backlight.
- 4 button access to on screen display functions.
- Runs of 4 4AA (Alkaline, Nicad, NiMH or Lithium-ion rechargeable) batteries.
- Runs up to 4.5 hours with Amphibico's 2500 Mwh NiMH rechargable batteries.
- Measures 5½" x 5" x 7¼" including sunshade and mounting bracket.

ACHDM043 4.3" High-Definition 16:9 Monitor *(Mfr # ACHDM043 • B&H # AMACHDM043)*.....**2169.95**

Optics and Filters

Phenom 94° Dome Port: 0.68x, 94° wide angle lens with full zoom-through capability for the Phenom FXZ1 and Endeavor. *(Mfr # OAWA0094 • B&H # AMOAWA0094)* **2758.95**

Dome Port Assembly: A great back up lens, fully zoomable which keeps the same field of view as the camcorder. For the Phenom and Endeavor.
(Mfr # OADP0001 • B&H # AMOADP0001) **673.95**

Flat Port Assembly: Contains a single, flat, uncorrected element. For the Phenom and Endeavor.
(Mfr # OAFP0001 • B&H # AMOAFP0001) **444.95**

7" x 11" Aluminum White Balance & Color Chart

Allows you to calibrate your camera for true color balance when shooting video underwater. *(Mfr # ACWB0711 • B&H # AMACWB0711)* **84.95**

Phenom Extra Large Rolling Case

Custom Tailored Carry Case for Phenom & Endeavor Housings

Amphibico's Extra Large Rolling Case is a waterproof case that has a telescoping handle for easy carrying of an Endeavor or Phenom underwater system. It features a tongue in groove continuous "O" ring system that makes the case water, moisture and dust tight. Four press and pull lockable latches (two in front, one on each side) maintains closure while submerged. The closed cell foam interior is water resistant and custom cut for the housing.

- High impact lightweight HPX resin
- Two padlockable hasps
- 3 double-layered, soft-grip handles
- In-line wheels
- Vortex valve

ACCX0202 Extra Large Rolling Waterproof Case
For Phenom FXZ1 *(Mfr# ACCX0202 • B&H# AMACCX0202)*.....**399.95**

ACCX0203 Extra-Large Rolling Waterproof Case
For Endeavor FXV1 *(Mfr# ACCX0203 • B&H# AMACCX0203)*.....**394.95**

EQUINOX

UNDERWATER HOUSINGS

Equinox Pro 8 and Pro 10 Series are mechanical underwater housings constructed with rugged and durable PVC material, one-inch cast-acrylic face-plates and stainless-steel hardware. These materials help prevent corrosion in a salt water environment. They feature up to 10 mechanical controls (depending on the model) including power-on/off, record-start/stop, zoom-tele/wide, ND filter, autofocus/manual focus switch, push-button autofocus and auto white balance. The housings are rated to a depth of up to 250' and they are close to neutral buoyancy at approximately 33'. All Pro 8 and Pro 10 housings include a 3-year warranty as well as a BRS (Ballast Release System) for easy travel. Or if trouble occurs on a dive, simply pull the quick release pin on one, of the wings, the wing and handle (ballast) release, the housing now becomes positive and shoots to the surface.

Pro 8 Housings

They include, wide angle lens (for cameras up to 62mm, external color correction filter, internal adjustable ballast, spare parts kit, carrying strap dome port protector, rubber feet for stability on boat decks and D-ring on rear plate for easy hookup to an lanyard.

For Canon GL-2 *(Mfr # PP8GL2 • B&H # EQPP8GL2)* **1199.95**

For Panasonic AG-DVX100B *(Mfr # PP8DVX100 • B&H # EQPP8DVX100)* **1149.95**

For Sony DCR-VX2100/DSR-PD170
(Mfr # PP8VX2100 • B&H # EQPP8VX2100) **1249.95**

For Sony HDR-FX7/HVR-V1U *(Mfr # PP8FX7VI • B&H # EQPP8FX7)* **1399.95**

Pro 10 Housings

They include EO waterproof bulk heard for video out (to surface), spare parts kit, 2.5" color LCD monitor with battery and charger, and a carrying strap.

For Canon XH-A1 *(Mfr # XHA1PRO • B&H # EQPCXHA1)* **2454.95**

For Canon XG-H1 *(Mfr # XHG1PRO • B&H # EQPCXHG1)* **2499.95**

For Panasonic HVX-200
(Mfr # HVX200PRO • B&H # EQHVX200PRO) **2749.95**

For Sony HDR-FX1/HVR-Z1U
(Mfr # FX1PRO • B&H # EQFX1PRO) **2249.00**

UNDERWATER LIGHTS

Mini Aqualight

Rated to 175', the Mini Aqualight is a rugged, compact and easily serviced light, designed for the underwater cinematographer. The Aqualight has a 50-watt flood lamp capable of emitting light without hot spots. It produces a beautiful soft, even 120° light that has the appearance of ambient light.

Mini Aqualight Light System: Consists of a 50w quartz-halogen light, battery, charger and control arm. *(Mfr # MAL • B&H # EQMAL)* **789.95**

Mini Dual Aqualight Light System: Same as above, except it includes two 50w quartz-halogen lights and two control arms. *(Mfr # MAL02 • B&H # EQMAL02)* **1079.95**

Aqualight

A rugged, compact, and easily serviced light, designed for the underwater cinematographer. The Aqualight has a 100-watt flood lamp capable of emitting light without hot spots. To achieve this, the Aqualight high-impact plastic reflector and glass globe housing the bulb were engineered in tandem. Utilizing refraction and dome port technology, it emits beautiful, soft, even, 180° light that has the appearance of ambient. The light head works with a wide range of bulbs that are easily changed (no tools required).

Large Aqualight Light System: Includes 100w quartz-halogen light with actuating control arm, and 12-volt/12-amp rechargeable battery and charger. *(Mfr # AL01 • B&H # EQAL01)* **1149.00**

Large Aqualight Light Dual System: Includes two 100w quartz-halogen light with actuating control arm, and two 12-volt/12-amp rechargeable batteries and charger. *(Mfr # AL02 • B&H # EQAL02)* **1995.00**

UNDERWATER HOUSINGS

For over 38 years Gates has designed and manufactured the world's most durable, reliable and dependable underwater housings. They use 'bulletproof' machined aluminum, 100% mechanical controls, time-proven design methods, and state-of-the-art manufacturing. Built to satisfy the most demanding requirements of commercial divers, marine researchers, professional videographers, salvage operators, military divers, film and TV producers, recreational divers and imaging professionals—Gates housings deliver results 24 hours a day, 365 days a year.

THEY ALL FEATURE

- All housings are depth rated to 450' (137 meters)
- "Bulletproof" machined aluminum and black type III 'hard' anodize finish imparts a robust, military-grade finish on the housings. They will withstand abusive handling, scratches, and impacts – just about anything you can reasonably throw at it and still look great. Nickel acetate seals the aluminum pores and makes the housing impervious to attack by salt water or other corrosive elements.
- Bayonet mounted ports allow quick and easy switching among Flat, Dome, Wide and Super Wide Angle ports, enabling the clearest, sharpest images possible.
- Housings are born of the same technical expertise that won an Emmy for Technical Achievement.
- Reliable fingertip controls are 100% mechanical — no sticky buttons, faulty electronics or dead batteries.
- Quality optics means clarity, sharpness and no vignetting (cutoff dark corners) to spoil your images.
- Positive lock stainless steel latches confirm the housing is sealed and secure.
- 2-year renewable warranty on all housings.

HC9 Housing for the Sony DCR-HC9

The HC9 underwater housing sports a big 2 x 3" (51 x 76mm) viewfinder window making the camera LCD easy to see, even from wide viewing angles. Small and compact, it is easy for traveling yet it can accommodate camcorder battery sizes up to the NP-FH70 for maximum shooting between recharges. The housing provides total control of camera functions with reliable mechanical controls, crystal-clear optics and internal color-correcting flip-filter. Gates premium line of distortion-free ports provides the clearest, sharpest images possible; a no-compromises requisite for any HD endeavor. Measures 7.5" x 5.5" x 9.8" with removable handles.

Controls (All Mechanical)

- Mode (On/Off/Memory)
- Photo
- Zoom
- Record/Standby
- Assignable Button and Roller
- Internal Flip Color Correction Filter
- White Balance (optional, via touch screen)

HC9 Housing without Port *(Mfr # 10-10-965 • B&H # GAHHC7)* **2125.95**

HC9 Housing with WP25 Wide Angle Port
(Mfr # 10-10-965C • B&H # GAHHC7WP25) **3015.95**

HC9 Housing with GP25A Wide Angle Port *(Mfr # 10-10-965B • B&H # GAHHC7GP25A)* **2705.00**

HC9 Housing with SP25 Standard Port *(Mfr # 10-10-965A • B&H # GAHHC7SP25)* **2240.95**

HC9 Housing with GP25A Wide Angle Port with NightRider HID Pro 20 Video Light
(Mfr # 10-15-006A • B&H # GAHHC7K1) **4420.00**

GATES

UNDERWATER HOUSINGS

FX1

Housing for the Sony HDR-FX1 and HVR-Z1U HDV Camcorders

The FX1 mechanical underwater housing is designed for the Sony HDR-FX1 and HVR-Z1U HDV camcorders. The housing is constructed of bulletproof aluminum, and an anodized and urethane sealed finish with stainless steel positive locking safety latches for strength and durability. The housing provides total control of camera functions with reliable mechanical controls, crystal-clear optics, built-in magnified viewfinder for framing and critical focus, and internal color correcting flip filter.

FX1 Mechanical Underwater Housing *(Mfr # 7510101 • B&H # GAHSHDRFX1)*
For Sony HDR-FX1 and HVR-Z1U camcorders, no port - rated up to 300' **3990.00**

FX1 Mechanical Underwater Housing *(Mfr # 7510103 • B&H# GAHSHDRFX1K2)*
With FP44 Flat Port for Sony HDR-FX1 and HVR-Z1U camcorders, rated up to 300' **4439.50**

FX1 Mechanical Underwater Housing *(Mfr # 7510105 • B&H# GAHSHDRFX1K4)*
With SWP44 wide-angle port for HDR-FX1 and HVR-Z1U camcorders, rated up to 300' **8472.00**

Controls (All Mechanical)

- ◆ Power On/Off ◆ Record/Standby
- ◆ Zoom ◆ Manual Focus
- ◆ Auto / Manual Focus
- ◆ Internal "Flip" Color Correction Filter
- ◆ Neutral Density Filter ◆ Iris
- ◆ White Balance Mode/Set
- ◆ Optional Controls ◆ Gain / WB Presets
- ◆ Shutter Speed ◆ Expanded Focus

FX7/V1

Housing for the Sony HDR-FX7 and HVR-V1U HDV Camcorders

The FX7/V1 housing offers tough, 'bulletproof' construction, reliable mechanical controls and a 2-year renewable warranty. It also offers pro capability with access to 14 camera functions such as manual focus, iris, ND filter and white balance controls. It also features adjustable handle grips allowing you to find the perfect position over fingertip mechanical controls. Use with the optional EM43 (4") high resolution color monitor for easier framing and focus, and Gates premium ports for the sharpest, clearest HD images. Travel lighter by leaving the ballast weight behind. A standard 4 lb. scuba weight can be used at your dive destination. For further convenience, the FX7/V1 with SP44 port and 1620 Pelican rolling case weighs in under the 50 lbs. (23 kg.) airline baggage limit. Accommodates all camcorder battery sizes up to the NPF-970.

Controls (All Mechanical)

- ◆ Power ◆ Record/Standby ◆ Zoom
- ◆ Manual Focus ◆ Exposure / Iris ◆ Menu / WB
- ◆ Internal "Flip" Color Filter ◆ Shutter / Gain
- ◆ Push Auto Focus ◆ Pict Profile/Status Check
- ◆ Assign (#2 & 3) ◆ Expanded Focus / A/M Focus
- ◆ Sel/Push Execute Roller ◆ Neutral Density Filter
- ◆ Internal 'Flip' Macro (optional)

FX7 Mechanical Underwater Housing *(Mfr # 75-10-301 • B&H # GAHSHDRFX7)*: For Sony HDR-FX7 and HVR-V1 camcorders, no port - rated up to 450' **3990.00**

FX7 Mechanical Underwater Housing *(Mfr # 75-10-301B • B&H # GAHSHDRFX7KB)*: With FP44 flat port for Sony HDR-FX7 and HVR-V1 camcorders - rated up to 450' **4440.00**

FX7 Mechanical Underwater Housing *(Mfr # 75-10-301A • B&H # GAHSHDRFX7KA)*: With SP44 standard port for Sony HDR-FX7 and HVR-V1 camcorders - rated up to 450' **4440.00**

FX7 Mechanical Underwater Housing *(Mfr # 75-10-301C • B&H # GAHSHDRFX7KC)*: With SWP44B super wide angle port for HDR-FX7 and HVR-V1 camcorders - rated up to 450' **7955.00**

UNDERWATER HOUSINGS

Housing for the Canon XH-A1 and XH-G1 HDV Camcorders

Like its bigger XL-H1 cousin, the Gates XHA1/G1 housing is designed for the discriminating diver. Legendary Canon optics paired with Gates reliability return underwater images of unmatched caliber. Iris, focus, white balance, custom key and custom preset controls, adjustable handle grips, optional EM43 high resolution color monitor and Gates premium ports are available in this feature-rich design. The XHA1/G1 is also classically Gates: tough, 'bulletproof' construction, reliable fingertip mechanical controls and a two year renewable warranty. Reliability, durability, dependability – the Gates hallmark for over 38 years.

- Adjustable handle grips let you find the perfect position for comfort and control.
- Advanced Controls such as manual focus, iris and white balance, custom keys and custom presets are standard
- Internal Flip Filter provides quick, effortless use of the color correction filter. Blue or Green water versions available.
- With the optional EM43 high-resolution external color monitor, HD framing and focus is easy.
- Travel lighter by leaving the ballast weight behind. A standard 4 lb. scuba weight can be used at your dive destination.

XHA1/G1 Housing for Canon XH-A1 & XH-G1: Without ports, mechanical controls, rated up to 450' *(Mfr # 20-10-301 • B&H # GAHCXHA1)* **5745.00**

XHA1/G1 Housing for Canon XH-A1 & XH-G1: With SP44 standard port *(Mfr # 20-10-301A • B&H # GAHCXHA1SP44)* **6159.00**

XHA1/G1 Housing for Canon XH-A1 & XH-G1: With SWP44 super wide-angle port *(Mfr # 20-10-301C • B&H # GAHCXHA1SWP4)* ..... **CALL**

Housing for the Canon XL-H1

The XL-H1 housing is the choice of professionals for serious underwater HD imaging. Standard is the 2.5" color monitor with an optional upgrade to a huge 4.1" monitor. Bayonet mounted ports allow quick change amongst Flat, Dome and Super Wide enabling the clearest, sharpest images possible – a necessary requisite for any HD endeavor. Adjustable handles provide perfect grip and easy access to critical functions like white balance, iris, manual focus and ND filter. The housing comes with Gates 2-year renewable warranty and legendary customer service.

- Accommodates all camcorder battery sizes for maximum shooting between re-charges.
- Included EM253 monitor gives you big 2.5" subject framing.

Controls (All Mechanical)

- Power On/Off ◆ Record/Standby ◆ Zoom
- Auto / Manual Focus ◆ Neutral Density Filter
- Internal "Flip" Color Correction Filter
- Manual Focus, Manual Iris
- White Balance Mode/Set

XLH1 Mechanical Underwater Housing: For Canon XL-H1 HD camcorder, no port - rated up to 350'. *(Mfr # 2010201 • B&H # GAHCXLH1)* **7990.00**

XLH1 Mechanical Underwater Housing: With FP44 flat port for Canon XL-H1 HD camcorder - rated up to 350'. *(Mfr # 2010201B • B&H # GAHCXLH1FP44)* **8440.00**

XLH1 Mechanical Underwater Housing: With SP44 standard port for Canon XL-H1 HD camcorder - rated up to 350'. *(Mfr # 2010201A • B&H # GAHCXLH1SP44)* **8440.00**

XLH1 Mechanical Underwater Housing: With SWP44 wide angle port for Canon XL-H1 HD camcorder - rated up to 350'. *(Mfr # 2010201C • B&H # GAHCXLH1SWP4)* **12,472.00**

UNDERWATER HOUSINGS

Housing for the Panasonic HVX-200

Engineered for the working professional, the HVX200 housing is a comprehensive inventory of features for serious underwater imaging. Adjustable handles provide perfect grip and easy access to critical functions like white balance, iris, manual focus and user presets. Bayonet mounted ports allow quick change amongst Flat, Dome and Super Wide angle, enabling the clearest, sharpest images possible –a necessary requisite for HD endeavors. Of course the HVX200 is classic Gates construction: durable 'bulletproof' machined aluminum and 100% reliable mechanical controls.

HVX200 Mechanical UW Housing: For Panasonic AG-HVX200 camcorder, no port - rated up to 450'. *(Mfr # 7510201 • B&H # GAHPAGHVX200)* **6860.00**

HVX200 Mechanical UW Housing: With SP44 standard port for Panasonic AG-HVX200 camcorder. *(Mfr # 7510201A • B&H # GAHPAGHVX20Q)* **7310.00**

HVX200 Mechanical UW Housing: With FP44 flat port for Panasonic AG-HVX200 camcorder. *(Mfr # 7510201B • B&H # GAHPAGHVX20Y)* **7310.00**

HVX200 Mechanical UW Housing: With SWP44 wide angle port for Panasonic AG-HVX200 camcorder. *(Mfr # 7510201C • B&H # GAHPAGHVX20Z)* **11,342.00**

Gates Underwater Ports

The best camera in the world can't make up for poor optics. This mantra is the driving force behind the Gates family of ports. The finest underwater images simply require the finest optics. While this may seem obvious, poor optical design and materials introduce compromises -- distortions, low resolution, and ultimately inferior images. With Gates standard and precision ports, there are no compromises . They are superior optical products, and won't limit the capabilities of your camera. High-resolution and distortion-free, they represent the finest optics available for underwater imaging. Professional to amateur, super wide to macro, the Gates family of ports represent a variety of features and optical designs to suit a wide range of needs, conditions and experience.

Port Types - A Selection Guide

When selecting a port for use with your Gates housing, the most important questions relate to the subject and purpose of your images. Consider the following questions to help simplify your choice:

Subject –
What subject(s) are you imaging? Are they small or large? Or both? Will they let you close or must you be at a distance?

Purpose –
How will the images be used? Broadcast TV? Trip memories? DVD Publication? Entertain friends/family?

Feature	Gates Ports	Gates Precision Ports
Design for Underwater Use	No. Optics designed for air use and adapted for underwater.	**Yes.** Optic designed specifically for underwater use.
Resilience	**Excellent.** Optical polycarbonate dome has anti-scratch coating and inherent resilience.	Moderate. Glass elements with anti-reflective coating are susceptible to scratches and abrasions.
Field Serviceable	**Yes.** Optical polycarbonate dome is field replaceable.	No. Precision ports must be returned to Gates for service.
Resolution	Very Good. Premium AR coated glass elements utilized.	**Exceptional** – always exceeds that of camera.
Distortion	Minor. Optical polycarbonate dome has slight inherent edge distortions.	**None.** Precision ports are distortion free edge to edge – no compromises.

UNDERWATER PORTS

Flat (Macro) Port

Capturing the world of 'small' requires a macro port, which can reveal amazing colors and behaviors of tiny underwater critters. Macro imaging starts at subjects about 1.5" and smaller.

The Flat (Macro) Port – contain a single, flat, uncorrected element. The field of view becomes narrowed underwater, subject to the same refraction as a diver looking through a facemask. It allows full camera zoom capability, and accommodates diopters to increase the magnification of a macro subject. The Flat Port contains a single optical acrylic element that is forgiving to minor bumps and handling, and it is field replaceable.

FP-25: Flat port for HC9 housing *(Mfr # 1025003 • B&H # GAFPSPC101)*.....**115.00**

FP-35: Flat port for GL-2 housing *(Mfr # 3525003 • B&H # GAFPSVX2000)*...**158.00**

FP-44: Flat port for FX7/V1, FX1/Z1, XHA1/G1, XLH1, HVX200 housings. *(Mfr # 7525003 • B&H # GAFPSHDRFX1)*.....**449.95**

Replacement Flat Port Element: For FP25 *(Mfr # 1025006 • B&H # GAFPESPC101)*, for FP35 *(Mfr # 3525004 • B&H # GAFPESVX2000)* **69.00**

Replacement Acrylic Element: For FP44 flat port. *(Mfr # 7525005 • B&H # GARAFEFP44)* **169.95**

Standard (Dome) Ports

Standard Ports (sometimes called a dome port) are optically corrected to provide a normalized view of the underwater world. That is, they compensate for distortions or magnifications inherent to the underwater realm so the camera view below water is almost exactly that above water. A Standard Port is made of optical polycarbonate, acrylic or glass and allows little or no zoom-through capability. Resilient field replaceable dome is forgiving to bumps and handling.

The Standard Port is only recommended as a budget option, or for use with third party lenses such as the Century Optics or Sony adapter lenses. An A/R coated glass dome rated to 150' is also available.

SP25: Standard Port for HC9 *(Mfr # 1025001 • B&H # GASPDSPC101)*.....**115.00**

SP44: Standard Port with Acrylic Dome for FX7/V1, FX1/Z1, XHA1/G1, XLH1, HVX200 housings *(Mfr # 7525002 • B&H # GASPSHDRFX1)*.....**449.95**

SP44: Standard Port with Glass Dome for FX7/V1, FX1/Z1, XHA1/G1, XLH1, HVX200 housings *(Mfr # 7525002B • B&H # GASPSDPAGHVX)* **789.95**

SP45X3: For XL2 with 3x lens *(Mfr # 2025101 • B&H # GAPCXL23X)* **200.00**

SP45X16: For XL2 with 16x lens *(Mfr # 2025102 • B&H # GAPCXL216X)* **200.00**

SP45X20: For XL2 with 20x lens *(Mfr # 2025103 • B&H # GAPCXL220X)* **200.00**

Replacement Acrylic Dome: For SP45x20, SP45x16, SP45x3 Ports *(Mfr # 2025104 • B&H # GADR)*.....**69.95**

Replacement Acrylic Dome: For SP44 *(Mfr # 7525004 • B&H # GARADSP44)*..**169.95**

Replacement Glass Dome: For SP44 *(Mfr # 7525010 • B&H # GARGDSP44)*.....**399.95**

Wide Angle Ports

Contain several lens elements to encompass a larger underwater view. It is the most commonly used port as it affords a very broad field of view and large depth-of-field. Vignette free, they have little or no zoom capability (that capability is available on the Super Wide Angle port). Gates offers two versions of Wide Angle ports, the GP Series and Precision Series.

GP Series ports have a tough aluminum shell and a field-replaceable optical polycarbonate dome. They feature anti-reflective coating for very good image resolution, and their field of view is approximately 70° depending on the camera/port combination. They can be used in the air and water and for air/water split shots. Ideal choice for extreme use conditions or when field replacement of a damaged dome is necessary.

Precision Series wide angle ports are made of BK-7 optical-grade glass, are coated with a proprietary anti-reflective coating, and then nitrogen purged/vacuum-sealed into an aluminum shell to provide the sharpest, clearest underwater images possible. The field-of-view is 70° to 90° depending on the camera/port combination. They are free of distortion and are very high resolution – the ideal choice for TV / DVD production. The front dome element has a hard coating and is protected by a shade, it is not field replaceable, so care must be exercised to avoid contact with sharp objects (like coral).

GP-25 *(Mfr # 1025016 • B&H # GAWAP)*: Wide angle port for TRV950/TRV900, PDX10/PD100, PC and MC Series Housings **580.00**

WP-25 *(Mfr # 1025014 • B&H # GAPWAPC110)*: Precision Series wide angle port for TRV950/TRV900, PDX10/PD100, PC and MC Series housings **890.00**

Super Wide Ports

One of world's finest underwater optics, Super Wide Ports provide a super wide 110° with full zoom-through capability. Now you can capture big creatures at 110° super wide field of view, then zoom to maximum telephoto and fill the frame with a mere 1.5" subject. Furthermore, they can be used in both air and water, as well as "split" air/water images.

The ports are constructed entirely of BK-7 optical glass elements and coated with a proprietary High Efficiency Broad Band Anti-Reflective (HEBBAR) coating for maximum light transmission. They are then nitrogen purged/vacuum sealed in a dust-free environment, ensuring no foreign matter or condensation to spoil your image. The optics are analyzed and tested for compatibility with HD cameras to ensure no degradation of image quality.

While the front dome element has a hard AR coating and protected by a shade, it is not field replaceable. Care must be exercised to avoid contact with sharp objects (like coral).

SWP25 Precision Series 110° super wide-angle port for PC/MC and TRV housings *(Mfr # 2525006 • B&H # GAPSWAPC110)* **2695.00**

NiteRider UNDERWATER LIGHTING

HID Pro 20

Flexible, Powerful 20-watt HID Illumination

NiteRider lighting systems are recognized worldwide as the most robust and reliable hands free lighting systems, able to stand up to the punishing demands of technical, military, cave and commercial divers. For imaging applications, NiteRider HID Pro is a compact yet powerful 20-watt dual head light system (equivalent to 80w halogen), with an extended 1.9 hour burn time and a big 90° beam angle. It comes with a 13.2v 4 Amp-hour NiMH battery, a fast 3.5-hour international smart charger, and an incredible lifetime warranty.

NightRider HID Pro 20 Video Light Pak with Housing Bracket - Rated up to 500'. *(Mfr # 5025059 • B&H # GAHIDP20B)* **1,715.00**

HID Pro 20

HID Pro 40

HID Pro 40

Switchable 10/20/30 or 40-watt HID Lighting System

The HID Pro 40 sets a new standard in underwater lighting. With dual beams in two light heads, the HID Pro 40 changes on demand between 10, 20, 30 and 40 watts of powerful HID illumination. Adjust the output to suit your specific needs: extra long burn times at 10 watts, or penetrating power at 40 watts (equivalent to 160w halogen). It offers a wide 90° beam angle and daylight-balanced 6000°K color temperature. It comes complete with a 13.2v 4 Amp-hour NiMH battery and fast 3.5-hour international smart charger. Run time is 3.5 hours at 10 watts and 50 minutes at 40 watts. Inheriting the robust and reliable reputation of the NiteRider brand— allowing it to stand up to the punishing demands of technical, military, cave and commercial divers– it comes with an incredible lifetime warranty.

NightRider HID Pro 40 video light pak with housing bracket - Rated up to 500'. *(Mfr # 5025096 • B&H # GAHIDP40B)* **2,715.00**

Green Force HID 50

Light System

The compact Green Force HID 50 system offers sturdy and flexible underwater illumination that is easy to use and lightweight for travel. The small light heads burn 10 watts each for a full 2 hours on an FI battery or 4 hours on a FII (fast, international 3-hour smart charger included). It provides daylight-balanced 6200°K color temperature, while a wide 110° diffuser provides gentle, even light coverage. Well suited to the recreational videographer, the HID 50 system is durable and robust, and fully integrated to Gates housings.

Green Force HID 50 video light pak with FIII battery, rated up to 300'. *(Mfr# 5025097 • B&H# GAGFHIDL50)* **2,374.95**

Green Force HID 250

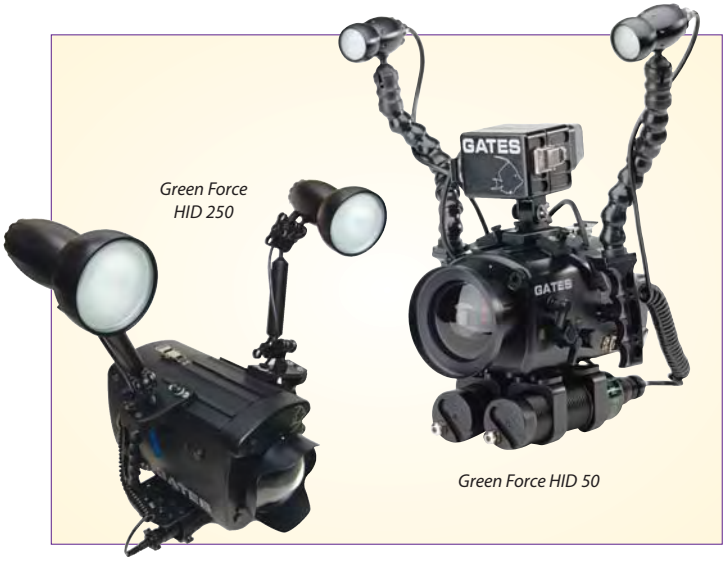
Light System

With two powerful 50W HID light heads providing an impressive 100 watts and 6000 lumens, the Green Force HID 250 system is the most powerful battery-driven video lighting system available anywhere. Suitable for daytime fill, it casts a warm 3800°K color temperature, returning much of the reds and yellows otherwise lost to the water for richer, more colorful underwater images. The beam spread is a wide 110° and evenly distributed by a glass diffuser. With robust, high-impact bulbs and long burn times, the HID 250 is an unequalled system.

- Available with 55 minute FII battery or 100 minute FIII battery
- Includes international, fast 3-hour smart charger.
- Reliable on/off power switching
- Integrated mounting to Gates housings

Green Force HID 250 video light pak with FII battery, rated up to 500'. *(Mfr # 5025100A • B&H # GAGFHIDL250A)* **3,825.00**

Green Force HID 250 video light pak with FIII battery, rated up to 500'. *(Mfr# 5025100B • B&H# GAGFHIDL250B)* **4,275.00**



Green Force HID 50

UNDERWATER ACCESSORIES

Underwater Tripod

The hallmark of any professional underwater sequence is camera stability. With the Gates Tripod, shaky shots are now history. Featuring widely spaced and fully articulating legs, the Gates Tripod provides a stable platform for any Gates housing. Each leg is extensible from 7 to 18" for flexibility in rough rocky to flat sandy bottom terrain. Point each front leg forward and the Gates Tripod adds stability for tricky wall subjects, too.

The tripod is also designed for compactness when not in use. Each leg quickly and neatly folds up underneath the housing around the integrated Green Force battery mounts. No more cradling a big bulky tripod dangling from your housing. Construction is 100% stainless steel and anodized aluminum, so you know it will withstand even the toughest use.

Tripod for Small Gates Housings (*Mfr# 5025101A • B&H# GATS*) **569.95**
Tripod for Large Gates Housings *(Mfr# 5025101B • B&H# GATL)* **569.95**

Gates Pole III

Versatile Pole Cam with Articulating Control

Your ticket to capturing underwater images without getting wet! It mounts directly to your Gates housing, and has an articulating head for viewing in all directions, including up and down pivot. Video can be viewed above water too, with an optional video out connector, cable and a Gates external color monitor mounted to the handle for easy viewing. The Pole III is 8' and separates into two sections for easier travel. *(Mfr # 5025072)*

White Balance Slate

The WB slate is like having a third arm to hold a white card in front of the lens while setting the white balance. Use the other side for taking notes and camera settings. Integrates seamlessly with NiteRider light heads and arms. *(Mfr# 5025081 • B&H# GAWBSBA)*.....**77.00**

LIGHT & MOTION

Bluefin HD

Underwater Housing for the Sony HDR-FX1 and HVR-Z1U

The Bluefin HD is an electronic underwater housing constructed from industrial grade aluminum, machined and anodized with a depth rating of 400'. All primary camera controls are accessed by infrared through the housing body. This prevents the need for mechanical controls to penetrate the housing, greatly decreasing the chance of a flood. The housing has an advanced feature set that is laid out in a compact, easy to use design.

Controls include power on/off, record start/stop, double tap variable zoom control, electronic manual focus, momentary auto focus on/off, manual iris and gain, shutter speed, manual push white balance and neutral density filter. The Smart Grip Handles provide access to VTR playback for instant footage review. Flip Down Color Correction Filter provides easy transitions between ambient and artificial light. There is also a Flip Macro Lens that can be engaged or disengaged at any time during your dive. The housing comes with the standard flat port. This allows you to capture a variety of subject matter from medium wide, to macro. With the Flip Macro Lens in place the flat port will give you the capability for super macro footage.

Bluefin HD *(Mfr # 852-0096 • B&H # LIBHSFX1)*: For HDR-FX1 .....**5999.95**
Bluefin HD *(Mfr # 852-0097 • B&H # LIBHSZ1U)*: For HDR-Z1U.....**5999.95**

Sunray 1000 LED Light

More reliable and efficient than HID lights, this solid state 1000 lumens LED lights consumes less than 12 watts of power, while delivering the output as a 22 watt HID. Solid state construction means extremely rugged, nothing to break— no need to open the light head. Completely reliable with 9 separate LED's in each light head (18 total per system). Rated for 50,000 hours service life. 1000 lumen output (per light head); three power settings; 6500K color temperature; charge time of 1.5 hours; 65 minutes of burn time on high, 130 on low; Multi-Chem charger accepts 110v-220v range; memory-free NiMH batteries; self-switching 110/240v Multi-Chem charger.

(Mfr # 850-0061 • B&H # LISR1000) **2299.00**

PAG
ZI-150
PAG
ZI-50

TITAN 2

VEST
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B&H PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 2

POWER & LIGHTING

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For Section 2, Power & On-Camera Lighting use Quick Dial #: 821

OVERVIEW

ABOUT BATTERIES

What is the difference between Nicad, NiMH and Lithium Ion batteries?
Batteries in portable devices such as a laptop or camcorders are typically made using either Nickel Cadmium (NiCad), Nickel Metal Hydride (NiMH) or Lithium Ion (Li-Ion) battery cell chemistry. Each type of rechargeable battery chemistry has its own unique characteristics:

Nicad and NiMH

The main difference between the two is that NiMH batteries (the newer technology of the two) offers higher energy density than Nicads. In other words, the capacity of a NiMH is approximately twice the capacity of its NiCad counterpart, which gives you increased run-time from the battery with no additional bulk or weight. NiMH also offers another major advantage: Nicad batteries tend to suffer from what is called the "memory effect". NiMH batteries are less prone to develop this problem and thus require less maintenance and conditioning. NiMH batteries are also environmentally friendlier than Nicad batteries since they do not contain heavy metals (which present serious landfill problems). Note: Not all devices can accept both Nicad or NiMH batteries.

Lithium Ion

Lithium-Ion (Li-Ion) batteries have become the new standard for portable power in consumer devices. Li-Ion batteries produce the same energy as NiMH battery but weigh approximately 20%-35% less. This can make a noticeable difference in devices such as cellular phones, camcorders or notebook computers where the battery makes up a significant portion of the total weight. Another reason Lithium-Ion batteries have become so popular is that they do not suffer from the "memory effect" at all. They are also environmentally friendly, as they they don't contain toxic materials such as Cadmium or Mercury.

About Voltage

- A "12v nominal" battery should never be used with modern video equipment. This is due to the fact that virtually every piece of professional video equipment designed in the last 10 years has a minimum voltage requirement of between 10.5 and 11v. Thus the 10v full discharge rating of a "12v nominal" battery is significantly below the minimum voltage requirement of all professional video equipment. **"12v Nominal" (10 cells Nicad or NiMH), Range = 10 - 14v**

- A "13.2v nominal" battery can operate virtually all professional video equipment. This is based on the fact that all video equipment specify a maximum voltage of 15.5v or higher, and a minimum voltage of 11v or lower (down to 10.5v). Thus the 11 to 15.5v range of a "13.2v nominal" battery falls totally within the operating range of virtually any video equipment which may be in use today. However, it should be noted that the performance and runtime of equipment can be unnecessarily limited by using a 13.2v battery which will not take advantage of the additional power and performance of a 14.4v battery. **"13.2v Nominal" (11 cells Nicad or NiMH), Range = 11 - 15-1/2v**

- A "14.4v nominal" battery can be used with any equipment which specifies such a battery or has a maximum voltage rating of 17v or higher. A 14.4v nominal battery will provide better performance and life relative to a comparable 13.2v battery. This is true especially when selecting a NiMH battery or a small size battery whose smaller size cells have a higher internal resistance, thereby limiting its cold weather or high drain rate performance. Make sure your equipment can accommodate voltages as high as 17v before using a 14.4v battery. As a rule, virtually all professional equipment now being manufactured are specified to deliver optimum performance with 14.4v batteries. **"14.4v Nominal" (12 cells Nicad or NiMH or 4 cells Lithium ion), Range = 12 - 17v**

Because of the unique nature of lithium ion chemistry, batteries constructed with these cells can only be made into batteries in multiples of the generally nominal 3.6v of each cell (i.e. 3.6, 7.2, 10.8, 14.4, 18v etc.). A 10.8v (3 cell) battery would be insufficient to operate a nominal 12v camera and an 18v (5 cell) battery would over-voltage the camera. Therefore, to power a professional 12v cameras, lithium based chemistries can only be constructed in batteries employing four cells or 14.4v nominal. The irony then is that lithium ion can only be used for a 12v video camera in a 14.4v configuration. However, it should also be apparent, then, that the loss of a single cell from a lithium ion battery will render the battery incapable of operating a camera.

Technically, the "operating voltage" of a battery is correctly defined at the midpoint of its discharge – that is if the battery runs for an hour then the voltage of the battery at the 30 minute mark is its "midpoint voltage". For a Nicad (or NiMH battery for that matter) this is nominally 1.2v/cell, therefore giving rise to the 10-cell 12v battery, 11-cell 13v (13.2v) and 12-cell 14v (14.4v) nomenclature. All this, of course, is at nominal temperatures, loads and service life. But generally speaking the battery will have an operating voltage of (1.2v X # of cells in series) for most of its service life. Lithium ion is different from Nicad and NiMH in many characteristics. Operating voltage is just one of the differences. The voltage profile of li-ion changes over its life. All these changes are attributed to the increase in the internal resistance of the cell which increases over calendar time and over the number of charge/discharge cycles the battery experiences. The voltage at which a lithium ion cell operates is approximately 3.6-3.7 volts midpoint voltage. Therefore, you could rate a 4 cell series battery from 14.4 to 14.8 – a difference of about 3%. But the operating voltage, as well as the capacity of the battery, deteriorates significantly over the number of cycles - unlike nickel based chemistries where operating voltage remains relatively constant over the battery life.

ANTON/BAUER

LOGIC SERIES BATTERIES

A professional selects his equipment knowing there are no second chances or second choices... The Anton/Bauer Gold Mount, the most widely used battery mounting system in the industry, allows the use of a single system of batteries for virtually every piece of portable equipment used by videographers in the field. The same variety of batteries are interchangeable between different manufacturers' cameras, field editors, monitors, test equipment and accessories. Any Anton/Bauer charger can address this entire array of batteries and chemistries and can be upgraded to address future batteries as they are introduced. With this unique systems approach, Anton/Bauer customers employ the latest technology with the combination of batteries which suit their operating needs... today and in the future.

FEATURES

- The key factors in selecting a professional video battery are size, weight,camera balance, runtime, service life, safety, reliability, compatibility, initial cost and cost to operate. No single battery size, type or chemistry can offer the ultimate in all of these characteristics in every shooting situation for every type of video operation. That's why Anton/Bauer employs all three major chemistries – nickel metal hydride, lithium ion and nickel cadmium.
- The entire range of price, size and capabilities of Anton/Bauer Logic Series and InterActive batteries can be mixed and matched on the same InterActive charger. This means that it is not necessary to compromise on a single size or type of battery. A high capacity HyTRON 140 can operate a camera and UltraLight combination for well over 2 hours.
- A lightweight Dionic battery can be charged on PowerChargers already in the field with a simple software chip update. A HyTRON 50 can be easily carried in a pocket for a spare. ProPac, TrimPac, HyTRON 100, HyTRON 140 all offer unparalleled service life and carry the MAXX IV Warranty. The "right" battery is an Anton/Bauer system that allows you to work the way you need to, with unmatched features, performance, service life and value.
- Anton/Bauer Digital batteries communicate directly with every Anton/Bauer InterActive Charger, providing critical data which allows the charger to automatically create a charge routine for the specific operating characteristics of the battery. It is this proprietary InterActive communication which delivers superior reliability, performance, safety and service life.
- Anton/Bauer Digital batteries communicate their cell chemistry, serial number, date of manufacture, number of charge and discharge cycles, available capacity, learned capacity and cell temperature as determined by the internal diagnostic programs and sensor network. This data can be seen in each PowerCharger display providing instantaneous information about the battery. Digital batteries also communicate directly with the InterActive viewfinder of current professional camcorders. No modification or special adapters are necessary - the feature is standard equipment with the camera. The "Fuel Computer" in each Digital battery generates a special patented signal which transmits the remaining battery capacity directly to the camera viewfinder. The unique LCD display on each Digital battery provides an instantaneous reference to the batteries capacity and runtime. Simply attach a Digital battery to the Gold Mount for any new camera and the accuracy and reliability of the Digital battery fuel gauge is available automatically in the camera.
- The unique on board display is the battery feature most requested by videographers today - both full-time analog fuel gauge and a remaining time indication available simultaneously. No "set-up" is required and the battery can be used on any piece of portable equipment. Time is automatically indicated in 15 minute increments, calculated by the battery's on board computer which automatically compensates for load, battery capacity, and temperature. Full to empty is indicated by easy-to-read fuel gauge bars. RealTime addresses the question of "How long will my full battery run?", making battery change decisions simple and accurate throughout the life of the battery.

LOGIC SERIES BATTERIES

Digital Dionic with RealTime Display

Dionic batteries are ideal for the videographer whose highest priority in selecting a battery is weight. Dionic offers complete compatibility with Anton/Bauer PowerChargers already in the field (some may require software chip update) and the Titan series. Multiple electronic safety circuits, including the field proven reliability of the Digital Battery, and the mechanical integrity of IMPAC case construction allowed Anton/Bauer to design an all new battery which safely employs lightweight cell chemistry for the rigors of ENG use.

RealTime display

Dionic 90

Dionic 160

Digital Dionic 90 Lithium-Ion Battery *(AND90)*
The Dionic 90 weighs only 1.7 lbs and is the highest capacity lithium ion battery which can be legally transported without restriction under the IATA and DOT safety regulations **414.95**

Digital Dionic 160 Lithium-Ion Battery *(AND160)*
The Dionic 160 contains an exclusive cell configuration unlike any other video battery. Instead of using cells originally designed for lighter duty applications, such as computers, this battery is constructed with specialized lithium ion cells originally designed for high rate military applications. Because of these low resistance cells, Dionic 160 can be used to power lighting loads and other accessories with a total output of up to 10 amps – a capability usually reserved only for nickel-based chemistries. It weighs 30% less than a HyTRON 140, has 15% more capacity, and will run a typical camcorder for over 6 hours **949.95**

Digital HyTron with RealTime Display

The HyTron system requires none of the "safety circuits" and performance limiting circuitry which lithium ion requires to operate safely. As a result of this they don't require limiting when operating both a camera and on-camera UltrLight up to 85 watts (up to 175 watts total power). Choose HyTron 140 or HyTron 100 for "All Morning/All Afternoon" shooting. Because of their advanced performance characteristics, HyTron 140 and HyTron 100 are the only new technology batteries in the industry to carry the MAXX IV Warranty.

HyTron 140

HyTron 100

HyTron 50

Digital HyTron 140 Nickel Metal Hydride Battery *(ANH140)*
Previously offered only to select broadcasters, the HyTron 140 is the highest capacity battery in the industry not subject to transportation restrictions. It employs a special NiMH (nickel metal hydride) cell technology developed for the newest low emission vehicles and e-bikes. This new cell design is exclusive to Anton/Bauer for the video industry and provides a capacity improvement greater than 40% compared to the HyTron 100. Due to the robust nature of this cell, it outperforms in applications that leave other chemistries on the sidelines. Capable of loads up to 12 amps, the HyTron 140 is uniquely able to handle the high current demands of HD cameras fully dressed with the latest production accessories **549.95**

Digital HyTron 100 Nickel Metal Hydride Battery *(ANH100)*
The video industry's first high performance battery, at 100 watt hours the HyTRON 100 out powers, out runs and outlives every nicad or lithium ion battery out there **429.95**

Digital HyTron 50 Nickel Metal Hydride Battery *(ANH50)*
The HyTRON 50 is particularly well suited for fast paced handheld operations, with on-camera lighting (up to 25 watts), taking advantage of its extremely small size, light weight, and long runtime. Its 14.4 volt design optimizes performance in all environments. The HyTRON 50 is the perfect battery for professionals who are primarily concerned with the "economical performance in smallest package" benefit of new cell chemistries **259.95**

ANTON/BAUER

LOGIC SERIES BATTERIES

Digital ProPac with RealTime Display

Digital ProPac 14

The ProPac is recognized by broadcasters and video professionals around the world as the ultimate professional video battery and is recommended for all applications. The premium low resistance Pro Pac cell is designed to deliver long life and high performance even under high current loads and the most adverse conditions.

Digital ProPac 14 Nickel Cadmium Battery with 14.4V/65 WH *(ANDPP14)*
The recommended battery when powering the ULTRALIGHT from the camcorder battery. The ProPac 14 perfectly balances all professional hand-held camcorders on the shoulder, resulting in an extremely integrated, yet high energy and long run-time package. The ProPac 14 features RealTime Display which automatically detects camera load and calculates the batteries remaining runtime based on existing operating conditions.....**379.95**

Digital TrimPac 14

Digital TrimPac with RealTime Display

The TrimPac size and shape was developed in close collaboration with major camcorder manufacturers. Thin, flat and lightweight (less than half the width and almost half the weight of a ProPac), the powerful low resistance Digital TrimPac 14 is the economical professional choice and will operate a 25 watt camcorder and on-camera light for up to 45 minutes. The Digital TrimPac 14 battery features RealTime display which automatically detects camera load and calculates the batteries remaining runtime based on existing operating conditions.

Digital TrimPac 14 Nickel Cadmium Battery with 14.4V/45 WH *(ANDTP14)*.....**259.95**

ProPac and TrimPac Batteries

ProPac 14

ProPac and TrimPac batteries are virtually identical to their respective digital versions in size, weight, capacity, IMPAC case construction, and application. The advanced MicroCode logic circuits and comprehensive ACS sensor networks of these batteries communicate directly with all Logic Series chargers, providing the data for optimum performance, reliability, and life. These batteries do not, however, include the digital microprocessor features such as the "Fuel Computer", Real Time LCD display, and InterActive viewfinder "Fuel Gauge" circuit.

ProPac14 Nickel Cadmium Battery with 14.4V/65 WH *(ANPP14)*.....**299.95**

TrimPac 14 Nickel Cadmium Battery with 14.4V/45 WH *(ANTP14)*.....**199.95**

	Maximum Load (Watts)	Rated Watt Hours	Nominal Runtime (Hours)				Size	Weight
			@ 15 Watts	@ 25 Watts	@ 35 Watts	@ 50 Watts		
Dionic 160	140	160	>10	>6.25	>4.5	>3	3.75" x 4" x 5.25"	3.4 lb.
Dionic 90	90	90	>6	>3.5	>2.5	>1.75	5.25" x 3.5" x 2.125"	1.7 lb.
HyTRON 140	175	140	>9	>5.5	4	>2-1/5	4.45" x 4.75" x 2.9"	5.5 lb.
HyTRON 100	175	100	>6	4	>2.75	2	4.45" x 4.75" x 2.9"	5.5 lb.
HyTRON 50	75	50	>3	>2	>1.5	>1	5.25" x 3.5" x 2.125"	2 lb.
ProPac	175	65	>4	>2.5	>1.75	>1.25	5.45" x 4.75" x 2.9"	5 lb.
TrimPac	75	45	3	>1.75	>1	>3/4	6.375 x 4.81 x 2.625"	2.75 lb.

ANTON/BAUER

BATTERY CHARGERS

*The **InterActive 2000 system** is a family of high performance charger products that communicate with Anton/Bauer InterActive batteries to provide safe, reliable performance from the battery system. Service life is extended. And old myths of "memory" are totally eliminated. Consisting of the full-featured Quad 2702 and D-2722 Dual PowerChargers to the economical performance of the T series, they deliver all the advancements and proven reliability of InterActive charging plus the ability to power a camera from an AC power supply.*

The unprecedented value and unique features of the Quad 2702 and Dual 2722 redefine the standard of power for all video operations - from individual videographers to the largest broadcast operation. They feature a multifunction LCD which indicates charge status, available capacity and battery type/rating. When using Digital Batteries, they display the percent of maximum charge, battery serial number, date of manufacture, number of charge/discharge cycles accumulated, present battery temperature and voltage. They can also display capacity test data via the standard diagnostic discharge module, provide DC output for camera operation from an AC power supply, and include MAXX III Warranty.

*The **T-Series** offers InterActive charging in economical and versatile performance packages. The TANDEM 70 is a combination Snap-On camera power supply and a single position charger. The TWIN simultaneously charges any two Anton/Bauer batteries in a small lightweight package perfect for travel. The TWQ offers simultaneous charging in a lightweight 4-position unit. T2 combines independent two channel simultaneous charging with a 70 watt DC output for operating virtually any camera from an AC power supply.*

Quad 2702 PowerCharger *(ANQ2702)*

The 70-watt, four-position Quad 2702 is the most advanced power system ever made. Six full-time operating charge terminations deliver unmatched battery performance and reliability: SSP (Selective Sequence Programming), Automatic Balance/Rejuvenation Mode, Lifesaver Maintenance Mode, Cold Battery Safety Sensor, and PLM (Power Loss Memory) Mode. Because all programming is contained on a single field replaceable chip, it ensures future compatibility to new cell technologies and charging methods. It sequentially charges any combination of Anton/Bauer Gold Mount batteries. Integral recessed carry handle makes it easy to transport batteries and charger to and from location. Features multi-function LCD, wide range mains input (90-250v AC 50/60 Hz) serial output port, a built-in 2 amp DDM Diagnostic/Discharge Module and a high power 70-watt camera supply output to power virtually all field equipment from AC mains, making it an all purpose power and battery analyzer system. It is 8" x 12.5" x 2.75", and weighs 4.1 lbs **1349.95**

D-2722 Dual PowerCharger *(AND2722)*

The D-2722 has all the performance and advanced charging techniques of the Quad 2702 in a compact two-position simultaneous charger. It can charge any combination of Anton/Bauer Gold Mount batteries employing six charge termination algorithms for unsurpassed safety and reliability. The small size and versatility of the D-2722 Dual PowerCharger makes it ideal for professionals who travel often. It features simultaneous charging, multi-function LCD, wide range mains input (90-250VAC 50/60 Hz) serial output port, a built-in DDM Diagnostic/Discharge Module and a high power 70-watt camera supply output. It is 8" x 9.25" x 3.25", and weighs 2.85 lbs.....**1149.95**

BATTERY CHARGERS

TWQ Interactive Charger *(ANTTWQ)*

A four-position simultaneous InterActive charger that delivers the ability to charge FOUR batteries at the same time, conveying the full complement of batteries up to 4 times faster than sequencing type chargers. The TWQ uses InterActive system charge termination techniques to quickly, reliably, and safely service any Gold Mount batteries. It is the perfect charger for someone who needs to cycle batteries often during the shooting day. The TWQ will address all Anton/Bauer batteries of any chemistry. 90-250 VAC wide range input. The TWQ is 8" x 11.5" x 3", and weighs 3.5 lbs.....**1149.95**

T2 Interactive Charger *(ANTT2)*

The T2 combines two-channel independent simultaneous InterActive charging with a 70-watt DC output for camera operation. It is capable of simultaneously operating the most power-hungry camera while charging up a spare battery in the fastest charge time possible. Mount any Logic Series battery to the T2, and it automatically determines the appropriate charge and executes it. The T2 will address all Gold Mount batteries including HyTron and Dionic, and can charge two batteries in the time it takes a sequencing charger to address one battery. 90-250VAC 50/60 Hz wide range input. It is 8" x 9.25" x 3.25", and weighs 2.85 lbs **899.95**

Twin Interactive Charger *(ANTT)*

The sleek, two-position, 30-watt simultaneous TWIN charger is the lightest and smallest charger Anton/Bauer has ever produced. Its high impact plastic enclosure will stand up to the most rugged use. Its universal wide range main input (90-250v AC 50/60Hz) makes it the ideal travel charger. Featuring the same state-of- the-art charge termination techniques of Anton/Bauer InterActive chargers, it will charge two TrimPacs in 2 hours, two HyTron 50s in 3 hours, two ProPacs in 3.5 hours, or two Dionic 90 in 5.5 hours. The exclusive Anton/Bauer Lifesaver maintenance routine keeps batteries fully charged until ready for use. The TWIN is chemistry independent and capable of upgrade with a simple chip replacement as new battery technologies are introduced. Batteries are automatically identified by the charger and addressed with a charge routine specifically designed for that battery to reliably and safely optimize battery performance and service life. It is 5.7" x 5" x 2.3", and weighs 16.8 oz.....**559.95**

Tandem 70 Interactive Charger *(ANT70)*

The portable TANDEM 70 combines all the functionality of a one-position InterActive charger with the convenience of a noise-free lightweight camera-mounted wide-range AC adapter. The TANDEM 70 will power even the most power-hungry high-definition camera from any worldwide AC source. It also doubles as a full function InterActive Charger charging any Anton/Bauer Gold Mount Logic Series battery in 4.5 hours or less. It is the perfect addition to any field camera as a lightweight mains adapter and a high performance charger. 90-250VAC 50/60 Hz wide range input, output power in adapter mode: 70 watts max., 7 amp internal fuse, 5.25" x 4" x 2 1/8", it weighs just 1 lb **499.95**

	Charge Position	LCD Display	Camera DC Power	Diagnostic Module	Type of Charge	Nominal Charge Time (Hours)					
						Dionic 160	Dionic 90	HyTron 100	ProPac	HyTron 50	Trimpac
Quad 2702	2	Std.	>10	>6.25	Sequential	3.5	3	2.5	1	2	1
TWQ	4	N/A	>6	>3.5	Simultaneous	8.5	5.5	6.5	3.5	3	2
Dual 2722	2	Std.	>9	>5.5	Simultaneous	3.75	3	2.5	1	2	1
T2	2	N/A	>6	4	Simultaneous	4.5	3	2.5	1	2	1
Twin	2	N/A	>4	>2.25	Simultaneous	8.5	5.5	6.5	3.5	3	2
Tandem 70	1	N/A	>3	>2	N/A	4.5	3	3.5	1	2	1

ANTON/BAUER

GOLD MOUNT Quick Change System

From the first one piece video camera to the advanced cameras of the day, the Anton/Bauer Snap-On system has been the standard of professional video. The patented Gold Mount is the third generation of this proprietary mounting system. The versatility of the mount combined with the advanced features and technology of Anton/Bauer batteries and chargers makes it the power format choice of video professionals, broadcasters and equipment manufacturers alike. New cameras from every manufacturer – from high definition to mini-DV – offer the InterActive viewfinder capability of the Anton/Bauer system available only with the Gold Mount. The pioneering Automatique light control circuitry is available only with Anton/Bauer Gold Mount equipped cameras. Many models, including every Grass Valley Infinity, DVCPRO and new P2 solid state format cameras are delivered with the Anton/Bauer Gold Mount as standard factory equipment. New accessory equipment as well, such as hard drives, audio receivers and camera control systems also employ the Gold Mount for easy attachment to new cameras.

FEATURES

- PowerTap Receptacle - This original Anton/Bauer feature allows a camera mounted Ultralight, wireless microphone, or other DC accessory to be powered from the camera battery. The integral cable of the popular Ultralight 2 includes a PowerTap plug that mates directly with the PowerTap receptacle in the Gold Mount. The PowerTap is internally fused for safety.
- Automatique - A special power circuit in all Sony DSR and SDH Gold Mounts, all DVC-PRO Gold Mounts and for most popular camera/camcorders allows an Ultralight to turn on/off automatically in sympathy with the VTR. This assures that every shot is free from the objectionable shadows caused by overhead lights, yet battery drain is kept to a minimum.
- InterActive Viewfinder "Fuel Gauge" - The Gold Mount includes the special InterActive contact that transmits the patented fuel computer signal from the DIGITAL battery to the viewfinder "Fuel Gauge" standard equipment in most new cameras/camcorders.
- Future Compatible - Unlike obsolete box style battery holders, the Gold Mount is fully compatible with the many different sizes and shapes of the new cell technologies under development. The Gold Mount will also allow old and new technology batteries to be used together interchangeably thus avoiding the inevitable sudden and costly transition to a new battery format.
- Universal Application - Gold Mount brackets can be easily installed on all portable equipment including monitors, scopes, microwave, audio and accessory hard drives. This versatility eliminates all the problems of having different and incompatible batteries/chargers in the field.

QR-DSR Front

QR-DSR Back

Sony Wedge Mount Adapter

Anton/Bauer wedge mount adapters instantly convert the Sony "wedge" connector, providing compatibility with all Gold Mount batteries. Although all Sony cameras feature a PowerTap connector, lighting is limited to either 25 or 50 watts (depending on model) due to a current limiter in the camera. The wedge mount adapters allow the unrestricted use of on-camera lighting with integral PowerTap connector, as well as access to the InterActive viewfinder Fuel Gauge and Automatique feature standard in all Sony camcorders.

QR-DSR Mount Adapter *(ANQRDSR)*: Mounts instantly to the XDCam-HD, DSR series and DV-CAM camcorders to adapt to Anton/Bauer batteries.....**119.95**

QR-SDH Mount Adapter *(ANQRSDH)*: Mounts instantly to XDCAM, SX, Digital Betacam, Hi-Definition and IMX camcorders to adapt to Anton/Bauer batteries ..**139.95**

QR-A200 Mount Adapter *(ANQRA200)*: Adapts the wedge mount on Sony DNW-A25/A220/A225 or DSR70 portable SX editing machines to the Anton/Bauer Gold Mount. Due to the high current consumption of these machines, the HyTron 140/100 are highly recommended. Can also be used to power Sony DSR50 VCR and BVM-D9 high-definition monitor **119.95**

GOLD MOUNT

Universal Gold Mounts

These universal Gold Mount Kits include hardware for mounting on virtually any portable equipment that can be powered from 12-14v DC. Many video professionals have installed these mounts on waveform monitors, vector scopes, microwave transmitters/receivers, and even portable telephones. Powering an entire video operation from a single type battery/charger system is the ultimate convenience and economy.

QRC-Gold *QR-Gold*

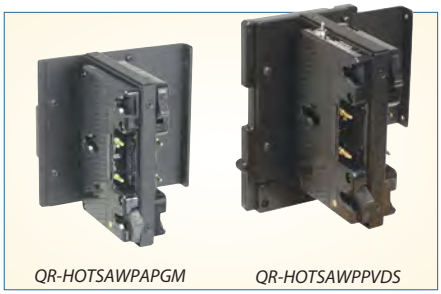
QR-GOLD:
This standard size Gold Mount measures 4.7 x 3.7 x 0.5" (H x W x D) and can be mounted in any convenient location on a piece of equipment *(Mfr # QRGOLD • B&H # ANQRGOLD)*.....**89.95**

QRC-GOLD:
Compact Universal Gold Mount Kit with mounting hardware and wire terminals -similar to the QR-GOLD but 3/4" smaller (4.7 x 3 x 0.5" (H xWxD) which makes it ideal for mounting to small devices. Due to its smaller design, the QRC-GOLD must be mounted with its top edge flush with one edge of the equipment on which it is installed. *(Mfr # QRCGOLD • B&H # ANQRCGOLD)* **89.95**

"Hot Swap" Accessory Gold Mounts

QR-HOTSWAP mounts directly to the camera for true perpetual, continuous battery operation. Unlike "stacking" batteries one behind the other, electronics in the QR-HOTSWAP allow for true "hot swapping" allowing either battery to be changed at any time. The circuitry automatically combines the output of both Digital battery fuel gauges for accurate display in the cameras with InterActive viewfinder features. Used with two Dionic batteries, the lightweight (13 oz.) QR-HOTSWAP allows for 180 watt hours of capacity and seamless, truly perpetual, power. QR-HOTSWAP can be used with any combination of Anton/Bauer Dionic 90 or HyTRON 50 batteries (only).

QR-HOTSWAP comes in three mounting options:



QR-HOTSAWPAPGM *QR-HOTSAWPPVDS*

QR-HOTSWAP - GM: mounts directly to the Gold Mount *(Mfr# QRHOTSWAPGM • B&H# ANQRHSGM)* **189.95**
QR-HOTSWAP - VDS: mounts directly to V-mount format XDCAM and DSR- series *(Mfr# QRHOTSWAPVDS • B&H# ANQRHSVDSR)*.....**189.95**
QR-HOTSWAP -VSD: for SX, Digital-Betacam and High Def V-mount format *(Mfr# QRHOTSWAPVSD • B&H# ANQRHSSDHV)*.....**189.95**

Universal Application Gold Mount Holders

UNIPAC

Video professionals unanimously consider the lightweight and rugged UniPac an essential accessory of every camera/camcorder package. The UniPac consists of an Anton/Bauer Gold Mount with integral belt loops and a 5' power cable with a standard 4-pin XLR connector.The UniPac allows any Anton/Bauer Gold Mount battery to power any piece of portable 12-14 volt equipment with a standard 4-pin XLR DC input including the ULS. Thus camera/camcorder batteries can also be used to power most other portable video equipment including VCRs, monitors, test gear, etc. Additionally in cold climates or in tight spaces, the UniPac allows the battery to be removed from the rear of the camera/camcorder and worn on a belt or placed in some other appropriate place.
(Mfr # UNIPAC • B&H # ANUP).....**209.95**

QR-UNIV

The QR-UNIV consists of an Anton/Bauer Gold Mount and a 20" integral cable with 4-pin right angle XLR connector. Ideal for powering any portable video equipment with a 4 pin XLR DC input.
(Mfr # QRUNIV • B&H # ANQRUNIV) **119.95**

Snap-On 30/13

Accepts two Pro Pac or HyTRON batteries of the same voltage. In 13v mode the batteries are in parallel providing extended run times for any 12v cameras, VTRs, or 12v lighting. Switch to the 30v mode and the two batteries provide high voltage power for 30v lighting applications such as HMI ballasts. Separate output connectors for 13v (4-pin XLR) and 30v (2 pin). Features leather belt, quick release military buckle and Lexan control module with voltage indicator. 100 watt maximum output.
(Mfr # SNAPON3013 • B&H # ANSO3013).....**469.95**

ANTON/BAUER

QBH-HD

Dual Voltage Gold Mount Holder

Using any 4 Gold Mount batteries (HyTRON 140/100 are recommended), the QBH-HD will output both 14.4 and 28.8v simultaneously –bridging the power gap between HD video cameras and film accessories. The 28v output can handle HMI lighting ballasts as well as film cameras. QBH-HD is especially valuable in environments where equipment needs to operate for long periods of time or for running equipment at high current loads up to 10 amps.
The QBH-HD features three 4-pin XLR outputs @ 14.4 volts and a single 2-pin Amphenol output @ 28.8 volts. Measures 12.3 x 4.6 x 2.6", weighs 2 lbs.

(Mfr # QBHHD • B&H # ANQBHHD) **559.95**

NP Adapter: Adapts NP style battery box to mount to equipment fitted with an Anton/Bauer Gold Mount. NP box NOT included.
(Mfr # NPBP • B&H # ANNPBP) **119.95**

SO-XL:
Adapts any Gold Mount to accept a standard 4-pin XLR connector.
(Mfr # SOXLR • B&H # ANSOXLR) **89.95**

BATTERY BELTS, MOBILE CHARGER, AC ADAPTER

30/13 Nicad Battery Belt

The ultimate battery belt. The 30/13 powers virtually all portable equipment, including 30v lights, all 12v cameras and VCRs, and Anton/Bauer's Ultralight lighting system. Rugged leather belt, Lexan battery modules, quick release buckle in an ergonomic design which can be worn around the waist or over the shoulder or bandolier style. Exclusive operating features: 30 volts, 4 AH or 13.5 volts, 8 AH switchable, charge indicator; input and output circuit protection; multiple charge sensors for 100% safe fast charging. 10 Amp circuit breaker. Built-in charger can charges the belt in 4 hours.
Waist size: 32" to 48" adjustable. Weighs 13 lbs.
(Mfr# 3013 • B&H# AN3013) **949.95**

Power Strap 13

The 13v 55WH Power Strap 13 is a lightweight powerbelt designed for use with cameras and low voltage lighting equipment. Constructed from rugged, lightweight 1000-denier Cordura® with thermoplastic protective cell modules.
10 amp resettable circuit breaker.
Requires PS-MC charger and cables. Weighs 5 lbs.
(Mfr# POWERSTRAP13 • B&H# ANPS13) **369.95**

PSMC: 110v Micro Overnight Charger for Power Strap 13
(Mfr# PSMC • B&H# ANPSMC) **89.95**

Prowatt 300 Mobile Charger

This 300 watt unit converts any 12-14v DC source to either 115 or 230v AC. Allows any Anton/Bauer charger to be powered from any vehicle battery or source with a 12v negative ground system. Includes an automatic cut-off circuit to prevent the vehicle battery from being depleted. Plugs into any standard cigarette lighter socket.

(Mfr # PW300PI115 • B&H # ANPW300PI115) **124.95**

PSM-160 Desktop Power Supply

The PSM-160 is a conventional AC adapter that is made to sit on the desktop or on the floor. The unit is constructed with an all-metal housing. It outputs 60-watts at 13.8v from a single 4-pin XLR connector. The PSM-160 can be powered from 90-240v AC, 50/ 60 Hz virtually anywhere in the world.

(Mfr# PSM160 • B&H# ANPSM160) **279.95**

WIRELESS MIC MOUNTING

ABWMK-KIT:
Comprised of two plates that fit together in three different positions. Allows the user to mount the same wireless receiver, regardless of which battery is used. The ABWMKIT allows a receiver to be mounted on either the side of the battery, behind the battery or both.
(Mfr# ABWMKIT • B&H# ANABWMKIT) **59.95**

ABWMK-HD100:
Hard disk drive/wireless mount, specifically designed for JVC GY-HD110, allows mounting of DR-HD100 or similar hard drives and wireless mic receivers. Attaches directly to QR-JVC 7/14 HDV Gold Mount.
(Mfr # ABWMKHD100 • B&H # ANABWMKHD100).....**54.95**

ABWMK-SI:
Universal wireless receiver side mounting plate only. Attaches directly to the metal backplate of any Gold Mount to mount any type of wireless receiver along side the battery.
(Mfr # WRB201 • B&H # ANWRB201) **59.95**

WRB-200: Wireless Receiver box which will hold any wireless receiver similar to Lectrosonics style# UCR-195,195D, 200, 205, 210, 211, 411. Inside dimensions are 4 x 3.5 x 1.38″.
(Mfr # WRB200 • B&H # ANWRB200) **59.95**

WRB-201: Wireless Receiver Box which will hold any wireless receiver similar to Lectrosonics style #UCR-201 or UCR-401. Inside dimensions are 3.97 x 2.96 x 1.38". Must be used in conjunction with an ABWMK-KIT.
(Mfr # WRB201 • B&H # ANWRB201) **59.95**

QR-WRB-25: Wireless receiver box fits between Gold Mount battery and camera to accept any 25-pin insert style wireless receivers. Adapts camera to accept insert type wireless or provides an extra slot for additional receiver to cameras already equipped to accept one receiver. Adds only 1″ to camera length. Receiver takes power from camera battery. Standard three pin audio out connector. Measures 3.8 x 5.8 x 2.4″.
(Mfr # QRWRB25 • B&H # ANQRWRB25) **259.95**

POWER KITS

Full Power Kit for Sony V-Mount:
Includes D-2722 Dual Position Charger/70-watt Power Supply, Digital HyTRON 50 NiMH Battery, UL2-20 Ultralight and QR-DSR Gold Mount Battery Plate
(Mfr# DUAL2722 • B&H# AND2722K) **1,799.95**

On Camera Light and Power Kit:
Consists of two Digital HyTRON 50 NiMH Batteries, Titan T2 2-Position Charger/70-watt Power Supply, UL2-20 Ultralight and QR-DSR Gold Mount Battery Plate for Sony DSR -series camcorders.
(B&H# ANH50KQ) **1,649.95**

Canon Power Kit:
Consists of two Dionic-90 Lithium-ion Batteries, Titan Twin 2-Position Charger and QR-XLH gold mount for Canon XL-H1A/XL-H1S, XL-H1 and XL-2 camcorders.
(B&H # ANQRXLHK2) **1,399.95**

Consists of Dionic-90 Lithium-ion Battery, Titan-70 Charger/AC Adapter, QR-XLH gold mount for Canon XL-H1A/XL-H1S, XL-H1 and XL-2 camcorders.
(B&H# ANQRXLHK1) **999.95**

JVC Power Kits:
Consists of two Dionic-90 Lithium-ion Batteries, Titan Twin 2-Position Charger and QR-JVC714HDV gold mount for JVC GY-HD series camcorders.
(B&H# ANQRJVC714K2) **1,399.95**

Consists of Dionic-90 Lithium-ion Battery, Titan-70 Charger/AC Adapter, QR-JVC714HDV gold mount for JVC GY-HD series camcorders.
(B&H# ANQRJVC714K1) **999.95**

Sony Power Kits:
Consists of two Dionic-90 Lithium-ion Batteries, Titan Twin 2-Position Charger and QR-DSR gold mount for Sony DSR Series V-Lock battery type camcorders. *(B&H# ANQRDSRK2)* **1,399.95**

Consists of Dionic-90 Lithium-ion Battery, Titan-70 Charger/AC Adapter and QR-PDHDV pouch-style gold mount for Sony HVR-Z1U *(B&H# ANQRPDHDVK)* **999.95**

Consists of Dionic-90 Lithium-ion Battery, Titan-70 Charger/AC Adapter and QR-DSR gold mount for Sony V-Lock battery mount camcorders *(B&H# ANQRDSRK1)*.....**999.95**

ULTRALIGHT On-Camera Video Lighting

The Ultralight is the first and only camera-mounted light designed to work with any available light to create truly studio-quality images. Interior locations are usually lit from above, creating objectionable shadows on foreground subjects, which makes it impossible to achieve professional-quality video. Studio lighting, on the other hand, is a careful blend of light from above and light from the front that eliminates these shadows. The unique and innovative design features of the Ultralight create studio quality images under virtually all available light conditions. Equally impressive to the cameraman, the Ultralight achieves this vast improvement in visual quality without adding any perceptible weight, bulk, or external cables.

UL2-2

Ultralight 2

The Ultralight 2 is designed specifically for camera mounting. This compact super-lightweight (only 10 oz.) version of the Anton/Bauer Ultralight features a universal mounting system for 1/4-20 or shoe-type mounting - eliminating the need for special studs or adapters. With the head module removed, the Ultralight 2 can be folded into itself like a pocket knife and practically disappears into the camera handle. Unlike any other light, the Ultralight 2 can remain mounted and connected to the camera at all times, even when the camera is in the case.

The integral PowerTap cable plugs directly into the PowerTap receptacle on all Gold Mounts to share power with the camera from a single battery. Ultralight 2 comes complete with a universal mounting system, one head module, one AB-60 bulb (25 watt 60° beam bulb), and PowerTap cable.

UL2-6 *(ANUL26)*: Ultralight camera mounted light with integral 6" PowerTap cable. For use with Sony cameras with built in PowerTap. Comes standard with diffused glass **174.95**

UL2-20 *(ANUL220)*: Ultralight 2 camera mounted light with integral 20" PowerTap cable. Fits most one piece camcorders. Comes standard with diffused glass.....**159.95**

UL2-28 *(ANUL228)*: Ultralight 2 camera mounted light with integral 28" PowerTap cable. For larger camcorders, dockable camera/VTR setups and for use with XL wedge and UL-2 wedge mounts. Comes standard with diffused glass **169.95**

ULS

Original Ultralight *(ANULS)*: The original Ultralight is a compact camera-mounted light that can be mounted to any 5/8" stud mounts or light stands in either a horizontal or vertical position. It features a choice of power source: 12-14 volt and 30 volt. The integral 4-pin XLR connector accepts a variety of power cables, which must be ordered separately. It includes one AB-60 (25 watt 60° flood) bulb and diffused glass **179.95**

Ultralight Spare Head Modules

To fully realize the versatility of the Ultralight System, it is highly recommended that additional head modules be part of every system. Spare head modules allow safe storage of bulbs and quick change to different wattages and beam patterns for every shooting situation.

UL2-HM Head Module *(ANUL2HM)*
With clear safety glass.....**69.95**

UL2-HMD Head Module *(ANUL2HMD)*
With diffusion glass.....**69.95**

UL2-HM

UL2-HMD

UltraDAYLight HMI Head Module

With UltraDAYlight, the high efficiency of HMI lighting can be added to any Ultralight system by simply changing head modules - an Ultralight exclusive. The UltraDAYlight head module fits any Ultralight base to instantly deliver 5600°K light at less than half the power required of tungsten/halogen - without the need for dichroic adapters. Uniquely designed to share power from the camera battery using the PowerTap on every camera Gold Mount. Instantly change from daylight to tungsten and back by simply swapping head modules - no twisting, turning or handling of bulbs. And since the rugged Ultralight head module houses and protects the bulbs, they can be stored in the head module until the next use. The UltraDAYlight head module is a unit 25-watt bulb and ballast all in one. Perfect for daylight fill situations, the UltraDAYlight HMI can be converted to tungsten with the optional UL-GF and UL-GEL kit. UltraDAYlight also features a unique color temperature adjustment which allows the ballast to adjust the color temperature of the light, compensating for bulb variations and aging.

(Mfr# ULTRADAYLIGH • B&H# ANUDL) **899.95**

ULTRALIGHT ACCESSORIES

Ultralight Dimmer *(ANULDIMMER)*

The Dimmer allows the adjustment of light output from 0-100%. It's microprocessor controlled PWM (pulse-width modulation) circuit minimizes power loss and is designed to be used with any Ultralight. With the push of a button, a low and a high output setting can be pre-programmed, allowing for quick light transitions without fumbling or the need to "dial-it-in". It fits any camera with a universal 1/4-20 or standard shoe type mount. Fitting underneath the light, its innovative bevel design provides for additional down angle of the light while moving the light forward to avoid lens shadows. Fully compatible with the Automatique feature standard in most Gold Mounts and has an auto shut off in the case of a low voltage battery. (Not for use with UltraDAYlight head.) 1.3" x 4.6" x 1" (WDH), it weighs 5.6 oz.....**274.95**

Ultralight Dimmer Package *(ANULDP)*: Includes Ultralight 2 with a 25 watt lamp, an Ultralight Dimmer, and 50 watt EYP flood bulb **369.95**

Ultralight Wedge Mounts

UL-2 Wedge *(ANWUL2)*

Provides the Ultralight with an additional 20° of down angle for shooting extreme close-up camera shots (less than 3'). A universal mounting design allows quick adaptation to cameras using either 1/4-20 stud mount or shoe-type lighting mounts.....**44.95**

UL-2 Wedge

XL Wedge *(ANXLWUL2)*

Same as UL2 Wedge, but 3.5" long to prevent any shadows from microphone or lens shade in close-up shooting situations.....**39.95**

Satellight

Satellight Remote Operation Adapter for the Ultralight 2

The Satellight is **a Gold Mount, off-camera adapter for the UL-2 Ultralight,** and can easily be stored in a pocket or camera case. When an additional light becomes necessary or desirable, the Satellight is instantly set up by snapping on an appropriate head module (bulb) and a spare camera battery. It is then a self-contained lighting unit that can be placed anywhere with the battery providing a stable base for the light.

Satellight *(ANSL)*

Includes an Ultralight 2 with a head module and BAB bulb (25 watt flood). It can be used with any Anton/Bauer Gold Mount battery. (HyTron 50 and TrimPac batteries are recommended with the 25 watt bulb only) **269.95**

Satellight Adapter *(ANSA)*

Similar to above but without the Ultralight 2. It can be used with any existing light. BR-Stud 1/4 and PowerTap cable required, except when mounting an Ultralight 2.....**124.95**

UL-PSP-20

Premier Shooters Package: Available with the UL2-20 *(ANPSP20)* or UL2-28 *(ANPSP28)*.....**549.95**

Premier Shooters Package *(ANPSP)*: Without a UL2-20 or UL2-28.....**399.95**

Premier Shooter's Package

A combination of the Ultralight 2 and accessories requested most often by the discriminating videographer in a single, easy-to-store package. The Premier Shooter's Package includes the most popular bulbs, a spare head module, the complete complement of filters as well as an assortment of gels. The Premier Shooter's Package features everything you need to customize the Ultralight to every shooting situation, from evening light to soft effects. You get studio quality and flexibility in one package. The package is also available without the UL2-20 or UL2-28.

The Package includes:

- ☞ One UL2-20 or UL2-28
- ☞ Spare UL2-HM head module
- ☞ Focus Adapters UL-DF and UL-WA
- ☞ Dichroic adapter UL-DC (tungsten 3200°K to 5600°K converter)
- ☞ EYC 75 watt flood bulb
- ☞ UL-GF gel frame
- ☞ EYP 50 watt flood bulb
- ☞ UL-Gel Kit (see next page)
- ☞ BAB 25 watt spot bulb

ULTRALIGHT ACCESSORIES

UltraKits

Ultrakit packages include a custom fitted case complete with a battery belt and accessories. Note: Chargers, Filters, focus adapters, spare head modules, handles and mounting studs must be purchased separately.

Ultrakit 13-S 13-volt Ultralight Single Kit *(ANULKITS4)*

Kit contains one UL-S Original Ultralight, a 13v, 55 WH PowerStrap 13 battery belt, an LC-L 5' power cable that mates with the PowerStrap 13, an AB-60 25 watt flood, and a heavy-duty shipping/carrying case with custom cut foam interior **649.95**

Ultrakit 30-S 30-volt Ultralight Single Kit *(ANUK30S)*

Kit contains one UL-S Original Ultralight, a 30v 120 WH 30/13 battery belt (that is switchable to 13.5v), an LC-30 5' power cable that mates with the 30/13 battery belt, a ULWA wide angle adapter, an EKP/ENA 80-watt flood, and a heavy-duty shipping/carrying case with custom cut foam interior **1249.95**

Focus Adapters/Filters

The following adapters fit for all Ultralight models

UL-WA Ultralight Wide Angle Adapter *(ANULWA)*
Converts both spot bulbs and medium flood bulbs into full flood (36°) patterns. A very efficient optical device that provides an extremely smooth and even pattern that will cover the widest angle zoom lenses. Also effective with certain flood bulbs to smooth out uneven filament patterns.....**59.95**

UL-DF Ultralight #1 Diffuser *(ANULDF)*
For use with spot bulbs. Lowers light output by one "F" stop (50%) while softening and spreading the edges of the beam pattern.....**59.95**

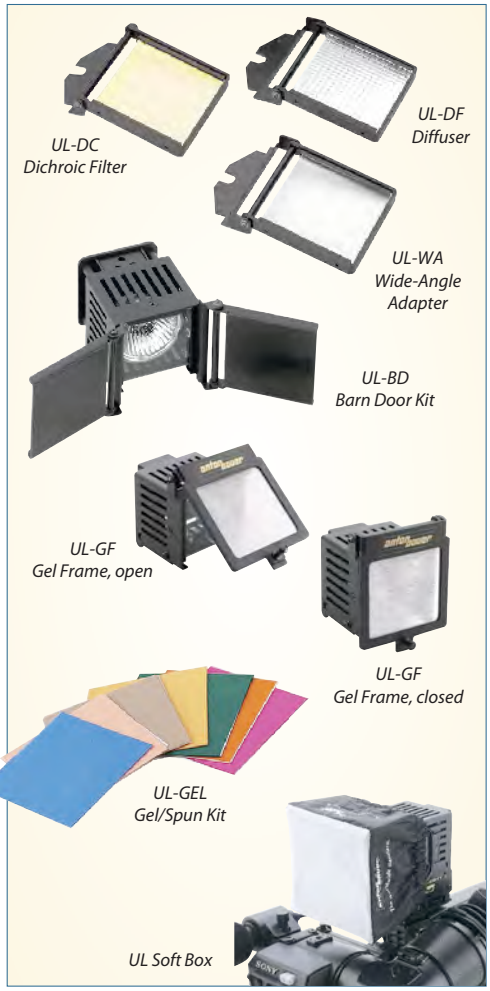
UL-DC Ultralight Dichroic Filter *(ANULDC)*
Converts output of all bulbs listed to match 5600°K daylight. Must be used when using Ultralight for daylight fill or cool white fluorescent fill.....**99.95**

UL-GF Ultralight Gel Frame *(ANULGF)*
Oversized adapter holds any type of gel or silk for custom color correction and/or diffusion of Ultralight. Ideal for creating soft-box soft lighting effects for close fill work. See UL-GEL KIT below for pre-cut package of widely used gels and spun.....**54.95**

UL-BD Ultralight Barn Door Kit *(ANULBD)*
Includes two hinged barn doors to fit Ultralight.....**69.95**

UL-GEL Special Gel/Spun Kit *(ANULGK)*
Includes the most popular gel and spun types, specially pre-cut to fit the UL-GF gel frame. The kit includes individual envelopes containing 4 each of the following: 1/4 spun, 1/2 spun, full spun, Lee #103 Straw, 1/2 Blue, Cosmetic peach, Pink (cosmetic highlight), Middle Rose, Lee #204 daylight tungsten, and Lee #219 florescent.....**34.95**

UL Soft Box
The UL-Soft Box mounts easily to any Ultralight head module to soften and diffuse light output. The UL-Soft Box is collapsible allowing easy storage or can fold and swing away while remaining on the Ultralight until needed.....**CALL**



ULTRALIGHT ACCESSORIES

Power Cables
for the Original Ultralight

PowerTap 28 *(ANPT28)*: A 28" long cable for connecting a camera mounted Ultralight 4-pin XLR (UL-S) to the PowerTap receptacle on the Gold Mount of any size camera/camcorder or two-piece dockable.....**49.95**

PowerTap 20 *(ANPT20)*: Same as above but 20" long. Ideal for virtually all cameras and one-piece camcorders.....**44.95**

5' 13-14 volt Power Cable *(ANLCL)*: Mates with the PowerStrap 13, and the 30/13 Battery Belt in 13v mode. 5-pin XLR-M to 4-pin XLR-F connector.....**59.95**

5' 30 volt Power Cable *(ANLC30)*: Mates with 30/13 Battery Belt in 30 volt mode. 2-pin male to 4-pin XLR female.....**59.95**

Lighting Studs
for the Original Ultralight

The original UL-S Ultralight can be mounted to any 5/8" stud mounts or light stands in either a horizontal or vertical position (facing down).

BR STUD 1/4 Short *(ANBRSS)*
1" long 1/4-20 screw light stud.....**34.95**

BR STUD 1/4 Long *(ANBRSL)*
2 3/4" long 1/4-20 screw light stud.....**34.95**

BR STUD 3/8 *(ANBRS)*
For cameras with 3/8-16 threaded accessory hole.....**33.50**

BR SHOE *(ANBRSQ)*
For all cameras with slide-in type microphone/accessory shoe.....**44.95**

PowerTap Adapters for use with all Gold Mounts

PowerTap - Open End *(ANPTOE)*: A 3' power cable that mates with the PowerTap receptacle in any Gold Mount. Can be used to power any 12-14 volt accessory (wireless mic, microwave receiver, etc.) from the camera battery. The connector must match the specific accessory power input. (10 amp. max.).....**39.95**

PowerTap Extension *(ANPTE)*: 7' extension cable with PowerTap male on one end and PowerTap female at the other.....**39.95**

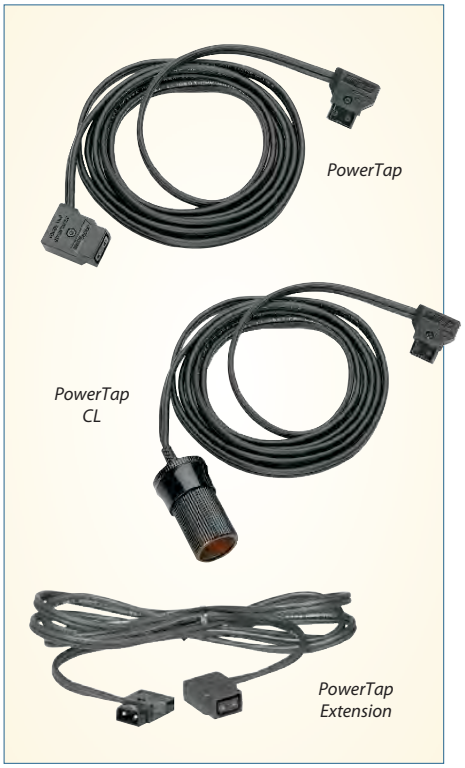
PowerTap Multi *(ANPTM)*: Allows any Gold Mount PowerTap to accommodate up to four separate devices. Single PowerTap male to 4 female PowerTap receptacles. Perfect for powering multiple wireless receivers as well as an Ultralight-2 from a single camera battery (10 amp. max.).....**69.95**

PowerTap CL *(ANPTCL)*: An accessory cable that allows you to power any device which utilizes a standard 12 volt cigarette lighter connector (cell phone, CD player, etc.) from a Gold Mount battery.....**39.95**

PowerTap Kit *(ANPTK)*: Kit includes male PowerTap components, pins and housings (cable not included).....**14.95**

Female PowerTap Kit *(ANFPTK)*: Kit includes female PowerTap components, pins and housings (cable not included).....**14.95**

PowerTap FS4 *(ANPTFS4)*: 14" PowerTap cable, plugs into QR JVC 7/14 HDV bracket to provide power to the DR-HD100 hard disk drive...**39.95**



Ultralight Bulbs

12/14v Spot Bulbs

ESX 25 *(ANESX)*: 25 watts, 12/14 volts.....**19.95**

EYR *(ANEYR)*: 50 watts, 12/14 volts.....**19.95**

EYF/FPA *(ANEYF)*: 85 watts, 12/14 volts.....**19.95**

12/14v Medium Flood Bulbs

EXZ *(ANEXZ)*: 60 watts, 12/14 volts.....**19.95**

12/14v Full Flood Bulbs

BAB *(ANBAB)*: 25 watts, 12/14 volts.....**19.95**

EYP *(ANEYP)*: 50 watts, 12/14 volts.....**19.95**

EYC *(ANEYC)*: 85 watts, 12/14 volts.....**19.95**

12/14v Wide Flood Bulbs

AB-60 *(ANAB60)*: 20 watts, 12/14 volts.....**19.95**

30v Bulbs

EXS *(ANEXS)*: 200 watts, 30 volts. Full flood. Needs no adapter.....**27.95**

EKP-ENA *(ANEKP)*: 80 watts/30 volts. Long runtime. Flood only.....**19.95**

HMI Bulbs for UltraDAYlight

ABH-10 *(ANABH10)*: 25 watt, 30v. Spot.....**229.95**

ABH-20 *(ANABH20)*: 25 watt, 12/14. volts Medium Flood.....**229.95**

ElipZ

Professional Power and Light System

All day battery power, versatile on-camera lighting and effective, flexible camera support. The ElipZ system is an innovative group of products — battery, light and grip created specifically to enhance the runtime, performance and ergonomics of handheld DV and HDV cameras. Employing the highest capacity lithium ion cells available, the ElipZ 10k battery delivers all-day operating times for a typical 10 watt handheld camera freeing the operator from being cabled to a belt-pack or adapter. The unique, patented under-the-camera mounting design allows one face of the lightweight ElipZ battery to quickly attach to the camera, through a shoe-type mount similar to quick-change tripod adapters. The other face of the battery has a universal 1/4-20 mounting thread, creating an easy standard interface with monopods and tripods. The ElipZ 10k battery forms a stable and strong camera platform, lowering the center-of-gravity of the camera while handheld. It delivers as much as 9 hours of runtime to the most popular handheld camera models including the Sony HVR-Z1U, Canon GL-2 and Panasonic DVX-100 and AG-HVX-200.

- The innovative ElipZ 10k brings unmatched power density to handheld 7.2 volt battery operated cameras. Using the highest capacity lithium ion cells available, the 75Wh 10k can provide runtimes as much as 2 to 5 times that of the consumer OEM batteries supplied with the cameras.
- On a 10 watt camera load, the 10k will run over 7.5 hours – virtually a full shooting day! State indicator LEDs give a simple and easy to understand and constant indication that the battery has usable capacity (Blue) or requires charge (yellow):
- Constructed of high impact polycarbonate the ElipZ 10k innovative under-camera mounting design allows batteries to be easily mounted and released with one hand. A quick release "shoe" attaches to the camera and the battery attaches directly and securely to the shoe.
- Lowering the center of gravity of the camera and providing an additional handhold without interfering with the camera operation, the lightweight ElipZ battery actually improves the comfort and handling characteristics of the camera.
- The appropriate adapter cable connects directly to the camera battery compartment and plugs into the ElipZ 10k's PowerPlug connector.
- The ElipZ 10k mounts easily to the EgripZ support, or other camera support using the metal 1/4 20 insert at the bottom of the battery.
- The unique ElipZ power connector accepts both the camera adapter plug and the ElightZ PowerPlug. The 10k is capable at continuous loads of up to 6 amps—more than enough for a camera and light simultaneously.

Complementing the ElipZ 10k battery is the EgripZ camera support, a comfortable, flexible grip that offers virtually limitless operating positions to assist the videographer in stabilizing the camera without adding unnecessary weight or constraint. EgripZ attaches easily to any camera, weighing only 12 oz, providing the freedom to make creative camera movements without the impediment of added size, weight or tethering the camera to the operator's body. (For more details, see it in the camera support section.

ElipZ 10k Battery *(ANELIPZ10K)*
75Wh lithium ion battery (10,500 mAh @7.2V) It requires an ElipZ cable adapter for your specific camera type. It's dimensions are 6.4" x 3.2" x 1.7", and weighs 1.25 lbs **184.95**

ElipZ Battery Charger *(ANEC)*
Weighing just 14 oz., this charger can charge the ElipZ 10k in as little as 6 hours. Simply plug the charger into the PowerPlug connector on the battery and the charger will automatically begin its charge routines. LEDs give easy-to-understand charge mode indication and feature wide range (90-250VAC 50/60 Hz) mains input. Desktop design allows for easy travel and storage. 5.4 x 3.1 x 2.2" **164.95**

ElipZ Adapters Cables

ElipZ Adapter Cable *(ANS1ADPELPZ)*
For the Sony PD-100/150/170, VX-2000/2100, and HDR-FX1 ..... **74.95**

ElipZ Adapter Cable *(ANSHADPELPZ)*
For the Sony HVR-Z1U **74.95**

ElipZ Adapter Cable *(ANCAADPELPZ)*
For the Canon GL-1, GL-2, XM2 ..... **74.95**

ElipZ Adapter Cable *(ANPAADPELPZ)*
For the Panasonic DVC-30/80, AJ-DVX100/A/B, and AG-HVX200 ..... **74.95**

ElipZ Accessories & Kits

ElipZ 10k Package
Contains an ELIPZ 10k Battery, an Elipz Battery Charger, and an adapter cable. Package is available with an adapter cable for the:

Sony DSR-PD170, DCR-VX2100and HDR-FX1 *(ANELIPZSK)* **329.95**

Sony HVR-Z1U *(ANELIPZSZ1K)* **329.95**

Canon GL-2, XL2 *(ANELIPZCK)* **329.95**

Panasonic AJ-DVX100/A/B, and AG-HVX200 *(ANELIPZPK)* **329.95**

ELIGHTZ

Professional Handheld Camera Fill Light

Cameras may get smaller. But available light doesn't change. When light comes from above it creates unwanted shadows that are accentuated in a video picture – regardless of the camera's low light efficiency. An on camera light is an essential tool for professional interview video. Anton/Bauer's UltraLight is the choice for on-camera lighting on more cameras around the world than any other ENG light. But to use an Ultralight with a handheld camera it is necessary to either up-convert the voltage of a small consumer battery to 12v or to down-convert the standard 14v battery voltage to 6v for the camera. Or else you have to carry extra batteries just to run the light. And 6v consumer lights simply aren't designed for serious professional use.

- ElightZ is the first professional on-camera light designed specifically for handheld cameras. Operating at 6 volts, the same as the camera, ElightZ shares power with the ElipZ 10k battery through its exclusive Powerplug connector.
- Constructed of lightweight and durable high temperature polycarbonate, the two-stage hinged boom arms of the ElightZ offer a virtually unlimited range of adjustability – fully extended, the head is over 5" high and can be extended forward to eliminate lens shadowing.
- High-efficiency 10 watt halogen light packs photometric performance to blend almost any available light. The light head bezel removes easily for bulb changes. The bezel also features two mounting points for a wide variety of gels and spun (included) to effortlessly adapt to any lighting conditions. ElightZ mounts quickly and easily to any camera mounting type – shoe or stud – with a unique modular mounting mechanism. Folds away neatly into a compact package.

ElightZ On Camera Light *(Mfr # ELIGHTZ • B&H # ANELIGHTZ)* **139.95**

Digital Cinema and Film Production

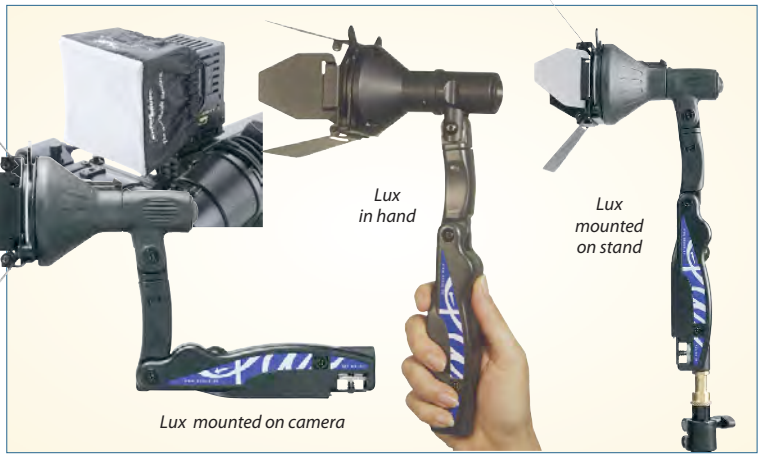
In the '70s, Anton/Bauer supplied the camera power for Éclair and Arriflex film cameras with a new, powerful and long lasting battery solution. Today Anton/Bauer returns to its roots in film to bring the field proven reliability of its broadcast and professional video power back to meet today's demands of film lighting and Digital Cinema production.
CINE-VCLX and the CINE-VCLX/2 provide superior runtime and service life for the power demands of today's cinema production and lighting. They employ the high draw performance of the NiMH technology of their HyTRON 140 video batteries in a power package specifically designed for the convergence of 28 v film and 14v video equipment.

- Exclusive NiMH cells are not subject to restrictive transport regulations for lithium ion or performance issues associated with lead acid. The CINE batteries can power film cameras such as the ARRI 235, 416, 435, 535 and Moviecam cameras, and Digital cameras such as the ARRI D-20, Sony F23/F35, Phantom HD, Panavision Genesis and Sony F900's. The high power 28v output will also power 250w HMI lights and lighting panels from various manufacturers.
- CINE batteries fit all dollies including Chapman-Leonard and J.L. Fisher
- The CINE VCLX battery can provide up to 32 amps total power (20 amps @14v; 12 amps @28v). The CINE VCLX/2 can provide up to 22 amps total power (10 amps @ 14v; 12 amps @ 28v)
- CINE batteries feature a RealTime display for accurate remaining runtime indication and a visual LED indication at 15 minutes remaining time.
- CINE-VCLX charger cut the charge time of older lead acid batteries to 7 hours and the VCLX/2 charger will charge the battery in about 3 hours.

LUX

On-Camera Light with Dimmer

Brilliantly engineered and designed, the Lux is actually a 3-in-1 light with the ability to be stand, hand or camera mounted. It features a unique "double-articulated" design that allows it to vary its nesting position 3" up/down or forward/back, strategically placed controls, and adjustable light temperature with 30% more output. It offers convenient installation and removal and a host of safety features, such as a built-in bulb ejector to eliminate finger burns when changing bulbs.



FEATURES

- Incredibly lightweight, weighs only 10 oz.
- The customized mounting clamp prevents rotation from the camera handle, regardless of whether the light is fixed to thread, a female, or a male photo-shoe.
- Connects to any 12v power supply via its 4-pin XLR plug
- Available in 10, 20, 35 and 50W, the bulbs have a built-in mirror and diffuser, and employ IRC technology for 30% more light than traditional bulbs.
- Comes with a 4400°K and 5600°K dichroic filter so you are always able to adjust the temperature of the light to the situation.
- "Double Articulation" system lets you shift the light shift position 3" up/down or forward/backwards to avoid unwanted shadows created by a Rycote or a mattebox.
- Built-in dimmer is in the base station, far away from the heat of the bulb and the damages this could cause. The dimmer knob is ergonomic and well protected.
- Lux attaches neatly in front of the camera so there is no interference with the camera when it is being carried. A bayonet connector between the head and the base station allows for quick removal of the light (with only 1/5 of a twist) to reduce mounting time.
- Built-in 1/8" thread for installation on lighting stand or tripod
- On/Off switch is located away from dimmer knob to avoid accidental adjustment
- Built-in bulb-ejector eliminates finger burns burns when changing bulbs.
- Head design employs a series of ventilation slots to reduce light and bulb temperatures.
- Base station keeps light positioned free from camera handle

LUX-DV

Like the Lux, the Lux-DV offers three uses in one convenient light: on-board camera, handheld and stand-mounted, without the need for extra accessories or brackets. Tiny and lightweight (less than 8.8 oz. with 2 barndoors, filter and power cable), this smart on-board light features easy controls like a smartly marked on/off toggle, built-in bulb ejector to eliminate finger burns, ventilation slots that reduce bulb/light temperatures, and integrates a flip-out 5600°K dichroic filter for convenient light control. The bulbs feature a built-in mirror and diffuser and employ IRC technology for 30% more output than traditional camera lights—so a 20W bulb provides the output of a 35W. For convenience, the integrated Softstart electronics prevent start-up peakbattery overload.

- Bayonet connector for fast removal from camera and reduced mounting time
- Power cable with D-tap connector
- Includes two barndoors that attach easily to light via bayonet connector
- Dual [Male/Female] slide shoe mount

Lux and Lux-DV and Accessories

LUX-DV With 10-watt bulb and integrated D-Tap cable *(Mfr # LUXDV • B&H # BELUXDV)* **199.95**

LUX On-Camera Dimmer Light with 10-watt bulb *(Mfr # LUX • B&H # BELCL)* **294.95**

LUX-Kit: Lux On-Camera Dimmer Light with Barndoors, Daylight Filters, Power Cable, Dichroic Lamp *(Mfr # LUXKIT • B&H # BELCLK)* **399.95**

50 Watt Lamp *(Mfr # LUXB50S • B&H # BELUXB50S)* **16.95**

35 Watt Lamp *(Mfr # LUXB35S • B&H # BELUXB35S)* **16.95**

20 Watt Lamp - with Diffusion *(Mfr # LUXB20S • B&H # BELUXB20S)* **16.95**

10 Watt Lamp *(Mfr # LUXB10S • B&H # BELUXB10S)* **16.95**

Lux-LED DV

The first on-board light-emitting diode system to feature variable focus range, the unique arrangement of the Lux-LED-DV's five high-output LEDs allows for stepless variable focus at an angle of 40° (spot) to 60° (flood).
Output is fully dimmable with daylight color temperature at full saturations and an innovative incorporated cooling system keeps the light cool to the touch. Through its use of high-efficiency light-emitting diode technology, the Lux-LED-DV is capable of generating greater brightness at a lower power consumption compared to standard tungsten light systems. Its ingenious design incorporates power-efficient DC regulation that allows the light to operate at multi-voltage inputs (from 6.5V to 28V), making it compatible with a much wider range of cameras. The system comes equipped with an in-line power supply adapter that enables the Lux-LED-DV to run directly off of standard Canon BP, Panasonic CGA, or SONY NPF L camera batteries—eliminating the need for an external power source.

Incorporating a sophisticated arrangement of LEDs and variable focus, this light shares many features of the Lux-DV camera light. The Lux-LED DV's ergonomic dimmer-potentiometer knob is integrated into the base station for ease of use and insulation from the bulb's heat. On/Off switch is located away from the base station to avoid accidental adjustment of the dimmer or draining of the batteries.

Lux LED & 2-Leaf - Canon Kit For Canon A1/G1 cameras. Includes Lux LED light, Canon BP battery adapter, 2-leaf barndoors w/diffuser.
(Mfr # LULED-BP; B&H # BELULEDBP) **749.50**

Lux LED & 4-Leaf - Canon Kit For Canon A1/G1 cameras. Includes: Lux LED light, Canon BP battery adapter, and 4-leaf barndoors with 3200°K tungsten filter & diffuser.
(Mfr # LULED-BP4; B&H # BELULEDBP4) **794.95**

Lux LED & 2-Leaf - Panasonic Kit For HVX200 Camera. Includes: Lux LED light, Panasonic CGA battery adapter, 2-leaf barndoors w/diffuser.
(Mfr # LULED-CGA; B&H # BELULEDCGA) **749.50**

Lux LED & 4-Leaf - Panasonic Kit For HVX200 Camera. Includes: Lux LED light, Panasonic CGA battery adapter, and 4-leaf barndoors with 3200°K tungsten filter & diffuser.
(Mfr # LULED-CGA4; B&H # BELULEDCGA4) **794.95**

Lux LED & 2-Leaf - Sony Kit Includes Sony NPF battery adapter, 2-leaf barndoors with diffuser.
(Mfr # LULED-NPF; B&H # BELULEDNPF) **749.50**

Lux LED & 4-Leaf - Sony Kit Includes: Lux LED light, Sony NPF battery adapter, and 4-leaf barn-doors w/3200°K tungsten filter & diffuser.
(Mfr # LULED-NPF4; B&H # BELULEDNPF4) **794.95**

Lux LED & 4-Leaf - ENG Kit For JVC & ENG cameras. Includes Lux LED light, JVC HDV adapter, and 4-leaf barndoors with 3200°K tungsten filter & diffuser.
(Mfr # LULED-ENG; B&H # BELULEDENG) **794.95**

Lux-LED

The unique arrangement of the Lux-LED's five high-output LEDs allows for stepless variable focus at an angle of 40° (spot) to 60° (flood). Output is fully dimmable with daylight color temperature at full saturations and an innovative incorporated cooling system keeps the light cool to the touch.Through its use of high-efficiency light-emitting diode technology, the Lux-LED is capable of generating greater brightness at a lower power consumption compared to standard tungsten light systems. It incorporates power-efficient DC regulation that allows the light to operate at multi-voltage inputs (from 6.5v to 28v), making it compatible with a much wider range of cameras.

Like the original Lux camera light, the Lux-LED's "three-in-one" design allows it to be used on board a camera, handheld or stand-mounted, without the need for extra accessories or brackets. Bebob's unique double-articulation system lets the light shift position 3" up and down, or forward and backwards, to avoid unwanted shadows. The Lux-LED's ergonomic dimmer-potentiometer knob is integrated into the base station for ease of use and insulation from the bulb's heat, and the On/Off switch is located away from the base station to avoid accidental adjustment of the dimmer or draining of the batteries.

Lux LED /Lux LED DV Accessories

2 Leaf Barndoor with Diffuser, For Lux-LED-DV Light *(Mfr # LUX-LED-FTDV • B&H # BELUXLEDFTDV)* **119.95**
4 Leaf Barndoor with Diffuser, and 3200° Filter *(Mfr # LUX-LED-FT • B&H # BELUXLEDFT)* **148.50**
D-Tap Power Cable - 8"/20cm *(Mfr # LUXTAP20 • B&H # BELUXTAP20)* **59.95**
D-Tap Power Cable - 20"/50cm *(Mfr # LUXTAP50 • B&H # BELUXTAP50)* **49.95**
XLR Power Cable - 20"/50cm *(Mfr # LUXXLR50 • B&H # BELUXXLR50)* **59.95**
XLR Power Cable - 35"/90cm *(Mfr # LUXXLR90 • B&H # BELUXXLR90)* **59.95**

BESCOR

NMH-54 • NMH-90 • NMH-65

12v and 14.4v NiMH Battery Packs

The ultimate answer for lightweight comfort, Bescor's NMH-54 and the NMH-90 are memory and maintenance free 12-volt NiMH (Nickel Metal Hydride) batteries that use environmentally-friendly, quality Panasonic cells. NiMH chemistry provides consistently long run times over the life of the battery.

The NMH-54 (with cigarette lighter socket) is amazingly small, yet able to power a 50w 12v DC light for 1 full hour. The 4-pin XLR version (NMH-54XLR) connects directly into the MPL313X, MPL635 & MPL645 lights. The NMH-54 includes the BC-500 .5 amp standard charger, the NMH-54XLR includes the BC-500XLR .5 amp charger with 4-pin XLR end. The NMH-90 (cigarette lighter socket) and NMH-90XLR (4-pin XLR and cigarette socket) are low profile and comfortably lightweight with 8.5 amp hour capacity. Each includes the BC-1000 1-amp standard charger. The 14.4v NHM-65 is a lightweight, incredibly small and extremely comfortable battery. It contains a rear mounted clip for to easily secure to a video camera or your waist. Available with standard or with the Universal Automatic Charger (NHM-ATMX), each comes standard with a 10" 16 gauge lead with 4-pin XLR connector. Otherwise the same, the MNH-65V and NMH-65VATM are designed for pro camcorders that use the V-Clip rear mount, including the Sony DSR-250, DSR-270, DSR-300, DSR-370, DSR-400, DSR-450, DSR-500 and DSR-570.

NiMH batteries are rated to give 500 to 1,000 cycles in normal usage. These batteries can be stored either discharged or charged. If stored fully charged they will self discharge over time. However, storing the batteries in a cool, dry place (refrigerator) will slow down the self-discharge process.

It is best to use these batteries at least once every 6 months. Otherwise, the internal organic materials inside the battery will dry out and the battery's performance will deteriorate. For proper care and maintenance, do not overcharge or undercharge batteries. Constant over or undercharging will shorten battery life. Bescor's automatic chargers, models NMH-ATM and NMH-ATMX are recommended for maximum battery life.

A standard unregulated low wattage charger is also available. These inexpensive taper chargers provide a slow overnight charge. They are very reliable but it is necessary to monitor the battery and disconnect the charger when done. We recommend the use of an inexpensive lamp timer. The timer can be used to turn off the power when the proper charge time has been reached. All brand new battery packs require 3 to 5 charge / discharge cycles to achieve the rated run times.

Universal Automatic Charger

An automatic MCU-controlled smart charger with battery self-diagnosis, auto-voltage detection and LED indicators. It is compatible with all 12v and 14.4v NMH models, and has a universal input for 120v U.S. and 240v European. With it's charge rate of .9 amp, it charges an NMH-54 in 5 hours, an NMH-90 in 10 hours, and an NMH-65 in 6 hours.

Universal Automatic Charger *(Mfr # NMHATM; B&H # BENMHATM)*
Cigarette plug for NMH-54, NMH-90 & NMH-90XLR **74.95**

Universal Automatic Charger *(Mfr # NMHATMX; B&H # BENMHATMX)*
4-pin XLR for NMH-54XLR, NMH-65 and NMH-65V **84.95**

NMH-54 • NMH-90 • NMH-65

NMH-54 Side Kick Nickel Metal Hydride (NiMH) 12v, 4.5Ah 54WH Battery

NMH-54A Battery *(Mfr # NMH54A; B&H # BENMH54A)*
With cigarette lighter connector and automatic charger **19.95**

NMH-54NC Battery *(Mfr # NMH54NC; B&H # BENMH54NC)*
With cigarette lighter connector, without charger **89.95**

KLK-50HATM Light and Battery Kit *(Mfr # KLK50HATM; B&H # BEKLK50HATM)*
Kit consists of NMH-54 battery, VS-50 12v on-camera light and NMH-ATM charger **194.95**

KLK-65HATM Light and Battery Kit *(Mfr # KLK65HATM; B&H # BEKLK65HATM)*
Kit consists of NMH-54 battery, VS-65 AC/DC on-camera light and NMH-ATM charger **199.95**

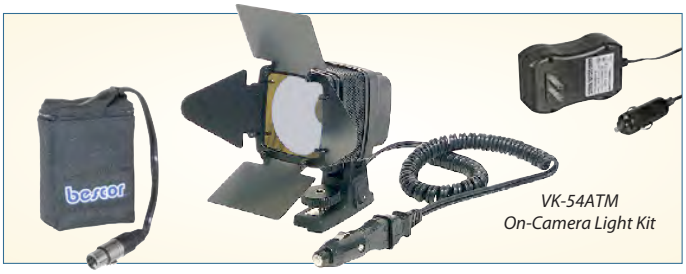
VK-54ATM On-Camera Light Kit *(Mfr # VK54ATM; B&H # BEVK54ATM)*
Kit consists of NMH-54 battery, MPL-325B on-camera light and NMH-ATM charger **264.95**

MK-54ATM On-Camera Light Kit *(Mfr # MK54ATM; B&H # BEMK54ATM)*
Kit consists of NMH54 battery, MPL-635 on-camera light, and NMH-ATM charger **319.95**

CK-54ATM DC On-Camera Light Kit *(Mfr # CK54ATM; B&H # BECK54ATM)*
Kit consists of NMH-54 battery, MPL-313C on-camera light, four-leaf barn doors, diffusion filter, NMH-ATM charger, 35 watt DC lamp, cigarette plug connector **239.95**

NMH-54XLRA Battery *(Mfr # NMH54XLRA; B&H # BENMH54XLRA)*
With 4-pin XLR connector and automatic charger **174.95**

NMH-54XLRNC Battery *(Mfr # NMH54XLRNC; B&H # BENMH54XLRNC)*
With 4-pin XLR connector, without charger **99.95**



VK-54ATM On-Camera Light Kit

NMH-90 Nickel-Metal-Hydride 12v, 7.5 Ah, 90WH Battery Belt

NHM-90 Battery *(Mfr # NMH90; B&H # BENMH90)*
With cigarette lighter connector and standard charger **259.95**

NMH-90NC Battery *(Mfr # NMH90NC; B&H # BENMH90NC)*
With cigarette lighter connector, without charger **249.95**

NMH-90A Battery *(Mfr # NMH90A; B&H # BENMH90A)*
With cigarette lighter connector and automatic charger **299.95**

NMH-90XLR Battery *(Mfr # NMH90XLR; B&H # BENMH90XLR)*: With 6' 4-pin XLR and cigarette lighter connector, and standard charger .. **279.95**

NMH-90XLRA Battery *(Mfr # NMH90XLRA; B&H # BENMH90XLRA)*: With 6' 4-pin XLR and cigarette lighter connector, and automatic charger **349.95**

NMH-90XLRNC Battery *(Mfr # NMH90XLRNC; B&H # BENMH90XLRNC)*: With 6' 4-pin XLR and cigarette lighter connector, without charger **269.95**

Battery	Size	Weight	Capacity	Charge Time	Run Time @ 100w	Run Time @ 50w	Run Time @ 10w
NMH-54	3.9" x 3" x 1.7"	1.2 lbs.	4.5 amp hours	14 hours	30 minutes	1 hour	5+ hours
NMH-54XLR	Output is a 4-pin XLR on a 10" lead (no cigarette socket)						
NMH-90	3" x 14" x 1.3"	4 lbs.	8.5 amp hours	8 hours	55 minutes	2+ hour	8+ hours
NMH-90XLR	Dual outputs include a 4-pin XLR on a 6' multiflex lead and cigarette socket						

NMH-65 Nickel Metal Hydride (NiMH) 14.4v, 4.5Ah Battery

NMH-65A Battery *(Mfr # NMH65A; B&H # BENMH65A)*
With XLR connector and automatic charger **219.95**

NMH-65NC Battery *(Mfr # NMH65NC; B&H # BENMH65NC)*
With XLR connector, without charger **149.95**

NMH-65VA Battery *(Mfr # NMH65VA; B&H # BENMH65VA)*
With XLR connector, V-Mount with automatic charger **219.95**

NMH-65VNC Battery *(Mfr # NMH65VNC; B&H # BENMH65VNC)*
With XLR connector, V-Mount, without charger **149.95**

Battery	Size	Weight	Capacity	Charge Time	Run Time @ 30w	Run Time @ 20w	Run Time @ 15w
NMH-65A/VA	4.75" x 3" x 1.7"	1.7 lbs.	4.5 amp hours	12 hours	2+ hours	3+ hours	4+ hours

BESCOR

PORTABLE SERIES

12v Lead Acid Shoulder Battery Packs

Portable 12v battery packs that are ideal for powering lights, camcorders, computers, power tools or any device that will run from an automobile cigarette lighter. There are six portable shoulder battery packs. Each one includes a cigarette lighter output, an overnight charger, and can be charged up to 1,500 times. The HP-3, MM-7 and MM-9 use a replaceable fuse and have belt loops sewn on their rear side so they can be waist worn. The MM-12, BES-015 and BES-018 use an auto reset circuit breaker. XLR models add a 6′ cable of 14 gauge superflex wire with a 4-pin XLR power connector. A convenient shoulder strap is included with all models.

Battery	Size	Weight	Capacity	Charge Time	Run Time @ 100w	Run Time @ 50w	Run Time @ 10w
HP-3	5.5″ x 3″ x 3″	2.8 lbs.	3 amp hours	8 hours	15 minutes	30 minutes	150 hours
MM-7	6″ x 4″ x 2.5″	5.5 lbs.	7.2 amp hours	16 hours	35 minutes	75 minutes	7 hours
MM-9	6″ x 4″ x 2.5″	5.9 lbs.	9 amp hours	18 hours	45 minutes	85 minutes	9 hours
MM-12	7.4″ x 6″ x 2″	8.5 lbs.	12 amp hours	13 hours	70 minutes	2.5 hours	12 hours
BES-015	8″ x 6″ x 2.8″	11 lbs.	14.4 amp hours	16 hours	85 minutes	3 hours	15 hours
BES-018	8″ x 6″ x 2.8″	12 lbs.	18 amp hours	19 hours	1.8 hours	4 hours	18 hours

HP-3 (36WH) Battery Pack

HP-3 *(B&H # BEHP3)*: With cigarette lighter connector and standard charger **34.95**

HP-3ATM *(B&H # BEHP3ATM)*: With cigarette lighter connector & automatic charger **59.99**

HP-3XLR *(B&H # BEHP3XLR)*
With cigarette and 6′ XLR 4-pin connectors, and standard charger **54.99**

HP-3XLRATM *(B&H # BEHP3XLRATM)*
With cigarette and 6′ XLR 4-pin connectors, and automatic charger **84.95**

Replacement LCR-12V3.4 Cell Pack
(Mfr # LCR12V34; B&H # BELCR12V34) **22.95**

MM-7 (86WH) Battery Pack

MM-7 *(B&H # BEMM7)*: With cigarette lighter connector and standard charger **49.95**

MM-7ATM *(B&H # BEMM7ATM)*: With cigarette lighter connector & automatic charger **79.95**

MM-7XLR *(B&H # BEMM7XLR)*
With cigarette lighter and 4-pin XLR connectors, and standard charger **64.95**

MM-7XLRATM *(B&H # BEMM7XLRATM)*
With cigarette lighter and 4-pin XLR connectors, and automatic charger **94.95**

MM-9 (108WH) Battery Pack

MM-9 *(B&H # BEMM9)*: With cigarette lighter connector and standard charger **64.95**

MM-9ATM *(B&H # BEMM9ATM)*
With cigarette lighter connector and automatic charger **89.95**

MM-9XLR *(B&H # BEMM9XLR)*
With cigarette lighter and 4-pin XLR connectors, and standard charger **74.95**

MM-9XLRATM *(B&H # BEMM9XLRATM)*
With cigarette lighter and 4-pin XLR connectors, and automatic charger **99.95**

MM-12 (144WH) Battery Pack

MM-12 *(B&H # BEMM12)*: With cigarette lighter connector and standard charger **84.95**

MM-12ATM *(B&H # BEMM12ATM)*
With cigarette lighter connector and automatic charger **104.95**

MM-12XLR *(B&H # BEMM12XLR)*
With cigarette lighter and 4-pin XLR connectors, and standard charger **99.95**

MM-12XLRATM *(B&H # BEMM12XLRATM)*
With cigarette lighter and 4-pin XLR connectors, and automatic charger **109.95**

BES-015 Shoulder Pack Battery

BES-015 *(B&H # BEBES015)*: With cigarette lighter connector and standard charger **89.95**

BES-015ATM *(B&H # BEBES015ATM)*
With cigarette lighter connector and automatic charger **109.95**

BES-015XLR *(B&H # BEBES015XLR)*
With cigarette lighter and 4-pin XLR connectors, and standard charger **109.95**

BES-015XLRATM *(B&H # BEBES015XLRA)*
With cigarette lighter and 4-pin XLR connectors, and automatic charger **129.95**

BES-018 Shoulder Pack Battery

BES-018 *(B&H # BEBES018)*: With cigarette lighter connector and standard charger **109.95**

BES-018ATM *(B&H # BEBES018ATM)*
With cigarette lighter connector and automatic charger **129.95**

BES-018XLR *(B&H # BEBES018XLR)*
With cigarette lighter and 4-pin XLR connectors, and standard charger **119.95**

BES-018XLRATM *(B&H # BEBES018XLRA)*
With cigarette lighter and 4-pin XLR connectors, and automatic charger **139.95**

PRB-SERIES

Professional 12v Lead Acid Battery Belts

Similar to the Portable Series 12v shoulder packs (previous page), Bescor's PRB Series provides premium power for heavy-duty draw applications like lighting. Each belt has a cigarette lighter output and is available with XLR output as well. XLR models include a 6' cable of 14 gauge superflex wire with a XLR power connector. Each belt also includes an overnight charger and can be charged up to 600 times. PRB-7, 12, 15 and 18 contain an auto reset circuit breaker, PRB-9 uses a replaceable external fuse. All XLR models are fitted with the auto breaker. Quick release belt fits 28" to 50" waist. All belts are two-pocket except the PRB-9 (single pocket).

Belt	Size	Weight	Capacity	Charge Time	Run Time @ 100w	Run Time @ 50w	Run Time @ 10w
PRB-7	4.5" x 13" x 1.3"	5.5 lbs.	7 amp hours	16 hours	35 minutes	1.3 hours	7 hours
PRB-8	4" x 6" x 2.5"	5 lbs.	8 amp hours	18 hours	45 minutes	1.8 hours	9 hours
PRB-9	4" x 6" x 2.5"	6 lbs.	9 amp hours	18 hours	45 minutes	1.8 hours	9 hours
PRB-12	4.5" x 13" x 2"	8.5 lbs.	12 amp hours	13 hours	1.25 hours	2.4 hours	14 hours
PRB-15	4.5" x 13" x 2.5"	11 lbs.	14.4 amp hours	15 hours	1.4 hours	3 hours	16 hours
PRB-18	4.5" x 13" x 2.5"	12 lbs.	18 amp hours	18 hours	1.65 hours	4 hours	19 hours

PRB-7 Battery Belt

PRB-7 *(B&H # BEPRB7)*: With cigarette lighter connector and standard charger **74.95**

PRB-7ATM *(B&H # BEPRB7ATM)*: With cigarette lighter connector & automatic charger **94.95**

PRB-7XLR *(B&H # BEPRB7XLR)*
With cigarette lighter and 4-pin XLR connectors, and standard charger **89.95**

PRB-7XLRATM *(B&H # BEPRB7XLRATM)*
With cigarette lighter and 4-pin XLR connectors, and automatic charger **119.95**

PRB-8 Battery Belt

PRB-8 *(B&H # BEPRB8)*: With cigarette lighter connector and standard charger **69.95**

PRB-8ATM *(B&H # BEPRB8ATM)*: With cigarette lighter connector & automatic charger **99.95**

PRB-8XLR *(B&H # BEPRB8XLR)*
With cigarette lighter and 4-pin XLR connectors, and standard charger **89.95**

PRB-8XLRATM *(B&H # BEPRB8XLRATM)*
With cigarette lighter and 4-pin XLR connectors, and automatic charger **119.95**

PRB-9 Battery Belt

PRB-9 *(B&H # BEPRB9)*: With cigarette lighter connector and standard charger **74.95**

PRB-9ATM *(B&H # BEPRB9ATM)*: With cigarette lighter connector & automatic charger **89.95**

PRB-9XLR *(B&H # BEPRB9XLR)*
With cigarette lighter and 4-pin XLR connectors, and standard charger **89.95**

PRB-9XLRATM *(B&H # BEPRB9XLRATM)*
With cigarette lighter and 4-pin XLR connectors, and automatic charger **114.95**

PRB-12 Battery Belt

PRB-12 *(B&H # BEPRB12)*: With cigarette lighter connector and standard charger **89.95**

PRB-12ATM *(B&H # BEPRB12ATM)*: With cigarette lighter connector & automatic charger **109.95**

PRB-12XLR *(B&H # BEPRB12XLR)*
With cigarette lighter and 4-pin XLR connectors, and standard charger **109.95**

PRB-12XLRATM *(B&H # BEPRB12XLRAT)*
With cigarette lighter and 4-pin XLR connectors, and automatic charger **134.95**

PRB-15 Battery Belt

PRB-15 *(B&H # BEPRB15)*: With cigarette lighter connector and standard charger **99.95**

PRB-15ATM *(B&H # BEPRB15ATM)*: With cigarette lighter connector & automatic charger **119.95**

PRB-15XLR *(B&H # BEPRB15XLR)*
With cigarette lighter and 4-pin XLR connectors, and standard charger **119.95**

PRB-15XLRATM *(B&H # BEPRB15XLRAT)*
With cigarette lighter and 4-pin XLR connectors, and automatic charger **134.95**

PRB-18 Battery Belt

PRB-18 *(B&H # BEPRB18)*: With cigarette lighter connector and standard charger **124.95**

PRB-18ATM *(B&H # BEPRB18ATM)*: With cigarette lighter connector & automatic charger **139.95**

PRB-18XLR *(B&H # BEPRB18XLR)*
With cigarette lighter and 4-pin XLR connectors, and standard charger **139.95**

PRB-18XLRATM *(B&H # BEPRB18XLRAT)*
With cigarette lighter and 4-pin XLR connectors, and automatic charger **159.95**

BESCOR

SLIMLINE SERIES

12v Low-Profile Lead Acid Battery Packs

High rate starved electrolyte cells are used in these low-profile slimline designs. One of the smallest and lightweight batteries, the SLM-5 can power a 50-watt light for almost an hour. Has a hand strap and rear-mounted belt loop. The SLM-10 stands only 3" high x 2" thick . All units have auto reset circuit breaker protection, and all include the ATM-PRB automatic shut off charger. The charger is rated at 1 amp with LED indicator. XLR models add a 6' cable of 14 gauge superflex wire with a 4-pin XLR power connector.

SLM-10

SLM-5

SLM-5ATM *(B&H # BESLM5ATM)*
With cigarette lighter connector and automatic charger **74.95**

SLM-5XLRATM *(B&H # BESLM5XLRATM)*
With cigarette lighter & 4-pin XLR connectors, and automatic charger **99.95**

SLM-10

SLM-10ATM *(B&H # BESLM10ATM)*
With cigarette lighter connector and automatic charger **154.95**

SLM-10ATM *(B&H # BESLM10XLRAT)*
With cigarette lighter & 4-pin XLR connectors, automatic charger **184.95**

SLM-18

SLM-18ATM *(B&H # BESLM18ATM)*
With cigarette lighter connector and automatic charger **224.95**

SLM-18ATM *(B&H # BESLM18XLRAT)*
With cigarette lighter & 4-pin XLR connectors, automatic charger **249.95**

PRB-SERIES Heavy-Duty 4-Pouch 12v Lead Acid Battery Belts

All 4-pouch battery belts contain an auto reset circuit breaker. All belts are designed with one piece tubular belt backing which helps distribute weight along the entire waist. Comfort and durability in a flexible package, the webbed belt fits from a 28" to 50" waist. The belts are 2" wide and use a quick release buckle. XLR models include a 6' cable of 14 gauge superflex wire with a XLR power connector.

PRB-154

PRB154 *(B&H # BEPRB154)*
With cigarette lighter connector and standard charger **129.95**

PRB154ATM *(B&H # BEPRB154ATM)*
With cigarette lighter connector and automatic charger **149.95**

PRB154XLR *(B&H # BEPRB154XLR)*
With cigarette lighter & 4-pin XLR connectors, and standard charger **139.95**

PRB154XLRATM *(B&H # BEPRB154XLRA)*
With cigarette lighter & 4-pin XLR connectors, and automatic charger **159.95**

PRB-20

PRB20 *(B&H # BEPRB20)*
With cigarette lighter connector and standard charger **149.95**

PRB20ATM *(B&H # BEPRB20ATM)*
With cigarette lighter connector and automatic charger **169.95**

PRB20XLR *(B&H # BEPRB20XLR)*
With cigarette lighter & 4-pin XLR connectors, and standard charger **169.95**

PRB20XLRATM *(B&H # BEPRB20XLRAT)*
With cigarette lighter & 4-pin XLR connectors, and automatic charger **189.95**

PRB-24

PRB24 *(B&H # BEPRB24)*
With cigarette lighter connector and standard charger **159.95**

PRB24ATM *(B&H # BEPRB24ATM)*
With cigarette lighter connector and automatic charger **184.95**

PRB24XLR *(B&H # BEPRB24XLR)*
With cigarette lighter & 4-pin XLR connectors, and standard charger **179.95**

PRB24XLRATM *(B&H # BEPRB24XLRAT)*
With cigarette lighter & 4-pin XLR connectors, and automatic charger **199.95**

LA-148

High Capacity Slimline 14v 9Ah Battery Belt

A compact low-profile battery, the LA-148 easily hides under your jacket to give you long run-times for camcorders or lights. Using Bescor's highest capacity 14v battery with 126 watt hours of capacity, the belt contains Panasonic starved electrolyte (dry) high rate cells for superior performance and durability. The 14v design of this 4 pouch battery belt will give you maximum run times by allowing the camera to fully drain the battery without reaching the camera's voltage cut-off. Geared toward high end equipment users, the LA-148 features "no memory" cells. Designed for superior high rate performance and quick recharging (4 hours for a 90% charge), it combines the best of Bescor's long-life batteries at a reasonable price. Each belt includes a cigarette lighter socket or 4-pin XLR, and a 2" or 6' kinkless superflex cable with 4-pin XLR as a second power tap.

LA-148 *(Mfr # LA148; B&H # BELA148)*: With cigarette lighter connector, 2" 4-pin XLR connector, and standard charger.....**199.95**

LA-148ATM *(Mfr # LA148ATM; B&H # BELA148ATM)*: Same as above with BCQ-14 charger.....**239.95**

LA-148NC *(Mfr # LA148NC; B&H # BELA148NC)*: Same as above without charger.....**199.95**

LA-148XLATM *(Mfr # LA148XLATM; B&H # BELA148XLATM)*: With dual 2" and 6' 4-pin XLR connectors and BCQ-14 charger.....**314.95**

LA-148 Dimensions: 24" x 2.5" x 2.5"; they weigh 9.5 lbs., 14 volts; 9ah capacity; 126 watt hours

14v Quick Charger *(Mfr # BCQ14; B&H # BEBCQ14)*: 2 amp rate quick charger charges LA-148 in 9 hours. It contains an automatic shut off circuit, so it never overcharges. Standard cigarette lighter plug.....**49.95**

14v Quick Charger *(Mfr # BCQ14XLR; B&H # BEBCQ14XLR)*: Same as above with a 4-pin XLR plug.....**49.95**

LA-145 Camera Mountable 14v, 65Ah Lead Acid Battery

The LA-145 is a 14v high performance lead acid (starved electrolyte) brick-type battery. Constructed for maximum strength and durability, the LA-145 is perfect for field production. Designed to be worn on the waist with a standard belt or as an on-camera battery, the optional MBK2 battery bracket allows the LA-145 to "dock" to the rear of a JVC or Panasonic camcorder. Batteries easily slip into the bracket and can be removed with one hand. The starved electrolyte chemistry of the LA-145 offers a memory free battery. When properly maintained, the LA-145 will offer a consistent run time over the life of the battery.

LA-145 *(Mfr # LA145; B&H # BELA145)*: With cigarette connector, a 10" cable with a 4-pin XLR connector and a BC-151 charger.....**109.95**

LA-145NC *(Mfr # LA145NC; B&H # BELA145NC)*: With cigarette connector, a 10" cable with a 4-pin XLR connector. Does not include charger.....**129.95**

LA-145ATM *(Mfr # LA145ATM; B&H # BELA145ATM)*: With cigarette connector, a 10" cable with a 4-pin XLR connector and a BCQ-14 charger.....**139.95**

LA-145L *(Mfr # LA145L; B&H # BELA145L)*: With cigarette connector, a 6' cable with a 4-pin XLR connector and a BC-151 charger.....**109.95**

LA-145LNC *(Mfr # LA145LNC; B&H # BELA145LNC)*: With cigarette connector, a 6' cable with a 4-pin XLR connector. Does not include charger.....**129.95**

LA-145LATM *(Mfr # LA145LATM; B&H # BELA145LATM)*: With cigarette connector, a 6' cable with a 4-pin XLR connector and a BCQ-14 charger.....**139.95**

Camcorder Battery Kit *(Mfr# ST144DSU; B&H# BEST144DSU)*: Kit includes three LA-145NC batteries, a BC-151 charger, two BCQ-14 automatic chargers and an MBK-2 box.....**499.95**

Universal Camera Bracket *(Mfr # MBK2; B&H # BEMBK2)* Designed for most Panasonic and JVC camcorders, this bracket enables the LA-145 to attach to the rear of the camcorder. Made of unbreakable ABS resin plastic, it mounts easily using the camera's standard mounting holes. Includes 4 mounting screws. Battery removal requires only one hand.....**39.95**

BESCOR

MPL-313

20w/35w DC Multi-Purpose On-Camera Light

A versatile multi-purpose light, the MPL-313 features super compact housing design with mesh screen venting for cooler operation. It uses 20-watt or 35-watt halogen lamps, and includes a diffusion filter for softer lighting illumination. Also includes 4-leaf barn doors for direct and bounce lighting techniques (0 to 180°), and a 6' coil cord with surface mounted on/off switch. Comes in a choice of three connectors. It weighs 6 ounces.

With 20-watt DC bulb and SDX (Power Tap) Connector
(Mfr # MPL313P20; B&H # BEMPL313P20) **94.95**

With 35-watt DC bulb and SDX (Power Tap) Connector
(Mfr # MPL313P35; B&H # BEMPL313P35) **94.95**

With 35-watt DC bulb and 4-pin XLR Connector *(Mfr # MPL313X; B&H # BEMPL313X)* **89.95**

With 35-watt DC bulb and Cigarette Plug Connector
(Mfr # MPL313C; B&H # BEMPL313C) **79.95**

VS-SERIES

Camera Light with Soft Diffuser

A compact precision molded light available in multiple versions, the light is available in AC version for use in an A/C wall outlet, DC version for use with a 12v battery with a cigarette lighter connection—or combination (AC/DC). Contains twin vertical barn doors, soft diffuser filter, universal shoe mount, surface mounted on/off switch, and a 6' coil cord with 120v AC plug. The head tilts for a ceiling bounce if needed.

VS-100AC Camera Light *(Mfr # VS100AC; B&H # BEVS100AC)*
With 100-watt 120v AC bulb and AC plug **44.95**

VS-150AC Camera Light *(Mfr # VS150AC; B&H # BEVS150AC)*
With 150-watt 120v AC bulb and AC plug **44.95**

VS-50 Camera Light *(Mfr # VS50; B&H # BEVS50)*
With 50-watt 12v DC bulb and cigarette lighter plug **39.95**

VS-65 Camera Light *(Mfr # VS65; B&H # BEVS65)*
With 100-watt 120v AC bulb, 50-watt DC bulb, AC plug and cigarette lighter plug **54.95**

VS-100 Camera Light *(Mfr # VS100; B&H # BEVS100)*
With 100-watt 12v DC bulb and cigarette lighter plug **44.95**

VL-200

Commercial Flood Light

Available in multiple configurations, the light has adjustable 4 way barn doors, glass heat shield, surface mounted on/off switch and a front housing that snaps off easily for quick bulb changes. Excellent for ceiling bounce lighting. Includes 6' straight cord with 120v AC plug

VL-200 Camera Light *(Mfr # VL200; B&H # BEVL200)*
With 10' AC plug and NO bulb **54.95**

VL-205 Camera Light *(Mfr # VL205; B&H # BEVL205)*
With 50w 12v DC bulb & DC adapter **59.95**

VL-210 Camera Light *(Mfr # VL210; B&H # BEVL210)*
With 100w 12v DC bulb & DC adapter **59.95**

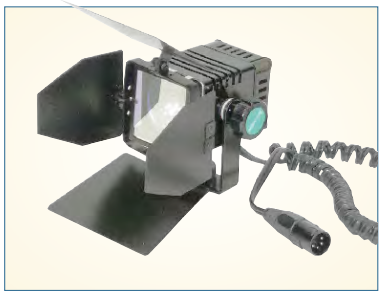
VL-205AC Camera Light *(Mfr # VL205AC; B&H # BEVL205AC)*
With 100w 120v AC bulb, 50-watt 12v DC bulb, and DC adapter **69.95**

VL-210AC Camera Light *(Mfr # VL210AC; B&H # BEVL210AC)*
With 100w 120v AC bulb, 100-watt 12v DC bulb, and DC adapter **74.95**

12v VIDEO LIGHTS

MPL-635

12v DC Broadcast Light with Flip Down Dichroic Filter

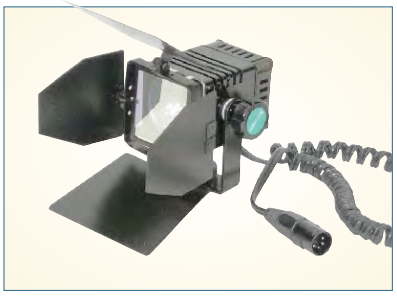


The contemporary styled MPL-635 light includes an integrated universal shoe mount adapter and improved topside venting. It includes a 5600 K Dichroic filter for perfect daylight illumination The hinged filter can be flipped down for normal 3200K lighting and it also makes bulb replacement a snap. The 4 leaf barn door set is completely adjustable. To satisfy most lighting conditions three bulbs are included: 100-watt FCR, 50-watt BRL and 35-watt bulb JC12V35. The power cable is a 6′ coiled cord with 4 pin male XLR connector.

MPL-635 *(Mfr # MPL635; B&H # BEMPL635)*.....**139.95**

MPL-645

Variable 12v DC Light with Flip Down Dichroic Filter

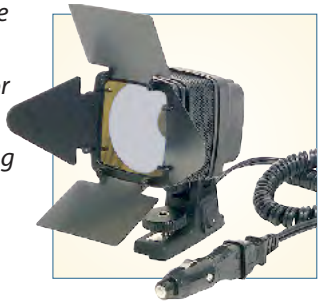


A variable rheostat lets you tune the light from 50 watts all the way down to 0. Helps you conserve battery power by lowering your lights wattage requirement. A high pulse circuit helps maintain the color temperature of the bulb. The dichroic filter turns the 3300K standard yellowish output to 5600K daylight output. The MPL-645 includes adjustable 4-way barn doors. Other features include a universal shoe mount and a 6′ coiled power cord with 4-pin male XLR connector. Its dimensions are 3.5 x 5.1 x 2.4″ (WDH) and it weighs 0.94 lbs.

MPL-645 *(Mfr # MPL645B; B&H # BEMPL645B)*.....**189.95**

MPL-325

AC/DC Light with Daylight Dichroic 5600° Filter



A low cost alternative to expensive AC lighting. Choose either a 100w or 150w bulb with AC operation, or a 35w, 50w or 100w bulb for use as a 12v DC light. The front housing has 4 adjustable barn doors, dichroic filter and removes easily with two tightening screws.

With 12v Cigarette Adapter

MPL-325J *(B&H # BEMPL325J)*
With 12v 35w bulb.....**109.95**

MPL-325B *(B&H # BEMPL325B)*
With 12v 50w bulb.....**109.95**

MPL-325F *(B&H # BEMPL325F)*
With 12v 100w bulb.....**104.95**

With 120v AC Plug

MPL-325AC1 *(B&H # BEMPL325AC1)*
With 120v 100w bulb.....**99.95**

MPL-325AC2 *(B&H # BEMPL325AC2)*
With 120v 150w bulb.....**139.95**

MPL-325BAC Combo AC/DC Light *(B&H # BEMPL325BAC)*: Includes 120v 100w AC bulb, a 12v 50w bulb and a cigarette adapter.....**109.95**

MPL-12V

Multi Wattage Dual Reflector Light

A dual reflector light that can accommodate 20w or 30w bulbs. Two barn doors provide lighting control with a standard swivel head design. The diffused lens protects the lamp and softens the beam for a pleasing effect. This very compact light provides extremely broad (wide angle) beam results. Weighs only 7 ounces, and measures 3″ wide by 1.5″ high by 3″ deep. The small size allows it to work on smaller cameras but works well enough for large cameras as well.

With 12v Cigarette Adapter

MPL-12V *(B&H # BEMPL12V)*: With 20w and 35w bulbs.....**59.95**

MPL-12V70 *(B&H # BEMPL12V70)*: With two 35w bulbs.....**CALL**

With 4-Pin XLR Connector

MPL-12VX *(B&H # BEMPL12VX)*: With 20w and 35w bulbs.....**69.95**

MPL-12VX70 *(B&H # BEMPL12VX70)*: With two 35w bulbs.....**CALL**

BESCOR

MX-600 • MX-601

Dedicated 6v Dual Reflector Light Kits

Ideal as a fill light with a choice of two compact rechargeable batteries, the MX-600 (clear glass) and the MX-601 (soft diffusion glass) are perfectly suited for most general purpose lighting situations. Two slide switches are located on the light for easy control. The lights are available with the X-645 (6v 4.5Ah) battery which can power a 10-watt light for almost two hours or a 40-watt light for 30 minutes. Or, they can be used with the X-672 (6v 7.2Ah) battery which can power a 10-watt light for almost three hours or a 40-watt light for 55 minutes. Batteries recharge in 8-10 hours with the supplied BC-665 overnight charger. The lights also include 2-way barn doors, universal shoe mount and 6' power cord.

MX-600 Light *(Mfr# MX600 • B&H# BEMX600)*: With two 20-watt bulbs **39.95**

KLK-624 Kit *(Mfr # KLK624 • B&H # BEKLK624)*: Includes MX-600 light with two 20w bulbs, X645 battery and BC-665 charger.....**69.95**

KLK-623 Kit *(Mfr # KLK623 • B&H # BEKLK623)*: Includes MX-600 light with 10w and 20w bulbs, X645 battery and BC-665 charger.....**69.95**

KLK-622 Kit *(Mfr # KLK622 • B&H # BEKLK622)*: Includes MX-600 light with two 10w bulbs, X645 battery and BC-665 charger.....**79.95**

KLX-624 Kit *(Mfr # KLX624 • B&H # BEKLX624)*: Includes MX-600 light with two 20w bulbs, X672 battery and BC-665 charger.....**89.95**

MX-601 Light *(Mfr # MX601 • B&H # BEMX601)*: With two 20-watt bulbs.....**44.95**

KLK-624D Kit *(Mfr # KLK624D • B&H # BEKLK624D)*: Includes MX-601 light with two 20w bulbs, X645 battery and BC-665R charger **84.95**

KLK-623D Kit *(Mfr # KLK623D • B&H # BEKLK623D)*: Includes MX-601 light with 10w and 20w bulbs, X645 battery and BC-665R charger **84.95**

KLK-622D Kit *(Mfr # KLK622D • B&H # BEKLK622D)*: Includes MX-601 light with two 10w bulbs, X645 battery and BC-665R charger **79.95**

KLX-624D Kit *(Mfr # KLX624D • B&H # BEKLX624D)*: Includes MX-601 light with two 20w bulbs, X672 battery and BC-665R charger **94.95**

Chargers for the MX-600 and MX-601

X-645 *(Mfr # X645 • B&H # BEX645)*: 6v, 4.5Ah DC lead acid battery and BC-665 charger for MX-600 and MX-601 lights.....**39.95**

X-672 *(Mfr # X672 • B&H # BEX672)*: 6v, 7.2 Ah DC lead acid battery and BC-665 charger for MX-600 and MX-601 lights.....**54.95**

X-672ATM *(Mfr # X672ATM • B&H # BEX672ATM)*: 6v, 7.2 Ah DC lead acid battery and BC-665R charger for MX-600 and MX-601 lights.....**79.95**

KLK-35/KL-36

20-watt Lights with On-board Battery Pack

20-watt Light with On-board Battery Pack *(Mfr # KLK35 • B&H # BEKLK35)*
Consists of the compact VL-30 20-watt light, the lightweight (14 oz.) KLK-35 accepts BP-975XT rechargeable nicad batteries which mount on the light and powers it for up to 22 minutes. Includes 20-watt bulb, BP-975XT battery and 7-hour battery charger.....**49.95**

20-watt Light with On-board Battery Pack *(Mfr # KLK36 • B&H # BEKLK36)*
The KLK-36 is the same as above except it uses the rechargeable BP-98NMH (Nickel Metal Hydride) battery which mounts on the light and powers it for up to 60minutes. Includes 20-watt bulb, BP-98NMH battery and 14-hour overnight battery charger.....**74.95**

KLK-10/KL-20

Compact 10- and 20-watt Lights with Integrated Battery

KLK-10 10-watt Light with Integrated Battery
(Mfr # KLK10 • B&H # BEKLK10)
The KLK-10 is a compact and lightweight 7.4 oz. 10-watt light that has a 900 mAh 6v NiMH internal fit battery that allows it to run for up to 30 minutes. Includes a 10-watt halogen bulb and 4-hour charger.....**34.95**

KLK-20 20-watt Light with Integrated Battery *(Mfr # KLK20 • B&H # BEKLK20)*
The KLK-20 is the same as above except it comes with a 20-watt bulb which runs for up to 15 minutes on a charge. Also includes 4-hour charger.....**39.95**

MP-101 Motorized Pan Head

Support cameras up to 6 lbs, the MP-101 fastens between any tripod head and video camera. Two motors allow independent smooth remote adjustment of vertical and horizontal panning motion. Switch selector for either a 30, 60 or 90° movement. Maximum horizontal angle ±90°. Maximum vertical angle ±15°. Power source is 4 "AA" batteries or AC power. Panning speed adjustable via the included remote control. Measures 5.75 x 4.5 x 4", weighs 27 oz.
(Mfr # MP101 • B&H # BEMP101) **119.95**

AC Adapter: For the MP-101 *(Mfr# PS260 • B&H# BEPS260)* **19.95**

DC Car Adapter: Allows the MP-101 to be powered by any Bescor 12v battery or via automobile's cigarette lighter socket. *(Mfr# CLC260 • B&H# BECLC260)* **35.95**

20' Extension for Remote Control *(Mfr# RE20 • B&H# BERE20)* **14.95**

50' Extension for Remote Control *(Mfr# RE50 • B&H# BERE50)* **24.95**

LED-10
10-watt LED On-Camera Light

A small, 2.5" tall light weighing only 4 oz with 3 AA batteries, the LED-10 provides 80 minutes light time with 10-watt output from 5 Starburst LED bulbs while running ultra cool. Similar to lights at 10 times the cost.

LED-10: Includes three AA NiMH batteries and charger *(Mfr# LED10 • B&H# BELED10)* **49.95**

LED-10 Kit 2: Same as above, plus VB-50 Universal Shoe Mount Adapter *(BELED10K2)* **64.95**

LED-10 Kit 1: Same as above, except with Pearstone AIS Shoe adapter for Sony's proprietary hot shoe *(B&H# BELED10K1)* **69.95**

Battery and Light Kits

LK-12XLRATM Kit: Includes MPL-12VX On-Camera Light with barndoors, PRB12-XLR battery belt and ATM-PRB automatic charger.
(B&H# BELK12XLRATM) **199.95**

LK-54ATM: Includes MPL-12V On-Camera Light with barndoors, NMH-54NC "Side Kick" NiMH battery and NMHATM charger.
(B&H# BELK54ATM) **214.95**

MK-7ATM: Includes MPL-635 On-Camera Light with barndoors, MM-7XLRNC battery and ATM-PRB automatic charger.
(Mfr# MK7ATM • B&H# BEMK7ATM) **219.95**

AK7 Kit: Includes MPL-645B On-Camera Dimmer Light with barndoors, MM-7XLRNC battery and BC-500 standard charger.
(Mfr# AK7 • B&H# BEAK7) **234.95**

CK-54ATM Kit: Includes MPL-313 On-Camera Light with Barndoors, NMH-54NC "Side Kick" NiMH battery and NMHATM charger.
(Mfr# CK54ATM • B&H# BECK54ATM) **239.95**

MK12 Kit: Includes MPL635 On-Camera Light with Barndoors, PRB-12XLRNC and BC-1000 standard charger with 4-pin XLR connector.
(Mfr# MK12 • B&H# BEMK12) **239.95**

LK-54XLRATM Kit: Includes MPL-12VX On-Camera Light with Barndoors, NMH-54XLRNC "Side Kick" NiMH battery and NMH-ATMX Charger with 4-pin XLR connector. *(B&H# BELK54XLRATM)* **249.95**

MK-12ATM Kit: Includes MPL635 On-Camera Light and PRB-12XLR Battery Belt and automatic charger *(Mfr # MK12ATM • B&H # BEMK12ATM)* **249.95**

VK-10ATM Kit: Includes MPL-325B On-Camera Light, SLM-10ATM Slimline Battery Belt and automatic charger.
(Mfr# VK10ATM • B&H# BEVK10ATM) **249.95**

VK-54ATM Kit: Includes MPL-325B On-Camera Light, NMH-54NC "Side Kick" NiMH battery and NMH-ATM automatic charge.
(Mfr# VK54ATM • B&H# BEVK54ATM) **264.95**

CK-54XLRATM Kit: Includes MPL-313X On-Camera Light, NMH-54XLRNC "Side Kick" NiMH battery and NMH-ATMX automatic charger with 4-pin XLR connector *(Mfr# CK54XLRATM • B&H# BECK54XLRATM)* **264.95**

AK-7ATM Kit: Includes MPL-645B On-Camera Dimmer Light with barndoors, MM-7XLRNC Battery and ATM-PRB automatic charger.
(Mfr# AK7ATM • B&H# BEAK7ATM) **264.95**

AK-12ATM Kit: Includes MPL-645B On-Camera Dimmer Light with barndoors, PRB-12XLRNC Battery Belt and ATM-PRB automatic charger
(Mfr# AK12ATM • B&H# BEAK12ATM) **289.95**

AK-12 Kit: Same as above, except with BC-1000 standard charger.
(Mfr # AK12 • B&H # BEAK12) **279.95**

MK-10ATM Kit: Includes MPL-635 On-Camera Light with barndoors, SLM-10XLR Slimline Battery Belt and automatic charger.
(Mfr # MK10ATM • B&H # BEMK10ATM) **299.95**

MK-54ATM Kit: Includes MPL-635 On-Camera Light with barndoors, NMH-54XLRNC "Side Kick" NiMH battery and NMH-ATMX automatic charger with 4-pin XLR connector *(Mfr# AK54ATM • B&H# BEAK54ATM)* **319.95**

AK-10ATM Kit: Includes MPL-645B On-Camera Dimmer Light with barndoors, SLM-10XLR Slimline Battery Belt and automatic charger
(Mfr# AK10ATM • B&H# BEAK10ATM) **349.95**

AK-54ATM Kit: Includes MPL-645B On-Camera Dimmer Light with barndoors, NMH-54XLRNC "Side Kick" NiMH battery and NMH-ATMX automatic charger with 4-pin XLR connector.
(Mfr# AK54ATM • B&H# BEAK54ATM) **364.95**

COOL-LUX

BATTERIES & CHARGERS

MaxPower 13.2v and 14.4v Nicad Battery Belts

MaxPower battery belts are manufactured with cell-balancing and memory-free engineering, resulting in a consistent run time over the life of the battery. Made from rugged, lightweight 1000 denier Cordura, these tough MaxPower belts can last for more than 10 years. They are tailored, precisely cut and stitched with durable, condensed, heavy-duty thread to assure a smooth, tight surface with the cells firmly encased. Heavy-duty 16-gauge wiring is utilized with slip-proof connectors to ensure a long, reliable operating life. Lightweight and comfortable with a low profile, the belt fits elegantly under a suit or tuxedo jacket without looking obtrusive—as if it were custom-tailored to your body. The belts can be fully adjusted to fit snugly around the operator's waist with an adjustment range from 34" to 56". Dual power outputs are included with auto reset short-circuit protection. One 4-pin XLR and one cigarette lighter connector or two 4-pin XLR connectors allow two different devices to be powered simultaneously. A power indicator consisting of three LED lights provides realtime battery status.

NC1380 Battery Belt *(Mfr # NC1380; B&H # CONC1380)*: 13.2v 8Ah power belt with one cigarette lighter and one 4-pin XLR connector.....**399.95**

NC1384 Battery Belt *(Mfr # NC1384; B&H # CONC1384)*: 13.2v 8Ah power belt with two 4-pin XLR connectors.....**439.95**

NC1480 Battery Belt *(Mfr # NC1480; B&H # CONC1480)*: 14.4v 8Ah power belt with one cigarette lighter and one 4-pin XLR connector.....**429.95**

NC1484 Battery Belt *(Mfr # NC1484; B&H # CONC1484)*: 14.4v 8Ah power belt with two 4-pin XLR connectors.....**474.95**

Battery	Fits Sizes	Volts	Amp Hours	Watt Hours	Run Time @ 25w	Weight
NC-1380 / NC-1384	34" to 56"	13.2v	8.0	96	4:05	6.6 lbs.
NC-1480 / NC-1484	34" to 56"	14.4v	8.0	115	3:00	7.1 lbs.

SmartPower 12v LCE (Lead-Calcium Electrolyte) Powerpacks and Belts

Using new technology, Cool-Lux has substantially improved the performance, size, and weight of their memory-free LCE (Lead-Calcium Electrolyte) rechargeable batteries. By reducing the thickness and packing more active materials between the plates they have produced a much lighter-weight and more efficient battery cell. high-quality, highly reliable Smart Power are virtually indestructible. They also hold up to poor charging habits, deep-discharge operations, and can be stored in any condition. They will always recover to a full charge, and they will never suffer from memory loss.
Belts are made of rugged, lightweight 1000 - denier Cordura, which is stronger than leather and easier to clean. Dual power outputs are included with auto reset short-circuit protection. One 4-pin XLR and one cigarette connector or two 4-pin XLR connectors allow two different devices to be powered simultaneously. A power indicator consisting of five LED lights provides realtime battery status.

L7 PowerPack: *(Mfr # BC3050 • B&H # COBC3050)*: 12v 84WH powerpack with cigarette lighter plug and charger.....**79.95**

L7 PowerPack: *(Mfr # BC3054 • B&H # COBC3054)*: 12v 84WH powerpack with 4-pin XLR plug and charger.....**99.95**

L10 Battery Belt: *(Mfr # BC3070 • B&H # COBC3070)*: 12v 120WH belt with two 4-pin XLR plugs and charger.....**299.95**

L10 Battery Belt: *(Mfr # BC3074 • B&H # COBC3074)*: 12v 120WH belt with cigarette lighter plug and 4-pin XLR plug and charger.....**279.95**

L14 Battery Belt: *(Mfr # BC3150 • B&H # COBC3150)*: 12v 168WH belt with two 4-pin XLR plugs and charger.....**299.95**

L14 Battery Belt: *(Mfr # BC3160 • B&H # COBC3160)*: 12v 168WH belt with cigarette lighter plug and 4-pin XLR plug and charger.....**289.95**

L20 Battery Belt: *(Mfr # BC3250 • B&H # COBC3250)*: 12v 240WH belt with two 4-pin XLR plugs and charger.....**329.95**

L20 Battery Belt: *(Mfr # BC3260 • B&H # COBC3260)*: 12v 240WH belt with cigarette lighter plug and 4-pin XLR plug and charger.....**319.95**

COOL-LUX

BATTERIES & CHARGERS

Delta Force Nicad/NiMH Chargers for MaxPower 13.2v and 14.4v Nicad Battery Belts

NC3814-4

NC3814-B

Delta Force charger will double the life of your battery. Tests have proven that it is not unusual to achieve 1000 or more charge cycles when using a 4-stage Minus Delta V charging method. The same tests have shown older batteries will recover substantially by reducing crystallization and restoring the battery to near normal performance.

The heart of the Delta Force system is a computing micro controller monitoring the battery's vital signs, voltage current and other variables. When a battery is first connected, the charger will rapidly and efficiently charge the battery to about 70% of its capacity in the first few minutes. The cells will absorb almost all of the energy and stay COOL. The charger continues until the battery reaches its characteristic Delta Slope indicating an absolute full charge. The computer senses the beginning of the slope terminating the full charge and shifting to trickle charge.

13.2v Delta V Charger with Anton Bauer-type Brick Adapter - for Ni-cad and NiMH Batteries *(Mfr# NC3813-B • B&H# CONC3813B)* **179.95**

13.2v Delta V Charger with 4-pin XLR Connector - for Ni-Cad and NiMH Batteries *(Mfr# NC3813-4 • B&H# CONC38134)* **189.95**

14.4v Delta V Charger with Anton Bauer-type Brick Adapter - for Ni-cad and NiMH Batteries *(Mfr# NC3814-B • B&H# CONC3814B)* **169.95**

14.4v Delta V Charger with 4-pin XLR Connector - for Ni-Cad and NiMH Batteries *(Mfr# NC3814-4 • B&H# CONC38144)* **189.95**

DIGILUX PRO

DC Dimmable Video Light

The Digi-Lux is the smallest dimmable on-camera, professional video light in the world. With today's compact digital Hi-Def cameras, lighting your subject perfectly is necessary! Not enough light produces grainy images... too much light can wash out subjects or create harsh shadows making an easy job very difficult. The best and fastest way to minimize your problems is with a dimmable light on your camera, especially an intelligent one that is controlled by a computerized microprocessor programmed to perform better than any other existing dimmable system today.

The Digi-lux's dimming system (adjustable between 0 and 35 watts) will hold the Kelvin temperature within the + or - off the cameras requirements automatically, noise free and it will prolong the life of your lamp and battery tremendously paying for itself in less than twenty four hours of recording.
The Digi-Lux can operate from 12v, 13.2v or 14.4v batteries. The maximum watt is 75w @ 12v, DC only. Many adapter cables are available including 4-pin XLR and Brick Taps for Anton Bauer and Sony systems as well as other accessories to make your job run smoother.

Digi-Lux On-Camera Light *(Mfr # LK-2511; B&H # COLK2511)*: With 35w lamp, 4-pin XLR connecting cable, shoe mount **159.95**

Digi-Lux On-Camera Light *(Mfr # LK-2512; B&H # COLK2512)*: With 35w lamp, Power Tap connecting cable, shoe mount **149.95**

Digi-Lux On-Camera Kits

Digi-Lux On-Camera Kit *(Mfr # LK-2513; B&H # COLK2513)*: Kit includes Digilux on-camera light with 35w lamp, 4-pin XLR connecting cable, shoe mount, Soft-Box and Light Shade **224.95**

Digi-Lux On-Camera Kit *(Mfr # LK-2513A; B&H # COLK2513A)*: Kit includes Digilux on-camera light with 35w lamp, cigarette lighter connecting cable, shoe mount, Soft-Box and Light Shade **254.95**

Digi-Lux On-Camera Kit *(Mfr # LK-2514; B&H # COLK2514)*: Kit includes Digilux on-camera light with 35w lamp, Power Tap connecting cable, shoe mount, Soft-Box and Light Shade **209.95**

Digi-Lux On-Camera Kit *(Mfr # LK-2515; B&H # COLK2515)*: Kit includes Digilux on-camera light with 35w lamp, 4-pin XLR connecting cable, shoe mount, Soft-Box, Light Shade and L-7 battery pack **324.95**

COOL-LUX

MINI-COOL

On-Camera or Stand Mounted AC/DC Light

Nominated for an Oscar, and used by NASA on the space shuttle, the Mini-Cool is the most versatile light available. Compact and powerful, it produces more light with 250w bulbs than 650w fresnels four times the size. It can be powered DC for on-camera use where it can also be height adjusted to prevent red eye. Powered by AC it can be stand mounted where it becomes the perfect key light. It offers a choice of 20 different lamps from 12v to 240v and 22 to 300 watts, and is supported by 16 optional accessories including mounting devices and light control items like daylight filters and diffusion lenses. The standard for an on-camera light, the Mini-Cool delivers uniform and precise color-perfect illumination every time.

- Today's "key light" for video, the MR-16 lamp out-performs 650 watt studio fresnels and 1000-watt open-face fixtures, projecting a cool-uniform-color-perfect light.
- As a key-light mount rotating barn doors or a soft-box to get the effect you want.
- As a daylight source, with a daylight balance filter, it can compete with 200 HMI's.
- Made of aircraft aluminum, the housing is vented, cools fast and protects the lamp. The incredibly efficient air-draft system dramatically improves lamp and socket life.

Mini-Cool with AC Lamp: Includes 120v AC 150w lamp, 5-ft. coiled AC cable with in-line switch, MD-5050 5/8˝ light stand adapter (also has 1/4-20 screw for on camera mounting), and a diffusion (frosted) glass that softens the flood beam for a desired effect. *(Mfr# LK2000 • B&H# COLK2000)* **174.95**

Mini-Cool with Studio Pack: Same as above, plus AC Photo Dimmer (LC-7150), Spring Clamp mount (MD-5250), 4 bulldog clips, 4 diffusion and 4 daylight gels *(Mfr# LK2010 • B&H# COLK2010)*...**349.95**

Mini-Cool AC/DC Pack:
Mini-Cool light with 120v AC 150-watt and 12v DC 75-watt flood lamps, camera mount adapter (MD-5000) and camera handle (MD-5200), 5-ft. coiled AC cable with in-line switch, diffusion (frosted) glass and cigarette plug DC adapter *(Mfr# LK2050 • B&H# COLK2050)* **239.95**

Mini-Cool AC/DC Pack:
Same as above with 4-pin XLR DC adapter *(Mfr# LK2054 • B&H# COLK2054)* **249.95**

Mini-Cool Light Kits

Consisting of multiple Mini-Cool and Micro-Lux lights and a wide assortment of adapters, lamps and accessories, these kits are ideal for the professional cine or videographer who usually shoots away from the studio. In addition to the Mini-Cool, the kits also include the Micro-Lux, an extremely small on-camera light for digital camcorders with power to spare. This ingenious light produces a smooth, even beam to put a sparkle in the eyes, soften facial shadows, bring out skin tones, and give you professional results at low cost. Standard with a 35-watt bulb (also accepts 20-watt bulbs), it can operate operate at 12v, 13.2v, or 14.4 volts for a long time—almost four hours with a 20w lamp from a small battery. It tilts and rotates on its L-bracket to be bounced or directed as needed. The MD5000 Camera Adapter fits nicely into a female camera shoe and also will work with a 1/4-20 mount by using the tightening knob as a separate mounting device.

LK-2201
Location Kit

LK-2201 3-Light Location Kit - consists of:
2 Mini-Cool Key, 1 Micro-Lux On Camera Lights, Stand and Camera Adapters, Softbox, Dimmer, Light Stands, Bulbs, CoolKit Case - 635 Total Watts *(Mfr# LK2201 • B&H# COLK220)* **1399.95**

LK-2202 5-Light Studio Kit - consists of: 4 Mini-Cool, 1 Micro-Lux On Camera Lights, Lenses, Gels, Adapters, Clamp, Light Stands, Bulbs, CoolKit Case - 635 Total Watts *(Mfr# LK2202 • B&H# COLK2202)* **2099.95**

LK-2203 2-Light Broadcast Kit - consists of:
1 Mini-Cool Key, 1 Micro-Lux On Camera Light, Softbox, Battery Belt, Charger, AC Cords, Filters, Brackets, Adapters, Bulbs, CoolKit Case - 375 Total Watts *(Mfr# LK2203 • B&H# COLK2203)* **1649.95**

LK-2204 3-Light Video Kit - consists of:
2 Mini-Cool, 1 Micro-Lux Lights, Barndoors, Softbox, Adapters, Bulbs, Video Kit Case - 375 Total Watts *(Mfr# LK2204 • B&H# COLK2204)*.....**849.95**

LK-2205 3-Light Hi-Def Kit - consists of: 3- Mini Cool Fixtures, Umbrellas, Mounts, Filters, Dimmers, Clamp, Light Stands, Bulbs, Hard Case - 450 Total Watts (120/240V AC, 12/30V DC) *(Mfr# LK2205 • B&H# COLK2205)* **1399.95**

U-3

On-Camera Tri-Light

With the U-3 you'll never have to make the compromises that you used to make with a single light source. Three individual independent light sources give you multiple lighting (wattage) options without stopping the action. The U-3 accepts any combination of three 12v 20 watt or 35 watt lamps for a maximum of 105 watts. Add or subtract brightness and still maintain a consistent color temperature of 3200°K. The U-3 comes complete with three lamps gel holder, six diffusion and daylight gels, and camera shoe and stud. Made from one piece of extruded aluminum, 2-1/2˝ deep, the U-3 is pure power and strength. No light is the world can compare with it.

- A choice of 3 lamps allows use of 20 or 35 watt bulbs— flood or spot— in any combination. One, two or all three lamps can be illuminated from a simple control panel on the back of the U-3.
- Lighting intensity can be varied without sacrificing color temperature. Lamp switches can be individually preset or controlled by the U-3's master switch. LEDs on the back of indicate which lamps are in use.

U3 with three 35-watt lamps and cigarette connector *(Mfr# U30001 • B&H# COU3)*.....**279.95**

U3 with three 35-watt lamps and 4-pin XLR connector *(Mfr# U30010 • B&H# COU34P)*.....**259.95**

SL-3000

Broad Light/Soft Light

It takes just a push of a button to turn it on. After you push that magical button, a heavenly glow will hug your subject giving you the best picture the world has ever seen from an on-camera light. Or, remove the hood and convert your on-camera softlight into a 4" x 2" on-camera broad light creating a "cinema look" for everyone to admire. Furthermore, the beauty of the SL-3000 design and its innovative engineering provide an on-camera light that fits in the palm of your hand!

As a Softlight:

HDTV format light beam footprint. Perfect for interview close-ups. Beautiful skin tones and color. Gentle, soft facial imperfections and wrinkles. Adds a sparkle to the eyes. Large light source hugs the subject.

As a Broadlight:

HDTV format light beam footprint. Compact, low profile; only 9 oz. Largest on-camera light source available. Perfectly even illumination. Voltages include 12/13.2/14.4, 120v, 240v. Push button On/Off switch.

SL-3000 Broad/Soft On-Camera Light with 4-pin XLR Connector *(Mfr# SL3000 • B&H# COSL3000)*.....**Call**

SL-3010 Broad Light AC/DC Kit - consists of: SL-3000 Broad Light, Dimmer, AC and DC Cables *(Mfr# SL3010 • B&H# COSL3010)*.....**Call**

SL-3074 Light and Battery Pack Kit - consists of: SL-3000 Broad Light, Soft Hood and BC-3054 Battery *(Mfr# SL3074 • B&H# COSL3074)*.....**364.95**

SL-3080 Light and Battery Pack Kit - consists of: SL-3000 Broad Light, Soft Hood and NC-1380 Battery Belt *(Mfr# SL3080 • B&H# COSL3080)*.....**659.95**

SL-3084 Light and Battery Pack Kit - consists of: SL-3000 Broad Light, Soft Hood and NC-1384 Battery *(Mfr# SL3084 • B&H# COSL3084)*.....**699.95**

Uniform Color Perfect Lamps

Mini-Cool AC Lamps
(MR16 120v)

FOS-001 120V, 250W FL.....**29.95**
FOS-011 120V, 150W FL.....**29.95**
FOS-013 120V, 300W MD..**34.95**

Mini-Cool DC Lamps
(MR16)

FOS-002 30V, 250W FL.....**38.50**
FOS-003 12V, 100W FL.....**29.95**
FOS-004 12V, 50W FL.....**23.95**
FOS-005 12V, 25W FL.....**19.95**
FOS-006 12V, 50W SP.....**23.95**
FOS-007 12V, 25W SP.....**19.95**
FOS-008 12V, 75W SP.....**19.95**
FOS-009 12V, 75W FL.....**23.95**
FOS-010 14.4V, 95W FL.....**23.95**

DOLGIN

TC-400

4-Position Turbo Charger

In the past, only high end camcorders have had access to accelerated battery discharge/charging systems such as those from IDX, PAG, Anton Bauer, IDX, Frezzi and others. Charging batteries for the Panasonic AG-DVX100, AG-HVX200, Sony DSR-PD170, HVR-V1U, HVR-Z1U, Canon XL-2 and JVC GY-HD110U, Dolgin's TC-400 now offers these camera owners the same option —saving them significant time.
Providing fast and safe simultaneous charging, high capacity battery packs (up to 6 AH), are ready in about 3.5 hours. As a battery is being charged, charge status is displayed in Volts, mAh (as counted by the charger fuel gauge) and percent of charge (estimated, using proprietary algorithm). The digital LCD display indicates the battery pack capacity, if fully discharged before insertion. Each of the 4 channels is fully independent of the others, batteries can be inserted/removed at any time.
A built-in Battery Test/Discharge Module cycles the pack through charge-discharge-charge, reports true capacity as tested. Last, it also offers 7.2V DC output for camera operation from AC or 12v DC power source. Runs on 100-240v AC power supply for use around the world. 12v DC car power can be utilized when AC power isn't available. Includes a 2-year warranty.

TC-400 for Panasonic DVX-100, HVX-200 batteries *(Mfr # TC400-04-PAN-TDM • B&H # DO4PTDMCP)* **579.95**

TC-400 for Sony DSR-PD170, DCR-VX2100 batteries *(Mfr # TC400-04-SON-TDM • B&H # DO4PTDMCS)* **579.95**

TC-400 for Canon XL-2, XL-H1 batteries *(Mfr # TC400-04-CAN-TDM • B&H # DO4PTDMCC)* **539.95**

TC-400 for JVC GY-HD110U batteries *(Mfr # TC400-04-JVC-TDM • B&H # DO4PTDMCJ)* **569.95**

TC-400 without TDM (Test/Discharge Module) for Panasonic *(Mfr # TC40004PAN • B&H # DO4PCP)*, for Canon *(Mfr # TC40004CAN • B&H # DO4PCC)*, for Sony *(Mfr # TC40004SON • B&H # DO4PCS)* for JVC *(Mfr # TC40004JVC • B&H # DO4PCJ)* ..... **Call**

The TC-400 is also available without TDM (Test/Discharge Module) in a 2-position configuration. For Canon *(Mfr # TC40002CAN • B&H # DO2PCC)*, for Sony *(Mfr # TC40002SON • B&H # DO2PCS)*, for JVC *(Mfr # TC40002JVC • B&H # DO2PCJ)* **399.95**

TC-40

4-Position Simultaneous Charger

Like the TC-400, the TC-40 can simultaneously charge batteries for the Panasonic AG-DVX100, AG-HVX200, Sony DSR-PD170, HVR-V1U, HVR-Z1U, Canon XL-2 and JVC GY-HD110U. It provides fast and safe charging of high capacity battery packs (up to 6 AH) in about 4.5 hours. However, there is no LCD display or DC camera output, and the Test Discharge Module is optional. Also, the channels are not independent like on the TC-400. Instead, the TC-40 incorporates Dynamic Power Management (DPM) minimizing battery charge time. By dynamically adjusting battery charge current, more current is allocated to the deeper discharged battery. Through this process the batteries are ready to use at about the same time. Runs on 100-240v AC power for use around the world.

TC-40-JVC for JVC GY-HD110 batteries *(Mfr# TC40-JVC • B&H# DO4PCJQ)* **349.95**

TC-40-CAN for Canon XL-2, XL-H1 batteries *(Mfr# TC40-CAN • B&H# DO4PCCQ)* **349.95**

TC-40-SON for Sony DSR-PD170, DCR-VX2100 batteries *(Mfr# TC40-SON • B&H# DO4PCSQ)* **349.95**

TC-40-PAN for Panasonic DVX-100, HVX-200 batteries *(Mfr# TC40-PAN • B&H# DO4PCPQ)* **349.95**

DOLGIN

TC-200

Product	TC-400	TC-40	TC-200
Position	4	4	2
Charging	Simultaneous, independent	Simultaneous, DPM	Simultaneous, DPM
Display LCD (battery state of charge, voltage, capacity) reporting	Yes	No	No
Test Discharge Module (optional)	Yes	No	No
Camera Power 7.2V Module (optional)	Yes	No	No
Charge time 5600 maH battery (approximate)	3.5 hours (all 4 positions)	4.5 hours (all 4 positions)	4.5 hours (both positions)

2-Position Charger

The TC-200 is exactly the same as the TC-40 except in a 2-channel configuration. Small and lightweight (5.5 x 4 x 1.5˝), it incorporates Dynamic Power Management (DPM) to minimize battery charge time, runs on 100-240v AC power supply for use around the world and includes a 2-year warranty.

TC-40-JVC for JVC GY-HD110 batteries *(Mfr # TC200JVC • B&H # DOTC200J* **219.95**

TC-40-CAN for Canon XL-2, XL-H1 batteries *(Mfr # TC200CAN • B&H # DOTC200C)* **219.95**

TC-40-SON for Sony DSR-PD170, DCR-VX2100 batteries *(Mfr # TC200SON • B&H # DOTC200S)* **229.95**

TC-40-PAN for Panasonic DVX-100, HVX-200 batteries *(Mfr # TC200PAN • B&H # DOTC200P)* **199.95**

DC-7200 Camera DC Power Converter

Available for Canon, JVC and Panasonic, the DC-7200 is a universal 12-15v to 7.2v converter with a 4-pin XLR input and built-in voltage monitor LEDs. This universal DC voltage converter allows users to connect any external DC power source to a compatible camcorder. The DC-7200 incorporates a highly efficient PWM switching power supply. An innovative overvoltage/overcurrent/reverse polarity protection circuit guards your camera during operation. It runs cool, as most of the battery charge is delivered to the camera, not dissipated as heat.

DC-7200 for Canon XL-2, XL-H1, XL-H1S, XL-H1A *(Mfr # DC-7200XLH1 • B&H # DODCCC)* **159.95**

DC-7200 for JVC GY-HD110U *(Mfr # DC-7200JVC • B&H # DODCCJ)* **159.95**

DC-7200 for Panasonic AG-DVX100, HVX-200 *(Mfr # DC-7200HVX • B&H # DODCCPQ)* **159.95**

vDOUBLER

7.2v to 14.4v Voltage Converter

Accepting a pair of common 7.2v Panasonic, Sony or Canon batteries, the vDoubler outputs 14.4v DC to power portable monitors, 14.4v cameras, or any other 12-16v accessory. It features voltage monitor LEDs, XLR 4-pin power output, and is Anton Bauer Gold Mount ready —plugs in on the back of the monitor, camera or can be used separately, with a longer power cable. Powers a BT-LH80W Panasonic monitor for 4-6 hours using 5400 mAH batteries.

FREZZI

LITHIUM-ION BATTERIES

Professional On-Camera Batteries

Frezzi's lithium-ion camera batteries are designed for professional videographers who require a lightweight, powerful on-camera battery that offers the capacity to run a camera for hours without frequent battery changes.
Available batteries include a 100WH battery, the most powerful lithium available for legal transport without restrictions, a 130WH battery and an incredible 200WH battery. They directly connect to all cameras with Anton/Bauer or V-Lock brackets. To charge these batteries, Frezzi offers the simultaneous FLC-2 dual-channel and FLC-1 compact single-channel chargers, as well as the M2100 / M2100A series all-chemistry chargers.
Note: Frezzi's V-lock series batteries can also be charged on most Sony or IDX lithium-ion battery chargers.

- 100WH battery is the most powerful, legally transportable battery available today.
- 200WH battery can deliver 8 hours of runtime with 25w camera load.
- All batteries can handle a camera and light together up to 85w.
- Thermal, Over Discharge, Over Load, Over Current Protection.
- Advanced LED meter with sleep mode and low battery flashing indicator.

For Anton/Bauer Bracket:

FLB-100 *(FRFLB100)*: 100WH battery. 3.6" x 6.5" x 2", 1.9 lbs.....**467.95**

FLB-130 *(FRFLB130)*: 130WH battery. 3.6" x 6.5" x 2", 2.2 lbs **524.95**

FLB-200 *(FRFLB200)*: 200WH battery. 3.6" x 6.5" x 2.7", 3.1 lbs.....**626.95**

For V-Lock Bracket:

FLB-100V *(FRFLB100V)*: 100WH battery. 3.6" x 6.5" x 2", 1.9 lbs **446.95**

FLB-130V *(FRFLB130V)*: 130WH battery. 3.6" x 6.5" x 2", 2.2 lbs **519.95**

FLB-200V *(FRFLB200V)*: 200WH battery. 3.6" x 6.5" x 2.7", 3.1 lbs.....**599.95**

Professional Battery Chargers

Frezzi offers a dual simultaneous charger with a 50w power supply that can be used while charging, and an extremely compact, economical single-channel travel charger, which weighs just 8 oz. The FLC-2 Dual-Channel Charger/Power Supply has two Anton/Bauer type mounting plates and can charge all Frezzi FLB-100, FLB-130 or FLB-200 batteries. The FLC-2V has two V-Lock mounting plates, and can charge all FLB-100V, FLB-130V or FLB-200V batteries, as well as Sony or IDX V-Lock style lithium-ion batteries. Both the FLC-2 and FLC-2V indicate the charge status with LED indicators on each channel. The FLC-1 single-channel travel charger can charge all Frezzi FLB series batteries via a charge port that is built-in to all FLB series batteries. All FLC model chargers have auto AC Voltage select for world wide operation.

- Dual chargers offer simultaneous charging and use of power supply at same time.
- Single channel is smallest and lightest weight charger available in the world.
- Lithium-ion compatible.
- Feature-rich, lower in cost.
- CE and UL approved.
- Auto voltage select for worldwide operation.

FLC-2V *(FRFLC2V)*
Dual simultaneous lithium charger/power supply for a V-lock mount. 8.1" x 7.1" x 3.6", 3.5 lbs..**612.50**

FLC-2 *(FRFLC2)*
Dual simultaneous lithium charger/power supply for A/B mount. 8.1" x 7.1" x 3.6", 3.5 lbs **572.50**

FLC-1 *(FRFLC1)*
Compact lithium charger. It's dimensions are 4.6" x 1.9" x 1.3", and it weighs just 0.5 lb **169.95**

LITHIUM-ION BATTERIES

Power Packages

Frezzi's lithium–ion camera power packages come complete with two lithium-ion batteries and a dual-channel simultaneous battery charger with a 50W power supply that can be used while charging. They have an advanced LED meter with sleep mode and connect directly to any camera with either an Anton/Bauer or V-Lock battery bracket. These packages are available with your choice of 100WH, 130WH or 200WH batteries.

LP-3 Power Package

	14.8v Battery	Battery Charger	Mounting Plate	Price
LP-1 *(FRLP1)*	2x FLB-100: 100WH Lithium-Ion Batteries	FLC-2 Dual-Channel Lithium Charger/Power Supply	Anton/Bauer	**1324.95**
LP-2 *(FRLP2)*	2x FLB-130: 130WH Lithium-Ion Batteries	FLC-2 Dual-Channel Lithium Charger/Power Supply	Anton/Bauer	**1494.95**
LP-3 *(FRLP3)*	2x FLB-200 200WH Lithium-Ion Batteries	FLC-2 Dual-Channel Lithium Charger/Power Supply	Anton/Bauer	**1659.50**
LP-1V *(FRLP1V)*	2x FLB-100V: 100WH Lithium-Ion Batteries	FLC-2V Dual-Channel Lithium Charger/Power Supply	V-Lock	**1324.95**
LP-2V *(FRLP2V)*	2x FLB-130V: 130WH Lithium-Ion Batteries	FLC-2V Dual-Channel Lithium Charger/Power Supply	V-Lock	**1494.95**
LP-3V *(FRLP3V)*	2x FLB-200V 200WH Lithium-Ion Batteries	FLC-2V Dual-Channel Lithium Charger/Power Supply	V-Lock	**1684.95**

Component Descriptions:

FLB-100/V: 14.8 VDC 100WH battery.

FLB-130/V: 14.8 VDC 130WH battery.

FLB-200/V: 14.8 VDC 200WH battery.

FLC-1: Single channel compact travel lithium charger.

FLC-2/V: Simultaneous dual lithium-ion charger and power supply. Regulated 40w 14.8 VDC output.

MFIC-PT: Mini-Fill with 35 watt lamp, dimmer control and PowerTap connector.

MFIC-PTS: Mini-Fill with 30 watt lamp, dimmer control and PowerTap connector.

LS-21A: 1.5" light stud with shoe mount.

LS-1A: 1.5" light stud with 1/4-20 thread.

Camera Power and Lighting Packages

LP-5 Package

Frezzi's lithium-ion camera power and dimmer light packages combine the award-winning Dimmer Mini-Fill together with 100w camera batteries and an advanced lithium-ion battery charger.

The 100w lithium-ion batteries are the most powerful lithium-ion camera batteries that can travel without any restrictions. The dual battery packages come with a dual simultaneous charger with a power supply that can be used while charging. The single battery packages contain a compact economical single channel charger that plugs directly into the side of the batteries' unique built-in charger port. Both charger models have auto AC voltage select to allow for worldwide operation.

	14.8v 100WH Battery	Battery Charger	Dimmer Mini Fill Light	1.5" Stud (Shoe Mount)	1.5" Stud (1/4-20 Thread)	Mounting Plate	Price
LP-4 *(FRLP4)*	2x FLB-100	FLC-2 Dual-Channel	MFIC-PT with 35w lamp	LS-21A	LS-1A	Anton/Bauer	**1654.95**
LP-5 *(FRLP5)*	1x FLB-100	FLC-1 Single-Channel	MFIC-PT with 35w lamp	LS-21A	LS-1A	Anton/Bauer	**1076.95**
LP-4V *(FRLP4V)*	2x FLB-100V	FLC-2V Dual-Channel	MFIC-PTS with 30w lamp	LS-21A	LS-1A	V-Lock	**1654.95**
LP-5V *(FRLP5V)*	1x FLB-100V	FLC-1 Single-Channel	MFIC-PTS with 30w lamp	LS-21A	LS-1A	V-Lock	**1076.95**

FREZZI

NIMH BATTERIES

Professional HD Camera Batteries

Frezzi camera batteries are currently used by networks, production companies, professional videographers and military crews around the world who have educated themselves and found a better alternative in camera batteries. Frezzi's Nicad and NiMH camera batteries are generally more powerful for their size and weight compared to similar cell chemistries, and offer more cycles and have better performance at higher rate discharge than any other when operating camera and lighting together. Frezzi camera batteries directly connect to all Anton/Bauer or V-Lock camera brackets. They are available with or without an Advanced Energy Gauge that indicates the remaining capacity as well as a sleep mode when not in use to conserve battery power. They are housed in a military-grade, rugged, serviceable sure grip case that can be serviced or re-celled unlike sealed, unserviceable, plastic throw away batteries.

FEATURES

- Superior cycle life.
- Advanced energy gage models accurately indicate the available battery capacity.
- High discharge allowance.
- Choice of the highest capacity, high-density, memory-free Nickel Metal Hydride cells.
- Rugged, sure-grip case protects the exterior from dents and dings.
- Built-in power tap for lighting on batteries with a V-Lock mount.
- Batteries connect directly to all Anton/Bauer or V-Lock camera brackets.

NiMH Batteries

150WH HD On-Board Camera Batteries

HD-150 *(Mfr # 93207 • B&H # FRHD150)*:150WH 14.4v DC NiMH full-size camera battery with A/B 3-stud mount. Its dimensions are 5.5" x 4.38" x 3.25", and it weighs 5.4 lbs.....**514.50**

HD-150EG *(Mfr # 93306 • B&H # FRHD150EG)*: 150WH 14.4v DC NiMH full-size camera battery with Energy Gauge and an A/B 3-stud mount. Its dimensions are 5.5" x 4.38" x 3.25", and it weighs 5.4 lbs ..**599.95**

60WH HD Mini On-Board Camera Batteries

HD-60 *(Mfr # 93208 • B&H # FRHD60)*: 60WH 14.4v DC NiMH mini camera battery with A/B mount. Its dimensions are 5.5" x 4.38" x 2.38", and it weighs 2.9 lbs.....**247.50**

HD-60EG 60WH 14.4v DC NiMH mini camera battery with Energy Gauge and an A/B 3-stud mount. Its dimensions are 5.5" x 4.38" x 2.38", and it weighs 2.9 lbs.....**CALL**

HD Power Packages

with 2 HD 150WH Batteries & Dual Simultaneous Charger

HD-1 Package *(Mfr # 98008 • B&H # FRHD1)*
Package consists of two HD-150EG 150WH 14.4v NiMH camera batteries with advanced energy gauge; one FQC-2A dual simultaneous charger, with ready indicator, auto rescue mode.....**1499.95**

HD-2 Package *(Mfr # 98009 • B&H # FRHD2)*
Package consists of two HD-150EG 150WH 14.4v NiMH camera batteries without energy gauge; one FQC-2A dual simultaneous charger, with ready indicator, auto rescue mode.....**1399.95**

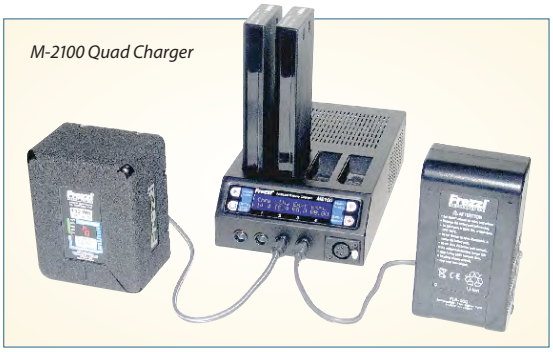
NiCAD & NiMH BATTERY CHARGERS

All Chemistry Advanced Quad Charger/Analyzer

The M2100 and M2100-4 quad chargers can fast charge all Frezzi Nicad, NiMH and lithium-ion batteries, as well as discharge and analyze them, providing all information on a back-lit alphanumeric display. They both have 4-NP-1 ports and 4 front BP-90 jacks. The M2100-4 offers four extra charger adapter cables of your choice. Both units offer a unique rescue mode for abused or over discharged batteries and a 70W regulated power supply is included. Auto AC voltage select for worldwide operation is standard.

M2100 Quad Charger *(FRM2100)*
Accepts 4-NP-1 or 4-batteries via front adapter.....**1269.95**

M2100-4 Quad Charger *(FRM21004)*
Accepts 4-NP-1. Includes a choice of four charge adapters.....**1399.95**


M-2100 Quad Charger

M2100-A Charger/Analyzer *(B&H # FRM2100A)*.....**1399.95**

M-2100-A All Chemistry Advanced Quad Charger/Analyzer

The M2100A Advanced Quad Fast charger is similar to the M2100A, but is designed to directly accept all Frezzi brick batteries with an Anton/Bauer-type mount. With four extra BP-90 charge ports in front, it will charge Frezzi Nicad, NiMH and lithium-ion batteries, as well as most other Frezzi batteries and most other 12-14.4v batteries. The M2100A can fast charge, discharge, analyze and rescue abused, over-discharged down batteries — and even power your camera or light via a 70W regulated power supply that offers overload protection circuitry. AC Auto voltage select for worldwide operation is standard.

Fast Charger/Discharger for Nicad and NiMH Batteries

Frezzi's single-channel advanced charger can fast charge, discharge and rescue Nicad and NiMH NP-1 and brick-style batteries via a top mount. An extra BP-90 charge port on the front can charge other battery belts and packs. Models with an optional 40W power are also available. Auto AC voltage select is standard on all models.

NP-1-type Top Mount

M1000 Charger/Discharger *(FRM1000)*
NP-1 top mount, 2 lbs.....**504.50**

M1000P Charger/Discharger *(FRM1000P)*
NP-1 top mount. Includes 40W power supply. Weighs 2.5 lbs.....**663.50**

Anton Bauer-type Top Mount

M1000A Charger/Discharger *(FRM1000A)*
Anton/Bauer top mount, 2.5 lbs **562.50**

M1000AP Charger/Discharger *(FRM1000AP)*
Anton/Bauer-top mount. Includes a 40W power supply. Weighs 2.5 lbs **689.95**

M-1000A Fast Charger Discharger

FQCNP1 and FQC2

Quick Charger for Nicad and NiMH Batteries

An economical line of quick chargers that quickly charge and rescue Nicad or NiMH 12-14.4v, 1-9AH batteries. It is available in a compact single-channel unit with a choice of 6 different connectors or a dual-channel simultaneous charger for Frezzi brick-style batteries with Anton/Bauer type mount. Auto AC Voltage select is standard.

FQC-NP1 Quick Charger *(FRFQCNP1)*: For NP-1-style batteries, 2.8" x 5.6" x 1.5", 0.5 lbs **169.95**
FQC-14 Quick Charger *(FRFQC14)*: For Frezzi batteries with A/B-type mount, 2.8" x 5.6" x 1.5", 0.5 lbs.....**149.95**
FQC-4X Quick Charger *(FRFQC4X)*: For batteries with 4-pin XLR connector, 2.8" x 5.6" x 1.5", 0.5 lbs **169.95**
FQC-BP-90 Quick Charger *(FRFQCBP90)*: For batteries with BP-90 connector, 2.8" x 5.6" x 1.5", 0.5 lbs **169.95**
FQC-12P Quick Charger *(FRFQC12P)*: For batteries with cigarette plug, 2.8" x 5.6" x 1.5", 0.5 lbs.....**169.95**
FQC-2 Quick Charger *(FRFQC2A)*: For two Frezzi batteries with A/B-type mount, 2.8" x 5.6" x 1.5", 1.5 lbs.....**429.95**

FREZZI

BATTERIES

NP-1 Slim Line Camera / Light Batteries

Frezzi's NP-1 Slim Line batteries include the NPX-2 13.2v 32WH pack that will charge in any NP-1 type charger, and an FNP-1MH 13.2v 50WH pack that requires a Frezzi M and FCQ Series charger. Both batteries can handle lighting loads up to 50W maximum.

NPX-2 Camera/Light Battery *(Mfr # 93105; B&H # FRNPX2)*
13.2v 32WH NP-1 Nicad battery for extended camera run time. Dimensions are 2.83" x 7.28" x 0.98" and it weighs 1.52 lbs.....**114.95**

FNP-1MH Camera/Light Battery *(Mfr # 93101; B&H # FRFNP1MH)*
13.2v 50W NiMH battery for maximum camera run time. Dimensions are 2.75" x 7.25" x 0.94" and it weighs 1.5 lbs **159.95**

BP-90 Style Camera / Light Batteries

Frezzi's FBP-90 style battery is a replacement for the original Sony BP-90 camera battery. It is also used for Frezzi lighting and can charge on all Frezzi chargers with a BP-90 port, or an original Sony BP-90 type charger.

FBP-90 *(Mfr # 93105; B&H # FRFBP90)*
12v 60WH 5AH Nicad battery. 6.5" x 4.8" x 1.5", it weighs 3.5 lbs.....**299.95**

FB Series Battery Packs for Lighting

For powering on-camera lighting, Frezzi's FB Series batteries are a great choice. They are housed in a protective nylon pouch with a detachable shoulder strap and belt loop to make it a comfortable wearing high-performance battery to power all lights with a 4-pin or cigarette-type connector.

FB-125-4X Battery Pack *(Mfr # 93514 • B&H # FRFB1254X)*
12v 125WH battery with 4x output, shoulder strap and belt loop. Dimensions are 8.5" x 5.5" x 2", and it weighs 4 lbs **349.95**

FB-150-4X Battery Pack *(Mfr # 93515 • B&H # FRFB1504X)*
14.4v 150WH battery with 4x output, shoulder strap and belt loop. Dimensions are 8.5" x 5.5" x 2", and it weighs 4.5 lbs.....**399.95**

FB-125-12P Battery Pack *(Mfr # 93516 • B&H # FRFB12512P)*
12v 125WH battery with cigarette lighter output, shoulder strap and belt loop. Dimensions are 8.5" x 5.5" x 2", and it weighs 4 lbs **349.95**

Deluxe Leather 30v Battery Belts

Deluxe, all-leather heavy-duty 30v and 30/14v battery belts include a built-in charger with ready indicator, maintenance charge and auto AC voltage select for worldwide use. Weighing 10 lbs. each, the F30EC has a 30v 2-pin output connector, while the F30/14 is switchable from 30v to 14.4v and has two output connectors; one 2-pin 30v and one 4-pin XLR connector.

F30EC Battery Belt *(FRF30EC)*: 30v 150WH Leather battery belt with built in charger, 2-pin amphenol output.....**1449.95**

F30/14 EXFA Battery Belt *(FRF3014EXFA)*: EXFA 30v/14.4v 150WH switchable output, Leather battery belt with built in charger, 1-30v 2-pin amphenol and 1-14.4v 4x output connectors **1572.50**

Battery Belts for Lighting and Camera

Frezzi's economical battery belts included built-in charger with rescue mode, auto maintenance charge and auto AC voltage select, Dual 4-pin XLR output connectors allow you to power a light and/or camera together, F14MH 130WH belt can power 35w light and 25w camera over 2 hours.

F12MH Battery Belt *(FRF12MH)*: 12v 125WH battery belt with a built-in charger and dual 4-pin output. It weighs 5.5 lbs **659.95**

F14MH Battery Belt *(FRF14MH)*: 14.4v 150WH battery belt with built-in charger and dual 4-pin output. It weighs 6.6 lbs **742.95**

30v Battery Packs

EC-30 Battery Pack *(FREC30)*
A self-contained 30v 150WH battery pack with a 2-pin 30v amphenol connector, housed in a rugged case with a handle and a detachable shoulder strap. It includes a built-in 120VAC 12-hour charger. 9.5"x 5" x 2.75", it weighs 10 lbs **1199.95**

F30P Battery Pack *(FRF30P)*
This heavy-duty 30v 450WH 15AH Super Pack is designed to power Frezzi 200w or 400w ballasts on DC, running the 200w over 1½ hours and the 400W over 45 minutes. (An F30QC charger is required for charging.) 8.6" x 4.75" x 10", it weighs 14 lbs.....**2594.95**

MICRO-FILL & MICRO-SUN GUN

Advanced Mini-HD and DV Lighting

Frezzi is the world leader for on-camera lighting used by virtually all network news operations, cable, and sports channels for over 70 years. Frezzi continues to expand its family of award winning quartz and HMI lighting tailored to today's smaller Mini-HD and DV camcorders. The Micro-Fill series provides tungsten or daylight-balanced light. The Standard and Dimmer Micro-Fill are balanced at 3200K, and provide 5600K with the optional MRDF Micro Fill Dichroic Filter. The Dimmer Micro-Fill offers an advanced dimmer circuit for controlling light output, providing optimal DV performance without radio interference. Micro-Fills and Micro-Sun Guns are affordably priced and designed with the same professional features as their big brother counterparts, the award-winning Frezzi Mini-Fills and HMI Mini-Sun Guns. Improve your image quality by putting a Frezzi on your camera and see the outstanding results.

FEATURES

- Compact, lightweight, rugged camera-top lighting.
- Universal shoe mount, 1/4-20 thread, 1/2" stud mount included.
- Quality construction with professional features.
- Available with all commonly requested connectors.
- 3 models: on/off, dimmer, HMI daylight (5600K).
- Many accessories and options.

Dimensions are 3.7" x 3.3" x 2.2". The Standard Micro-Fill is 5 oz, Dimmer Micro-Fill is 6 oz, and Micro-Sun Gun is 7 oz.

SPARE LAMPS

FTH *(GBFTH)*: 35 watts/12 volts 3200K tungsten.....**2.95**
FTD *(GBFTD)*: 20 watts/12 volts 3200K tungsten.....**2.95**
FAB-10 *(FAB10)*: 10 watts/12 volts 5600K HMI.....**CALL**
LED-2 *(LED2)*: 2 watts/12 volts 4000K .....**CALL**

Choice of Connectors

Standard Micro-Fill On/Off Quartz	Dimmer Micro-Fill Dimmable Quartz	Micro-Sun Gun HMI On/Off HMI	DC Connector
MRF-NP1 *(FRMRFNP1)* **$174.95**	**MRFIC-NP1** *(FRMRFICNP1)* **$249.95**	**MRA-NP1** *(FRMRANP1)* **$499.95**	NP-1 battery connector, 4' cable
MRF-NP1S *(FRMRFNP1S)* **$169.95**	**MRFIC-NP1S** *(FRMRFICNP1S)* **$253.50**	**MRA-NP1S** *(FRMRANP1S)* **$499.95**	NP-1 battery connector, 2' cable
MRF-PT *(FRMRFPT)* **$179.95**	**MRFIC-PT** *(FRMRFICPT)* **$249.95**	**MRA-PT** *(FRMRAPT)* **$519.95**	Power-tap connector, 2' cable
MRF-PTS *(FRMRFPTS)* **$169.95**	**MRFIC-PTS** *(FRMRFICPTS)* **$249.95**	**MRA-PTS** *(FRMRAPTS)* **$499.95**	Power-tap connector, 1' cable
MRF-4X *(FRMRF4X)* **$169.95**	**MRFIC-4X** *(FRMRFIC4X)* **$244.95**	**MRA-4X** *(FRMRA4X)* **$499.95**	XLR-4 male connector, 4' cable
MRF-5X *(FRMRF5X)* **$169.95**	**MRFIC-5X** *(FRMRFIC5X)* **$249.95**	**MRA-5X** *(FRMRA5X)* **$499.95**	XLR-5 male connector, 4' cable
MRF-12P *(FRMRF12P)* **$179.95**	**MRFIC-12P** *(FRMRFIC12P)* **$249.95**	**MRA-12P** *(FRMRA12P)* **$499.95**	Cigarette plug, 4' cable
MRF-12C *(FRMRF12C)* **$179.95**	**MRFIC-12C** *(FRMRFIC12C)* **$249.95**	**MRA-12C** *(FRMRA12C)* **$499.95**	BP-90 socket, 4' cable
MRF-12S *(FRMRF12S)* **$169.95**	**MRFIC-12S** *(FRMRFIC12S)* **$249.95**	**MRA-12S** *(FRMRA12S)* **$499.95**	BP-90 plug, 2' cable

FREZZI

MICRO-FILL KITS

Micro-Fill and Micro-Sun Gun Kits

When looking for an economical light kit that does not sacrifice professional quality, Micro-Fill and Micro-Sun Gun kits are a great choice. Less than 4" long, the lightweight Micro-Fill and Micro-Sun Guns work very well with small cameras. These kits include a light, battery, battery pouch, quick charger and all mounting hardware to attach to any camera.

Dimmer Micro-Fill Kit shown with Sony HVR-Z1U

Standard Micro-Fill Kit

- Standard Micro Fill with 35w bulb *(MRF-NP1)*
- 13.2 volt, 50WH Slim Line battery
- Quick charger 120/240v AC *(FQC-NP1)*
- Nylon pouch with belt loop and shoulder strap for FNP-1S *(NP1-POUCH)*
- Run time: 1.4 hours with included 35 watt FTH bulb; 2.5 hours with optional 20 watt FTD bulb

Standard Micro-Fill Kit *(FRMRFKNP1Q)* **494.95**

Dimmer Micro-Fill Kit

- Dimmer Micro-Fill with 35w bulb *(MRFIC-NP1)*
- 13.2 volt, 50WH Slim Line battery
- Quick charger 120/240 VAC *(FQC-NP1)*
- Nylon pouch with belt loop and shoulder strap for FNP-1S *(NP1-POUCH)*
- Run time: 1.4 hours with included 35 watt FTH bulb; 2.5 hours with optional 20 watt FTD bulb

Dimmer Micro-Fill Kit *(FRMRFKICNP1Q)*.....**589.95**

Micro-Sun Gun HMI Kit

- Micro-Sun Gun with bulb *(MRA-NP1)*
- 13.2 volt, 50WH Slim Line battery
- Quick charger 120/240 VAC *(FQC-NP1)*
- Nylon pouch with belt loop and shoulder strap for FNP-1S *(NP1-POUCH)*
- Run time: 5 hours with the included 10 watt FAB-10 bulb

Micro-Sun Gun HMI Kit *(FRMRAKNP1Q)*...**872.95**

Universal DV/HD Micro-Fill Light Kits

Universal Light Kits include everything you need to set up any Mini DV/HD camera with professional lighting: battery, charger and a stable support kit. A universal mounting adapter and the support stick allow unique operating positions, while providing a balanced and stabilized camera when shooting.

Standard Micro-Fill Light Kit

- Micro-Fill Light with 35w lamp and all mounting hardware *(MRF-NP1S)*
- Battery pack *(FNP-1MH)*
- Quick charger *(FQC-NP1)*
- Universal battery/light adapter *(NP-1HCP)*
- Universal camera/light support stick *(UMS)*
- Stud converts camera stable stick to light stick with NP-1HCP *(LS)*

Standard Micro-Fill Light Kit *(FRMRFKU)*.....**682.95**

Dimmer Micro-Fill Light Kit

- Dimmer Micro-Fill Light with 35w lamp and all mounting hardware *(MRFIC-NP1S)*
- Battery pack *(FNP-1MH)*
- Quick charger *(FQC-NP1)*
- Universal battery/light adapter *(NP-1HCP)*
- Universal camera/light support stick *(UMS)*
- Stud converts camera stable stick to light stick with NP-1HCP *(LS)*

Dimmer Micro-Fill Light Kit *(FRMRFKICU)* **769.95**

Micro-Sun Gun HMI Light Kit

- Micro-Sun Gun with bulb *(MRA-NP1S)*
- Battery Pack *(FNP-1MH)*
- Quick charger *(FQC-NP1)*
- Universal battery/light adapter *(NP-1HCP)*
- Universal camera/light support stick *(UMS)*
- Stud converts camera stable stick to light stick with NP-1HCP *(LS)*

Micro-Sun Gun HMI Light Kit *(FRMRFKICU)*.....**949.95**

STABLE-CAM

SG-HH
Stable-Cam in use

Mini DV/HD Support System

A total support system, the Stable-Cam removes wrist stress and arm fatigue inherent with hand-held Mini-DV cameras. Fully adjustable, it features unique Stable-Grip and Hip-Grip balancing handles and waist support. Stable-Cam balances on 3 body points (shoulder, hands and hip), making a natural body extension while powering the light and camera from one system.

Over-the-crowd shooting position with the unique adjustable Hip-Grip

SCK-1 A/B Kit shown with Sony PD-170 and optional soft box

Stable-Cam Models

SC-DV *(FRSCDV)*: Stable-Cam DV camera support (no battery bracket).....**584.50**

SC-NP *(FRSCNP)*: Stable-Cam with NP-1 bracket.....**654.95**

SC-AB *(FRSCAB)*: Stable-Cam with AB bracket **659.95**

SC-VL *(FRSCVL)*: Stable-Cam with V-Lock bracket **659.95**

SG-HH *(FRSGHH)*: Stable-Cam DV hand-held stabilizer.....**89.95**

STABLE-CAM POWER AND LIGHT KITS

	Stable-Cam with	Micro-Fill	Battery	Charger	Price
SCK-1 Kit *(FRSCK1)*	A/B Bracket *(SC-AB)*	Dimmer Micro-Fill *(MRFIC-PT)*	100WH Lithium Snap-On *(FLB-100)*	Compact Lithium Charger *(FLC-1)*	**1252.50**
SCK-2 Kit *(FRSCK2)*	V-Lock Bracket *(SC-VL)*	Dimmer Micro-Fill *(MRFIC-PT)*	100WH Lithium V-Lock *(FLB-100V)*	Compact Lithium Charger *(FLC-1)*	**1252.50**
SCK-3 Kit *(FRSCK3)*	NP-1 Bracket *(SC-NP)*	Dimmer Micro-Fill *(MRFIC-PT)*	50WH NP-1 *(FNP-1MH)*	Quick charger *(FQC-NP-1)*	**1252.50**

MICRO-FILL & MICRO-SUN GUN ACCESSORIES

Micro-Fill Accessory Kit *(FRMRFA)*

This accessory adds a dichroic filter for daylight balanced light, a diffusion filter, and barn doors in a single accessory. Built of lightweight aircraft aluminum, it attaches to the Micro-Fill line of products quickly and easily. 2.4" x 2.5" x 2.8", it weighs 2.2 oz **159.95**

Micro-Sun Gun Accessory Kit *(FRMRAA)* **159.95**

Micro-Fill Accessory Kit

Micro-Fill Dichroic Filter *(FRMRDF)*

Converts the Micro-Fill light to 5600K from 3200K. The daylight corrected Micro-Fill supplies daylight-balanced fill light for close-ups and interviews. For shooting in outside daylight, this is a must. 0.9" x 2.3" x 2.4", it weighs 1.5 oz **87.95**

Micro-Sun Gun CTO filter *(FRMRAF)*.....**96.50**

Micro-Fill Dichroic Filter

Micro-Fill / Micro-Sun Gun Soft Box *(FRMRSB)*

A lightweight diffusion soft box designed to provided a soft, even distribution of light. It's unique fold-up design allows for quick easy deployment or storage. Mounts to all Micro Fills and Micro Sun Guns. 3" x 3" x 3" (deployed) 2" x 3" x 0.5" (folded), it weighs 1.9 oz **113.95**

Micro-Fill / Micro-Sun Gun Soft Box

Dual Shoe Adapter

Universal Mounting Stick

Universal Mounting Stick *(FRUMS)*

An ultra lightweight, rugged mono pod used to support Mini DV and HD type cameras weighing less than 10 lbs. Helps stabilize, counter balance and prevent fatigue while shooting and can provide over the crowd shots. Extends to 61", closes down to 18.8". Weighs 0.85 oz.....**69.95**

Stable-Grip *(FRSGHH)*

A unique hand stabilizer that attaches to any Mini DV or HD camera to provide a steady, smooth and stable shot. It also has an extra shoe mount added above the hand grip to allow adding an additional accessory if needed. 8.5" long x hand grip 4.5" long.....**89.95**

Universal Dual Shoe Adapter *(FRFDSA)*

Provides an additional shoe mount, allowing you to mount two pieces of hardware on a single shoe mount camera, such as microphones, wireless devices, and monitors. Custom position a Mini-Fill or Micro-Fill to the sides or extend the light forward, to prevent any unwanted shadows. 5.5" x 1.0" x 1.3".....**74.95**

FREZZI

MINI-FILL

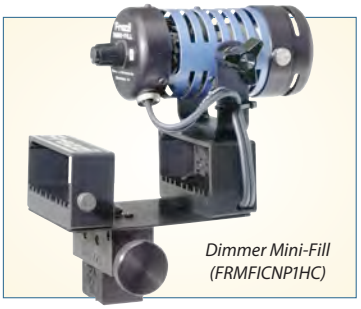
Mini-Fill Camera-Top Lighthead

Frezzi's award-winning lighthead, the Mini-Fill, was originally designed for the first Mount Everest climb. It has continuously been updated and improved for the needs of the broadcasting community. The Mini-Fill's reliability, performance, and portability has established its international reputation and inspired an entire line of lighting products available today. Previously known only to the broadcasting community, this exceptional lighthead has become the light of choice for the professional videographer.

Dimmer Mini-Fill shown with optional dichroic filter and barn doors / diffuser.

- Extremely lightweight (12 oz.) and compact (2" x 4 1/2").
- Operates from any 12v to 14.4v or 30v battery.
- Utilizes high efficiency multi-mirror lamps (20-100 watts).
- Available in a dual light head configuration for maximum light power.
- Flip-up daylight correction dichroic filter available.
- Professional Mini-Fill kits available in crush-proof carrying case.
- Mounts on camera, pistol grip on lightstand. Available with a complete line of light studs and brackets.

Choice of Connectors

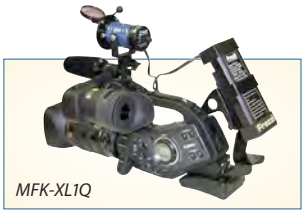

Dimmer Mini-Fill (FRMFICNP1HC)

Dimmer Mini-Fill

The Dimmer Mini-Fill provides the ultimate in flexibility for camera top quartz-tungsten lighting. An advanced PWM (pulse width modulation) circuit allows instant adjustment of the light intensity while minimizing color change and conserving power. With this feature you get the performance of a 50-,60-, 75-, or 100-watt lamp. Adjusting the light output is as simple as turning the dial on the back of the unit. Just dial in the wattage you need and you get the right amount of light, whatever the situation.

Standard Micro-Fill On/Off Quartz	Dimmer Micro-Fill Dimmable Quartz	DC Connector
MF-NP1HC *(FRMFNP1HC)* **$377.50**	**MRFIC-NP1HC** *(FRMFICNP1HC)* **$472.95**	Self contained NP1 holder and handle clamp (includes 35w lamp)
MF-PT *(FRMFPT)* **$228.95**	**MFIC-PT** *(FRMFICPT)* **$329.95**	Power-tap connector, 2' cable (includes 35w lamp)
MF-PTS *(FRMFPTS)* **$189.95**	**MFIC-PTS** *(FRMFICPTS)* **$329.95**	Power-tap connector, 1' cable (20w Standard / 30w Dimmer)
MF-4X *(FRMF4X)* **$199.95**	**MFIC-4X** *(FRMFIC4X)* **$329.95**	XLR-4 (M) connector, 4' cable (includes 75w lamp)
MF-NP1S *(FRMFNP1S)* **$208.95**	**MFIC-NP1S** *(FRMFICNP1S)* **$338.95**	NP1 connector, 2' cable (includes 35w lamp)
MF-NP1 *(FRMFNP1)* **$229.95**	**MFIC-NP1** *(FRMFICNP1)* **$329.95**	NP1 connector, 4' cable (includes 35w lamp)
MF-12S *(FRMF12S)* **$219.95**	**MFIC-12S** *(FRMFIC12S)* **$328.95**	BP-90 plug connector for Pag-Lok, 2' cable (includes 50w lamp)
MF-5X *(FRMF5X)* **$242.95**	**MFIC-5X** *(FRMFIC5X)* **$338.95**	XLR-5 (M) connector, 4' cable (includes 75w lamp)
MF-12C *(FRMF12C)* **$239.95**	**MFIC-12C** *(FRMFIC12C)* **$343.95**	BP-90 socket connector, 4' cable (includes 50w lamp)
MF-12P *(FRMF12P)* **$232.95**	**MFIC-12P** *(FRMFIC12P)* **$338.95**	Cigarette plug connector, 4' cable (includes 100w lamp)
MF-30 *(FRMF30)* **$249.95**	**MFIC-30** *(FRMFIC30)* **$267.95**	30v, 2-pin amphenol (M), 4' cable (includes 80w lamp)

MINI-FILL KITS



Standard Mini-Fill Kits

MFK-1A Standard Mini-Fill Kit

- Standard Mini-Fill with a 100 watt lamp and a choice of connector
- Barn doors with diffuser *(MFBD)*
- 3200K to 5600K dichroic filter *(MFDF)*
- 1.5″ stud with 1/4-20 thread *(LS-1A)*
- 1.5″ stud with shoe mount *(LS-21A)*
- Compact case *(ARCC)*

MFK-1A Kit *(FRMFK1A_)*: 3.8 lbs.....**Call**

MFK-2A Standard Mini-Fill Kit

- Standard Mini-Fill with a choice of connector
- Soft Box with diffuser/gel holder *(MFSB-2)*
- 1.5″ stud with 1/4-20 thread *(LS-1A)*
- 1.5″ stud with shoe mount *(LS-21A)*
- Compact case *(ARCC)*

MFK-2A Kit *(FRMFK2A_)*: 3.8 lbs.....**Call**

MFK-6Q Standard Mini-Fill Kit

- Standard Mini-Fill with XLR-4 connector and 4′ cable *(MF-4X)*, and a spare bulb
- 12v, 125Wh shoulder pack battery *(FB-125-4X)*
- Quick charger *(FQC-4X)*
- 1.5″ stud with 1/4-20 thread *(LS-1A)*
- 1.5″ stud with shoe mount *(LS-21A)*
- 3200K to 5600K dichroic filter *(MFDF)*
- Rugged waterproof case *(TC-2)*

MFK-6Q Kit *(FRMFK6K)*: 14 lbs **904.95**

MFK-XL Standard Mini-Fill Kit

- Standard Mini-Fill with NP connector and 2′ cable
- Camera bracket to attach battery to Canon MA-100 *(NP1-CB)*
- 1.5″ stud with shoe mount *(LS-21A)*
- 12v, 50Wh battery *(FNP-1MH)*
- Quick Charger *(FQC-NP1)*

MFK-XL1Q Kit *(FRMFKXL1K)*: 3.5 lbs **649.50**

MFK-4XQ Standard Mini-Fill Kit

- Standard Mini-Fill with XLR-4 and 4′ cable *(MF-4X)*
- 12v, 125Wh nicad battery pack with belt loop and shoulder strap *(FB-125-4X)*
- Quick charger *(FQC-4X)*
- 1.5″ light stud (shoe mount) *(LS-21A)*

MFK-4XQ Kit *(FRMFK4XK)*: 5.5 lbs **719.95**

Dimmer Mini-Fill Kits

MFKIC-1A Dimmer Mini-Fill Kit

- Dimmer Mini-Fill with a 100 watt lamp and a choice of connector
- Barn doors with diffuser *(MFBD)*
- 3200K to 5600K dichroic filter *(MFDF)*
- 1.5″ stud with 1/4-20 thread *(LS-1A)*
- 1.5″ stud with shoe mount *(LS-21A)*
- Compact case *(ARCC)*

MFKIC-1A Kit *(FRMFKIC1A_)* **629.95**

MFKIC-2A Dimmer Mini-Fill Kit

- Dimmer Mini-Fill with a choice of connector
- Soft Box with diffuser/gel holder *(MFSB-2)*
- 1.5″ stud with 1/4-20 thread *(LS-1A)*
- 1.5″ stud with shoe mount *(LS-21A)*
- Compact case *(ARCC)*

MFKIC-2A Kit *(FRMFKIC2A_)* .....**Call**

MFKIC-6Q Dimmer Mini-Fill Kit

- Dimmer Mini-Fill with XLR-4 connector and 4′ cable *(MF-4X)*, and a spare bulb *(EYC)*
- 12v, 125Wh shoulder pack battery *(FB-125-4X)*
- Quick charger *(FQC-4X)*
- 1.5″ stud with 1/4-20 thread *(LS-1A)*
- 1.5″ stud with shoe mount *(LS-21A)*
- 3200K to 5600K dichroic filter *(MFDF)*
- Rugged waterproof case *(TC-2)*

MFKIC-6Q Kit *(FRMFKIC6K)*.....**1059.95**

MFKIC-XL Dimmer Mini-Fill Kit

- Dimmer Mini-Fill with NP connector and 2′ cable
- Camera bracket to attach battery to Canon MA-100 *(NP1-CB)*
- 1.5″ stud with shoe mount *(LS-21A)*
- 12v, 50Wh battery *(FNP-1MH)*
- Quick Charger *(FQC-NP1)*

MFKIC-XL1Q Kit *(FRMFKICXL1K)*.....**727.50**

MFKIC-4XQ Dimmer Mini-Fill Kit

- Dimmer Mini-Fill with XLR-4 and 4′ cable *(MF-4X)*
- 12v, 125Wh nicad battery pack with belt loop and shoulder strap *(FB-125-4X)*
- Quick charger *(FQC-4X)*
- 1.5″ light stud (shoe mount) *(LS-21A)*

MFKIC-4XQ Kit *(FRMFKIC4XK)*.....**828.50**

FREZZI

MINI-SUN GUN

Award-Winning HMI Lighting

In 1996 Frezzi revolutionized the lighting industry with the world's first on-camera HMI light. The tremendous popularity of the 24 watt HMI has inspired a growing line of Frezzi HMIs. The Mini-Sun Gun HMI's are now available in a newer sleek lightweight configuration with 2 models to chose from: an 18w HMI that is equivalent to a 75w tungsten color corrected, and a 24w HMI Mini Sun Gun that is equivalent to a 100w tungsten color corrected. Both HMI lights output 5600K with a smooth flat even field of light and operate from 12 -14.8v camera battery.

18 Watt Mini-Sun Guns	24 Watt Mini-Sun Guns	DC Connector
MFA18-NP1HC *(FRMA18NP1HC)* **$947.50**	**MFA24-NP1HC** *(FRMA24NP1HC)* **$986.50**	Self contained NP1 holder and handle clamp
MA18-PT *(FRMA18PT)* **$869.95**	**MA24-PT** *(FRMA24PT)* **$839.50**	Power-tap connector, 2' cable
MA18-PTS[1] *(FRMA18PTS)* **$869.95**	**MA24-PTS**[2] *(FRMA24PTS)* **$894.95**	Power-tap connector, 1' cable, Sony camera output connector
MA18-4X *(FRMA184X)* **$869.95**	**MA24-4X** *(FRMA244X)* **$894.95**	XLR-4 (M) connector, 4' cable
MA18-NP1S *(FRMA18NP1S)* **$869.95**	**MA24-NP1S** *(FRMA24NP1S)* **$899.95**	NP1 connector, 2' cable
MA18-NP1 *(FRMA18NP1)* **$869.95**	**MA24-NP1** *(FRMA24NP1)* **$947.95**	NP1 connector, 4' cable
MA18-12S *(FRMA1812S)* **$869.95**	**MA24-12S** *(FRMA2412S)* **$894.95**	BP-90 plug connector for Pag-Lok, 2' cable
MA18-5X *(FRMA185X)* **$869.95**	**MA24-5X** *(FRMA245X)* **$849.95**	XLR-5 (M) connector, 4' cable
MA18-12C *(FRMA1812C)* **$869.95**	**MA24-12C** *(FRMA2412C)* **$894.95**	BP-90 socket connector, 4' cable
MA18-12P *(FRMA1812P)* **$869.95**	**MA24-12P** *(FRMA2412P)* **$894.95**	Cigarette plug connector, 4' cable

All 18 Watt Mini-Sun Guns include FAB-18 lamp, and all 24 Watt Mini-Sun Guns include FAB-24 lamp

[1]For use with Sony cameras that have a 30 watt regulator. [2]For use with Sony cameras that have a 50 watt regulator.

FEATURES & BENEFITS

- ◆ Award-winning design
- ◆ Sleek, rugged and lightweight
- ◆ Operates from 12-14.8v batteries
- ◆ Full line of accessories
- ◆ Mounts to all professional cameras

MINI-SUN GUN SPECIFICATIONS

Mini-Sun Gun 18: An 18-watt on-camera HMI light with a 1/2" stud mount. It uses an FAB-18 5600K lamp. It's dimensions are 4" x 6.5" x 3.75" (WHD), and it weighs 16 oz.

Mini-Sun Gun 24: A 24-watt on-camera HMI light with a 1/2" stud mount. It uses an FAB-24 5600K lamp. It's dimensions are 4" x 6.5" x 3.75" (WHD), and it weighs 16 oz.

LAMPS

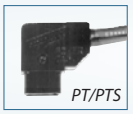
FAB-24 HMI Lamp *(Mfr # 97102; B&H # FRFAB24)*
24 watts, 12v DC, 5600K, 500 hrs. life. It provides a 21° beam spread **247.50**

FAB-18 HMI Lamp *(Mfr # 97103; B&H # FRFAB18)*
18 watts, 12v DC, 5600K, 500 hrs. life. It provides a 21° beam spread **229.95**

Run-Time and Output Comparison				
Fixture	Power Draw	Output	Run Time	FC @ 5'
50w quartz with dichroic filter	50W	35W	86 min.	36
18w HMI	24W	75W*	180 min.	80
24w HMI	28W	100W*	154 min.	100

**Output shown as daylight corrected tungsten equivalent*

Choice of Connectors


PT/PTS

4X

NP1/NP1S

12S

5X

12C

12P

30

FREZZI

MINI-SUN GUN KITS

Mini-Sun Gun Kits with Barndoor/Diffuser and 3200K Filter

- 18 or 24 watt Mini-Sun Gun with your choice of connector
- Barn doors with diffuser
- 5600K to 3200K conversion filter *(MADF)*
- 1.5″ stud with 1/4-20 thread
- 1.5″ stud with shoe mount
- Compact case

18 Watt Mini-Sun Gun Kit *(FRMAK181A_)* ..... **Call**

24 Watt Mini-Sun Gun Kit *(FRMAK241A_)* ..... **Call**

Mini-Sun Gun Kits with Adjustable Soft Box

- An 18 or 24 watt Mini-Sun Gun with your choice of connector
- Soft box with diffuser gel/holder
- 1.5″ stud with 1/4-20 thread
- 1.5″ stud with shoe mount
- Compact case

18 Watt Mini-Sun Gun Kit *(RMAK182A_)* ..... **Call**

24 Watt Mini-Sun Gun Kit *(FRMAK242A_)* ..... **Call**

The two kits above are available with a choice of these connectors. Please specify when ordering.

Mini-Sun Gun Kits with Battery and Quick Charger

- An 18 or 24 watt Mini-Sun Gun with an XLR-4 connector
- Barn doors with diffuser
- 5600K to 3200K conversion filter
- Soft box *(MFSB)*
- Hand grip *(FLH-101)*
- Mounting clamp *(9807A)*
- Clamp to lightstand adapter *(LB-5/8)*
- 14.4v, 150WH battery with belt loop and shoulder strap *(FB-150-4X)*
- Quick-charger for FB-150-4X *(FQC-4X)*
- Rugged waterproof case *(TC-2)*

18 Watt Mini-Sun Gun Kit *(FRMAK184Q)* **1969.95**

24 Watt Mini-Sun Gun Kit *(FRMAK244Q)* **1846.95**

Mini-Sun Gun AC/DC Kits with Battery, Quick Charger, and Power Supply

- An 18 or 24 watt Mini-Sun Gun with an XLR-4 connector
- Barn doors with diffuser
- 5600K to 3200K conversion filter
- Soft box *(MFSB)*
- Hand grip *(FLH-101)*
- Mounting clamp *(9807A)*
- Clamp to light stand adapter *(LB-5/8)*
- 14.4v, 150WH battery with belt loop and shoulder strap *(FB-150-4X)*
- Quick-charger for FB-150-4X *(FQC-4X)*
- Power supply for light *(FPS-50)*
- Rugged waterproof case *(TC-2)*

AC/DC 18 Watt Mini-Sun Gun Kit *(FRMAK184X)* **2199.95**

AC/DC 24 Watt Mini-Sun Gun Kit *(FRMAK244X)* **2134.95**

MOUNTING HARDWARE

Universal Handle Clamp *(FR9807A)*: With 1.5″ stud **78.95**

Universal Handle Clamp *(FR9807)*: With 3″ stud **69.95**

Universal Handle Clamp *(FR9807M)*: With 1.5″ stud and mic clamp **87.95**

1.5″ Stud *(FRLS1A)*: With 1/4-20 thread **29.95**

3″ Stud *(FRLS1)*: With 1/4-20 thread **29.95**

1.5″ Stud *(FRLS21A)*: With shoe mount **34.95**

3″ Stud *(FRLS21)*: With shoe mount **34.95**

3″ Stud *(FRLSM1)*: With mic clamp and 1/4-20 thread **78.95**

3″ Stud *(FRLSM21)*: With mic clamp and shoe mount **69.95**

Adapter Block *(FRLB.5)*: Attaches clamp to 1/2″ stud **26.95**

Adapter Block *(FRLB58)*: Attaches clamp to 5/8″ stud **26.95**

Hand Grip *(FRFLH101)*: For Mini-Fills and Mini-Sun Guns **39.95**

Adapter *(FRMB1A)*: 5/8″ light stand to Frezzi 1/2″ light mount **29.95**

Dual Shoe Adapter *(FRFDSA)* **69.95**

FREZZI

HMI SUPER-SUN GUNS

Frezzi's 200w and 400w HMI lights are engineered for news gathering to produce a wide, smooth, flat optical field of light output that's unmatched for their size and weight categories. The 200w HMI rivals most 400w HMI units in the field today while the newest 400w HMI can compete with much larger, heavier and expensive 575w and even some 800w models. This incredible output is a direct result of Frezzi's computer-optimized 5" open-face parabolic reflector.
Both Frezzi HMI units can operate on either AC or DC compact dimmable ballasts. Unique options are also available for powering the DC ballasts. If you are looking for professional quality, superior output and performance and need to travel lighter to set up quickly with ease, then Frezzi's 200w and 400w HMI kits are designed for you.

- Highest output to size & weight ratio
- Most usable field of light output
- Dimmer controlled AC & DC ballasts
- Ruggedized, lightweight, weather-resistant design
- Hot restrike, daylight-balanced to 5600K
- No lenses to lose or break
- User-friendly, uniquely designed options
- Rapid setup and breakdown, easy travel

Super Sun Gun 200 Lamp Head *(Mfr # 92601 • B&H # FRSSG200)*: With cable **1318.95**

Super Sun Gun 400 Lamp Head *(Mfr # 92602 • B&H # FRSSG400)*: With cable **1393.95**

Dimmable AC Ballast with AC Auto Voltage Select *(Mfr # 95201 • B&H # FRBAC200)*
For Super Sun Gun 200 ..... **1349.50**

Dimmable DC Ballast for 30v Operation *(Mfr # 95202 • B&H # FRBDC200)*
For Super Sun Gun 200 ..... **1349.50**

Dimmable AC Ballast with AC Auto Voltage Select *(Mfr # 95203 • B&H # FRBAC400)*
For Super Sun Gun 400 ..... **1599.95**

Dimmable DC Ballast for 30v Operation *(Mfr # 95204 • B&H # FRBDC400)*
For Super Sun Gun 400 ..... **1899.95**

ACCESSORIES

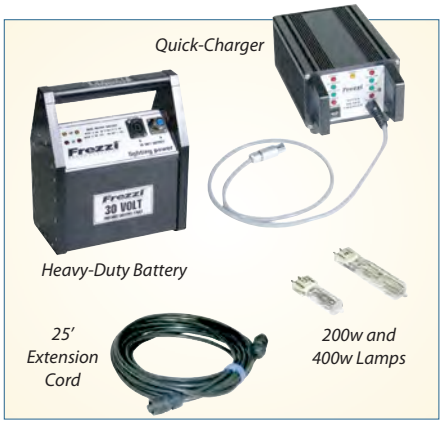
Dual Brick Adapter *(Mfr # 96608 • B&H # FRPA3014B)*
Holds two 14.4v brick batteries to power to produce a 30v output. It offers conections for both 30 and 14 VDC. It measures 6" x 3" x 6.25", and weighs 1.4 lbs **429.95**

Dual Brick Adapter *(Mfr # 96610 • B&H # FRPA30B)*
Same as above, with 30v output only..... **339.95**

Soft Box with Filters *(Mfr # 96222 • B&H # FRSBSSG)*
Complete with 3-diffusion filters and 1-CTO. This unique design allows filters to slide in the front envelope to adjust diffusion level or color temperature. Folds open or closes quickly for deployment or storage **278.50**

Heavy-Duty Battery *(Mfr # 93509 • B&H # FRF30P)*
30v 15AH battery powers 200w or 400w ballasts on DC, running the 200w over 90 minutes, and the 400w over 45 minutes. Requires F30QC quick-charger for charging **2594.95**

Four Leaf Barn-Door *(Mfr # 96221 • B&H # FRBDSSG)*
Attaches directly to light heads. Fully rotatable, they allow you to mount a diffusion filter simultaneously with the barn doors **89.95**



Quick-Charger *(Mfr # 94108 • B&H # FRF30QC)*
Charges the F30P 30v battery in approximately 4 hours, designed with Auto AC voltage select for world wide operation. 8.25" x 4.9" x 3.9", it weighs 3 lbs **1574.95**

8' Light Stand *(Mfr # 96224 • B&H # FRLSSSG)*
Non-reflective black aluminum stand with 4 risers and 3 telescopic extensions. It extends to a height of 8' **99.95**

Drop-in Glass CTO Conversion Filter
(Mfr # 96227 • B&H # FRSSGCTO) **164.50**

Drop in Glass Diffusion Filter
(Mfr # 96228 • B&H # FRSSGDIF) **124.50**

SSG-GP Filter Pack *(Mfr # 96234 • B&H # FRSSGGPFP)*
Contains 1 CTO and 3 diffusion filters..... **16.50**

25' Extension Cable for 200w HMI Light
(Mfr # 96223 • B&H # FREC200) **159.95**

25' Extension Cable for 400w HMI Light
(Mfr # 96233 • B&H # FREC400) **159.95**

200W HMI Lamp
(Mfr # 97104 • B&H # FRFAB200) **249.95**

400W HMI Lamp
(Mfr # 97106 • B&H # FRFAB400) **244.95**

AC/DC Ballast-to-Light Stand Clamp
(Mfr # 96225 • B&H # FRBC1): Clamps 200w or 400w ballasts to stand. This keeps the ballast cable off the floor, and makes better use of cable length on a tall light stand **64.95**

SUPER-SUN GUN KITS

Frezzi's 200W HMI Kits are the new standard for network news organizations and top production companies that want the very best available HMI lights and accessories in a kit that's rugged, lighter weight and transports easily.

Single Head 200 Watt HMI Kits

SSGK1-200AC Super-Sun Gun HMI Kit

1x Super Sun Gun lamp head with 10' cable (SSG-200); 1x BAC-200 dimmable AC ballast with auto AC voltage select for worldwide operation (95201); 1x FAB-200 MRS-HR hot restrike HMI lamp (97104); 1x SSG-SB soft box with filters (96222); 1x SSG-BD 4-leaf barn door (96221); and 1x TC-3 transport case (96003).

SSGK1-200AC *(Mfr # 92701 • B&H # FRSSGK1200AC)* **3429.95**

SSGK1-200DC Super-Sun Gun HMI Kit

Same as above, but with DC ballast only.

SSGK1-200DC *(Mfr # 92703 • B&H # FRSSGK1200DC)* ..... **Call**

SSGK1-200AC/DC Super-Sun Gun HMI Kit

1x SSG-200 Super Sun Gun lamp head with 10' cable (92601); 1x BAC-200 dimmable AC ballast with auto AC voltage select for worldwide operation (95201); 1x BDC-200 dimmable DC ballast (95204); 1x FAB-200 MRS-HR hot restrike HMI lamp (97104); 1x SSG-SB soft box with filters (96222); 1x SSG-BD 4-leaf barn door (96221); 1x TC-3 transport case (96003).

SSGK1-200AC/DC *(Mfr # 92704 • B&H # FRSSG200ACDC)* **4624.95**

Dual Head 200 Watt HMI Kits

SSGK2-200AC Super-Sun Gun HMI Kit

2x Super Sun Gun lamp heads with 10' cable (SSG-200); 2x BAC-200 dimmable AC ballasts with auto AC voltage select for worldwide operation (95201); 2x FAB-200 MRS-HR hot restrike HMI lamps (97104); 2x SSG-SB soft boxes with filters (96222); 2x SSG-BD 4-leaf barn doors (96221); TC-3 transport case (96003).

SSGK2-200AC *(Mfr # 92702 • B&H # FRSSGK2200AC)* **6728.95**

SSGK2-200DC Super-Sun Gun HMI Kit

Same as above, but with two DC ballasts only.

SSGK2-200DC *(Mfr # 92712 • B&H # FRSSGK2200DC)* **6459.95**

SSGK2-200AC/DC Super-Sun Gun HMI Kit

2x SSG-200 Super Sun Gun lamp heads with 10' cable (92601); 2x BAC-200 dimmable AC ballasts with auto AC voltage select for worldwide operation (95201); 2x BDC-200 dimmable DC ballasts (95204); 2x FAB-200 MRS-HR hot restrike HMI lamps (97104); 2x SSG-SB soft boxes with filters (96222); 2x SSG-BD 4-leaf barn doors (96221); 1x TC-3 transport case (96003).

SSGK2-200ACDC *(Mfr # 92705 • B&H # FRSSGK2ACDC)* **8981.95**

Frezzi's new 400W HMI Kits are designed for network news organizations and top production companies that want maximum light output in a portable HMI kit that can operate on AC or DC, transport easily, set up quickly, and offer the very best available light output and accessories.

Single Head 400 Watt HMI Kits

SSGK1-400AC Super-Sun Gun HMI Kit

1x SSG-400 Super Sun Gun lamp head with 10' cable (92602); 1x BAC-400 dimmable AC ballast with auto AC voltage select for worldwide operation (95203); 1x FAB-400 MRS-HR hot restrike HMI lamp (97106); 1x SSG-SB soft box with filters (96222); 1x SSG-BD 4-leaf barn door (96221); and 1x TC-3 transport case (96003).

SSGK1-400AC *(Mfr # 92706 • B&H # FRSSGK1400AC)* **3909.95**

SSGK1-400DC Super-Sun Gun HMI Kit

1x SSG-400 Super Sun Gun lamp head with 10' cable (92602); 1x BCD-400 dimmable DC ballast for 30v operation (95204); 1x F30P 30v 15A battery to operate DC ballast (93509); 1x F30QC 4-hour quick-charger (94108); 1x FAB-400 MRS-HR hot restrike HMI lamp (97109); 1x SSG-SB soft box with filters (96222); 1x SSG-BD 4-leaf barn door (96221); and 1x TC-5 transport case with wheels (96009).

SSGK1-400DC *(Mfr # 92707 • B&H # FRSSGK1400DC)* **7736.95**

SSGK1-400AC/DC Super-Sun Gun HMI Kit

1x SSG-400 Super Sun Gun lamp head with 10' cable (92602); 1x BAC-400 dimmable AC ballast with auto AC voltage select for worldwide operation (95203); 1x BCD-400 dimmable DC ballast for 30v operation (95204); 1x F30P 30v 15A battery to operate DC ballast (93509); 1x F30QC 4-hour quick-charger (94108); 1x FAB-400 MRS-HR hot restrike HMI lamp (97109); 1x SSG-SB soft box with filters (96222); 1x SSG-BD 4-leaf barn door (96221); and 1x TC-5 transport case with wheels (96009).

SSGK1-400AC/DC *(Mfr # 92710 • B&H # FRSSG400ACDC)* **9039.95**

SSGK1-400AC Super-Sun Gun HMI Kit

Dual Head 400 Watt HMI Kits

SSGK2-400AC Super-Sun Gun HMI Kit

2x SSG-400 Super Sun Gun lamp heads with 10' cable (92602); 2x BAC-400 dimmable AC ballasts with auto AC voltage select for worldwide operation (95203); 2x FAB-400 MRS-HR hot restrike HMI lamps (97106); 2x SSG-SB soft boxes with filters (96222); 2x SSG-BD 4-leaf barn doors (96221); and 1x TC-3 transport case (96003).

SSGK2-400AC
(Mfr # 92708 • B&H # FRSSGK2400AC) **7279.95**

IDX

ENDURA SYSTEM

Universal Battery and Charger System

Pioneers in the use of Lithium Ion, IDX was the first to produce Lithium Ion NP batteries for users who demanded more power and less battery weight. IDX built on that award-winning Lithium Ion NP success with revolutionary ENDURA System batteries with PowerLink, and now with the flagship ENDURA ELITE high performance battery.

The ENDURA System is the cornerstone of the IDX battery philosophy —to have a lightweight, powerful battery that can be universally used on the widest range of equipment with in-built intelligence and monitoring. Using the popular V-Mount mounting system ENDURA batteries can be used on the widest range of equipment, thus future proofing your investment. The ENDURA system is a unified product line where all batteries, chargers and accessories are compatible and interchangeable. It is designed so that an ENDURA solution can be found to suit every user's needs from the high-powered ENDURA ELITE to the compact ENDURA-7 series. For added comfort, the BMS Battery Management System and i-Trax monitoring gives built-in confidence and control.

FEATURES

- Today's cameras and come equipped with the V-Mount as standard or can be easily adapted to take the IDX V-Mount plate. Simple and convenient, the quick and robust V-Mount is the most popular camera and accessory mount system in the world. All ENDURA System batteries and equipment are designed to be fully V-Mount compatible.
- ENDURA batteries will mount directly on cameras that have the V-Mount style already built-in, including HDV, Digital Betacam, Betacam SX, DVCAM and HDCAM®. ENDURA batteries are also adaptable to Gold Mount systems with the IDX A-AB2E adapter plate, or may affix directly to other cameras by using the P-V/P-VS camera adapter plate.
- ENDURA Digi-View feature displays accurate battery capacity in the camera viewfinder of many new cameras. (This feature is available on the E-7, E-10 and ELITE only).
- All IDX products are designed to international safety, EMC and environmental specifications and standards including IATA requirements. From their award-winning battery systems to their innovative, compact power supplies, you can be confident that IDX address today's challenges with advanced technology, rugged design and reliable performance.
- With fast reliable charging, small compact and durable equipment design, unique status and performance data—you can be sure that any IDX product you choose will stand the test of time.

Advantages of Lithium Ion Batteries

- High power to less weight ratio: the lightest most powerful battery chemistry available.
- There is no memory effect like with Ni-Cd or Ni-MH type batteries.
- Low self-discharge compared to other battery types.
- Environmentally clean and safe compared to other battery chemistries.

Benefits of the ENDURA System

- PowerLink technology allows two batteries to be "stacked" together for an extra boost of power. (This feature is available on the E-7 and E-10 only)
- ENDURA E-7 and E-10 have built-in data storage that keeps a record of the last three uses such as: power load, environmental temperature, date of use, etc. This stored data can be downloaded to a PC by using BMS software to enable efficient battery management (also available on the ENDURA ELITE).
- Intelligent self protection circuits ensure longer life

— Over charge protection circuit activates when the battery reaches specified limit.

— Over discharge protection circuit activates when the battery reaches specified limit.

— Over current protection circuit activates when incidental high current is drawn

— Temperature protection circuit will shut the battery down to protect it when the temperature internally reaches a preset limit.

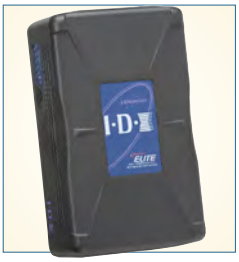
Power Status Display & Power Indicator:
10-step power status display on the ELITE and built-in 5-LED on the E-7/E-10 displays a quick and precise indication for remaining battery capacity. These accurate readings are determined by the on-board microprocessor that calculates the subsequent discharge conditions. E-7S/E-10S come with a 3-LED indicator.

Syncron:
ENDURA system is available with energy saving Syncron technology that automatically activates on-camera lights when recording is engaged. (This feature is only available when used with the P-VS adapter plate).

ENDURA BATTERIES

ENDURA ELITE

142Wh Li-ion Power Cartridge V-Mount Battery with Digi-View

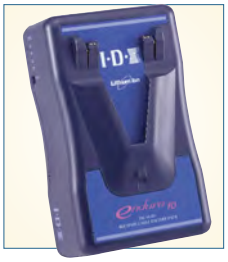


The ENDURA ELITE is the ideal battery for today's next-generation Hi-Def ENG/EFP cameras. At 142 Wh capacity, and with full air transportability compliance, the ELITE offers the best power source for today's Hi-Def field operations. Its unique replaceable cartridge design allows for easy exchange of the cartridges in the future, thus reducing the cost of replacement batteries and significantly lowering the cost of ownership. It is compatible with all existing IDX V-Mount chargers and supports Digi-View and i-Trax Battery Management System.

The ENDURA ELITE is uniquely designed with a 10 step remaining power indicator. The remaining power is shown in increments of 10% by full/flashing combination of the 5 LEDs. This information can be shown in the camera viewfinder via Digi-View. In addition a new mode LED shows the user preset and warning conditions of the battery

ELITE Endura Battery - *(Mfr# ELITE • B&H# IDEE)* **649.95**

ENDURA-10 (E-10)



The ENDURA-10 is the highest capacity PowerLink battery. It has a capacity of 98Wh and PowerLink allows doubling capacity up to 196Wh. It has an accurate 5 LED Power Status Display and supports Digi-View and i-Trax Battery Management System.

The ENDURA Power Status is an accurate display of the batteries remaining charge status. A six step LED status shows the remaining capacity in increments of 20% plus the last remaining 10%. This information can be shown in the camera viewfinder via Digi-View.

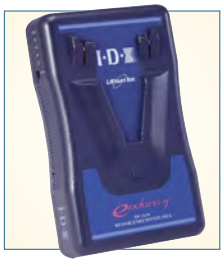
E-10 Endura V-Mount Battery - *(Mfr# E-10 • B&H# IDE10)* **449.95**

ENDURA-10S (E-10S)

This economical version of the ENDURA-10 provides the same power specifications of 98Wh, without PowerLink and Digi-View. It has a 3 LED Power Indicator feature. The Power Indicator is a quick reference of the batteries charge state. A simple 3 LED condition indicator shows if the battery is full or requires charge. The center LED is used to indicate if the battery has been used since the previous full charge.

E-10S Endura Battery - *(Mfr# E-10S • B&H# IDE10S)* **349.95**

ENDURA-7 (E-7)



A compact PowerLink battery with a capacity of 71Wh and allows doubling of the capacity up to 142Wh. It has an accurate 5 LED Power Status Display and supports Digi-View and i-Trax Battery Management. Power Status accurately displays the remaining charge status. A 6-step LED status shows the remaining capacity in increments of 20% plus the last remaining 10%. This information can be shown in the camera viewfinder via Digi-View.

E-7 Endura V-Mount Battery - *(Mfr# E-7 • B&H# IDE7)* **279.95**

ENDURA-7S (E-7S)

This economical version of the ENDURA-7 provides the same power specifications of 71Wh, without PowerLink and Digi-View. It has a 3 LED Power Indicator, which is a quick reference of the batteries charge state. Simple 3 LED condition indicator shows if the battery is full or requires charge. The center LED is used to indicate if battery was used since the previous full charge.

E-7S Endura Battery - *(Mfr# E-7S • B&H# IDE7S)* **199.95**

PowerLink is a unique feature of the ENDURA-10 and ENDURA-7 batteries that allows users to effectively double up on available capacity. So the ENDURA-10 can be 196Wh and the ENDURA-7 can be 142Wh. This gives the flexibility to run either lightweight with only one battery when the shoot is short or to PowerLink when a long run time is needed and especially when a high load, such as with on-board lights, is used. It can also act as effective balance control if occasional use of either front end heavy mattebox or wide lens is called for. PowerLink is quick and easy to use.

	ENDURA ELITE	ENDURA-10 (E10)	ENDURA-10S (E10S)	ENDURA-7 (E7)	ENDURA-7S (E7S)
Capacity	142Wh (14.8V/9.6Ah)	98Wh(14.8V/6.6Ah)	98Wh(14.8V/6.6Ah)	71Wh(14.8V/4.8Ah)	71Wh(14.8V/4.8A)
Typical Camera Run-Time	4.7 hours (@30W)	3.25 hours (@30W)	3.25 hours (@30W)	2.25 hours (@30W)	2.25 hours (@30W)
Power Indicators	ELITE Power Status	Power Status	Power Indicator	Power Status	Power Indicator
Dimensions	3.94"Wx6.69"Hx2.76"D	3.35"Wx5.51"Hx2.32"D	3.35"Wx5.59"Hx1.97"D	3.35"Wx5.51"Hx1.57"D	3.35"Wx5.59"Hx1.32"D
Weight	2.76 lbs approx.	1.72 lbs approx	1.65 lbs approx	1.19 lbs approx	1.15 lbs approx.

IDX

ENDURA CHARGERS

The ENDURA charger range is the industry standard charger combining high speed, lightweight and reliability with full international safety and EMC standards design. The optimum electronic charge regime combined with the mechanical needs of rugged, compact and portable systems are the cornerstone of the IDX design.
The VL-2 series chargers are designed for compact, portable ENG and on-the-road use. They are designed in lightweight, high-impact molded cases and are multi-chemistry capable. They are designed for excellent reliability and offer built-in AC adapter power supply as an added advantage. VL-4 series chargers are the professional choice for high battery usage. Fully simultaneous they are the fastest way to have batteries ready. They are also multi-chemistry and have worldwide AC input capability. The high-end VL-4Si and VAL-4Si are also i-Trax capable

EC-1 Portable Battery Charger

The ultimate lightweight V-Mount charger for true field portability. Weighing less than 0.65 lbs, the EC-1 slips into a jacket pocket or a side pocket of any camera bag. Ideal as a back-up charger or for single battery users, the EC-1 is designed for use with ENDURA batteries only, and charges them to 90% of capacity. Plug it into the AC wall plug, snap on the battery, and charging begins. Inexpensive and practical, every camera person should have several to run a truly efficient field shooting operation, guaranteeing fully charged battery availability at all times.

EC-1 Portable Endura Charger - Single Channel *(Mfr# EC-1 • B&H# IDEC1)* **159.95**

VL-2Plus

2-Channel Sequential Quick Charger w/60-watt DC Power Supply

The ideal economic V-Mount charger, the VL-2 Plus is a 2-channel sequential charger with a built-in 60W power supply. It has a lightweight high impact molded case and weighs only 2 lbs. making it the perfect travel companion. Charges one ENDURA E-7 series battery in three hours, and two batteries in 6-hours. Charges NP-style batteries using the optional A-E2NP adapter.

- Lightweight (2 lbs) design with a built-in handle for convenience
- An LED indicator offers charge status of each battery at a glance
- Optional A-E2NP adapter allows it to charge NP-style Lithium-ion, NiMH or nicad batteries
- Provides 60 watts of DC power via front panel 4-Pin XLR connector
- Power switch is recessed to prevent an accidental loss of power.
- Runs on world-wide AC 100-240v power with auto-sensing operation

VL-2Plus Two Channel Lithium-Ion Battery Charger, with 60-Watt Power Supply with IDX CA-4XLR - 10' Cable *(Mfr# VL-2PLUS • B&H# IDVL2)* **579.95**

VL-2SPlus

2-Channel Simultaneous Quick Charger w/100W DC Power Supply

The VL-2S Plus is a 2-channel simultaneous charger with a built-in 100W power supply. It also offers the IDX PowerBase mode which provides battery powered DC when an AC feed is not available. Charges NP-style Ni-Cd & Li-ion batteries using optional A-E2NP adapter.

- Lightweight (2.5 lbs) design with a built-in handle for convenience
- An LED indicator offers charge status of each battery at a glance
- Optional A-E2NP adapter allows it to charge NP-style Lithium-ion, NiMH or nicad batteries
- Provides 100 watts of DC power via front panel 4-Pin XLR connector
- Power switch is recessed to prevent an accidental loss of power.
- Runs on world-wide AC 100-240v power with auto-sensing operation

VL-2SPlus Battery Charger/Power Supply – V-Mount *(Mfr# VL-2SPLUS • B&H# IDVL2S)* **659.95**

ENDURA CHARGERS

VL-4S

4-Channel Simultaneous Quick Charger

The most economical high-speed 4-channel, simultaneous charger available, the VL-4S is a workhorse charger for professional production for fast battery turn-around. It can charge four E-10 batteries in under 4 hours and four ELITE batteries in 4-1/2 hours. NP-style batteries may be charged by using the A-E2NP adapter. Features a lightweight high-impact molded case and is multi-chemistry capable.

- Lightweight (7 lbs) design with a built-in handle for convenience
- An LED indicator offers charge status of each battery at a glance
- Optional A-E2NP adapter allows it to charge NP-style Lithium-ion, NiMH or nicad batteries
- Power switch is recessed to prevent an accidental loss of power.
- Runs on world-wide AC 100-240v power with auto-sensing operation

VL-4S Endura Lithium-Ion Battery Charger
(Mfr# VL-4S • B&H# IDVL4S).....**799.95**

VL-4Si

4-Channel Simultaneous Quick Charger with LCD display

The VL-4Si is an enhanced version of the VL-4S. Advance features include an LCD display which provides continuous display of charging information. It also features a complete i-Trax battery management system capability with discharge for full battery analysis of ELITE, E-10 and E7 batteries, when connected to the charger. A USB connector is available on the back of the charger to connect to your PC to retrieve the digital information.

VL-4SI Battery Charger *(Mfr# VL-4SI • B&H# IDVL4SI)*.....**1099.95**

VAL-4Si

8-Channel (4+4) Simultaneous Quick Charger with LCD display

This charger supports the same features as the VL-4Si with LCD monitor, plus allows for an additional 4-channel expansion module providing an economical upgrade to eight charging banks. To expand to a second bank of Endura battery charging; the VAL-4Si utilizes supplied cables to allow 8 batteries to be charged. The first four charge simultaneously, when finished the second set of four charge simultaneously.

VAL-4SI Battery Charger *(Mfr# VAL4SI • B&H# IDVAL4SI)*.....**1499.95**

i-Trax BMS

i-Trax BMS (Battery Management System) is a hardware/software solution which provides detailed data information from ENDURA Lithium Ion batteries. Each BMS compatible battery features IDX's exclusive Digital Data Protocol which stores, in non-volatile memory, the most complete battery usage information available. The BMS software records the batteries data into a database and displays information such as charge cycles, discharge cycles, operating temperatures, high loads and more. Users can manipulate and manage the data to increase the life of their battery system.

(Mfr# BMS-VR • B&H# IDBMSVR).....**397.95**

Charger Performance Table

		Endura Elite	E-10 / E-10S	E-10 / E-10S	NP-L7 / NP-L7S
VL-2PLUS	1 Battery	290	220	180	180
	2 Batteries	580	440	360	360
VL-2SPLUS	1 Battery	185	145	140	140
	2 Batteries	225	165	140	140
VL-4S	1–3 Batteries	240	180	155	155
	4 Batteries	290	220	180	180
VL-4Si	1–3 Batteries	240	180	155	155
	4 Batteries	290	220	180	180
VAL-4Si	1–3 Batteries	240	180	155	155
	4 Batteries	290	220	180	180
EC-1	1 Battery	400	300	220	N/A
JL-2Plus	1 Battery	290	220	180	180
	2 Batteries	580	440	360	360

Above are max charge times in minutes assuming a fully discharged (empty) battery, actual time may vary with battery age

ENDURA PLATES & ADAPTERS

The universal design of the IDX V-Plate allows the adaptation of most cameras and accessory equipment to the popular V-Mount system and use of ENDURA batteries and accessories.

P-V2 V-Mount Plate:
The P-V2 is a V-Mount adapter plate used to mount the ENDURA V-Mount batteries on cameras that currently support other mounting systems. It is designed to universally fit on most camera makes. The P-V2 includes 2-pin D-Tap connector for powering on-board lights and supports Digi-View.

P-V2 *(Mfr# P-V2 • B&H# IDPV2)* **113.95**

P-VS2 V-Mount Plate:
Same as above, except the P-VS2 is also fitted with Syncron which activates on-camera lights.

P-VS2 *(Mfr# P-VS2 • B&H# IDPVS2)* **134.95**

A-AB2E Adapter Bracket:
Temporary "3-stud" mount to "V-Mount" converter plate. This plate slides onto 3-stud mounting brackets, allowing ENDURA batteries to be used. This plate temporarily eliminates Digi-View and Syncron.

A-AB2E *(Mfr# A-AB2E • B&H# IDAAB2E)* **139.95**

A-E2DT V-Mount Adapter:
The A-E2DT is a V-Mount to V-Mount plate with 2 pin D-Tap connector. It supplies broadcast cameras which have no DC output connectors, with a D-Tap output. Used between the camera head and battery. Supports all V-Mount compatible cameras.

A-E2DT *(Mfr# A-E2DT • B&H# IDAE2DT)* **229.95**

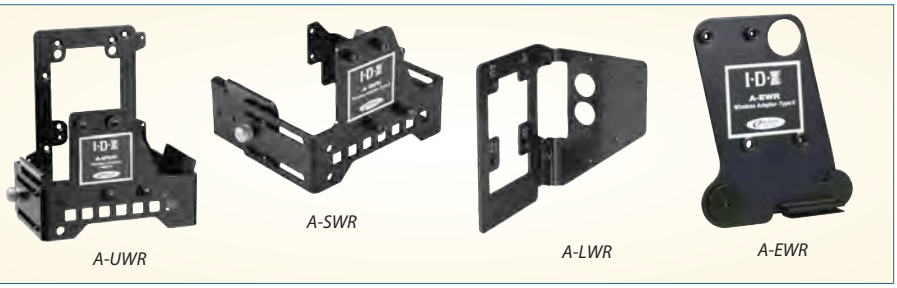
A-E241 V-Mount Dual Battery Adapter:
The A-E241 is designed for the HD/Cinematographer who needs more power, higher current-draw and longer runtime. It gives the capability to mount up to four (4) ENDURA V-Mount batteries using the exclusive PowerLink technology – allowing up to 392W of power. Slim design reduces the cameras profile and its durability ensures a solid connection between equipment and batteries. Can be fitted to cameras of any manufacturer, using different battery mounting systems.

A-E241 *(Mfr# A-E241 • B&H# IDAE241)* **563.95**

ENDURA Plates and Brackets

Wireless Receiver Mounting Brackets

IDX has different wireless receiver adapters which fit at the back of the camera for use with ENDURA batteries. They can enable side or rear fitting according to the users preference or camera style. Each bracket allows use even in PowerLink mode.



A-EWR: Fits directly on the back of an ENDURA PowerLink battery to mount a wireless microphone receiver. It has a one touch quick release action and its standard 4 receiver studs can be user removed if required to provide a flat mount surface. *(Mfr# A-EWR • B&H# IDAEWR)* **109.95**

A-SWR: Rear-mount for a wireless receiver on Sony V-Mount cameras. Fully adjustable to accommodate ENDURA System PowerLinked batteries. *(Mfr# A-SWR • B&H# IDASWR)* **94.95**

A-LWR: L-shaped mounting plate mounts a wireless receiver to the side of an ENDURA battery, allowing easy and quick battery attachment. The A-LWR mounts between the P-V2/P-VS2 and the camera. *(Mfr# A-LWR • B&H# IDALWR)* **109.95**

A-UWR: Rear-mount for a wireless receiver on cameras using an IDX P-V2 or P-VS2 V-Mount plate. Fully adjustable to accommodate ENDURA system PowerLinked batteries.
(Mfr# A-UWR • B&H# IDAUWR) **109.95**

ENDURA ACCESSORIES

Robust and practical accessories providing the ability to power monitors, transmitters or even 7.2V cameras. Meaning only one set of batteries need to be carried to complete the production

Battery Power Adapters

C-EB (XLR)

A-E2NP

SD-1E

A-E2H1

C-EB (XLR) Power Adapter

Small V-Mount power adapter with universal mounting bracket. Provides ENDURA system power to other field production equipment via 4-pin XLR power connector.

C-EB (XLR) *(Mfr# C-EB (XLR) • B&H# IDCEBXLR)* **139.95**

SD-1E Power Adapter

The SD-1E is a small, lightweight V-Mount bracket which can be attached to a belt. It can support up to two ENDURA batteries and offers user-selected 7.2v or 12v output to the camera via 4-pin XLR connector.

SD-1E *(Mfr# SD-1E • B&H# IDSD1E)*.....**234.50**

A-E2NP NP-Style Adapter:

The A-E2NP is a holder/adapter that allows you to charge IDX NP-style batteries (Li-ion/Nicad) on ENDURA V-Mount chargers

A-E2NP *(Mfr# A-E2NP • B&H# IDAE2NP)*.....**229.95**

C-NP2E NP Charger Adapter:

The C-NP2E is a cable interface that allows ENDURA batteries to be charged on existing IDX Li-Ion NP-style chargers.

C-NP2E *(Mfr# C-NP2E • B&H# IDCNP2E)*.....**149.95**

A-E2H1 V-Mount Adapter for Canon:

The A-E2H1 is a V-Mount adapter that allows you to use ENDURA batteries with the Canon XL-H1 and XL-2 (7.2v) cameras.

A-E2H1 *(Mfr# A-E2H1 • B&H# IDAE2H1)*.....**223.95**

A-E2P2: Adapter for Panasonic AJ-HPM110

This adapter allows ENDURA 14.8v Lithium Ion batteries to power the Panasonic AJ-HPM100 HD P2 Mobile Recorder. Provides a pigtail 4-pin XLR female connector to power the device.

A-E2P2 *(Mfr# A-E2P2 • B&H# IDAE2P2)*.....**364.95**

A-E2LCD V-Mount Adapter f/LCD Monitors

The A-E2LCD battery adapter is designed to mount on a LCD monitor with VESA 100 configuration. The adapter provides pigtail 4-pin XLR female connector to power the LCD.

A-E2LCD *(Mfr# A-E2LCD • B&H# IDAE2LCD)*.....**239.50**

AC-100A 100W V-Mount Camera AC Adapter

The AC-100 is a dual purpose AC adapter - designed for direct mounting to a V-Mount camera or as a desk top adapter to power monitors etc. Fitting directly to the rear of the camera, it provides a 14.5v 4-pin XLR DC output. Silent running at low loads with temperature activated low noise fan at higher loads. Recessed power switch and supplied as standard with a 90°AC cord to prevent inadvertent cord detachment.

AC-100 On-Camera AC Power Supply *(Mfr# AC-100 • B&H# IDAC100)* **349.95**

AC Adapters

Portable, compact and strong, designed for reliability and long life. The PSU design is 'low ripple noise' to reduce signal interference and 'fall down' overload protection so that it will automatically shut down and recover if excessive load is drawn.

IA-300A

IA-200A

IA-60A

IA-60a: Single output 60W AC adapter, universal 100~240v AC input.
(Mfr# IA-60A • B&H# IDIA60A).....**274.95**

IA-200A: Allows up to 100-watts from one channel, or any combination equaling 100W from the two XLR outputs *(Mfr# IA-200A • B&H# IDIA200A)*.....**499.95**

IA-300A: 210W total power available across three XLR connectors. Universal 100-240v AC input.
(Mfr# IA-300A • B&H# IDIA300A).....**686.95**

IDX

NP STYLE BATTERIES

The highest capacity NP Style batteries available. Ideal for NP holder equipped cameras and audio recorders.
For use with IDX chargers only.

NP-L7: 71Wh NP-Style Lithium Ion Battery with Digi-View

The lightest and most powerful NP-style Li-ion battery available, the NP-L7 also offers a 5 LED Power Status Display, as well as the Digi-View feature and the most advanced protection and operating circuit in the industry. Can also be charged on ENDURA system V-Mount chargers using the A-E2NP charge adapter.

Capacity is 71Wh (14.8V/4.8Ah) and typical camera run-time is 2.25 hours (@30W)

NP-L7 *(Mfr# NP-L7 • B&H# IDNPL7)* **294.95**

NP-L7S: 71Wh NP-Style Lithium Ion Battery

The economical version of the NP-L7 battery with 3 LED Power Indicator, but no Digi-View feature. Can also be charged on ENDURA system V-Mount chargers using the A-E2NP charge adapter.

Capacity is 71Wh (14.8V/4.8Ah) and typical camera run-time is 2.25 hours (@30W)

NP-L7S *(Mfr# NP-L7S • B&H# IDNPL7S)* **174.95**

NP-1dx: 32Wh NP-Style Nicad Battery

13.2V high quality nicad battery with built-in protection circuit (auto reset) and 3 LED Power Indicator.

Capacity is 32Wh (13.2V/2.4Ah) and typical camera run-time is 1.3hours (@26W)

NP-1dx *(Mfr# NP-1DX • B&H# IDNP1DX)* **99.95**

NP-23dx: 28Wh NP-Style Nicad Battery

12V high quality nicad battery with built-in protection circuit (auto reset) and 3 LED Power Indicator.

Capacity is 28Wh (12.0V/2.4Ah) and typical camera run-time is 1.1hours (@26W)

NP-23dx *(Mfr# NP-23DX • B&H# IDNP23D)* **74.95**

JL-2PLUS

2-Channel Sequential NP Quick Charger with 60W AC Adapter

Robust, compact and lightweight, the JL-2PLUS is a sequential 2-channel charger for IDX NP Li-ion and nicad batteries. It can also charge IDX ENDURA batteries using the optional C-NP2E charge adapter. Charges Li-ion and nicad batteries in any combination, plus offers a 60w DC 13.8v XLR power supply. Runs off of universal 100-240v AC power.

(Mfr# JL2PLUS • B&H# IDJL2PJ) **389.95**

NP Style Holders

These durable and versatile NP holders are available in a range of configurations to suit individual users and camera needs. Dual or single, V-Mount or direct fit, D-Tap or XLR DC out. Dual NP holders are an ideal high power solution to utilize the weight advantage of Lithium Ion.

NH-100: Single NP-Style Holder *(Mfr# Mfr# NH-100 • B&H# IDNH100)* **76.95**

NH-100V/AB: Single NP Battery Holder with V-Mount *(Mfr# NH-100V • B&H# IDNH100V)* **156.95**

NH-201: Dual NP Battery Holder with Digi-View *(Mfr# NH-201 • B&H# IDNH201)* **264.95**

NH-201V/AB: Dual NP Battery Holder with V-Mount, supports Digi-View
(Mfr# NH-201V • B&H# IDNH201V) **374.95**

NH-202: Dual NP Battery Holder with 2-Pin D-Tap DC output with Digi-View and Syncron
(Mfr# NH-202 • B&H# IDNH202) **374.95**

NH-204: Dual NP Battery Holder with 4-pin XLR DC output with Digi-View and Syncron
(Mfr# NH-204 • B&H# IDNH204) **299.95**

4-Channel Quick Chargers for Panasonic & Sony 7.2V Consumer Type Batteries

Lightweight, 4-channel, simultaneous quick charger for 7.2V Panasonic Li-ion batteries. Individual LCD battery charge status display for each battery. The back of the charger opens up to conveniently store the AC adapter.

- Input Voltage: AC100☒240V 50/60Hz
- Dimensions: AC Adapter internally stored- 10.39(W)x3.27(H)x5.43(D) inches
  (AC Adapter externally used) 10.39(W)x2.83(H)x5.43(D) inches
- Weight: 1.32 lbs approx.

LC-7P Charger for Panasonic CGP-D28S, CGA-D54S Batteries *(Mfr# LC-7P • B&H# IDLC7P)* **363.95**

LC-7S Charger for Sony L and M Series NP-F970, NP-F770, NP-F570, NP-QM91D, NP-QM71D (or equivalent) Batteries *(Mfr# LC-7S • B&H# IDLC7S)* **339.95**

IDX

X3-LITE

X3-Lite

High Performance On-Camera LED Light

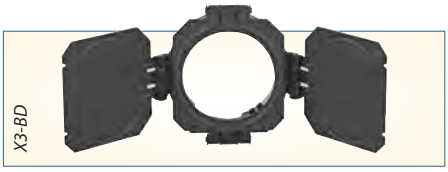
The X3-Lite LED lamp is a compact, lightweight light that offers the advantages of LEDs in an ENG camera light body. Long LED life, cool running, high luminance and no color change over the battery voltage variation. Utilizing high-powered LED technology, the X3 LEDs provide high output with minimum power consumption with no flicker or noise. Optional filter and barn-door accessories are available. The X3-PC optional XLR hot-shoe base is also available for use as a 4-pin XLR power connector instead of the D-Tap.

X3-Lite LED On Camera Light - Dimmer, 35W Illumination *(Mfr# X3-LITE • B&H# IDX3LITE)* **349.95**

X3-BD Barndoors with Filter Holder: The optional barndoors are easily attached and removed from the light using its quick release twist and lock system. The folding filter holders can be quickly folded into postion and packed away. *(Mfr# X3-BD • B&H# IDX3BD)* **79.95**

X3-P2 D-Tap Cable - for X3 Light to Sony Cameras *(Mfr# X3-P2 • B&H# IDX3P2)* **61.95**

X3-PC 4-pin XLR Power Cable - for X3-Lite, 3.5 ft *(Mfr# X3-PC • B&H# IDX3PC)* **59.95**



LITEPANELS

Ringlite - Mini

Measuring 10.5" in diameter, just 2" thick, and weighing 3.5 lbs., the Ringlite-Mini provides a luxurious level of luminous, soft directional output in a cost effective, versatile package. This ultra-low profile, lightweight professional lighting tool is equally at home on or off camera, mounted on a stand, the wall, or elsewhere. The Ringlite-Mini employs powerful LEDs laid out in a tightly plotted grid. On the back of the unit, four easy-to-reach toggle switches regulate power and circuit control. Circuits are divided into three selectable segments (bottom, middle, top). An ergonomic integrated control knob allows for instant dimming from 100%-0 with minimal shift in color. There are also options for remote dimming and DMX control capability. Completely flicker and heat-free, the system can be moved in comfortably close to a subject, for unmatched soft, wrap-around light. A set of 6 interchangeable correction/diffusion filters is included.

- Ringlite-Mini is an ultra-efficient LED light source that draws 40 watts/3.5 amps @ 12VDC. Power is provided by an external 100-240v AC adapter and includes a 10-ft. DC input extension cable. Equipped with an XLR power connector cable, the unit can be also be run from alternate 10-30v DC battery sources.
- Offers 3 easy ways to interface with most popular film and video cameras. The adjustable Base Plate Mounting Bracket attaches the Ringlite-Mini to the bottom of the camera. This bracket works best and is most commonly utilized for Mini-DV cameras.

Ringlite Mini 5600°K Spot LED System: Includes Ringlite Mini Fixture, AC Adapter, 6-ft. Power Cord, 10-ft. Power Extension Cable, 4-pin XLR Cable, Adjustable Base Plate Mounting Bracket, Nuts and Bolts Hardware, Wrench, Filter Diffusion Packet and Carry Case *(Mfr# RLM-K • B&H# LIRLMK)* **2627.95**

LITEPANELS

MICRO LED

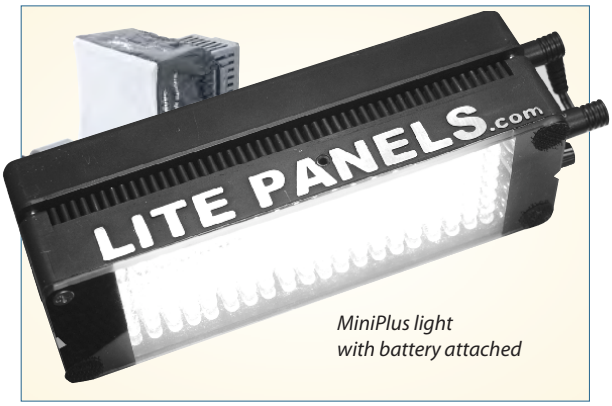
Since the dawn of filmmaking, Hollywood cinematographers have understood the importance of a good eyelight— one that literally gives life to the face. Now in the era of HD resolution, is even more important to fill in shadows on the face and bring the subject's eyes to life. Litepanels' lightweight, yet powerful new camera light was created in response to the overwhelming popularity of the company's MiniPlus model, Litepanels' groundbreaking professional production softlight.

Micro LED on camcorder

The Micro harnesses the company's extremely efficient LED technology in an ultra-lightweight, extremely compact package. Users of DV camcorders can now enjoy a similar quality of luminous, soft, directional lighting, with the same warmth and great color quality that has quickly made Litepanels an integral part of television, broadcast news and motion picture productions worldwide

- Heat-free LED technology
- Produces bright, soft light
- Integrated dial for instant 100%|to 0 dimming
- Minimal color shift when dimming
- All-in-one Camera Light w/no ..... external cables
- Absolutely flicker-free 5600°K
- Runs 1.5 hours on four AA batteries
- Uses standard or rechargeable batteries

Micro LED on Camera Light • LED Technology • Dimmable • Daylight Balanced 5600K • Uses AA Batteries *(Mfr# LPMICRO • B&H# LILPMICRO)* **299.95**



MiniPlus light with battery attached

MiniPlus

The compact Litepanels Mini fits easily on a camera, a stand, or elsewhere. Fully flicker-free, the Mini offers output (25 watts of illumination) that is three times more efficient than a conventional tungsten camera light! Plus it's heat-free, and infinitely dimmable from 0 to 100%, with virtually no shift in color.

Litepanels Mini comes in single or dual kits, packaged with virtually everything you will need. Litepanels Mini System is available in 3200°K Flood, 5600°K Flood or 5600°K Spot version.

The Mini Flood provides a 50°spread. The Spot yields a 20° footprint.

Advantages

- Heat-free LED technology
- Produces bright soft light
- Integrated dimmer 100% to 0
- 100,000 hour rated bulb life
- Minimal color shift when dimming
- Absolutely flicker-free 5600°K or 3200°K
- Snap-on 2+ hour rechargeable battery pack
- DC—Run from battery, camera or car (9-30V)
- AC—Run from adapter (100-240V)
- Handsome rectangular design
- Integrated heatsink
- Integral gel frame fits neatly on face of units

Specifications

- Size: 6.83 x 2.30 x 1.18˝ (WxHxD)
- Weight: 9.6 oz
- Power Draw: 0.7 amps at 12V DC (9 watts)
- Power Supply: 9-30v DC, AC Adapter 100-240V

LITEPANELS

MINIPLUS KITS

Two Lite Package Model # DLPK

(2) Litepanel -
Available in the following versions:
Daylight/5600K - 50 degree (flood),
20 degree (spot)
Tungsten/3200K - 50 degree (flood)

(2) 12V DC Rechargeable Battery
2hr. run time @ 100% - 1.5hr. re-charge

(2) 100-240V AC Power Adapter w/plug set
Required to recharge battery or directly supply power to your Litepanel

(2) 12V DC 2" Jumper *(Required for lamp-battery connection)*

(2) 12V DC 2 ft Jumper

(2) 12V DC 10 ft Jumper

(2) 12V DC 10 ft Extension

(2) 12V DC 10 ft Cigarette Adapter

(1) 12V DC Twin Socket Splitter

(1) D-Tap or XLR Power Cable

(2) Litepanels Mini Deluxe Base Plate

(2) ¼-20 Pin Adapter (2) 16 pcs. Filter Set

4ea. - White diffusion, 3200K/5600K + green correction filters

(3200K filters for conversion from daylight to tungsten)
(5600K filters for conversion from tungsten to daylight)

(1) Carrying Case

Two Light Flood Tungsten On Camera Light Kit with Power Tap - Dimmer, Tungsten Balanced, 25 Watt Illumination, 7 Watt Draw, Gels, Mounts, Power Cords, AC Adapter with Universal Plugs

(Mfr # DLPK5050TP • B&H # LIDLPK5050TP) **2174.95**

Two Light Spot Tungsten On Camera Light Kit with 4-Pin XLR - Dimmer, Tungsten Balanced, 25 Watt Illumination, 7 Watt Draw, Gels, Mounts, Power Cords, AC Adapter with Universal PlugsKit with 4-Pin XLR

(Mfr # DLPK2050TX • B&H # LIDLPK2050TX) **2185.95**

Two Light Flood Tungsten On Camera Light Kit with 4-Pin XLR - Dimmer, Tungsten Balanced, 25 Watt Illumination, 7 Watt Draw, Gels, Mounts, Power Cords, AC Adapter with Universal Plugs

(Mfr # DLPK5050TX • B&H # LIDLPK5050TX) **2185.95**

Two Light Spot Tungsten On Camera Light Kit with Power Tap - Dimmer, Tungsten Balanced, 25 Watt Illumination, 7 Watt Draw, Gels, Mounts, Power Cords, AC Adapter with Universal Plugs

(Mfr # DLPK2050TP • B&H # LIDLPK2050TP) **2185.95**

Two Light Combo LED On Camera Light Kit with 4-Pin XLR - Dimmer, Daylight Balanced, 25 Watt Illumination, 7 Watt Draw, Gels, Mounts, Power Cords, AC Adapter with Universal Plugs, Batteries

(Mfr # DLPK5020XLR • B&H # LILP2LCPXLR) **2185.95**

Two Light Flood LED On Camera Light Kit with 4-Pin XLR - Dimmer, Daylight Balanced, 25 Watt Illumination, 7 Watt Draw, Gels, Mounts, Power Cords, AC Adapter with Universal Plugs

(Mfr # DLPK50XLR • B&H # LILP2LFPXLR) **2185.95**

Two Light Combo LED On Camera Light Kit with Power Tap - Dimmer, Daylight Balanced, 25 Watt Illumination, 7 Watt Draw, Batteries, Gels, Mounts, Power Cords, AC Adapter with Universal Plugs

(Mfr # DLPK5020PT • B&H # LILP2LCPPT) **2189.95**

Two Light Flood LED On Camera Light Kit with Power Tap - Dimmer, Daylight Balanced, 25 Watt Illumination, 7 Watt Draw, Gels, Mounts, Power Cords, AC Adapter with Universal Plugs

(Mfr # DLPK50PT • B&H # LILP2LFPPT) **2149.95**

Two Light Spot LED On Camera Light Kit with Power Tap - Dimmer, Daylight Balanced, 25 Watt Illumination, 7 Watt Draw, Gels, Mounts, Power Cords, AC Adapter with Universal Plugs

(Mfr # DLPK20PT • B&H # LILP2LSPPT) **2099.95**

Two Light Spot LED On Camera Light Kit with 4-Pin XLR - Dimmer, Daylight Balanced, 25 Watt Illumination, 7 Watt Draw, Gels, Mounts, Power Cords, AC Adapter with Universal Plugs

(Mfr # DLPK20XLR • B&H # LILP2LSPXLR) **2185.95**

DV One Lite Package Model # DVLPK

(1) Litepanel - Available in: Daylight/5600K - 50 degree (flood), 20 degree (spot), Tungsten/3200K - 50 degree (flood)

(1) DV Adapter Plate
Available in Canon, Panasonic, or Sony

(1) 100-240VDC AC Power Adapter w/Plug Set
Directly supply power to your Litepanel

(1) Mini Articulating Arm w/Conversion Kit

(1) Hot-Shoe Adapter

(1) 8 pc. Filter Set 4ea. - White diffusion + 3200K or 5600K correction filters

(1) Carrying Case

Single Litepanel Kits w/Canon DV Adapter

DV Flood Kit LED - On Camera Light, Dimmer, Daylight Balanced, 25W Illumination, 7W Draw, Gels, Mounts, Case

(Mfr # DVLPK50C • B&H # LIDVLPKFC) **949.95**

Same Kit as above with Single Litepanel DV Spot Kit LED -Daylight balanced

(Mfr # DVLPK20C • B&H # LIDVLPKSC) **946.95**

Same Kit as above with Single Tungsten DV Flood Kit LED

(Mfr # DVLPK50TC • B&H # LIDVLPKTFC) **946.95**

Single Litepanel Kits w/Sony DV Adapter

DV Flood Kit LED - On Camera Light, Dimmer, Daylight Balanced, 25W Illumination, 7W Draw, Gels, Mounts, Case

(Mfr # DVLPK50S • B&H # LIDVLPKFS) **949.95**

Same Kit as above with Single Litepanel DV Spot Kit LED -Daylight balanced

(Mfr # DVLPK20S • B&H # LIDVLPKSS) **946.95**

Single Litepanel Kits w/Panasonic DV Adapt.

DV Flood Kit LED - On Camera Light, Dimmer, Daylight Balanced, 25W Illumination, 7W Draw, Gels, Mounts, Case

(Mfr # DVLPK50P • B&H # LIDVLPKFP) **946.95**

DV Spot Kit LED - On Camera Light Kit as above but with Spot Lightpanel

(Mfr # DVLPK20P • B&H # LIDVLPKSP) **946.95**

KINO FLO

KAMIO

Ring Lights

Kamio Ring Lights provide a glamour lighting solution for close ups in film and video photography. The soft, cool Kamio light falls gracefully on the subject's face because it mounts on the lens, unlike conventional on-camera quartz lights that produce heat and shadows. Kamios also display daylight and tungsten quality light without filtration.

Kamio 6 and Kamio 6E Systems

Kamio 6 Fluorescent Ring Light System - consists of: Ringlight, 2 Stage Filter Tray, Cable, Mounts, On Camera Ballast - 20 Watts
(Mfr# SYS-KAM6 • B&H# KIK6S) ..... **Call**

Kamio 6E Fluorescent Ring Light System - consists of: 6E Ringlight, Cable, Mounts, 12V On-Camera Ballast - NO Tubes - ENG (12V DC)
(Mfr# SYS-KAM6E • B&H# KIK6ESQ) **709.95**

Kamio 6 Kit, (On-Camera/2-Stage) **with Travel case**

Consists of: Kamio 6 Ring-Lite w/ 2-Stage Matte Box, Kamio 12VDC On-Camera Ballast, Ballast Mount, Baby Pin Shoe Mount, 3.4 Amp Universal VAC Power Supply, 4 Gel Frames, Gel Frame Template, 15ft Extension, Top Barndoor, 2 Side Barndoor, Travel Case
(Mfr# KIT-KAM6 • B&H# KIK6K) ..... **Call**

Kamio 6E Kit, (On-Camera/2-Stage) **with Soft case**

Consists of: Kamio 6E Ring-Lite w/ 2-Stage Matte Box, Kamio 12VDC On-Camera Ballast, Ballast Mount, Baby Pin Shoe Mount, 3.4 Amp Universal VAC Power Supply, 4 Gel Frames, Gel Frame Template, 15ft Extension, Top Barndoor, 2 Side Barndoor, Travel Case
(Mfr# KIT-KAM6B • B&H# KIK6BK) ..... **Call**

Kamio 6E Kit, (On-Camera/ENG) **with Travel case**

Consists of: Kamio 6E Ring-Lite, Kamio 12VDC On-Camera Ballast, Ballast Mount, Baby Pin Shoe Mount and Travel Case
(Mfr# KIT-KAM6E • B&H# KIK6ES) ..... **Call**

Kamio 6E Kit, (On-Camera/ENG) **with Soft case**

Consists of: Kamio 6E Ring-Lite, Kamio 12VDC On-Camera Ballast, Ballast Mount, Baby Pin Shoe Mount and Soft Case
(Mfr# KIT-KAM6E-B • B&H# KI6EBK) **889.95**

Kamio 6E Kit, (On-Camera/ENG) with Travel case

12V Single Portable Dimming System

The 12V Single puts a compact, controllable, portable dimming system in the palm of your hand. This small cool light location unit takes center stage when it comes to lighting cramped interiors such as a bus, car, elevator or any place on a set that can't be reached via an external light source. Like all Kino Flos, it is a low energy, low profile and low maintenance workhorse for film and video lighting professionals.

12V Single Features Include

- 12V Dimming Ballast
- Flicker-free, instant-on
- Runs lamps 15" to 4ft
- Removable Lamp Harness
- Focusing Louver
- True Match® daylight and tungsten lamps

KINO FLO

MINI-FLO

12v Single System

KIT-140X 12V Single Kit, 12VDC

Consists of:

2 12v Single Ballast XLR

2 15" 12v Single Fixture

2 Extension, 25 ft.

1 Car Adapter XLR

1 Alligator Clip Adapter XLR

1 Splitter XLR

1 Travel Case

(Mfr# KIT-140X • B&H# KI12SSKQ) **1,147.95**

The Mini-Flo System, sometimes called a "car kit," can be found most often lighting nighttime car interiors and other small areas. However, over the years, the Mini-Flo's unique lightweight and color control features have endeared it to video and broadcast lighting designers as a cool, efficient chin light for speakers at a podium or news anchors in a TV studio. The new breed of Mini-Flo is available with single or two-light dimming ballasts, plus a choice of 9" or 12" fixture and lamp sizes.

Mini-Flo Features Include

- 12v Dimming Ballast
- Flicker-free, instant-on
- Runs lamps 9" and 12"
- Removable Lamp Harness
- Focusing Louver
- True Match daylight and tungsten lamps

with Double Ballast BAL-239X

with Single Ballast BAL-139X

Mini-Flo Systems

1x BAL-239X Kits

KIT-239X/12 Mini-Flo Kit 12" System

(Mfr# KIT-239X/12 • B&H# KIMFSK12) .....**Call**

KIT-239X/09 Mini-Flo Kit 9" System

(Mfr# KIT-239X/09 • B&H# KIMFSK9) .....**Call**

Eeach Kit Consists of:

1 Mini-Flo Double Ballast 12VDC & Built-In Universal VAC

2 12" or 9" Fixture

2 Extension, 12ft

1 Power Cable XLR

2 Mount

1 Flex Arm, 6ft

1 Alligator Clip Adapter XLR

1 Car Adapter XLR

1 Travel Case

2x BAL-139X Kits

KIT-139X/12 Mini-Flo Kit 12" System

(Mfr# KIT-139X/12 • B&H# KIMF12SKQ) .....**Call**

KIT-139X/09 Mini-Flo Kit 9" System

(Mfr# KIT-139X/09 • B&H# KIMF9SK) .....**Call**

Eeach Kit Consists of:

2 12VDC Mini-Flo Ballast 2 3.4 Amp Universal Power Supply

2 12" or 9" Fixture

2 Extension, 12ft

2 Mount

1 Flex Arm, 6ft

1 Alligator Clip Adapter XLR

1 Car Adapter XLR

1 Splitter XLR

1 Travel Case

LOWEL

V-LIGHT

500 Watt Tungsten Flood Light

Powerful enough to light a small room yet small enough to fit in a large pocket, the versatile V-light can be used as a broad, key, fill (with umbrella or diffusion gel), back-light, or background light. The perfect partner for the Pro-light.

- Extreme wide angle, smooth, multi-use, tungsten halogen source.
- 500 watts at 120v, 220v and 240v.
- Door angle provides vertical beam control
- Light controls include umbrella, gel-frame, gels, flags, etc.
- 280°, adjustable, constant-tension, one-handed, tilting.
- Protective glass tube surrounds low-pressure lamp (must always be used).
- Closes compactly for storage and travel.

BULB FOR V-LIGHT

Bulb	Volts	Watts	Kelvin	Avg. Life	SKU	Price
GDA	120	500	3150°K	100 hrs.	GBGDA	**18.95**

V-Light *(Mfr # V1-10; B&H # LOVL)*
120-240V AC, without bulb **123.50**

V-Light *(Mfr # # V1-10CE; B&H # LOVLX)*
230V, without bulb **128.95**

V-Light *(Mfr # V1-101; B&H # LOVLL)*
120-240V AC, with 500W bulb **137.50**

V-Light *(Mfr # V1-102; B&H # LOVLK)*
120-240v AC with Umbrella, Light Stand, and 500W bulb **213.95**

i-LIGHT • iD-LIGHT

12/14v 55 or 100-watt DC Focusing Lights

The tiny, battery-powered i-Light and id-Light provide essential fill light, eye-light, highlights, and contrast control in news and documentary shooting, without overwhelming available light. Ideal for on-camera use, their 6:1 focusing range lets you easily change lamp position from flood to spot or anywhere in between. Or, substitute the prismatic glass with the optional clear glass and they become non-focusing, high intensity spotlights. An optional super spot reflector for extremely long throws is also available.
The i-Light and id-Light are identical in every respect except one—the id-Light has a built-in 20 kHz dimmer to provide graceful, flicker-free dimming. They both include a 4' power cord and a host of connectors to attach to a camera shoe, 1/4-20 thread tap, or any mounting accessory that has a 5/8" male stud. They also accept a wide variety of accessories, including barndoors, diffusion glass, dichroic filters and scrims.

i-Light with "Cigarette Lighter" Connector *(Mfr # I-01; B&H # LOI01)*
Includes 55w lamp and spare 100w lamp, 4' cable with cigarette lighter connector, #2 high intensity Reflector and Prismatic Glass, Low-link (ViP-37), Cam-link (ViP-41), iP Focus-knob Extension (iP-35) and ViP Stand-Link (ViP-39) **146.95**

i-light with 4-pin XLR Connector *(Mfr # I-02; B&H # LOI02)*
Same as the i-01, but with a 4-pin XLR connector **134.95**

i-light with Anton Bauer Tap *(Mfr # # I-045; B&H # LOI045)*
Same as the i-01, but with an Anton Bauer tap **134.95**

id-Light with "Cigarette Lighter" Connector *(Mfr # ID-01; B&H # LOID01)*
Includes 55w lamp and spare 100w lamp, 4' cable with cigarette lighter connector, #2 high intensity Reflector and Prismatic Glass, Low-link (ViP-37), Cam-link (ViP-41), iP Focus-knob Extension (iP-35) and ViP Stand-Link (ViP-39) **229.95**

i-light with 4-pin XLR Connector *(Mfr # ID-02; B&H # LOID02)*
Same as the id-01, but with a 4-pin XLR connector **229.95**

i-light with Anton Bauer Tap *(Mfr # # ID-045; B&H # LOID045)*
Same as the i-d-01, but with an Anton Bauer tap **229.95**

PRO-LIGHT

12v/30v/120v, 50-250w AC/DC Focusing Light

Almost identical in appearance to the i-Light, the versatile Pro-Light adds 30v DC and 120v AC capability. Small and focusable, the Pro-Light is more efficient than a mini-fresnel of equal wattage, yet it gives an exquisite even light, with fresnel like shadow quality, evenly dispersed flood, and a uniform spot with significant barndoor cut. It's compact size makes it the perfect low-level key or accent light, fill light (with diffusion), or back-light for interviews and other small shooting areas. To use as an on-camera light, you simply add a DC adapter cable and swap the bulb. The combination of the focusable 250w Pro-light and the 500w V-light, with its ability to broadly cover a wide area evenly, creates the foundation of a lighting system that easily can handle most contemporary run & gun shooting duties.

- Multi-use halogen, focusing/tilting controlled with one hand.
- Optional cigarette, 4-pin and 5-pin XLR DC power connectors
- 5:1 focus range with GCA lamp.
- 160°, adjustable, constant-tension, one-handed, no-yoke tilting.
- Accepts 12v (up to 100 watts) 30v (up to 200 watts) and 120v (up to 250 watts) lamps. The 12 and 30v lamps require an optional cable adapter.
- Stand fitting can swap for accessory handle
- Stand fitting & locking knob for 5/8" stand to

BULBS FOR PRO-LIGHT

Bulb	Volts	Watts	Kelvin	Avg. Life	SKU	Price
GCA	120	250	3200°K	100 hrs.	GBGCA	**18.95**
FSH	120	125	3200°K	100 hrs.	GBFSH	**17.95**
GCB	30	200	3200°K	100 hrs.	GBGCB	**19.95**
GCC	12	100	3200°K	100 hrs.	GBGCC	**19.95**
JC Lamp	12/14	50	3200°K	100 hrs.	GBJC14.5	**19.95**

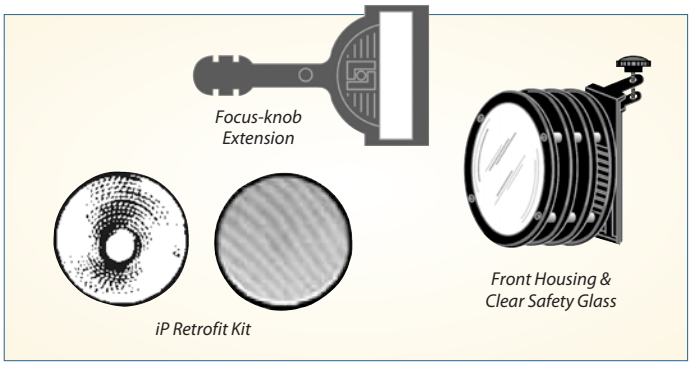
Pro-Light *(Mfr # P2-10; B&H # LOPLQ)*
With 4' cable, 12' extension cable, 3-wire grounded AC plug (less lamp).....**109.95**

Pro-Light *(Mfr # P2-101; B&H # LOPLL)*
Same as above, but with a 120v 250-watt GCA lamp.....**119.95**

The i-Light, id-Light and Pro-Light are all fitted with Lowel's high -intensity #2 Reflector and Prismatic Glass. The result is a more evenly dispersed flood, and a more uniform spot with significantly improved barndoor cut. Replace the Prismatic Glass with the Clear Safety Glass accessory and you have a high-intensity non-focusing super spot for situations requiring long throws.

PRO & i UPGRADES & FRONT HOUSING

iP Retrofit Kit *(Mfr # IP-14; B&H # LORKPL)*: High intensity #2 Reflector (iP-17) and Prismatic Glass (iP-52). Use to upgrade earlier Pro & i-lights.....**14.50**



Clear Safety Glass *(Mfr # IP-49; B&H # LOIP49)*: When used with #2 Reflector, becomes a non-focusing high intensity spot.....**9.95**

Front Housing & Clear Safety Glass *(Mfr # IP2-19; B&H # LOR2FHCG)*: #2 Reflector, with front housing & clear safety glass. For non-focusing spot only.....**56.95**

Pro-light Front Housing *(Mfr # IP2-18; B&H # LOPLFH)*: Upgraded front housing with installed #2 reflector & Prismatic Glass, supplied with upgraded (4/2003) Pro-light.....**54.95**

Pro & i Focus-knob Extension *(Mfr # IP-35; B&H # LOFKEPL)*: This handle snaps onto the focus knob on Pro and i-lights for left-hand focusing in on-camera news work.....**8.50**

Stand-link *(Mfr # VIP-39; B&H # LOSLLL)*: Rugged metal Stand-link mounts on 5/8" and smaller studs. Supplied with all ViP lights.....**9.95**

LOWEL

ViP (V-LIGHT, i-LIGHT, PRO-LIGHT ACCESSORIES

ViP Light Controls

Flag-link *(Mfr # ViP-50; B&H # LOFLVL)*: Attaches to ViP lights. Accepts one Flexi-shaft **8.50**

Tota-tatch *(Mfr # T1-34; B&H # LOTTQ)*
Attaches to stands, shelves, tripods, etc. Accepts one Flexi-shaft **14.95**

Flexi-shaft *(Mfr # T1-50; B&H # LOFS)*
Flexible arm snaps onto Flag-link, Tota-tatch, or Tota-clamp and positions a Tota-flag or Tota-flector. (Package of 2) **23.50**

Tota-flag *(Mfr # T1-52; B&H # LOTFQ)*: 8 x 12" black aluminum panel attaches to a Flexi-shaft for shadowing subject, background or lens...**19.95**

Silver Tota-brella *(Mfr # T1-25; B&H # LOTBS)*
Locks directly into all ViP lights to convert to small softlights. Recommended primarily for the V-light. 27" open, 19" closed **29.95**

White Tota-brella *(Mfr # T1-26; B&H # LOTBW)*
Same as above with extremely soft, white reflective surface.....**24.95**

Tota-frame *(Mfr # T1-20; B&H # LOTF)*
Locks directly into V-light, pans and tilts with the light. Folded dimensions are 12 x 1 x 1". It holds 10 x 12" gels. Also fits Pro & i lights ..**29.50**

Day Blue Tota Gels *(Mfr # T1-70; B&H # LOFSDBTL)*
Package of five 10 x 12" sheets **11.95**

ND3 Tota Gels *(Mfr # T1-71; B&H # LOFSND3TL)*
Package of five 10 x 12" sheets **11.95**

Frost Tota Gels *(Mfr # T1-72; B&H # LOFSFTL)*
Package of five 10 x 12" sheets **11.95**

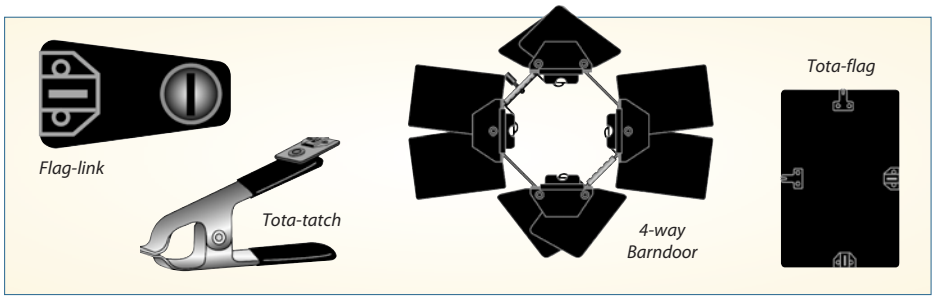
Assorted Tota Gels *(Mfr # T1-78; B&H # LOFSATL)*
Package of five 10 x 12" sheets. Contains three Day Blue; one ND 3 and one Frost.....**12.95**

Tota/Omni Gel File *(Mfr # GF-10; B&H # LOGFT)*
Stores 10 x 12" gels for the Tota/Omni Gel frame.....**16.50**

Pro & i-Light Light Controls

4-way Barndoor *(iP-20)*: Barndoor frame with two expandable rectangular leaves, two expandable triangular leaves. Rotates 360°. Accepts swing-in accessories.....**CALL**

2-way Barndoor *(Mfr # iP-25; B&H # LOBD2PL)*
Barndoor frame with two removable non-expandable Clip-on Leaves (iP-24). Frame accepts swing-in accessories and additional leaves. Rotates 360°.....**18.95**



Barndoor Frame *(Mfr # IP-21; B&H # LOBDFPL)*: Barndoor frame only, accepts swing-in accessories, and/or leaves. Rotates 360° ..**10.95**

Expandable Rectangular Leaf *(Mfr # IP-22; B&H # LOLREPL)*: Changes from small to large rectangle as needed, and can be attached to, or removed from barndoor frame **9.95**

Expandable Triangular Leaf *(Mfr # IP-23; B&H # LOLTEPL)*: Changes from triangular to square shape as needed and can be attached to, or removed from, barndoor frame **9.95**

Non-expandable Clip-on Leaf *(Mfr # IP-24; B&H # LONEPL)*: Rectangular leaf easily clips on to Barndoor Frame **8.50**

Gel-Jawz *(Mfr # CL-15; B&H # LOGJ)*: Package of eight clips. Attaches to barndoor leaves to hold gels.....**13.50**

Swing-in Accessory Holder *(iP-30)*: Up to three holders attach to the Pro and i-light Barndoor Frame, for use one-at-a-time .....**CALL**

Diffused Glass *(Mfr # iP-50; B&H # LODGPL)*
Softens light, creates gentler, more flattering, but less dramatic, highlights and shadows. 40% light loss in flood. Fits iP-30 holder...**12.49**

Diffused Glass with Holder *(Mfr # iP-50H; B&H # LODGHPL)*: Same as above, with iP-30 holder **21.95**

Dichroic Filter *(Mfr # iP-51; B&H # LODFPL)*: Converts 3200°K light to average daylight. Light loss approx. 50%. Fits iP-30 holder..**34.95**

Dichroic Filter with Holder *(Mfr # iP-51H; B&H # LODFHPL)*: Same as above, with iP-30 holder **46.95**

Full Scrim *(Mfr # iP-54; B&H # LOSFPL)*: Stainless-steel screen reduces light by approx. one stop. Unlike the Diffused Glass (or Frost Gel on Tota-frame) it will not diffuse or soften highlights and shadows. Fits iP-30 holder.....**4.95**

Full Scrim w/Holder *(Mfr # iP-54H; B&H # LOSFHPL)*
Same as above, with iP-30 holder **12.95**

Half Scrim *(Mfr # iP-55; B&H # LOSHPL)*
Stainless-steel screen covers half of the light and rotates 360° to reduce the light on any part of the subject or foreground that is too bright. Fits iP-30 holder **4.95**

Half Scrim w/Holder *(Mfr # iP-55H; B&H # LOSHHPL)*
Same as above, with iP-30 holder **12.95**

Graduated Scrim *(Mfr # iP-56; B&H # LOSGPL)*
Stainless-steel screen sections reduce light more subtly and more completely than the Half Scrim. Rotates 360°. Useful to control subjects that become too bright as they approach a light, and fall-off on walls and subjects. Fits iP-30 holder **8.50**

Graduated Scrim with Holder *(Mfr # iP-56H; B&H # LOSGHPL)*
Same as above, with iP-30 holder **14.95**

iP Prismatic Glass *(Mfr # iP-52; B&H # LOPDGPL)*
Use in Swing-in holder with Clear Glass in front housing for quick change from super spot to focusable. Fits iP-30 holder **9.50**

iP Prismatic Glass with Holder *(Mfr # iP-52H; B&H # LOIP52H)*
Same as above, with iP-30 holder **19.95**

Gel Frame *(Mfr # iP-40; B&H # LOFHPL)*: Holds 5 x 6" gels. Collapses for storage like Tota-frame.**19.95**

Day Blue Pro & i Gels *(Mfr # iP-70; B&H # LOIP70)*
Package of five 5 x 6" sheets **5.50**

ND3 Pro & i Gels *(Mfr # iP-71; B&H # LOiP-71)*
Package of five 5 x 6" sheets **7.50**

Frost Pro & i Gels *(Mfr # iP-72; B&H # LOIP72)*
Package of five 5 x 6" sheets **5.50**

Assorted Pro & i Gels *(Mfr # iP-78; B&H # LOIP78)*
Package of five 5 x 6" sheets. Contains three Day Blue; one ND 3 and one Frost **6.95**

Snoot *(Mfr # iP-53; B&H # LOSPL)*
Fits directly on the light. Produces a reduced, soft-edged circle of light. A Barndoor Frame fits on the front, if needed **46.50**

ViP (V-LIGHT, i-LIGHT, PRO-LIGHT ACCESSORIES

Pro & i-Light Camera Mounts

L-link *(Mfr # ViP-36; B&H # LOLLVL)*
Supplied with V-light. It can also be used with the Pro and i-lights and the Cam-link or Vipod to extend or re-position a light **9.50**

Low-link *(Mfr # ViP-37; B&H # LOLLILQ)*: Enables the Pro and i-lights to be camera mounted with a Cam-link or a 1/4-20 screw **8.50**

Stud-link *(Mfr # ViP-38; B&H # LOSLIL)*
5/8" stud with 1/4-20 screw, supplied with the Vipod. Can be used with Cam-link or directly on some video cameras **8.50**

Cam-link *(Mfr # ViP-41; B&H # LOCLIL)*: Locks onto video cameras that have a female shoe. It accepts a Low-link, L-link, or Stud-link **9.95**

Cam-link and Stud-link
(Mfr # ViP-41S; B&H # LOCLSLIL).....**14.50**

Cam-link & Low-link *(Mfr # ViP-41L; B&H # LOCLLL)*
For shoe mounting a Pro- or i-light camera to a video camera.....**12.95**

ViP Mounts

Uni-stand *(Mfr # UN-33; B&H # LOLSU)*
All aluminum stand, wide base, legs can lie flat to floor, large locking knobs. Extends to 7' 11", folds to 21.5". Weighs 2.4 lbs **64.95**

Uni TO Stand *(Mfr # UN-55; B&H # LOLSUTS)*
New stand, based on the design combination of a Uni-stand & Omni-stand. It is more stable than a Uni-stand, and more compact than the Omni Stand. Extends to 7' 11", folds to 21.5". Weighs 2.6 lbs **54.50**

Vipod with Stud-link *(Mfr # ViP-35S; B&H # LOVSLIL)*
Supports ViP lights on the floor or other flat surfaces. It can be screwed, Gaffer-taped or clamped to vertical surfaces. Combines with other ViP mounts for special uses. Stud-link is removable **17.50**

Vipod only *(Mfr # ViP-35; B&H # LOVIL)* **12.95**

Handle & Low-link *(Mfr # ViP-42; B&H # LOHLLIL)*
For hand-holding ViP lights **25.95**

Handle & Stud-link
(Mfr # ViP-43; B&H # LOHSLIL).....**26.50**

Tota-clamp *(Mfr # T1-30; B&H # LOTC)*
Clamps onto pipes, shelves, etc. up to 1⅞" thick. 5/8" stud locks in two positions and accepts a light. Also accepts two Flexi-shafts with flags or flectors **23.50**

Tota-mount *(Mfr # T1-32; B&H # LOTM)*
Supports ViP lights on top of doors (open or semi-closed), on windows and some walls, when attached carefully with Gaffer-tape**28.50**

Gaffer-tape *(Mfr # GT-12; B&H # LOGT12)*
The highest quality, cloth-backed adhesive tape attaches Lowel mounts to windows and walls. 2" wide, 12-yard roll **9.95**

Gaffer-tape *(Mfr # GT-30; B&H # LOGT30)*
2" wide, 30-yard roll.....**19.95**

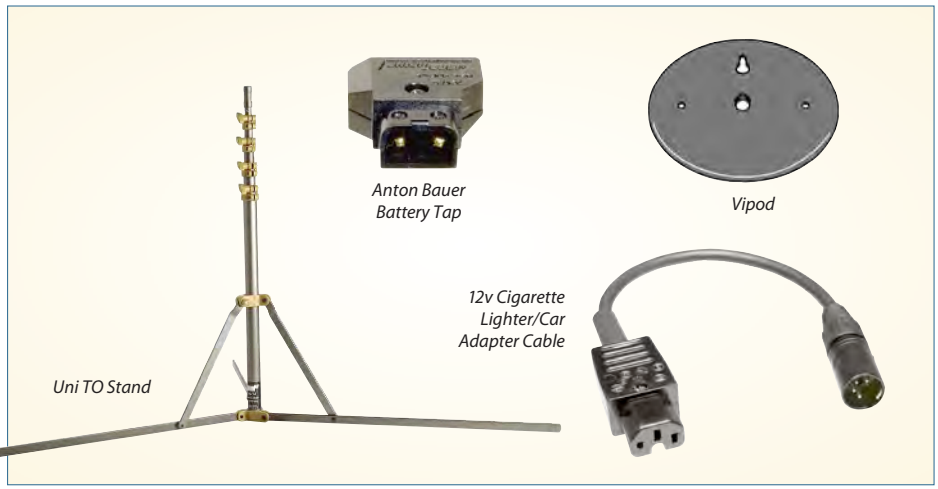
Scissor-mount *(Mfr # CM-20; B&H # LOSMLL)*
Attaches small lights and accessories to grid of dropped-ceilings in offices and other areas. (Set of 2). Use Gridlock (CM-21) with Pro-light. Weighs 9 oz.....**19.95**

Gridlock *(Mfr # CM-21; B&H # LOGLIL)*
Attaches Pro-light right side up to the T-bar of dropped ceiling grids. Can also be used with i- and V-lights. (1 only).....**14.95**

Lobo *(Mfr # F1-30; B&H # LOL)*
Attaches Lobo Arm to top or any part of a stand to make a miniature boom for ViP Lights. Also mounts large umbrellas, flags, etc....**23.95**

Lobo Arm *(Mfr # F1-40; B&H # LOLAQ)*
22" shaft with 5/8" stud. Extends, articulates and booms small lights, reflectors, etc **22.50**

Safety Cable (Set of 3) *(Mfr # CM-50; B&H # LOSC)*
34" braided stainless-steel cable adds security to lights and acc. attached to overhead pipes, beams, dropped-ceiling grids, etc. **19.95**



Pro-Light Cables

12' Cable *(Mfr # P2-80; B&H # LOC12IPL)*: #18/3 cable with IEC connector is supplied with the Pro-light to extend its captive cable **13.50**

12' Pro Euro Cable *(Mfr # P2-801; B&H # LOC12IPLE)*

12" 2-pin 30v Cable *(Mfr # P2-81; B&H # LOC30IPL)*
Adapts Pro-light, with IEC connector, for use with 30v batteries. #18/3; with switch and 2-pin "Amphenol Type" connector. **34.95**

12" 4-pin XLR Cable *(Mfr # P2-82; B&H # LOC4PIPL)*
Adapts the Pro-light for use with 12v batteries for 100w operation **19.50**

12" 12v Cigarette Lighter/Car Adapter Cable *(Mfr # P2-85; B&H # LOCLAIPL)*
Adapts Pro-light IEC connector for use with some 12-volt batteries and automobile cigarette lighter sockets **19.50**

i-Light & id-Light Connectors

10' Extension Cable *(i-85)*: Enables the i-light to be used inside or outside automobiles. No wiring required.....**CALL**

Pack of 10 Cable Clips *(Mfr # K4CC; B&H # LOCC)*
Reusable quick release cable fasteners.....**5.95**

Anton Bauer Battery Tap *(Mfr # i-86; B&H # LOABBTPL)*: Connects i & id-light to Anton Bauer battery on video camera.....**22.50**

Pack of 40 Cable Clips *(Mfr # KCC; B&H # LOCC40)*
Reusable quick release cable fasteners **14.50**

NRG

CAMPAK POWER SERIES

Nicad Battery Packs

If you are tired of short camcorder run-times and stacks of batteries, try NRG's powerful solutions — the 12-volt, 38WH Campak and the 13.2-volt, 42WH Campak Pro power packs. The lightweight Campak power packs attach easily to your waistband, pocket, Power Belt or optional Campak Belt with a sturdy spring steel clip. Campak power packs use powerful memory-free sintered Ni-Cad cells to deliver 3 to 5 hours of continuous camcorder run-time, and include a soft case and an overnight charger.

Campak 12v Power Pack: The 12v, 38-WH Campak has a cigarette lighter output for connection to a camcorder or accessory. The kit includes custom soft case and a standard overnight charger. Dimensions are 4.75 x 6.25 x 1" (WHD), and it weighs 2.3 lbs.
(Mfr # 91201; B&H # NR91201) **159.95**

Campak Pro 12v Power Pack: The 12v, 38-WH Campak Pro has a reliable 4-pin female XLR output for connection to a camcorder or accessory. The kit includes a custom soft case and a standard overnight charger. Measures 4.75 x 6.25 x 1" (WHD), and it weighs 2.3 lbs. *(Mfr # 91204; B&H # NR91204)*..... **179.95**

Campak Pro 13.2v Power Pack: The same as the above Campak Pro with a 4-pin female XLR output, but with 13.2v, 42-WH for 15%-20% longer runtimes. Includes a custom soft case and a standard overnight charger. 4.75 x 6.25 x 1" (WHD). It weighs 2.6 lbs.
(Mfr # 91304; B&H # NR91304) **199.95**

ANCHOR SERIES

Lead Acid-Based Power Belt Systems

The Anchor Series is a high-quality, low-cost, entry-level system for schools, institutions and beginning videographers on a budget. Incorporating durable Starved Electrolyte Lead Acid Gel cells and a sophisticated electronic charging system, the Anchor Series obtains maximum power at minimal cost. And while the inherent characteristics of lead acid cells make them poorly suited to most professional application, the Anchor Series offer a host of thoughtful features unheard-of at this price level.

The Anchor 10 belt weighs in at 9.5 lbs. and is ruggedly constructed of black padded ballistic nylon. The Anchor 14 delivers 40% more power than the Anchor 10. This makes it a cost-effective choice for maximum runtimes of power-hungry full-size consumer camcorders and lighting. The Anchor 14's rugged low-IR lead-acid cells provide excellent performance and life even under heavy discharge loads. The belt weighs in at 13 lbs. and is also ruggedly constructed of black padded ballistic nylon.

Both belts feature 7-stage L.E.D. "fuel gauge" power-status indicator, dual power outputs, auto-reset short-circuit protection, electronic charger with two-state charge indication. Each system includes the Anchor 10 or 14 belt with power chassis, and 200-series electronic "smart" charger with status display They fit waist sizes from 30"-60".

Anchor 10 *(Mfr # 51011; B&H # NR51011)*
12v, 10 amp cell pack with dual cigarette lighter outputs **149.95**

Anchor 10 *(Mfr # 51044; B&H # NR51044)*
12v, 10 amp cell pack with dual 4-pin XLR outputs **194.95**

Anchor 14 *(Mfr # 51411; B&H # NR51411)*
12v, 14 amp cell pack with dual cigarette lighter outputs **249.95**

Anchor 14 *(Mfr # 51444; B&H # NR51444)*
12v, 14 amp cell pack with dual 4-pin XLR outputs **279.95**

ACCESS BELT SERIES

Now any serious videographer has access to the power of NRG. Access-Series belts are easy to operate and deliver NRG performance at an unbeatable price. They utilize the same advanced high-density memory-free sintered Ni-Cad power cells that have made other NRG power products legendary for comfort and life. Versatility has not been compromised either, as all belts include dual power outputs, electronic "Fuel Gauge" and charge-status indication, rugged nylon and metal construction and a host of other unique, useful features. The main difference is that Access-Series NiCad cells are integrated in the belt, instead of being housed in removable packs.

Day-Pro System

The Day-Pro is the perfect system for users trying to balance a budget with the need for a high-quality power source. The belt itself is ruggedly constructed of black padded ballistic nylon and features a 7-stage L.E.D. "fuel gauge"/charge-status indicator, dual power outputs, auto reset short-circuit protection, and weighs just 4.8 lbs. for all-day comfort. An on-board microcomputer interacts with the supplied standard charger to provide charge control and status indication. The 380 Quick Charger provides a full, safe charge in under two hours. Each system includes Day-Pro belt & power chassis with 12v, 65WH cells, and 300-series standard charger. Fits 29"-60" waist size.

Day-Pro Power Belt System *(Mfr # 78011; B&H # NR78011)*: Dual cigarette-lighter outputs; 12v, 65-WH cell pack.....**279.95**

Day-Pro Power Belt System *(Mfr # 78014; B&H # NR78014)*: One cigarette-lighter and one 4-pin XLR output; 12v, 65-WH cell pack..**299.95**

Day-Pro Power Belt System *(Mfr # 78044; B&H # NR78044)*: Dual 4-pin outputs; 12v, 65-WH cell pack **314.95**

Field-Pro System

The Field-Pro delivers 40% more power than the Day-Pro and is available in 12 or 13.2 volt configurations. This makes it an excellent choice for prosumer and industrial users on a budget who need maximum runtimes for power-hungry full-size cameras and lighting. Thanks to the advanced ultra-capacity memory-free Ni-Cad cells, the Field-Pro is so compact and light-weight, that it is comfortable even after a full day's wearing. The belt features a 7-stage L.E.D. "fuel gauge"/charge-status indicator, dual power outputs, auto reset short-circuit protection and an on-board microcomputer that interacts with the supplied standard charger or optional 380 quick charger to provide charge control and status indication. Each system includes Field-Pro belt & power chassis with 12v 86-WH or 13.2v, 95-WH cells, and 300-series standard charger. It fits waist sizes from 29"-60".

With 12v 86 Watt-Hour Cell Pack

Field-Pro Power Belt System *(Mfr # 87011-A; B&H # NR87011A)*
With dual cigarette lighter outputs **349.95**

Field-Pro Power Belt System *(Mfr # 87014-A; B&H # NR87014A)*
With cigarette lighter and 4-pin XLR output.....**369.95**

Field-Pro Power Belt System *(Mfr # 87044-A; B&H # NR87044A)*
With dual 4-pin XLR outputs.....**384.95**

With 13.2v 95 Watt-Hour Cell Pack

Field-Pro Power Belt System *(Mfr # 87011-B; B&H # NR87011B)*
With dual cigarette lighter outputs **399.95**

Field-Pro Power Belt System *(Mfr # 87014-B; B&H # NR87014B)*
With cigarette lighter and 4-pin XLR output.....**429.95**

Field-Pro Power Belt System *(Mfr # 87044-B; B&H # NR87044B)*
With dual 4-pin XLR outputs.....**449.95**

Power Belt	Voltage	Watt Hours	Capacity at 1 Hour Rate	Weight
Day-Pro	12v	65	5.3A	4.9 lbs.
Field-Pro 12v 86-WH	12v	86	7.2A	7.9 lbs.
Field-Pro 13.2v 95-WH	13.2v	95	7.2A	8.3 lbs.

NRG

PERPETUAL POWER SERIES

Perpetual Power Series power belts are the ultimate power solution. They provide the power to run lights, camcorders and decks without the fear of shutdown. Advanced high-density NiCad power cells provide the lightest weight and longest service life of any power product made. Innovative features, such as dual power outputs, power indicator, removable packs, plus accessories like high-speed chargers, solar panels and high-current cables, combine to form the complete power solution for any kind of application.

Power-Pro+ System

This 4.9 lb. wonder is NRG's most popular power product and is relied on by thousands of videographers the world over. From the serious "prosumer", to the working professional, the Power-Pro+ is the basis of a sophisticated and affordable power system that can be expanded as your needs demand. The Power-Pro+ belt is a unique combination of power and comfort. It features interchangeable high-capacity, memory-free, quick-charge-capable sintered Ni-Cad power packs, a power chassis with dual inputs for pack change without shutdown, dual power outputs for powering two devices simultaneously, 7-stage multi-color "Fuel Gauge" indicator, and auto-reset overload protection for connected equipment. Each system includes a Power-Pro+ belt and power chassis; 12v DC, 65-WH quick-charge-capable cell pack; and a 600-series standard charger. Available in Small (24"-29"); Medium (30"-40"); and Large (40"-52").

Power-Pro+ Power Belt System
With dual cigarette-lighter outputs; 12v, 65-WH cell pack.

Small *(Mfr # 88011S; B&H # NR88011S)* **339.95**
Medium *(Mfr # 88011M; B&H # NR88011M)* **339.95**
Large *(Mfr # 88011L; B&H # NR88011L)* **339.95**

Power-Pro+ Power Belt System
With one cigarette-lighter and one 4-pin XLR output; 12v, 65-WH cell pack.

Small *(Mfr # 88014S; B&H # NR88014S)* **349.95**
Medium *(Mfr # 88014M; B&H # NR88014M)* **349.95**
Large *(Mfr # 88014L; B&H # NR88014L)* **349.95**

Power-Pro+ Power Belt System
With dual 4-pin XLR outputs; 12v, 65-WH cell pack.

Small *(Mfr # 88044S; B&H # NR88044S)* **369.95**
Medium *(Mfr # 88044M; B&H # NR88044M)* **369.95**
Large *(Mfr # 88044L; B&H # NR88044L)* **369.95**

Power-MAX System

The Power-MAX delivers 40% more power than the Power-Pro and is available in 12 or 13.2 volt configurations. Equipped with NRG's highest-capacity interchangeable Ni-Cad pack, the Power-MAX series is the belt system of choice for power-hungry industrial and professional users. Ideal for high-current draw situations and long run-times, it features a rugged top-grain leather belt base and multi-color 7-stage power indicator. Each system includes a Power-MAX belt & power chassis with 12v 86-WH or 13.2v, 95-WH cells, and a 600-series standard charger. Power-MAX belts are available in Regular (30"- 44") and Large (37"- 54") sizes.

With 12v 86 Watt-Hour Cell Pack

Field-Pro Power Belt System *(Mfr # 97011-AR; B&H # NR97011AR)*: With dual cigarette lighter outputs. Regular (30"- 44") **389.95**

Field-Pro Power Belt System *(Mfr # 97011-AL; B&H # NR97011AL)*: With dual cigarette lighter outputs. Large (37"- 54").....**389.95**

Field-Pro Power Belt System *(Mfr # 97014-AR; B&H # NR97014AR)*: With cigarette lighter and 4-pin XLR output. Regular (30"- 44") **419.95**

Field-Pro Power Belt System *(Mfr # 97014-AL; B&H # NR97014AL)*: With cigarette lighter and 4-pin XLR output. Large (37"- 54").....**439.95**

Field-Pro Power Belt System *(Mfr # 97044-AR; B&H # NR97044AR)*: With dual 4-pin XLR outputs. Regular (30"- 44").....**449.95**

Field-Pro Power Belt System *(Mfr # 97044-AL; B&H # NR97044AL)*: With dual 4-pin XLR outputs. Regular (30"- 44"). Large (37"- 54").....**449.95**

With 13.2v 95 Watt-Hour Cell Pack

Field-Pro Power Belt System *(Mfr # 97011-BR; B&H # NR97011BR)*: With dual cigarette lighter outputs. Regular (30"- 44") **439.95**

Field-Pro Power Belt System *(Mfr # 97011-BL; B&H # NR97011BL)*: With dual cigarette lighter outputs. Large (37"- 54").....**449.95**

Field-Pro Power Belt System *(Mfr # 97014-BR; B&H # NR97014BR)*: With cigarette lighter and 4-pin XLR output. Regular (30"- 44") **459.95**

Field-Pro Power Belt System *(Mfr # 97014-BL; B&H # NR97014BL)*: With cigarette lighter and 4-pin XLR output. Large (37"- 54").....**489.95**

Field-Pro Power Belt System *(Mfr # 97044-BR; B&H # NR97044BR)*: With dual 4-pin XLR outputs. Regular (30"- 44").....**499.95**

Field-Pro Power Belt System *(Mfr # 97044-BL; B&H # NR97044BL)*: With dual 4-pin XLR outputs. Regular (30"- 44"). Large (37"- 54").....**499.95**

POWER VESTS

Combine the comfort and convenience of a photo-journalist style vest with the power of NRG's highest-capacity power belt. Available in two styles, Power Vests are ruggedly constructed of black high-density weatherized ballistic nylon, yet feature an open-cut style, making them comfortable to wear in a variety of climates. Plus, their highly adjustable design allows them to be tailor-fit to your physical proportions. They offer a host of thoughtful touches, like internal and external pockets for blank tapes and accessories, a clear insert window for a press pass or business card, D-rings for cables and microphones, and even an integral padded camera rest on the right shoulder. You might want to own the vest for just these handy features, but once you have experienced its power you'll never want to part with it. Cleverly concealed inside the vest is NRG's most powerful NiCad power packs in your choice of 12 or 13.2 volts. The Field Vest is designed for use in a field production environment, while the Event Vest is for when style is everything.

Power Vest Event

The Power Vest Event is designed for shooting situations where style is everything. It features shoulder to waist-level black satin tux fabric. Worn under a suit coat, the Power Vest Event is indistinguishable from a formal dress vest. Goodie storage is not completely sacrificed, as the Event model still retains interior and low exterior pockets. It is available in 12 or 13.2 volt versions and feature a micro-processor controlled 7-stage "fuel gauge" power meter, charge-status indication, dual outputs for simultaneous powering of two devices and auto-reset short/overload protection. The Power Vest Event system includes a Power Vest with output module, and a 300-series standard charger.

Power Vest Field

The Power Vest Field model is designed for daily use in a field production environment. The exterior is constructed of high-density weatherized nylon and the interior is lined with a soft breathable nylon hybrid. It features a wide assortment of interior and exterior pockets for tapes, microphones, filters, old gum, loose change and other common field acquisitions. The Power Vest Field system is available in 12 or 13.2 volt versions, and includes a Power Vest with output module, and a 300-series standard charger.

Power Belt	Voltage	Watt Hours	Capacity at 1 Hour Rate	Weight
Power-Vest 12v	12v	86	7.2A	8.3 lbs.
Power Vest 13.2v	13.2v	95	7.2A	8.3 lbs.

Event Style Power Vest

Event Style Power Vest *(Mfr # 98011-12; B&H # NR9801112)*
12v/86WH. With dual cigarette lighter outputs **479.95**

Event Style Power Vest *(Mfr # 98014-12; B&H # NR9801412)*
12v/86WH. With cigarette, 4-pin XLR output **499.95**

Event Style Power Vest *(Mfr # 98044-12; B&H # NR9804412)*
12v/86WH. With cigarette, 4-pin XLR output **529.95**

Event Style Power Vest *(Mfr # 98044-13; B&H # NR9804413)*
13.2v/95WH. With cigarette, 4-pin XLR output **569.95**

Field Style Power Vest

Field Style Power Vest *(Mfr # 99011-12; B&H # NR9901112)*
12v/86WH. With dual cigarette lighter outputs **459.95**

Field Style Power Vest *(Mfr # 99014-12; B&H # NR9901412)*
12v/86WH. With cigarette, 4-pin XLR output **499.95**

Field Style Power Vest *(Mfr # 99044-12; B&H # NR9904412)*
12v/86WH. With cigarette, 4-pin XLR output **534.95**

Field Style Power Vest *(Mfr # 99044-13; B&H # NR9904413)*
13.2v/95WH. With cigarette, 4-pin XLR output **559.95**

NRG

CHARGERS AND POWER PACKS

Standard Charger

High-Speed Car Charger

Standard Charger *(Mfr # 00600; B&H # NR00600)*

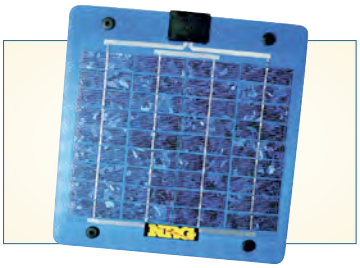
Replace a lost charger or charge extra packs simultaneously with an extra Standard Charger. This is an exact replacement of the charge unit included with Power-Pro+ and Power-MAX belt systems. 3 x 2.5 x 4.5" (WHD) **49.95**

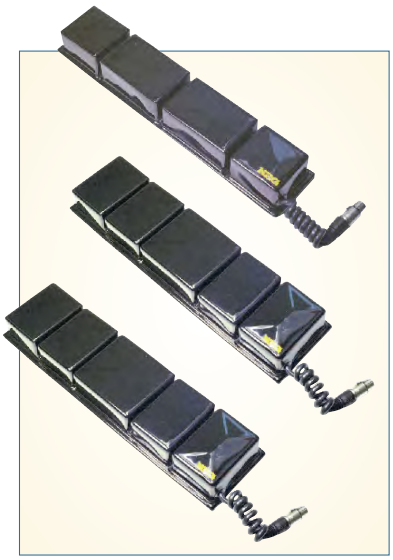
High-Speed Car Charger *(Mfr # 00672; B&H # NR00672)*

Charge on the go! This charger plugs into any car's cigarette lighter socket to allow charging of Power-Pro+ and Power-MAX cellpack in a speedy 1 to 4 hours. It uses advanced computer control and a unique flyback voltage transformation circuit to give a fast full charge to 12v or 13.2v packs — even if your car is not running or its battery is low. It features full automatic charge termination, LED charge status indicator and an under-dash mounting bracket to allow permanent installation, if desired. Ideal for a quick charge en-route to a shoot, or as a primary charger in locations lacking AC power. Weighs only 1.25 pounds and measures 3 x 2.25 x 4.5" (WHD) **139.95**

Power Belt Solar Charger *(Mfr # 00690-C; B&H # NR00690C)*

Designed for users without access to conventional power sources for recharging their NRG batteries with a 3-pin XLR connection, such as Campak power packs. Built to withstand the rigors of virtually any climate on earth, the Solar Charger perfectly meets the needs of expedition, safari, military, and field crews worldwide. It uilizes stable high efficiency semi-crystalline silicon solar cells, laminated between sheets of EVA vinyl and nearly indestructible Tedlar. It can charge a Campak battery pack in ten hours, depending on solar conditions. 10.75 x 10.5 x 0.38" (WHD) **224.95**





Extra Power Belt Cellpacks

Extra power packs provide peace of mind and ample power for long trips or day-long shoots. All packs are exact replacements for those supplied with NRG power belts and feature the highest quality "memory-free" fast charge capable NiCad cells. Plus, their unique modular design allows any pack to be attached to any belt. When used along with a fast charger, two cell packs can provide virtually uninterrupted power.

12v, 65 Watt-Hour Cell Pack

The same high-capacity NiCad pack that ships with the Power-Pro+ belt. Can be used with Power-MAX belts, as well. *(Mfr # 21210; B&H # NR21210)* **199.95**

12v 86 Watt-Hour Cell Pack

The same NiCad pack that is supplied with the Power-MAX. Can be used with Power-Pro+ for 40% longer run-time. *(Mfr # 21214; B&H # NR21214)* **269.95**

13.2v, 95 Watt-Hour Cell Pack

For use with industrial or broadcast-grade cameras and dockables to avoid early shutdown. Can be used with both the Power-Pro+ and Power-MAX belts. *(Mfr # 21314; B&H # NR21314)* **319.95**

Heavy-Duty Transport Case for Power Belts *(Mfr # 40800; B&H # NR40800)*

Jet-black hard-side custom case provides protection during transport. The die-cut foam interior allows customization for any transport need. Measures 14 x 6 x 18" (WDH) **69.95**

Heavy-Duty Transport Case for Campak Batteries *(Mfr # 40900; B&H # NR40900)*

Smaller version of the 40800 Transport Case. Offers durability and protection for smaller NRG products, such as Campaks or on-camera lights. 10.75 x 14.25 x 6" (WDH) **49.95**

POWER ADAPTERS

Easily interface camcorders with 12-15v DC power from power belts or automobiles. NRG's adapter cables may look the same outside as other, less expensive models, but inside there is a big difference - a miniaturized super-efficient PWM power supply which provides an average 40% increase in runtimes over inexpensive models with linear-type supplies. That means longer runtimes and greater reliability.

For Sony

2SDT01/2SDT04: Plugs directly into the AC adapter port of the Sony DCR-VX2100, DSR-PD170, HDR-FX1, HDR-FX7 and HVR-HD1000U. Operates from any 9-16v DC source. A tiny inline module features a clip for attachment to a battery belt, waistband or tripod. The cord is 3' coiled and extends to over 6'. The entire cable weighs just 5 ounces.

Cigarette-Lighter Connector *(Mfr # 2SDT01 • B&H # NR2SDT01)* **59.95**

4-pin XLR Connector *(Mfr # 2SDT04 • B&H # NR2SDT04)* **72.95**

For Canon

2CD01/2CD04: 6' coiled power adapter that allows the Canon XL-1s, XL-2, XL-H1, XL-H1S and XL-H1A using the BP-927 battery or DC-900 coupler to be powered from any NRG power product.

Cigarette-Lighter Connector *(Mfr # 2CD01 • B&H # NR2CD01)* **59.95**

4-pin XLR Connector *(Mfr # 2CD04 • B&H # NR2CD04)* **69.95**

2CDG01/2CDG04: Fits the GL-2. It features a miniaturized high-efficiency regulation unit which attaches in place of the standard battery pack. The adapter operates from any 9-16-volt DC source including battery packs, belts, power supplies and automobiles. The adapter's supply cable is 3' coiled (6' extended).

Cigarette-Lighter Connector *(Mfr # 2CDG01 • B&H # NR2CDG01)* **59.95**

4-pin XLR Connector *(Mfr # 2CDG04 • B&H # NR2CDG04)* **69.95**

LIGHTMASTER 2000/2101

Wireless Light-Control System

The Lightmaster 2000 is a wireless command system that allows you total control over any number of AC lights from up to 150' away, even through walls. Never again trek across a crowded dance floor, disrupt a news conference, or spend time taping down cables. Simply plug any AC light (up to 1,000 watts) into a control module and you're in total control using a tiny hand-held radio-frequency transmitter. Since you can add an unlimited number of control modules, the Lightmaster can be expanded as your lighting needs grow. Lightmaster modules can be easily set to a unique address to avoid interaction in crowded environments where other Lightmasters may be in use.

Stepping up, the Lightmaster 2101 features a more compact long-range hand-held transmitter capable of extended transmission distances in excess of 300'. Also allows selection of a personal code to avoid interference when multiple systems are in use.

Lightmaster 2000 Starter Kit (1 Command & 1 Control Module) *(Mfr # 52000 • B&H # NR52000)* **89.95**

Extra Lightmaster 2000 On/Off Control Module *(NR52001)* **49.95**

Lightmaster 2000 3-Light System (1 Command & 3 Control Modules). *(Mfr # 52003 • B&H # NR52003)* **199.95**

Lightmaster 2101 Starter Kit (1 Command & 1 Control Module) *(Mfr # 52101 • B&H # NR52101)* **129.95**

Extra Lightmaster 2101 On/Off Control Module *(NR52001)* **49.95**

52103 - Lightmaster 2101 3-Light System (1 Command & 3 Control Modules). *(Mfr # 52103 • B&H # NR52103)* **224.95**

VOLTAGE CONVERTING UNIVERSAL POWER CORD

Accepts 10v - 16v DC input and produces precisely regulated output in your choice of 6 or 9v DC. Maximum equipment draw is 2.5 amps. Perfect for connecting monitors, mixers, cellular phones, camcorders, or other devices requiring voltages lower than 12v DC to a power pack, power supply, or automobile. Complete with a set of the six most popular barrel jack connector types: 3.5mm, 3.5mm x 1.22mm, 5.0mm x 2.1mm, 5.5mm x 1.5mm, 5.5mm x 2.1mm and 5.0mm x 2.5mm. Choice of 4-pin XLR or cigarette-lighter input styles.

6v Cigarette-Lighter Input Connector *(Mfr # 21166-1; B&H # NR211661)* ... **38.95**

6v 4-pin XLR Input Connector *(Mfr # 21166-4; B&H # NR211664)* **48.95**

9v Cigarette-Lighter Input Connector *(Mfr # 21199-1; B&H # NR211991)* ... **34.95**

9v 4-pin XLR Input Connector *(Mfr # 21199-4; B&H # NR211994)* **49.95**

NRG

MITE-LITE

Tiny High-Powered Video Light

Award-winning design and the ultimate in durability and lightweight power. The Mite-Lite brings professional quality to even the smallest of camcorders. Its rugged metal housing is milled from aircraft aluminum, making it the toughest mini-light on the market. And, with its ultra-efficient quartz-halogen bulb, the Mite-Lite is also the brightest.

- Perfect for interviews and fills, yet powerful enough for distant shots.
- Tiny, pocket-sized design (3.25″ long x 1.5″ in diameter, weighs only 5.7 oz.).
- Body is a solid piece of milled aircraft aluminum, making it the toughest little light in the business. Black powder-coated finish has a surface 20 times harder than paint finish.
- Powerful quartz-halogen 30-watt bulb with dichroic light multiplier reflector throws smooth light up to 75 ft.
- Has a metal accessory shoe mount with metal tightening ring as well as a screw mount for light stand use.
- The durable metal lighthead is removable for easy lamp replacement.
- Available with cigarette-lighter or 4-pin XLR power connector.
- Optional 20 and 35 watt bulbs available in spot or medium flood.

Mite-Lite: On-Camera Light with cigarette plug *(Mfr # 50350 • B&H # NR50350)* **89.95**

Mite-Lite: On-Camera Light with 4-pin XLR connector *(Mfr # 50354 • B&H # NR50354)* **99.95**

LITE-RITE Total Light Control

Providing total control over any DC video light, the Lite-Rite has four distinct functions that make it a must-have for any videographer using auxiliary lighting:

Control: Lets you instantly adjust light intensity to any one of 80 light levels to perfectly match the light requirements of any shooting situation. The light level can also be raised slowly to full power to give subjects a chance to accustom themselves to the increased light.

Information: A colored graphic display clearly indicates remaining light run time from its power source, or serves as a handy power-monitor even when no light is attached.

Convenience: Eliminates changing hot bulbs in the middle of an event by allowing one lamp to adjust to changing light requirements.

Protection: Extends run times by using just the right amount of battery power needed for the required light intensity. Also protects your batteries from overdischarge by turning the light off when the power runs low.

Lite-Rite with cigarette plug *(Mfr # 05811 • B&H # NR05811)* **109.95**

Lite-Rite with 4-pin XLR *(Mfr # 05844 • B&H # NR05844)* **119.95**

VERSALITE PRO

Professional AC/DC On-Camera Light

The Versalite Pro is a good choice for the videographer seeking rugged construction, high efficiency, and AC/DC capacity at an affordable price. Integrates many features in a package proportioned for mid- to full-size camcorders.

- AC/DC capability is unmatched. Accepts 20W, 35W, 50W, 75W and 100W DC, and 150W, 250W and 300W AC bulbs. Offers flood, medium flood and spot patterns.
- Front housing snaps open for instant bulb exchange. Dichroic-coated bulbs assure accurate color.
- Unique dispersion grid eliminates hot spots and subject's complaints.
- All-metal construction for years of use.
- Includes 150W 120v AC lamp, 50W 12v DC lamp, clear dispersion grid, AC power cord and DC cigarette lighter converter.

Versalite Pro with cigarette connector, 150w AC and 50w DC lamps
(Mfr # 53000 • B&H # NR53000) **159.95**

VARALUX PRO

On-Camera DC Light with Intensity Control

The Varalux Pro combines the ruggedness, light efficiency and versatility of NRG's best selling Versalite Pro (but DC only) with a sophisticated electronic light management system. Equipped with on-board control IC's integrating NRG's Light-Gate technology, you can infinitely adjust intensity within a range of 10% to 100% of the lamp's rated power. Now you can instantly adjust light output to meet changing light requirements—without changing hot bulbs or fussing with power rabbit diffusion filters. Best of all, the Varalux Pro virtually eliminates color shift and dramatically conserves battery power by using only the power required for the selected light level.

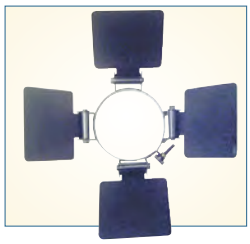
- Sturdy all-metal click tilt mounting bracket with unique ratchet action eliminates shake in action shooting conditions.
- Prismatic Pyrex dispersion grid provides smooth even light output and reduced glare without changing light intensity.
- Front retainer assembly pops off for instant bulb access without the-bother of screws.
- Rugged milled aluminum light head disperses heat and provides years of service under adverse conditions.

Varalux with cigarette plug *(Mfr # 56001 • B&H # NR56001)* **199.95**

Varalux with 4-pin XLR *(Mfr # 56004 • B&H # NR56004)* **219.95**

On-Camera Lighting Accessories

Versalite Pro 4-pin Cable:
3-pin XLR-F to 4-pin XLR-M cable for connection of Versalite Pro to power belt
(Mfr # 05004V • B&H # NR05004V) **29.95**



Versalite Series Barndoors:
Metal 4-leaf barndoor for maximum light control of Versalite Pro or Varalux
(Mfr # 05725V • B&H # NR05725V) **39.95**

On-Camera Industrial Mount:
Rugged metal mount threads into any industrial camera with a screw-type (1/4-20) accessory mounting hole and converts it to a standard accessory shoe. Lights, mics, and accessories can be conveniently mounted and removed. Side thumbscrew provides extra mounting security. *(Mfr # 59004 • B&H # NR59004)* **29.95**

On-Camera Ball Tilt Mount:
Metal mount slides into a camera's accessory shoe and allows lights and accessories attached on the top to swivel 360° and tilt 90°, Also lifts the attached unit 1" off the camera. Great for use with the Mite-Lite.
(Mfr # 59007 • B&H # NR59007) **24.95**

Opalized Interview Grid
Designed for close-range work, this unique grid is specially treated to give the light passing through it a soft, natural effect.
60% Opalized Interview Grid *(Mfr # 05218 • B&H # NR05218)* **21.95**
Same as above for Mite-Lite *(Mfr # 05218M • B&H # NR05218M)* **15.95**

Diffusion Grid
Low-loss diffusion glass–subtly softens and spreads light over 30% for close to intermediate shots.
Diffusion glass for 30% softening *(Mfr # 05220 • B&H # NR05220)* **14.95**
Same as above for Mite-Lite *(Mfr # 05220M • B&H # NR05220M)* **9.95**
Light Control Pack: Includes Diffusion & Interview Grid)
(Mfr # 05238 • B&H # NR05238) **29.95**

Dichroic Daylight Balancing Grid
Avoid color temperature color conflicts when using fill-lighting outdoors during the day. Dichroic-coated optical lamps grid raises the 3200°K indoor color temperature of lamps to 5600°K (daylight).
Daylight Balancing Grid *(Mfr # 05520 • B&H # NR05520)* **34.95**
Same as above for Mite-Lite *(Mfr # 05520M • B&H # NR05520M)* **19.95**

Color Grids
Use color effect grids to set or change the mood of a scene. Available in Red *(05201)*, Green *(05206)*, Med Blue *(05208)*, Yellow *(05203)*, Amber *(05207)*, Dark Blue *(05209)*, Pink *(05205)*, Light Blue *(05211)* or Lavender *(05401)* **12.95**
Color Effects Grid Pack: Includes all 9 color effects grids
(Mfr # 05009 • B&H # NR05009) **84.95**

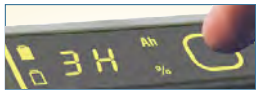
PAG

BATTERIES

PAG batteries are designed scientifically to provide a safe, reliable power source for most professional video requirements. They are manufactured to withstand the strains and stresses of use in the harshest environments, and to perform consistently over their natural lifetime. PAG uses only the highest quality components in the construction of its products. Safety, reliability, and durability are the prime concerns, from conception to final assembly.

- PAG uses premium grade cells which have been extensively tested to ensure excellent cycle life and capacity.
- The low-resistance inter-cell nickel strapping and cell layout optimize current sharing, reducing one of the common causes of cell imbalance.
- High-impact, injection-moulded polycarbonate, or medium impact ABS cases incorporate integral cradles for protection of the cell-pack.
- PAG battery cases embody non-slip design features for secure handling.
- The internal circuits of PAG Li-Ion batteries are coated with Parylene, the premier conformal coating, to protect circuits against the results of severe mechanical abuse to the cell pack. PAG believes this coating to be an essential additional level of protection, and yet other manufacturers fail to address this.

At the press of a button the PAG Power & Time Display shows run-time against load...



...in hours...

...in ampere-hours.

Available capacity is also displayed...

...followed by minutes.

...followed by percentage.

PAG Power Circle Display

- PAG Li-Ion batteries have a higher safety standard than those of other manufacturers. They are protected against: over and under voltage, over current (charge and discharge), over and under temperature, and inappropriate charge sources. Each protection feature has a back-up.

- PAG L95 Li-Ion batteries have built-in RF resistance and are less likely to shut-down in the field than competitors batteries, when used in close proximity to radio transceivers. PAG batteries provide unparalleled technology, performance and safety
- The key to extended battery life lies in the charging. PAG chargers and battery management systems are the most advanced available. The PAG ACS software that controls the charging process was developed by PAG after years of extensive research, and continues to evolve as new battery chemistries become available. To ensure optimum cycle life PAG batteries should always be charged with the appropriate PAG ACS charger.
- PAG batteries are available in a variety of sizes, voltages, capacities and cell-chemistries. They are the most technologically advanced in the industry, incorporating many unique, proprietary features designed to assist the camera man, including the industry's most accurate capacity indication and run-time display.

Battery	Connection	Cells	V/Ah	Size	Weight	Charger Compatibility	Capacity Indication
L95 Time Battery *(9382)*	PAGlok	Li-Ion	14.8v 6.5Ah	3.4 x 1.65 x 5.1"	1.64 lbs.	AR124PLD *(9792)*, Quasar *(9726, 9752)*, Freelancer *(9613)*	Power & Time Display
L95 Power Circle *(9335)*	PAGlok	Li-Ion	14.8v 6.5Ah	3.4 x 1.65 x 5.1"	1.64 lbs.	AR124PLD *(9792)*, Quasar *(9726, 9752)*, Freelancer *(9613)*	Power Circle Display
ZL-150 Battery *(9315)*	PAGlok	Ni-MH	14.4v 10Ah	8.18 x 4.96 x 1.73"	5.18 lbs.	AR124PLD *(9792)*, Quasar *(9726, 9752)*, Freelancer *(9613)*	Manual Charged/Used
ZL-50 Battery *(9316)*	PAGlok	Ni-MH	14.4v 3.2Ah	3.4 x 1.65 x 5.1"	1.94 lbs.	AR124PLD *(9792)*, Quasar *(9726, 9752)*, Freelancer *(9613)*	LED Display
NMH100 Time Battery *(9375)*	PAGlok	Ni-MH	13.2v 7.5Ah	8.18 x 4.96 x 1.73"	4.8 lbs.	AR124PLD *(9792)*, Quasar *(9726, 9752)*, Freelancer *(9613)*	Power & Time Display
NMH100 SuperPack *(9370)*	PAGlok	Ni-MH	13.2v 7.5Ah	8.18 x 4.96 x 1.73"	4.8 lbs.	AR124PLD *(9792)*, Quasar *(9726, 9752)*, Freelancer *(9613)*	Manual Charged/Used
NMH60 Time Battery *(9374)*	PAGlok	Ni-MH	14.4v 3.6Ah	5.11 x 3.38 x 1.69"	1.94 lbs.	AR124PLD *(9792)*, Quasar *(9726, 9752)*, Freelancer *(9613)*	Power & Time Display
SuperPack *(9329)*	PAGlok	Ni-Cd	12.0v 5.0Ah	8.18 x 4.96 x 1.73"	3.74 lbs.	AR124PLD *(9792)*, Quasar *(9726, 9752)*, Freelancer *(9613)*	Manual Charged/Used
SuperPack *(9333)*	PAGlok	Ni-Cd	13.2v 5.0Ah	8.18 x 4.96 x 1.73"	4.62 lbs.	AR124PLD *(9792)*, Quasar *(9726, 9752)*, Freelancer *(9613)*	Manual Charged/Used
SuperPack *(9344)*	PAGlok	Ni-Cd	14.4v 5.0Ah	8.18 x 4.96 x 1.73"	5.94 lbs.	AR124PLD *(9792)*, Quasar *(9726, 9752)*, Freelancer *(9613)*	Manual Charged/Used
C50 Cobalt *(9386)*	PAGlok	Ni-Cd	14.4v 5.0Ah	4.1 x 6.3 x 1.2"	2.6 lbs.	AR124PLD *(9792)*, Quasar *(9726, 9752)*, Freelancer *(9613)*	LED Array
L95 Time Battery *(9360)*	V-Mount	Li-Ion	14.8v 6.5Ah	3.4 x 1.65 x 5.1"	1.65 lbs.	V4-iPC *(9700V)*, V2 *(9613V)*	Power & Time Display
L95 Power Circle *(9335V)*	V-Mount	Li-Ion	14.8v 6.5Ah	3.4 x 1.65 x 5.1"	1.65 lbs.	V4-iPC *(9700V)*, V2 *(9613V)*	Power Circle Display
ZL-150 Battery *(9315V)*	V-Mount	Ni-MH	14.4v 10Ah	8.18 x 4.96 x 1.73"	5.18 lbs.	V4-iPC *(9700V)*, V2 *(9613V)*	Manual Charged/Used
ZL-50 Battery *(9316V)*	V-Mount	Ni-MH	14.4v 3.2Ah	3.4 x 1.65 x 5.1"	1.94 lbs.	V4-iPC *(9700V)*, V2 *(9613V)*	LED Display
L95 Time Battery *(9383)*	Snap-on	Li-Ion	14.8v 6.5Ah	3.4 x 1.65 x 5.1"	1.67 lbs.	Pulsar *(9795)*, Quasar *(9727, 9753)*	Power & Time Display
L95 Power Circle *(9335A)*	Snap-on	Li-Ion	14.8v 6.5Ah	3.4 x 1.65 x 5.1"	1.67 lbs.	Pulsar *(9795)*, Quasar *(9727, 9753)*	Power Circle Display

LITHIUM-ION BATTERIES

L95 Time Battery

The L95 Li-Ion Time Battery combines power, accuracy and reliability, making it the industry's most advanced battery. This 14.8v 6.5Ah pack provides a capacity of 95 watt-hours and weighs only 1.64 lbs, which means increased run-time for both a camera and a 35w light. Two L95's provide enough power for a day of shooting, and are small and light enough to be stowed easily in your camera bag. They incorporate Power & Time Display, which provides a run-time prediction, on-load, in hours and minutes. A high/low charge facility within the battery, unique to PAG, provides a choice between extended cycle life or high capacity, when charged with PAG all-chemistry chargers. PAG Li-Ion batteries contain no less than 9 safety mechanisms, making them the safest batteries in the industry. They even comply with current air transportation regulations (certification is provided).

The capacities of two PAGlok or V-Mount L95s can be combined to enable a higher current draw and longer run-times, by using the PAG Power Plate.

L95 with PAGlok Connection

Features PAG's unique high/low charge facility, for a choice of extended cycle life or high capacity.

(Mfr # 9382; B&H # PAPL95) **956.95**

L95 with V-Lock Connection

Can be charged with PAG V-Series chargers, PAG all-chemistry chargers via 9617 adapter, or with appropriate Sony chargers

(Mfr # 9360; B&H # PAPL95V) **956.95**

L95 with Snap-on Connection

Requires all-chemistry PAG charger and features PAG's high/low charge facility. This model offers Snap-on 3-stud connectivity.

(Mfr # 9383; B&H # PAL95) **956.95**

PAGlok

V-Lock

Snap-on

L95 Power Circle Battery

The cost of switching to a Li-Ion battery system can be significant. For this reason, PAG has introduced the L95 Power Circle Battery as a high-quality, lower-cost non-digital Li-Ion option. It is ideal for those who require the benefits of Li-Ion but not the highly accurate status indication provided by the Power & Time Display on the above L95 Time Batteries.

The Power Circle display is a micro-driven coulometric capacity indicator, that displays available capacity in terms of percentage. The push-button display uses four segments to indicate the charge status of the battery.

L95 Power Circle Batteries incorporate the same cell-pack, cycle life, build-quality and safety features as the digital L95 Time Battery, the industry's most advanced battery, and yet they provide significant cost savings. L95 Power Circle Batteries can be charged with PAG all-chemistry chargers. The PAG Freelancer (PAGlok) and V2 (V-Lock) chargers are low-cost, 2-channel chargers, ideal for use with L95 Power Circle Batteries.

L95 with PAGlok Connection

With a Power Circle display, high voltage and light weight construction.

(Mfr # 9335; B&H # PAL95PS) **649.95**

L95 with V-Lock Connection

Can be charged using PAG V-Series chargers or the appropriate Sony charger.

(Mfr # 9335V; B&H # PAL95PSV) **649.95**

L95 with Snap-on Connection

Charge with Pulsar or Quasar all-chemistry chargers with Snap-on battery connectors.

(Mfr # 9335A; B&H # PAL95PSSO) **649.95**

PAG

NiMH BATTERIES

PAG Lok-on NiMH Battery

Ideal for today's smaller, lighter digital camcorders, the NHM60 (14.4v 3.6Ah) and NHM100 (13.2v 7.5Ah) NiHM batteries feature on-board, touch-button, digital Power and Time Display. One touch provides an accurate display of available capacity in ampere-hours, taking into account the operating environment. A second touch displays the same information as a percentage of available capacity. When connected to a load, it calculates and displays a run-time prediction in hours and minutes, and updates against any change of load within two seconds. Predictions are accurate because they are calculated against actual usage conditions and not against preset parameters. The system will show a higher capacity when operated on a low current load, as opposed to a higher current load. Connects via the PAGlok Connector and can be fast-charged on PAGlok compatible chargers.

NMH100 Time Battery

A high performance Ni-MH battery, the NMH100 has a nominal capacity of 7.5Ah, providing approximately 100 watt-hours - ideal for powering high-definition cameras and on-board lighting simultaneously. The PAG NMH100 Time Battery weighs little more than a 5Ah nicad and yet provides almost 50% more power.

(Mfr # 9375; B&H # PANMH100).....**879.95**

NMH100 SuperPack

This non-digital version of the NMH100 provides significant cost-savings in comparison with the NMH100 Time Battery, yet provides the same capacity and high-current draw capabilities. Incorporates a a manual 'Charge/Used' indicator. *(Mfr # 9370; B&H # PANMH100SP)*.....**694.95**

NMH60 Time Battery

The NMH60 is the original Time Battery. It is a compact and lightweight Ni-MH battery, ideal for the smaller range of digital camcorders. The NMH60 provides more power for weight than a nicad and costs less than the Li-Ion option. *(Mfr # 9374; B&H # PANMH60)*.....**599.95**

ZL-SERIES

Zero-Lithium Travel-Pack Batteries

While some airlines refuse to let Li-Ion ENG batteries on-board aircraft in hand luggage, despite safety certification—the ZL batteries contain no lithium, and are always welcome aboard.
The ZL-Series comprises 50-and 150WH battery packs compatible with V-Mount or PAGlok formats, and a 40WH NP-1 format pack.
The ZL-150 is packaged in the SuperPack (slimline) format, rather than the cumbersome 'brick'. Li-Ion batteries having this capacity are limited to two units in your hand luggage, whereas the ZL-150 has no such restriction. Zero-Lithium means zero-hassle at the check-in. Regardless of the air transportation benefits, the PAG ZL-150 is an economical solution for those who require a high-capacity battery with extended run-time, and a higher current-draw capability.
The lighter PAGlok ZL-50, and NP1 format ZL-NP feature an electronic state-of-charge indicator. All ZL batteries are compatible with PAG's all-chemistry AR Series and V-Series chargers, which PAG recommends for extending battery life.

ZL-150

150 watt-hour, 14.4v nominal (12 cells connected in series, nominal voltage 1.2v per cell). Capacity: 10 Ampere-hours nominal.

ZL-150 *(Mfr # 9316)*: PAGlock connector....**824.95**
ZL-150 *(Mfr # 9316V)*: V-Mount connector.**824.95**

ZL-50

50 watt-hour, 14.4v nominal (12 cells connected in series, nominal voltage 1.2v per cell). Capacity: 3.2 Ampere-hours nominal.

ZL-50 *(Mfr # 9315)*: PAGlock connector.....**469.95**
ZL-50 *(Mfr # 9315V)*: V-Mount connector...**469.95**

ZL-NP

40 watt-hour, 13.2v nominal (11 cells connected in series, nominal voltage 1.2v per cell). Capacity: 3 Ampere-hours nominal.

ZL-NP *(Mfr # 9314)*: NP1 format pack.....**319.95**

PAG

NiCAD BATTERIES

Low Profile Lok-on Nicad Batteries

PAG SuperPacks are high performance Nicad batteries that use PAG's Paglok system to "lok-on" to virtually any camera and ancillary equipment, like recorders and monitors. Ideal for today's small and lightweight camcorders, the batteries have an ultra-slim profile to solve the problems of camera balance that often occur when using larger brick-type batteries.

- PAGlok connector is an integral part of the injection-molded battery case, providing these batteries with an ultra-slim profile.
- Case is high-impact resistant ABS and CAD design to ensure the battery withstands the rigors of multi-environmental use.
- Paglok batteries are built under the strictest quality control system to ensure long and reliable service, under the most demanding conditions.
- Protected internally with a self-resetting internal cut-of, to prevent accidental short-circuiting. The sliding 'charge/used' indicator is located on the Paglok connector.
- Superior quality cells are specially selected for their enhanced voltage hold-up characteristics. Tests show that within as little as 30 cycles these cells out-perform other cell types, which were chosen primarily for their initially higher capacity.
- They connect directly to compatible chargers like the 4-channel AR124PLD and 2-channel Quasar and Freelancer. The incorporated ACS software extends battery life.
- SuperPack batteries have a capacity of 5ah, and are available in 12v, 13.2v and 14.4v versions. The C50 Cobalt battery features an LED state-of-charge indicator, and enhanced Nicad cells which provide high capacity in a more compact package.

RTI SuperPack

Digital SuperPack

C50 Digital Cobalt

SuperPack

C50 Cobalt

Brick-Type Battery

RTI SuperPack *(Mfr # 9354; B&H # PAPL5)*

A 13.2v 5Ah Ni-Cd Digital SuperPack that is compatible with PAG System RTI. The RTI SuperPack provides an accurate run-time prediction that counts down in hours, minutes and seconds, and is displayed in the camera viewfinder. Away from the camera the battery provides a capacity reading with the PAG Digital Battery Reader **641.95**

Digital SuperPack *(Mfr # 9357; B&H # PADSP)*

A 13.2v 5Ah Ni-Cd Digital SuperPack that displays a countdown, in 5% increments, in the camera viewfinder, when used with the PAG System RTI. Away from the camera the battery provides a capacity reading with the PAG Digital Battery Reader **549.95**

C50 Digital Cobalt *(Mfr # 9387; B&H # PAPLC50D)*

A digital 50 watt-hour battery with Cobalt Power cells. It features all the benefits of a Ni-Cd (it performs well at extreme temperatures and can be fast-charged in less than an hour) combined with increased capacity in a compact and light-weight package. Ideal for smaller digital camcorders and will power a light up to 100W.The battery provides an accurate run-time prediction that counts down in hours, minutes and seconds, displayed in the camera viewfinder, with System RTI. The C50 incorporates an electronic state-of-charge indicator **594.95**

SuperPack

Non-digital 5Ah Ni-Cd battery that incorporates a manual 'Charged/Used' indicator. Available in 12v, 13.2v or 14.4v.

SuperPack *(Mfr # 9329; B&H # PASP12)*
12v, 60Wh, 5Ah **454.95**

SuperPack *(Mfr # 9333; B&H # PASP13.2)*
13.2v, 66Wh, 5Ah **454.95**

SuperPack *(Mfr # 9344; B&H # PASP14.4)*
14.4v, 72Wh, 5Ah **527.95**

C50 Cobalt *(Mfr # 9386; B&H # PAPLC50)*

A non-digital 50 watt-hour battery with Cobalt Power cells. Features all the benefits of a Ni-Cd with increased capacity in a compact package. Incorporates an electronic state-of-charge indicator. 14.4V 50Wh **397.95**

Brick-Type Battery *(Mfr # 9398; B&H # PAPLB)*

A non-digital 13.2v 5Ah Ni-Cd battery pack that is ideal for those who require the battery to counter-balance the camera lens **498.95**

PAG

PAGLOK CONNECTORS

The PAGlok system comprises two halves; one is fitted to the camera, the other is part of the battery. When both halves are locked together they form a secure mechanical and electrical connection. PAGlok connector features include a PP90 socket for the camera light.

PAGLOK Connectors

9518 *(Mfr # 9518; B&H # PAAPLBGM)*: Enables a PAGlok-type battery to connect to a camcorder with an existing Snap-On connector **209.95**

9522/- *(Mfr # 9522/-; B&H # PAPLP)*
Available for a wide range of cameras and equipment. Requires specific PAGlok Mounting Plate to match your equipment **147.95**

9522/58 *(Mfr # 9522/58; B&H # PAPLPSV)*
Adapts Sony DSR 300/500 V-Mounts for use with L95, L75, NMH60, and C50 batteries **178.95**

9522/64 *(Mfr # 9522/64; B&H # PAPLPSX)*
For use with all Sony V-Mounts and PAGlok batteries **286.95**

9522/68 *(Mfr # 9522/68; B&H # PAPLPPDVC15)*
PAGlok connector for Panasonic AG-DVC15 camcorder (DC/DC converter) **295.95**

9522/60 Belt Clip Adapter *(Mfr # 9522/60; B&H # PAPLBC)*
Features 2 PP90 output sockets suitable for a DC/DC Adapter and a camera light. It incorporates a clip enabling it to be worn on your waistband **151.95**

PAGLOK ACCESSORIES

PAGlok to Snap-on Adapter *(Mfr # 9517; B&H # PAAABBPL)*
Adapts the PAGlok connector for use with Snap-on compatible batteries **159.95**

PAGlok Connector to XLR-4 (M) *(Mfr # 9524; B&H # PAAPLXLRM)*
Allows cameras fitted with the PAGlok connector to be powered from a Pagbelt **98.95**

Snap-on Kit *(Mfr # 9678; B&H # PAAPLCSW)*: Adapts the PAGlok connector for use with Snap-on compatible batteries. (Wide Kit / Snap-on connector not supplied) **88.95**

Snap-on Kit *(Mfr # 9677; B&H # PAAPLCSN)*: Adapts the PAGlok connector for use with Snap-on compatible batteries. (Narrow Kit/Snap-on connector not supplied) **88.95**

PAGlok/NP1 Adapter *(Mfr # 9577; B&H # PAANP1PL)*: Adapts the Sony NP1 box for use with the PAGlok connector **104.95**

Power Plate

A dual battery mount available with a choice of connectors for popular camera systems. It enables two L95 (PAGlok or V-Mount) batteries to be used in parallel, providing combined capacity and a higher current draw capability. The weight of the Power Plate and two L95 batteries combined is similar to a Ni-Cd SuperPack battery, but provides 190 watt-hours, almost three times the power. This is enough to power most camera and lighting set-ups for a day. The Power Plate incorporates a PAG Power Circle charge-status indicator.

For PAGlok NMH60 or L95

PAGlok Mount *(Mfr # 9551; B&H # PAPLPQ)*: 8.5" x 5.2" x 1.5" **303.95**

Snap-on Mount *(Mfr # 9552; B&H # PAPLPSO)*: 8.5" x 5.2" x 1.6" .. **303.95**

V-Mount *(Mfr # 9553; B&H # PAPLPV)*: 8.5" x 5.2" x 2.2" **303.95**

For PAG V-Mount L95

PAGlok Mount *(Mfr # 9551V; B&H # PAPLPQ)*: 8.5" x 5.2" x 1.5" **296.50**

Snap-on Mount *(Mfr # 9552V; B&H # PAPLPSO)*: 8.5" x 5.2" x 1.6" .. **296.50**

V-Mount *(Mfr # 9553V; B&H # PAPLPV)*: 8.5" x 5.2" x 2.2" **296.505**

Radio Microphone Receiver Holders

Designed for use with cameras fitted with the PAGlok connector (not included), to enable the mounting of a radio microphone receiver. In most cases the holder is fitted between the battery mount and the camera whilst allowing the routing of any fixed wires through a central aperture. Receivers are held on a left or right side-facing plate, with velcro straps. A kit which enables the mounting of two receivers, and a kit for use with the V-Mount to PAGlok adapter are also available.

Left Side-Facing Kit *(Mfr # 9620; B&H # PARMHLK)* **122.95**

Right Side-Facing Kit *(Mfr # 9621; B&H # PARMHRK)* **122.95**

Dual Kit *(Mfr # 9622; B&H # PARMHDK)* ... **142.50**

PAGlok to V-Mount Kit *(Mfr # 9623; B&H # PARMHK)*: For PAGlok 9522/58 and 9522/64 connectors **205.95**

POWER MODULES / ADAPTERS

Power Module

A compact, lightweight unit that supplies continuous power from two PAGlok batteries (of any chemistry, capacity and state-of-charge) for editing equipment, remote cameras or microwave links. Output is via an XLR-4 socket. A third power source, such as a Pagbelt can be connected via the XLR-4 input socket. Two Power Modules can be linked to provide seamless power from up to 5 power sources.

Power Module *(Mfr # 9661; B&H # PAPPM)*: 12v to 14.4v **574.95**

Power Module *(Mfr # 9663; B&H # PAPPMQ)*: 12v to 14.4v. Features a 7.2v DC output for small camcorders.....**789.95**

Connecting Lead *(Mfr # 9664; B&H # PAPPMIL)*: Designed to connect two power modules together.....**74.95**

Power Supply

Designed for mounting to a camera fitted with the PAGlok Connector. It has a fully protected output of 50W, suitable to power most broadcast cameras. It has a universal mains input of 90v to 270v. Supplied with standard IEC power lead.

PAGlok Power Supply *(Mfr # 9791; B&H # PAPS)*
4.1 x 1.6 x 6.3", it weighs 1.3 lbs **971.95**

PAG Power Supply *(Mfr # 9798; B&H # PAPSS)*
Snap-on compatible version. 4.1 x 1.6 x 6.3", it weighs 1.3 lbs.....**971.95**

V-Mount Power Supply *(Mfr # 9791V)*
6.3 x 4.1 x 1.3", it weighs 1.3 lbs **971.95**

9581
Batteries not included.

Lok-on Power Module

Lok-on Power Module *(Mfr # 9581; B&H # PAPM)*: This series/parallel unit can be used to connect two PAGlok batteries in series, to produce an output voltage equal to the sum of the two batteries' individual voltages, (up to 30v for applications such as powering lighting or microwave links). Connecting the batteries in parallel produces a capacity equal to the sum of the two batteries' individual capacities (up to 14Ah, for extended equipment run-time). This mode provides continuous operation. Output is via 1x XLR-4 socket **449.95**

Power Belt *(Mfr # 9527; B&H # PAPB)*: A belt-mounted series/parallel unit for use with PAGlok batteries. Output is via 1x XLR-4 socket **399.95**

Battery Carrying Belt *(Mfr # 9523; B&H # PABCB)*: Incorporates two PAGlok connectors to allow the operator to easily carry two spare batteries **334.95**

CHARGE ADAPTERS

Vehicle Battery-Power Converter *(Mfr # 9774; B&H # PACBC)*: A small, lightweight and economic unit that converts the 12v output from a vehicle battery to 300v DC and is suitable to run V-Series, AR Series/2, Freelancer, Quasar, Pulsar, MC124 and the integral chargers of all Pagbelt IC2s. An audible warning system sounds when the vehicle battery falls below 11 volts and needs to be boosted by starting the vehicle's engine. If the battery voltage falls to 10 volts, the unit will latch-out, leaving enough power to start the engine. 4.37" x 2.36" x 1.18", it weighs 1.76 oz **306.95**

V-Mount Charge Adapter *(Mfr # 9617; B&H # PAVMCA)*: Charge Adapter for PAG V-Mount compatible batteries, for charging via the front PP90 sockets of PAG AR Series 2, Pulsar and Quasar chargers.....**52.95**

Intelligent V-Mount Charge Adapter *(Mfr # 9610; B&H # PAVMLCA)*: Charge Adapter incorporating circuits required for charging all Sony Li-Ion batteries via the front PP90 sockets of PAG all-chemistry chargers. 3" x 2" x 0.98", it weighs 2.3 oz.....**107.50**

NP1 Power Adapter *(Mfr # 9632; B&H # PARMHK)* Utilizes NP1 format batteries for powering Radio Microphone Receivers. The unit incorporates 4 auxiliary switched outputs, and over-current protection. NP1 pocket to SQN-4S connector.....**319.95**

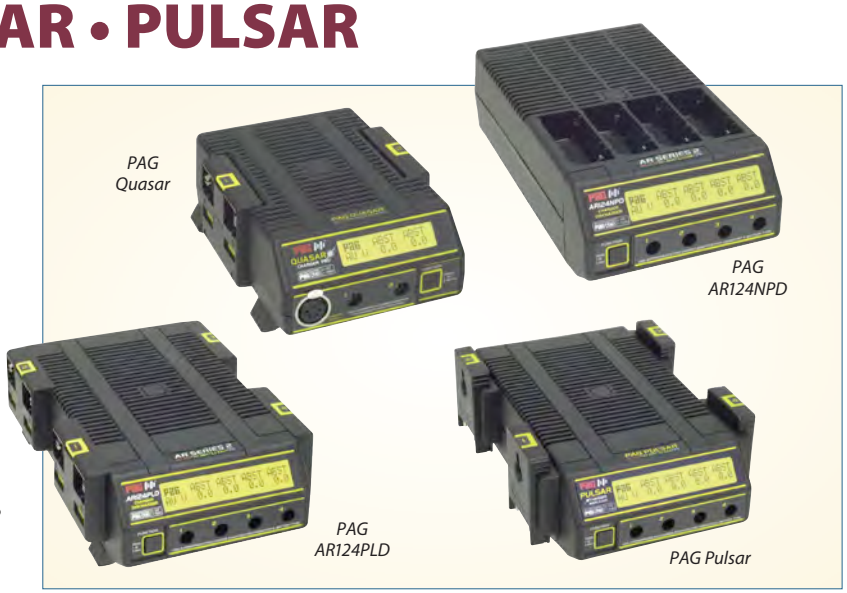
NP1 Charge Adapter for PAG Freelancer *(Mfr # 9574; B&H # PANP1CA)*: Enables the charging of NP1 batteries (Ni-Cd, Ni-MH or Li-Ion) from the PAGlok connectors of the PAG Freelancer charger **117.95**

PAG

AR SERIES 2 • QUASAR • PULSAR

Two- and Four-Position Battery Chargers

The key to maximizing battery life lies in the charging. PAG's AR Series 2, Pulsar and Quasar chargers are the most advanced microcomputer-controlled battery management systems available for users of ENG batteries. The PAG ACS software that controls the charging process continues to evolve as new battery chemistries become available. Operating under the control of PAG ACS, these chargers extend the working life of your batteries beyond anything that can be achieved using other systems.



PAG 12v battery chargers can be used with PAG Li-Ion, NiMH and nicad batteries, as well as nicad and NiMH batteries of any reputable manufacturer, from 4.8v to 14.8v, and 1Ah to 10Ah. AR Series 2 chargers are available with either PAGlok connectors or NP1 pockets. The Pulsar incorporates Snap-on compatible connectors, incorporating Talk-Circuits, which allow the charger to display data, recorded by PAG digital Li-Ion batteries, such as date of manufacture, serial number, Ah loaded, operating capacity, percentage state-of-charge, and battery temperature. Features include 2 or 4 charging channels, a discharge unit or a camera power supply. There is a choice of battery connections: PAGlok connectors (AR124PLD and Quasar), NP1 pockets (AR124NPD), or Snap-on compatible connectors for charging certain PAG Li-Ion batteries and most Anton Bauer batteries (Pulsar and Quasar).

FEATURES

Automatic Charge Rate Selection

Due to the wide variety of batteries available today, PAG has incorporated revolutionary software in its chargers that provides an easy and efficient system of battery management. When a battery is connected to the charger a period of analysis ensues that detects the battery's cell-chemistry, state-of-charge, capacity and condition. The charger then automatically applies the correct regime to achieve a fully charged battery with the maximum capacity and cycle life. The charge rate can be manually set to 2A, 3A, 4A or Auto.

Fast-Charge Termination

To perform properly, batteries must be charged the right amount. Undercharging gives less than full capacity and consequently a shorter run-time, whereas overcharging can permanently damage the battery. To ensure that the fast-charge current is stopped at the correct time, and to detect the many varied problems associated with faulty batteries, the PAG ACS microcomputer uses a combination of several cut-off algorithms. The software developed to do this is the most powerful and complex part of any PAG ACS charger.

Sequential Charging

All PAG chargers employ superior sequential charging which fully charges one battery a lot quicker than a simultaneous charger. Simultaneous chargers distribute current over two batteries at the same time, making the process twice as long. PAG chargers are so efficient that in many cases two batteries are sequentially charged faster than they are with simultaneous chargers of other manufacturers.

Balancing Charge Program

When the fast-charging phase is completed, the charger may switch over automatically to its balancing charge program. Sometimes the imbalance between cells can be cumulative unless the charger has the ability to address this situation.
The duration of the balancing charge is dependent upon information gained on individual cell condition during the initial analysis phase of the fast-charge program. A battery in any state-of-charge may be applied to the charger, and if ACS determines that a battery is in a satisfactory state of balance, the balancing charge will not be applied.

About PAG ACS (Advanced Charging System)

Back in the early 1980's, PAG's Research & Development team conducted a study into the behavior patterns of batteries used in the television industry. This enabled PAG to develop the world's most advanced and sophisticated microcomputer-controlled charging system, which it proudly labeled - PAG ACS. This system caters to a wide range of battery types, voltages, capacities, and cell-chemistries, as well as the different battery characteristics found between cell manufacturers. PAG ACS chargers are intelligent, they require only the positive and negative connections to analyze the battery and apply and monitor the charging process.

AR SERIES 2 • QUASAR • PULSAR

Maintenance Charge

If necessary, an adaptive maintenance charge is automatically applied after a full charge to keep batteries in peak condition and ready for instant use. Once charged, Nickel-Cadmium and Nickel-Metal Hydride batteries tend to self-discharge. The rate varies with the type, size and temperature of the cell, and no one maintenance rate is ideal in all cases.

Recovery Charge

PAG ACS recognizes if a battery has been over-discharged (and therefore unsuitable for fast-charging), and indicates that it is faulty. To overcome this condition, you can activate the ancillary Recovery Charge program. Similarly, batteries that have suffered loss of capacity as a result of extended storage or use under adverse conditions may respond to the Recovery Charge program and be rendered suitable for fast-charging.

Discharge-then-Charge

Batteries subjected to repeated partial discharge will benefit from the analytic Discharge-then-Charge cycle program. This program discharges the battery, automatically determining the fully-discharged condition, and then fully charges it. Discharge capacity and the subsequent charge loaded into the battery can be displayed on the charger's backlit screen.

Camera/Camcorder Power Supply

The Quasar incorporates an optional power supply that provides a nominal 50W— suitable for powering most professional cameras or camcorders. In power supply mode the Quasar displays an accurate digital bar-graph of power consumption.

Freelancer

The Freelancer is an economical, ultra-compact 2-channel charger with a tough but lightweight molded construction that makes it an ideal travel or back-up charger. It is only slightly larger than an L95 Li-Ion battery, and easily fits into a camera bag.

The all-chemistry PAG Freelancer incorporates two full-sized PAGlok connectors and will sequentially charge all PAGlok batteries.

The charger incorporates PAG ACS software which extends the cycle life of your batteries beyond anything that can be achieved using other systems. A fully discharged 5Ah battery will be fully-charged in approximately 3 hours 20 minutes. After charging, the Freelancer may apply a balancing charge, and a maintenance charge to keep the battery in peak condition. The Freelancer incorporates a program for PAG Li-Ion batteries that will automatically recover the battery when the output has been shut down by the internal protection circuit.

The charger features a comprehensive LED indication of battery and charger status. It is fully automatic in operation and constantly monitors every process. The Freelancer can be powered via worldwide AC power or from a vehicle battery with the PAG Vehicle Battery Power Converter.

Easy to Operate

PAG chargers are easy to operate and many feature a large backlit LCD screen, which provides battery voltage and charge loaded information.

RFI Certification

All PAG chargers are designed to high electrical standard, with RFI certification, and are suitable for use in all broadcast environments. PAG charging systems automatically adjust to operate from any AC mains supply worldwide.

Charger	Mfr / B&H #	Connectors	Special Features	Dimensions	Weight	Price
PAG AR124PLD	*(Mfr # 9792; B&H # PAAR124PLD)*	4x PAGlok connectors	Discharge	3.2 x 6.29 x 9.44"	2.7 lbs.	**1329.95**
PAG AR124NPD	*(Mfr # 9793; B&H # PAAR124NPD)*	4x NP1 pockets	Discharge	3.07 x 5.59 x 9.44"	2.35 lbs.	**1383.95**
PAG PULSAR	*(Mfr # 9795; B&H # PA4CCS)*	4x Snap-on compatible	Discharge & Talk Circuits	3.22 x 6.61 x 9.44"	2.7 lbs.	**1447.95**
PAG QUASAR	*(Mfr # 9752; B&H # PAQCPP)*	2x PAGlok connectors	Power Supply	5.3 x 7.3 x 2.8"	1.9 lbs.	**1233.95**
PAG QUASAR	*(Mfr # 9753; B&H # PAQPSUS)*	2x Snap-on compatible	Power Supply	5.3 x 7.3 x 2.8"	1.9 lbs.	**1233.95**
PAG QUASAR	*(Mfr # 9726; B&H # PAQCP)*	2x PAGlok connectors		5.3 x 7.3 x 2.8"	1.9 lbs.	**1039.95**
PAG QUASAR	*(Mfr # 9727; B&H # PA2CCS)*	2x Snap-on compatible		3.15 x 5.31 x 7.28"	1.85 lbs.	**1108.95**
PAG Freelancer	*(Mfr # 9613; B&H # PAF2CCP)*	2x PAGlok connectors		4.4 x 2 x 5.25"	1.0 lb.	**472.95**

PAG

V4-iPC

4-Channel Charger with Intelligent Parallel Charging

A low-cost, four-channel, simultaneous fast-charger for PAG and Sony V-Mount Li-Ion and NiMH batteries, the V4-iPC is both quiet and cool-running, has a light-weight impact-resistant construction, and can be carried with batteries connected. The high-power V4-iPC is capable of supplying 6A at 16.8v (100W approx.). Charging is fast, efficient and fully-automatic thanks to its unique Intelligent Parallel Charging, which incorporates three phases: ***Phase 1 -Pre-Charge****: prepares shutdown or deeply discharged batteries for charge acceptance;* ***Phase 2 - Testing****: determines the type and state-of-charge of the batteries, and the maximum current that can be applied, and* ***Phase 3 - Charging****: the charger then shares the current intelligently between the channels, achieving a similar state-of-charge in each of the batteries connected before fully-charging them as quickly and efficiently as possible.*
The V4-iPC's large, backlit LCD screen provides a continually updated display of battery and charger status, indicating which batteries are receiving charge. It is capable of receiving any firmware updates externally, such as upgrades to enable the charging of other cell-chemistries. The latest PFC power supply technology enables the charger to be powered from any AC power supply, worldwide.

Charger	Mfr / B&H #	Connections	Size	Weight	Special Features	Price
V4-iPC Charger	*(Mfr # 9700V)*	4x V-Mount connectors	6.3" x 7.3" x 11.6"	4.1 lbs.	Intelligent Parallel Charging	**Call**
V2 Charger	*(Mfr # 9613V)*	2x V-Mount connectors	2.8" x 4.4" x 5.6"	0.9 lbs.		**Call**

V2 Low-Cost, 2-Channel V-Mount Charger

An ultra-compact, economical 2-channel charger for for PAG and Sony V-Mount Li-Ion and NiMH batteries, the V2 has a tough, lightweight molded-construction that makes it ideal for travel or as a back-up charger. Only slightly larger than an L95 V-Mount battery, it easily fits in your camera bag. It incorporates two V-Mount connectors and sequentially charges PAG and Sony V-Mount Li-Ion batteries.

It features PAG ACS software which extends the cycle life of your batteries, and a Recovery Charge Program that automatically recovers the PAG Li-Ion battery when the output has been shut down by the internal protection circuit. The charger is fully automatic and monitors every process. It features a comprehensive LED indication of battery and charger status. Can be powered from almost any worldwide AC power supply, or from a vehicle battery with PAG's Vehicle Battery Power Converter.

30v AR Series Chargers

The 30v range of AR Series is optimized to fast-charge 24v and 30v Ni-Cd battery belts and packs of any manufacture, via front XLR-4 sockets. A 30v 7Ah battery will be fast-charged in less than 2 hours.

AR301 *(Mfr # 9763; B&H # PAAR301)*
A single-channel auto-ranging fast-charger. Features include recovery charge, maintenance charge and worldwide operation. 3.07" x 5.59" x 9.44", it weighs 2.35 lbs.....**1262.95**

AR304 *(Mfr # 9765; B&H # PAAR304)*
A 4-channel auto-ranging fast-charger. Features include recovery charge, maintenance charge and worldwide operation. 3.07" x 5.59" x 9.44", it weighs 2.35 lbs.....**1573.95**

PAGBELT IC2

Professional Battery Belts

For over 25 years, Pagbelts have been the battery belts against which all others have been judged. Fashioned from top quality, deep molded leather, Pagbelts have a legendary reputation for quality and craftsmanship. Designed and built under the strictest quality-control systems, only the highest quality materials and time-proven manufacturing techniques are used. Pagbelts are guaranteed to give a long and effective service life, even under the most demanding conditions — and the Pagbelt IC2 is no exception. The latest generation of Pagbelts, the IC2 belts feature specially selected NiCad cells, automatic low voltage cut-off, dual 4-pin XLR connectors, and they incorporate a fully isolated, 14-hour, integral charger. In addition, all belts have a quick-release buckle, and the higher capacity belts come complete with a shoulder harness. There are eleven IC2 Pagbelts available, covering five voltages from 12v to 30v, and three capacities from 5ah to 10ah.

FEATURES

- Specially selected NiCad cells of superior quality provide excellent voltage hold-up characteristics and, therefore, extended running time.
- Automatic low voltage cut-off prevents cell damage, which can result when overcharging occurs. The Over Discharge Protect, or 'ODP' circuit, is manually reset by simply pressing the 'ODP' reset button. This ensures that the zero load after full discharge is maintained. A resettable thermal protection system is also incorporated as an additional safety feature.
- All IC2 Pagbelts have two 4-pin XLR output connectors and a 10A fuse to protect them from accidental short circuit. A spare fuse holder is situated next to the active fuse holder, enabling a fuse change to be made quickly, if required.
- They have a quick-release buckle and fully adjustable strap. The heavier belts have provision for a clip-on webbing shoulder harness (included), which has the same style quick-release buckles and fully adjustable straps, providing added support and comfort during long periods of activity.
- The Pagbelt IC2 incorporates a fully isolated, fourteen hour integral charger. Built with operational safety features as a prime consideration, the lightweight charger features advanced electronics and fully isolated switch-mode technology, and it is encased in a tough injection molded nylon housing. The result is the safest and most sophisticated battery belt available today.
- The charger accepts a wide range of inputs worldwide, from 100v to 250v AC, 50 Hz to 60 Hz.

Charger	Mfr / B&H #	Voltage	Capacity	Weight	Price
Pagbelt IC2	*(Mfr # 9287; B&H # PAPB1260)*	12v	5Ah	5.3 lbs.	**904.95**
Pagbelt IC2	*(Mfr # 9288; B&H # PAPB13.266)*	13.2v	5Ah	5.5 lbs.	**944.95**
Pagbelt IC2	*(Mfr # 9290; B&H # PAPB24120)*	24v	5Ah	8.4 lbs.	**1529.95**
Pagbelt IC2	*(Mfr # 9291; B&H # PAPB30150)*	30v	5Ah	10.8 lbs.	**1694.95**
Pagbelt IC2	*(Mfr # 9292; B&H # PAPB1284)*	12v	7Ah	7.5 lbs.	**1614.95**
Pagbelt IC2	*(Mfr # 9293; B&H # PAPB13.291)*	13.2v	7Ah	7.9 lbs.	**1348.95**
Pagbelt IC2	*(Mfr # 9294; B&H # PAPB14.498)*	14.4v	7Ah	7.9 lbs.	**1433.95**
Pagbelt IC2	*(Mfr # 9295; B&H # PAPB24168)*	24v	7Ah	11 lbs.	**2019.95**
Pagbelt IC2	*(Mfr # 9296; B&H # PAPB30210)*	30v	7Ah	12.3 lbs.	**2322.95**
Pagbelt IC2	*(Mfr # 9297; B&H # PAPB12120)*	12v	10Ah	10.8 lbs.	**1645.95**
Pagbelt IC2	*(Mfr # 9298; B&H # PAPB13.2130)*	13.2v	10Ah	11.7 lbs.	**1733.95**
Pagbelt NMH	*(Mfr # 9368; B&H # PAPB13.2100)*	13.2v	7.5Ah	6.2 lbs.	**1439.95**

PAG

PAGLIGHT

Versatile 12v Broadcast Camera Light

Elegantly styled, Paglight's proportions blend perfectly with the latest professional broadcast cameras. It's unique patented design makes it the coolest running and most versatile camera light in the business. The plug-in lampholder system enables the Paglight to work as either a halogen or metal-halide arc light, with variants of wattages and unit types to be exchanged without handling the lamp. And with the Paglight system, you can purchase a 'basic' model, comprising the Paglight and a standard halogen lampholder, and then add components, such as the PowerArc, and build the ultimate ENG lighting kit.

PAGLIGHTS

Paglight *(Mfr # 9964 • B&H # PAPLPP90)*
With 20˝ cable and PP90 connector.....**358.95**

Paglight *(Mfr # 9956 • B&H # PAPLXLR)*
With 4-pin XLR connector.....**364.95**

Paglight *(Mfr # 9965• B&H # PAPLAB)*
With snap-on connector (Power-Tap)....**289.95**

Paglight *(Mfr # 9966 • B&H # PAPLVM)*: With Sony SX connector (Power-Tap, 6" cable).....**358.95**

Paglight *(Mfr # 9944 • B&H # PAPLPP90SS)*
With PP90 connector and Softstart.....**381.95**

Paglight *(Mfr # 9945• B&H # PAPLSS)*
With snap-on connector and Softstart...**381.95**

Paglight *(Mfr # 9946 • B&H # PAPLPP90PMV)*: With PP90 connector, PowerMax, Varilux **496.95**

Paglight *(Mfr # 9947 • B&H # PAPLXLRPMV)*: With 4-pin XLR connector, PowerMax, Varilux ..**496.95**

Paglight *(Mfr # 9948 • B&H # PAPLSPMV)*: With snap-on connector, PowerMax, Varilux **496.95**

PAGLIGHT POWER-ARC FIELD KITS

Paglight PowerArc Field Kits include a Paglight, a choice of power base, a standard lamp holder with lamp, a Power Arc unit and protector with Arc lamp, a Rotatable Accessory Kit (which includes an accessory holder, a pair of parallel barndoors, a dichroic filter and a diffuser), tapered barn doors, PowerArc conversion filter, handle, camera clamp, camera shoe plate, stud adapter, and a fitted flight case.

Paglight Power-Arc Kit *(Mfr # 9825PP90; B&H # PAPAPP90FK)*
With PP-90 connector.....**1299.95**

Paglight Power-Arc Kit *(Mfr # 9825SNAPON; B&H # PAPASOFK)*
With snap-on connector.....**1299.95**

Paglight Power-Arc Kit *(Mfr # 9825SONYSX; B&H # PAPASXFK)*
With snap-on connector for Sony SX.....**1299.95**

Paglight Power-Arc Kit *(Mfr # 9825XLR; B&H # PAPLXLRFK)*
With 4-pin XLR.....**1299.95**

Plug-in Lamp Holders for Paglight

These interchangeable units fit into the back of the lamp body enabling variants of unit type or wattage to be changed without changing the bulb.

Standard Lamp Holder *(Mfr # 9950 • B&H # PALHPL)*
Accepts 20W, 35W, 50W, 75W and 100W halogen bulbs.....**79.95**

SoftStart Lamp Holder *(Mfr # 9938 • B&H # PASLHPL)*
Prevents the cold lamp start-up surge from activating the overcurrent protection circuits within Li-Ion batteries. (Not required when using a Sony lamp output).....**102.95**

PowerArc *(Mfr # 9958 • B&H # PAPMCPL)*
Enables the Paglight to be instantly converted to a metal-halide (HMI) arc light. The PowerArc uses a 24 watt bulb but provides the equivalent of 100W of daylight output, while consuming a total of 31W.....**218.95**

PowerMax Control / VariLux *(Mfr # 9955 • B&H # PAPAPL)*
12v on-board halogen lamps are over-run when powered by 13.2v or 14.4v camera batteries. The result is dramatically reduced run time, shortened filament life, and incorrect color temperature. To counter this, the PowerMax Control unit regulates the voltage to 12v, regardless of battery voltage. This provides a constant and correct color temperature while extending battery run time by as much as 25%, and dramatically improving lamp filament life. The VariLux feature enables you to control or 'dim' the light output, which unlike other systems, further conserves battery power. This unit can be used with all PAG 12v halogen lamps from 20W up to 100W.....**509.95**

PAGLIGHT

Lamps for Standard, SoftStart, and PowerMax Holders

20w Lamp *(Mfr # 9930; B&H # PAL20PL)*.....**17.95**
35w Lamp *(Mfr # 9931; B&H # PAL35PL)*.....**16.95**
50w Lamp *(Mfr # 9912; B&H # PAL50PL)*.....**16.95**
75w Lamp *(Mfr # 9932; B&H # PAL75PL)*.....**17.95**
100w Lamp *(Mfr # 9911; B&H # PAL100PL)*.....**17.95**

6v Lamp for PowerArc

24w PowerArc Lamp *(Mfr # 9967; B&H # PALAPL)*
For PowerArc 9958.....**179.95**

Accessories

Lamp Protector *(Mfr # 9968; B&H # PALPPL)* ...**21.95**

Rotating Accessory Kit *(Mfr # 9959; B&H # PARAKPL)*: Comprised of a rotatable accessory holder, a pair of parallel barndoors, dichroic filter and a diffuser.....**218.95**

Rotating Accessory Holder *(Mfr # 9953; B&H # PARAHPL)*: Can hold one set of barndoors and two filters at the same time.....**39.95**

Dichroic Filter *(Mfr # 9951; B&H # PAFDPL)*: Fits on the rotating accessory holder and is able to work in conjunction with barndoors. Dichroic filters change 3200K halogen lights into 5600K daylight balanced lights **109.95**

White Diffuser *(Mfr # 9952; B&H # PADPL)*: Fits on the rotating accessory holder and can work in conjunction with other light controls.....**44.95**

Parallel Barndoors *(Mfr # 9954; B&H # PABDPL)*: Mounts to the accessory ring of the Paglight and works in conjunction with other light controls. And because the accessory ring rotates, the barndoors can be positioned at a variety of angles **57.95**

Tapered Barndoors *(Mfr # 9963; B&H # PABDTPL)*: Works in conjunction with the rotating accessory holder. They can close inward a little more than the parallel barndoors....**57.50**

PowerArc Conversion Filter *(Mfr # 9973; B&H # PAFPACPL)*: An orange filter that converts 5600K daylight balanced Arc lamp to 3200K for matching to tungsten balanced light....**109.95**

Softlight Diffuser and Filter Kit *(Mfr # 9983; B&H # PASLDFS)*: For ultra-soft or color lighting effects. Allows you to mount diffusers and filters to the barndoors **82.95**

Filter Holder *(Mfr # 9984; B&H # PA2FH)*: Fits onto the Paglight's barndoors and enables you to create soft, even lighting with diffuser screens, or color correction and lighting effects with color filters.....**28.95**

Softlight Diffusion Filter Kit *(Mfr # 9979; B&H # PA6SD)*: A six-piece filter kit that works with the filter holder. They soften light intensity and create soft edges and shadows.....**83.95**

Full CT Blue Filter Kit *(Mfr # 9980; B&H # PA6FCTB)*: A six-piece filter kit that raises color temperature of tungsten light ouput to match daylight. **65.95**

Half CT Orange Filter Kit *(Mfr # 9981; B&H # PA6HCTO)*: A six-piece filter kit that lowers color temperature of PowerArc output to match tungsten **65.95**

Half CT Blue Filter Kit *(Mfr # 9982; B&H # PA6HCTB)*: A six-piece filter kit that raises the color temperature of tungsten 3200K to 5600K daylight color temperature **65.95**

Power Base Cables

Allows the Paglight to be mounted on camera and be powered by a DC source.

500mm PP90 Cable *(Mfr # 9957; B&H # PAPP90BPL)*
500mm cable with PP90 connector **69.95**

1m PP90 Cable *(Mfr # 9943; B&H # PAPP901MBPL)*

1m cable with PP90 connector.....**69.95**

150mm PP90 Cable *(Mfr # 9986; B&H # PAPLBPP90)*
150mm cable with PP90 connector **69.95**

1.5m XLR-4 Cable *(Mfr # 9960; B&H # PAXLRBPL)*
1.5m cable with XLR-4 connector.....**69.95**

500mm Snap-on Cable *(Mfr # 9961; B&H # PAABBPL)*
500mm cable with snap-on connector....**69.95**

150mm Sony SX Cable *(Mfr # 9962; B&H # PASVMBPL)*
150mm cable with Sony SX connector.....**69.95**

Connector Plugs

SX Connector Plug *(Mfr # 9671; B&H # PASXP)*: P-Tap and D-Tap connector used on Sony products such as SX cameras and Anton Bauer battery mounts **35.50**

Base Locking Adapter *(Mfr # 9987; B&H # PABLA)*: For Paglight power bases.....**12.95**

PAGlok Power-to-Light Adapter *(Mfr # 9991; B&H # PAPLC)*: Mounts to Paglight base with connection to PAGLok battery **167.95**

Snap-on Power-to-Light Adapter *(Mfr # 9992; B&H # PAPLSO)*: Mounts to Paglight base with connection to snap-on battery.....**167.50**

Universal Mounting Options

Male-to-Male Stud Adapter *(Mfr # 9971; B&H # PASAMMPL)*: Enables mounting of Paglight to a camera or Camera Clamp **9.95**

Camera Shoe Plate *(Mfr # 9972; B&H # PACSPPL)*: Enables mounting of Paglight to any camera equipped with an accessory shoe **9.95**

Pag Handle *(Mfr # 9906; B&H # PAHPL)*: With a 1/4" Whit. stud that can be screwed directly into the Paglight base **32.95**

Camera Clamp *(Mfr # 9807; B&H # PACCPL)*: Attaches to Paglight base with stud adapter; enabling Paglight mounting to a handle or any other solid surface of similar size **54.95**

Extender Arm *(Mfr # 9990; B&H # PAEA)*: Allows flexibility in the positioning of the Paglight when mounted on the camera.....**172.95**

Wattage Label Kit *(Mfr # 9969; B&H # PAWLKPL)*: Color-coded wattage identification labels for Standard Lampholders.....**12.95**

Female Thread Mount Adapter *(Mfr # 9974; B&H # PA3814TA)*: 3/8" to 1/4-20 adapter.....**24.95**

Spigot Pin *(Mfr # 9975; B&H # PA1214SP)*: 1/2" light stand stud to 1/4-20 adapter **36.95**

Spigot Pin *(Mfr # 9976; B&H # PA5814SP)*: 5/8" stud to 1/4-20 adapter **56.95**

Multi-Configuration Spigot Adapter *(Mfr # 9977; B&H # PAMCSA)*: 5/8", 1/2" and 1/4" diameter in-line or 90° conversion **122.95**

Spigot Adapter *(Mfr # 9985; B&H # PA1214SA)*: 1/4" to 1/2" light mount adapter.....**34.95**

Universal Mounting Adapter Kit *(Mfr # 9978; B&H # PAMAK)*: Comprised of the following Paglight mounting adapters: 9971, 9974, 9975, 9976 and 9977 .....**239.95**

PAGLIGHT M

Miniature Light for Smaller Digital Camcorders

An ultra-compact 12v light that embodies many features of the larger Paglight. Designed specifically for use with smaller digital camcorders, this miniaturized version of the Paglight can be powered from a range of 12v to 14.8v battery packs and belts. A plug-in lampholder system makes lamp changing quick and easy. A choice of standard or Softstart lampholders are available.

Paglight M is constructed from a glass-reinforced engineering polymer that provides strength and temperature stability. It's patented design ensures that the Paglight M is cool-running at all times. Paglight M is continuously focusable from spot to flood with an even spectral distribution.

Plug-in Lampholders

The plug-in lampholder system makes lamp changing quick and easy. A choice of standard or Softstart lampholders is available.

Softstart prevents the cold lamp start-up surge from activating the over-current protection circuits within Li-Ion batteries.

Both lampholders utilize 10W, 20W and 35W standard G4-size 12v halogen lamps. Wattage variants can be changed without the need to handle the lamp. When not in use, each lampholder can be stored in a heat-resistant polymer lamp protector. Lampholders are supplied with wattage identification labels.

Rotatable Accessory Ring

A rotatable accessory ring can be fitted to the front of the light, which accommodates snap-in barndoors, a dichroic filter, and a diffuser.

Softlight Diffuser and Filter Kit

This useful accessory fits onto the barndoors and enables you to create super-soft lighting or special effects with colour gelatine filters.

Paglight Power Bases

Paglight M incorporates a hot-shoe type power base with a flying lead. A variety of connectors is available, suitable for most camcorders. With a 1/4" thread, the power base allows the unit to be mounted to the camera via a variety of universal mounting options.

There are also adapters available to power the Paglight M with a PAGlok or Snap-on compatible battery. A convenient way of powering and positioning an additional light source on location.

Paglight M Configurations

Paglight M *(Mfr # 9001; B&H # PAPMPP990)*: With PP90 connector **332.95**

Paglight M *(Mfr # 9001L; B&H # PAPMPP990Q)*: With 1.5 meter and PP-90 connector **342.95**

Paglight M *(Mfr # 9002; B&H # PAPMXLR4)*: With 4-pin XLR connector **332.95**

Paglight M *(Mfr # 9003; B&H # PAPMSO)*: With snap-on connector **332.95**

Paglight M *(Mfr # 9004; B&H # PAPMSX)*: With snap-on connector for Beta SX **332.95**

Paglight M PowerArc

The PowerArc is an HMI plug-in unit that makes the Paglight M the industry's most powerful professional daylight balanced camera light for its size. The PowerArc uses a 24W lamp which has an output equivalent to 100W halogen light, but at daylight color temperature. The quality and projection of the light output is far greater than anything that can be achieved using LED lights, and yet the power consumption is relatively low. The PowerArc Conversion Filter (9023), can be used to convert the PowerArc color temperature to match that of tungsten light sources. Approximately 80W of tungsten light would be required to match this output - too much for normal Li-Ion batteries to be considered as a power source. However, the PowerArc lamp only consumes 24W and can therefore be powered from Li-Ion batteries.

PowerArc *(Mfr # 9022 • B&H # PAPA)*: Enables the Paglight M to be instantly converted to metal-halide (HMI) arc light **539.95**

Lamp for PowerArc *(Mfr # 9025 • B&H # PAAL)*: Arc Lamp 24W for PowerArc 9022 ..... **184.95**

PowerArc Conversion Filter *(Mfr # 9023)*: An orange filter that converts 5600K daylight balanced arc lamp to 3200K for matching to tungsten balanced light ..... **CALL**

PAGLIGHT M ACCESSORIES

Lamps

10w Lamp *(Mfr # 9018; B&H # PALPM12VZ)* **12.95**

20w Lamp *(Mfr # 9019; B&H # PALPM12VQ)* **12.95**

35w Lamp *(Mfr # 9020; B&H # PALPM12V)* **12.95**

Lamp Protector *(Mfr # 9021; B&H # PALPPM)*....**19.95**

Light Controls

Rotating Accessory Kit *(Mfr # 9007; B&H # PARAKPM)*: Consists of accessory holder, pair of barndoors, dichroic filter and diffuser.....**128.95**

Rotating Accessory Holder *(Mfr # 9008; B&H # PARAHPM)*: Accepts a variety of accessories including barn doors and filters **17.95**

Dichroic Filter *(Mfr # 9009; B&H # PADFPM)*: Fits on the rotating accessory holder to accommodate a range of snap-in accessories **69.95**

Diffuser *(Mfr # 9010; B&H # PADPM)*: Fits on the rotating accessory holder to accommodate a range of snap-in accessories.....**23.95**

Tapered Barndoors *(Mfr # 9011; B&H # PABPM)*: Mounts to the accessory ring to offer good light control for specific applications.....**23.95**

Adapters and Cables

PAGlok Power-to-Light Adapter *(Mfr # 9994; B&H # PAPLMC)*: Mounts to Paglight M base with connection to PaGLok battery **167.95**

Snap-on Power-to-Light Adapter *(Mfr # 9995; B&H # PAPLMASO)*: Mounts to Paglight M base with connection to snap-on battery **167.95**

Standard Lamp Holder Kit *(Mfr # 9016; B&H # PALPM)*: Contains a lamp holder capable of holding 10, 20 and 35 watt lamps, a lamp protector for kit transit and a label kit for easy lamp recognition **65.95**

Softstart Lamp Holder *(Mfr # 9017; B&H # PASLPM)*: Contains a lamp holder capable of holding 10, 20 and 35 watt lamps, a lamp protector for kit transit and a label kit for easy lamp recognition **87.95**

PAG Softlight Diffuser & Filter Set *(Mfr # 9983; B&H # PAMAK)*: For ultra-soft or color lighting effects. It offers the advantage of mounting diffusers and filters to the barndoors.....**82.95**

Power Base Cables

Allows the Paglight to be mounted on camera and be powered by a DC source.

500mm PP90 Cable *(Mfr # 9012; B&H # PAPBPP90PM)*
500mm cable with PP90 connector.....**54.95**

1.5m PP90 Cable *(Mfr # 9996; B&H # PAPBPP90PMQ)*
1.5m cable with PP90 connector.....**63.95**

1m XLR-4 Cable *(Mfr # 9013; B&H # PAPLBPP90)*
1m cable with XLR-4 connector.....**62.50**

500mm Snap-on Cable *(Mfr # 9014; B&H # PAPBCPM)*
500mm cable with snap-on connector.....**62.50**

Universal Paglight Mounting Options

These useful accessories enable any Paglight (Paglight, Paglight M and Paglight C6) to be mounted to any camera, tripod, lighting rig or gaff grip.

Male-to-Male Stud Adapter *(Mfr # 9971; B&H # PASAMMPL)* **9.95**

Camera Shoe Plate *(Mfr # 9972; B&H # PACSPPL)* **9.95**

Extender Arm *(Mfr # 9990; B&H # PAEA)*: Lifts the Paglight clear of the microphone, and allows the subject to be lit from the side. Includes shoes for Sony and Panasonic mounts.....**172.95**

Camera Clamp *(Mfr # 9807; B&H # PACCPL)*: To clamp the Paglight to the handle of the camera **54.95**

Handle Stud-to-Bush *(Mfr# 9906; B&H# PAHPL)*: Designed to attach to the Paglight and be utilized as a handle. Features a 1/4-20 attachment and measures 5" (127mm) in length **32.95**

Spigot Adapter *(Mfr # 9985; B&H # PA1214SA)*: Adapts a 1/2" light stand stud to a 1/4" light stand mount and vice versa **44.95**

3/8"-to-1/4" Thread Adapter *(Mfr # 9974; B&H # PA3814TA)* **24.95**

Spigot Pin *(Mfr # 9976; B&H # PA5814SP)*: 5/8" light stand stud to 1/4-20 adapter **56.95**

Multi-Configuration Spigot Adapter *(Mfr # 9977; B&H # PAMCSA)*: Allows adaptation of various light stand studs to Paglight illumination products. It supports 5/8", 1/2" and 1/4" diameter in-line or 90° conversion **122.95**

Universal Mounting Adapter Kit *(Mfr # 9978; B&H # PAMAK)*: Includes stud adaper, 3/8"-to-1/4" thread adapter, two spigot pins and multi-configuration spigot **239.95**

PAG

PAGLIGHT C6

Miniature 6v Lighting Kit

The limited choice of affordable, high-quality, on-board camera lighting for the new, smaller DV camcorders prompted PAG to develop a miniaturized version of its professional Paglight, the camera top-light that can be seen in action on TV news bulletins every night. This broadcast-quality camcorder light incorporates many features of the professional Paglight, including a focusable beam angle, and a patented system that makes lamp changing quick and easy. Designed to complement available light as a 'fill' or 'front light', the Paglight C6 will bring your images out of the shadows, enhance the colors and give your videos that professional touch.

Paglight C6 *(Mfr # 1001; B&H # PAPLC6K)*: Includes a Paglight C6, a plug-in lampholder and 20W lamp, accessory ring, daylight filter, diffuser, and barndoors, camera shoe plate, 6v 7Ah PowerPack with shoulder strap, and power charger.....**379.95**

FEATURES

- Constructed from a glass-reinforced engineering polymer that provides strength and temperature stability. PAG's patented design ensures the C6 is cool-running.
- The beam angle is fully-focusable, with a smooth transition from spot to flood and an even spectral distribution.
- The plug-in lampholder system makes lamp changing quick and easy. Wattage variants can be changed without the need to handle the lamp. When not in use, lamp-holders can be stored in a heat-resistant lamp protector.
- A rotatable accessory ring is fitted to the front of the light, which accommodates barndoors, a dichroic filter, and a diffuser.
- C6 can be adjusted vertically and horizontally, and locked in position. Included square shoe plate allows the unit to be mounted to camcorders with an accessory shoe.
- C6 base incorporates a 1/4" Whitworth bush. This enables the light to be used with other mounting options. The C6 base is fitted with a flying lead terminated with a professional-quality latching connector for connection to the C6 PowerPack.
- Powered from its own 6v 7Ah nicad power pack. This rechargeable battery, weighing only 18 oz. has a detachable shoulder strap. The battery, when fully charged, will provide 2-1/4 hours of run-time with a 20W lamp.
- Supplied 100-240v AC charger will charge the battery in 3-4 hours. It will automatically recover the battery prior to fast-charging, if it has been deeply discharged.

C6 Lamps

10w Lamp *(Mfr # 1010 • B&H # PAL10PLC6)*.....**26.95**

20w Lamp *(Mfr # 1011 • B&H # PAL20PLC6)*.....**12.95**

30w Lamp *(Mfr # 1012 • B&H # PAL30C6)*.....**39.50**

Lampholder and Protector *(Mfr # 1009 • B&H # PALPPLC6)*: Allows you to easily change the lamps in the light housing for various applications. The lamp protector protects spare lamps from damage.....**47.95**

Accessories for C6

C6 Power Pack *(Mfr # 1008N • B&H # PAPPPLC6)*: Designed for the C6. A detachable shoulder strap enables the battery to be worn on your belt or trouser waistband.....**169.95**

Power Charger *(Mfr # 1002 • B&H # PAPCPLC6)*: Works with the 6 VDC NiCd power pack that comes with the Paglight C6 kit.....**103.95**

Rotating Accessory Holder *(Mfr # 1016 • B&H # PARARPLC6)*: Accepts a variety of accessories including barn doors and filters.....**14.95**

Dichroic Filter *(Mfr # 1013 • B&H # PADFPLC6)*: Fits on the rotating accessory holder to accommodate a range of snap-in accessories.....**64.50**

Diffuser *(Mfr # 1014 • B&H # PADPLC6)*: Fits on the rotating accessory holder to accommodate a range of snap-in accessories.....**21.95**

Replacement Barndoor *(Mfr # 1019 • B&H # PASBPLC6)*: A single replacement barndoor.....**9.95**

Short Extender Arm *(Mfr # 1020 • B&H # PAEASPLC6)*: Allows the C6 light and another accessory such as a microphone to be mounted to the camcorder shoe.....**29.95**

Accessory Bracket *(Mfr # 1021 • B&H # PAMBPLC6)*: For camcorders without an accessory shoe. It can be fitted to the 1/4-20 bushing on the base of the camcorder.....**36.95**

Belt Clip *(Mfr # 1022 • B&H # PABCPLC6)*: Enables the battery to be worn on the users belt or trouser waistband.....**25.95**

DC Adapter *(Mfr # 1023/01 • B&H # PADACXL1C6)*: Canon XL1 to C6 plug.....**149.50**

DC Adapter *(Mfr # 1023/02 • B&H # PADASDSR20C6)*: Sony DSR200 to C6 plug.....**154.50**

DC Adapter *(Mfr # 1023/03 • B&H # PADASPD150C6)*: Sony PD150 to C6 plug.....**154.50**

DC Adapter *(Mfr # 1023/04 • B&H # PADAPDVX10C6)*: Panasonic DVX100E to C6 plug.....**154.50**

DC Adapter *(Mfr # 1023/05 • B&H # PADASFX1C6)*: Sony HDR-FX1/Z1 to C6 plug.....**154.50**

PAG Softlight Diffuser & Filter Set *(Mfr # 9983 • B&H # PAMAK)*: For ultra-soft or color lighting effects. It offers the advantage of mounting diffusers and filters to the barndoors.....**82.50**

BATTERIES & CHARGERS

SL-50 7.4v 50WH Battery Pack

Coupled with the Series 7 camcorder mount system, the SL-50 will power most available camcorders as well as offer a considerable upgrade in runtime compared to OEM model DV battery offerings. In some cases, the SL-50 will operate a camcorder 50% longer. With an S7 lighting adapter, the SL-50 will run a camcorder and the XD-L56S on camera light for up to 4 hours. For Sony users, the SL-50 is equipped with a compatible info lithium protocol to display the remaining operating time.

SL-50 7.4v 50WH Battery Pack *(Mfr # SL50; B&H # SESL50)* **99.95**

BCL Series Chargers

The BCL-1 is a single-position microprocessor-based battery charger that provides super fast charging. It can charge a single Panasonic CGR series, Sony L-Series, or Series 7 SL-50 battery to full capacity in under 3 hours.

It features all-metal construction, a 3-stage charge program with LED indicators, and a convenient 12v DC input that allows it to be powered from numerous power sources.

Quick Charger *(Mfr # BCL1; B&H # SEBCL1)*
For SL-50 batteries **119.95**

Quick Charger *(Mfr # BCL1S; B&H # SEBCL1S)*
For Sony NPF batteries **129.95**

Quick Charger *(Mfr # BCL1P; B&H # SEBCL1P)*
For Panasonic CGR-D54 batteries **129.95**

Series 7 Adapter Plates

Series 7 adapter plates (available for Sony, Panasonic, Canon, JVC) are high impact, low profile ABS molded plastic conversion plates. These plates allow you to convert your camcorder's existing battery mount to a Series 7 mount—providing the convenience of one battery system powering multiple camcorders. The plate locks in to the battery compartment like a normal battery, while the locking detent system allows you to easily attach and detach the Series 7 SL-50 battery as you would any other battery. It also lets you simultaneously power the XD-L56 light for up to 4 hours with the camcorder.

XD-L56 LED Light

The XD-L56 is an ultra lightweight, on-camera light designed for both DV and HDV camcorders. Incorporating LED light technology, the XD-L56 draws 6w while outputting the equivalent of 20w of daylight balanced 5600°K light. The light comes standard with both 1/4 20 thread and hot shoe mounting options. Available with a Sony L-Series Battery Sled (XD-L56S) or Panasonic CGR Battery Sled (XD-L56P), but can also be used with any of the Series 7 Lighting Adapters.

XD-L56S LED light for Sony L-Series Battery Sled *(Mfr # XD-L56S; B&H # SEXDL56S)* **249.95**

XD-L56P LED light for Panasonic CGR Battery Sled *(Mfr # XD-L56P; B&H # SEXDL56P)* **244.95**

Series 7 Adapter Plates and Lighting Adapters

S7-SHD *(B&H # SES7SHD)*: Adapter plate converts L-Series mount to S7 mount **24.95**

S7-SHD-L *(B&H # SES7SHDL)*: Same as above, plus it includes a light cable to power either the XD-L56S or XD-L56P **44.95**

S7-PDVX *(B&H # SES7PDVX)*: Adapter plate to convert CGR -type mount to S7 mount ... **24.95**

S7-PDVX-L *(B&H # SES7PDVXL)*: Same as above, plus it includes a light cable to power either the XD-L56S or XD-L56P **44.95**

S7-PHVX *(B&H # SES7PHVX)*: Adapter plate to convert HVX-200 CGR-type mount **24.95**

S7-PHVX-L *(B&H # SES7PHVXL)*: Same as above, plus it includes a light cable to power either the XD-L56S or XD-L56P **44.95**

S7-CGL *(B&H # SES7CGL)*: Adapter plate converts Canon GL-2 to S7 Mount **24.95**

S7-CGL-L *(B&H # SES7CGLL)*: Same as above, plus it includes a light cable to power either the XD-L56S or XD-L56P **44.95**

S7-CXLHL *(B&H # SES7CXLHL)*: Adapter plate to convert Canon XL Series to S7 Mount **24.95**

S7-CXLHL-L *(B&H # SES7CXLHLL)*: Same as above, plus it includes a light cable to power either the XD-L56S or XD-L56P **44.95**

S7-CAG1 *(B&H # SES7CAG1)*: Adapter plate and light adapter to convert the Canon XH-A1 or XH-G1 to S7 mount so they accept the SL-50 and power the XD-L56S (only) **44.95**

S7-JVC *(B&H # SES7JVC)*: Adapter plate to convert JVC GY-HD100U and GY-HD-110U cameras to S7 Mount **24.95**

S7-JVC-L *(B&H # SES7JVCL)*: Same as above, plus it includes a light cable to power either the XD-L56S or XD-L56P **44.95**

SWITRONIX

XP-L90 • XP-L130

14.8v 95 WH and 130WH Lithium Ion Batteries

Ideal for cameramen where power and weight is the highest priority, Switronix Li-Ion batteries can deliver 40% more capacity than comparably sized nicad batteries and are one of the lightest rechargeable batteries available today. They are also warrantied against defects in material and/or workmanship for 18 months.
Available with 3-stud Anton Bauer or Sony V-Mount, the XP-L90 (95 watt hours) and the XP-130 (130 watt hours) feature internal protection circuits that monitor cell balance, temperature, over charge and over discharge to insure safe and proper operation. They incorporate a power gauge with 4-stage LED indicator for quick capacity status indication in 25% increments. An integrated P-Tap on the side of the battery allows you to power virtually any 12v DC device from this port. Those who have cameras which limit the current output to the onboard tap can now simply tap into the battery directly. Their external case features a rubberized, shock absorbent non-slip shell that provides greater protection against the impacts sustained in everyday ENG usage. Last, they are also the highest capacity lithium ion battery packs that can be legally transported without restrictions under IATA, ICAO, and UN regulations. Otherwise the same, the XP-L130 is designed to meet the demands of heavy-duty power applications. It is identical in size to the XP-L90, with only 8 oz. of extra weight – yet has the power to run most camcorders for over 5 hours.

XP-L130S Battery Pack *(Mfr # XPL130S; B&H # SWXPL130S)*
130 Wh (14.8v, 9.1Ah) V-type mount **469.95**

XP-L130A Battery Pack *(Mfr # XPL130A; B&H # SWXPL130A)*
130 Wh (14.8v, 9.1Ah) 3-stud mount **469.95**

XP-L90S Battery Pack *(Mfr # XPL90S; B&H # SWXPL90S)*
95 Wh (14.8v, 6.6Ah) V-type mount **349.95**

XP-L90A Battery Pack *(Mfr # XPL90A; B&H # SWXPL90A)*
95 Wh (14.8v, 6.6Ah) 3-stud mount **349.95**

INTELLICOM 90/130/190

14.8v 95 WH, 130WH and 190WH Lithium Ion Batteries with Fuel Computer

Otherwise the same as the XP Series (above) the Intellicom lithium-ion batteries step up with an onboard fuel computer display. The backlit LCD displays your operating runtime in hours and minutes, a capacity bar grid and a percent capacity remaining. The battery's fuel computer samples the capacity and the discharge or charge load, recomputes and refreshes the display every 5 seconds. When the battery is not in use, the display calculates the time based on a 30w draw. When charging, the display shows remaining time. Internal microprocessor monitors it all, including ID#, cycle mount, manufactured date. Performance is constantly monitored for specific charging instructions. Packing 190-watt hours in a compact battery weighing just 4.2 lbs., the Intellicom 190 is designed for those who need or are used to a heavier battery, want to better balance heavy lenses, or simply want the longest run times available.

Intellicom XP-L190Si Battery Pack
(Mfr # XPL190SI; B&H # SWXPL190SI)
190 Wh (14.8v, 13.2Ah) V-type mount **759.95**

Intellicom XP-L190Ai Battery Pack
(Mfr # XPL190AI; B&H # SWXPL190AI)
190 Wh (14.8v, 13.2Ah) 3-stud mount **759.95**

Intellicom XP-L130Si Battery Pack
(Mfr # XPL130SI; B&H # SWXPL130SI)
130 Wh (14.8v, 9.1Ah) V-type mount **599.95**

Intellicom XP-L130Ai Battery Pack
(Mfr # XPL130AI; B&H # SWXPL130AI)
130 Wh (14.8v, 9.1Ah) 3-stud mount **599.95**

Intellicom XP-L90Si Battery Pack
(Mfr # XPL90SI; B&H # SWXPL90SI)
95 Wh (14.8v, 6.6Ah) V-type mount **469.95**

Intellicom XP-L90Ai Battery Pack
(Mfr # XPL90AI; B&H # SWXPL90AI)
95 Wh (14.8v, 6.6Ah) 3-stud mount **469.95**

PRO-X SERIES

2- and 4-Position Simultaneous MultiChemistry (NiCd, NiMH, Li-Ion) Chargers

All Pro-X Series brick chargers have the ability to charge all batteries simultaneously. Compared to some sequencing chargers, the Pro-X chargers can be up to four times faster. They charge XP and Intellicom batteries, as well as batteries of other manufacturers. The V-type models charge most of the nicad, NiMH and lithium ion batteries on the market today. The 3-stud chargers can safely charge many of the nicad and NiMH battery packs within the range of 12v to 14.8v. Designed to easily integrate into your current battery system, all chargers have a built-in 70w camera power supply. XC Digital chargers feature a large, backlit multifunction LCD which display charge status, battery type, serial number, charge current, chemistry, present temperature, voltage, charge/discharge cycles, battery capacity and date of manfacture.

XC-2 & XC-4

- Newly-designed aluminum chassis provides a lower profile, sleeker look. Recessed under-chassis carry handle allows for easy transport.
- XC models are programmed with all the charge routines including the maintenance programs. Utilizing all charge routines, their charging efficiency is among the highest in the industry compared to other chargers.

XC-2LS Charger: Two-position V-type mount charger *(Mfr # XC2LSN • B&H # SWXC2LSN)*.....**479.95**

XC-2LA Charger: Two-position 3-stud mount charger *(Mfr # XC2LAN • B&H # SWXC2LAN)*.....**474.95**

XC-4LS Charger: Four-position V-type mount charger *(Mfr # XC-4LS; B&H # SWXC4LS)* **879.95**

XC-4LA Charger: Four-position 3-stud mount charger *(Mfr # XC-4LA; B&H # SWXC4LA)*.....**879.95**

XC-2 DIGITAL & XC-4 DIGITAL

Same as above, except the digital chargers are ideal for those who want quick and reliable charging, and the versatility of the multi-function back lit display. The front panel LCD of the XC-4 Digital is larger than the 2-position model, making it easier to monitor all four batteries at the same time.

XC-2LSD: Two-position V-type mount charger *(Mfr # XC2LSDN • B&H # SWXC2LSDN)*.....**699.95**

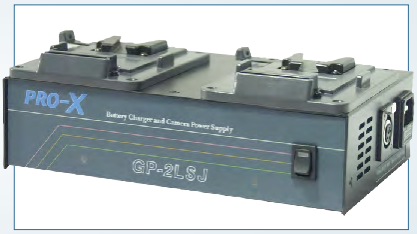
XC-2LAD: Two-position 3-stud mount charger *(Mfr # XC-2LAD; B&H # SWXC2LAD)* .....**CALL**

XC-4LSD: Four-position V-type mount charger *(Mfr # XC-4LSD; B&H # SWXC4LSD)*.....**1119.95**

XC-4LAD: Four-position 3-stud mount charger *(Mfr # XC-4LAD; B&H # SWXC4LAD)*.....**1119.95**

Two-Position Simultaneous Chargers

A lightweight and compact, two-position MultiChemistry (Nicad, NiMH, Li-Ion) simultaneous charger that can fit inside a small camera bag. The trickle charge maintenance program ensures that the batteries are always at maximum capacity. These ideal field chargers includes a 50w 12v DC camera power supply to power field equipment from an AC power source.



GP-2LSJ Charger *(Mfr # GP2LSJ; B&H # SWGP2LSJ)*
Two-position V-type mount charger....**399.95**

GP-2LAJ Charger *(Mfr # GP2LAJ; B&H # SWGP2LAJ)*
Two-position 3-stud mount charger....**399.95**

V-MOUNT ACCESSORIES

V-Mount Accessories

GPS V-Mount Plate *(Mfr # GPS; B&H # SWGPS)*
Mounts on to the camera to provide a quick and secure connection with V-type mount batteries. Includes a P-Tap port to power an on-board light.....**79.95**

XPS V-Mount Plate *(Mfr # XPS; B&H # SWXPS)*
The same as the above plus it adds a Data I/O connection and Automatic Light Control (ALC) circuit. When connected (check for camera compatibility) the light will automatically turn on/off in conjunction with the VTR record. Percent (%) capacity can also be conveyed to the EVF (electronic viewfinder) when using the Intellicom series batteries **99.95**

V-Mount Plate for JVC GY-HD100U *(Mfr # XPHD100S; B&H # SWXPHD100S)*
Connects to the battery compartment of the JVC GY-HD100/110U cameras and mounts with 2 screws. The adapter plate offers a regulated 7.4v to power the camera as well as a 12v P-Tap to power an additional 12v accessory like an on-camera light. The plate also works with the optional wireless mic plate receiver **234.95**

V-Mount Hot Swap / Dual Mount Adapter *(Mfr # GPTS; B&H # SWGPTS)*
Mounts directly to the camera's existing V-plate. Batteries are mounted side by side, so you can easily remove the depleted battery while leaving the other battery connected, so there is never any down time. It can provide up to 260WH at only 6 lbs.....**169.95**

Wireless Receiver Mounting Bracket *(Mfr # SGJST; B&H # SWSGJST)*
Placed between the V-mount and camera, to allow a wireless receiver to be mounted on the side of the camera while not interfering with the battery. It cannot be used with the Hotswap Adapter **63.95**

3-Stud to V-Type Adapter *(Mfr # AGPS; B&H # SWAGPS)*
Allows the use of V-type batteries on 3-stud configured cameras. It also enables you to charge V-type batteries on PRO-X Series 3-Stud charging equipment **114.95**

V-Type Plate Belt Clip *(Mfr # GPS12; B&H # SWGPS12)*
A 12v powering option for 12-14v equipment. The heavy-duty, wide belt clip allows you to have V-type battery power at your disposal. A 12 VDC Power-Tap output is offered for on-camera lights **127.95**

Mobile Single Position Charger *(Mfr # GPLS; B&H # SWGPLS)*
Combines all the features of a single position V-type charger and a 12 VDC 90 watt camera power supply. It offers continuous power when a battery is mounted, even if AC is interrupted. Includes LED charge indication and a built -in 4-pin XLR output **399.95**

HDV/DV Camcorder P-Tap Cables
These versatile cables can be used in association with a Switronix accessory or used solo with a PRO-X Series lithium ion battery product. It features a regulated 7.4v battery paddle end for a HDV/DV camcorder with an in-line female P-Tap connector for 12v.

20" P-Tap Cable for Sony HDV/DV
(Mfr # SCSHD20; B&H # SWSCSHD20) **124.95**

20" P-Tap Cable for Panasonic HDV/DV
(Mfr # SCP20; B&H # SWSCP20) **104.95**

20" P-Tap Cable for Canon HDV/DV
(Mfr # SCC20; B&H # SWSCC20) **104.95**

48" P-Tap Cable for Sony HDV/DV
(Mfr # SCSHD48; B&H # SWSCSHD48) **124.95**

48" P-Tap Cable for Panasonic HDV/DV
(Mfr # SCP48; B&H # SWSCP48) **109.95**

48" P-Tap Cable for Canon HDV/DV
(Mfr # SCC48; B&H # SWSCC48) **109.95**

XD Light *(Mfr # XD-L56S; B&H # SWXDL56S)*
An ultra lightweight, on-camera light designed for both DV/HDV and industrial operation, the XD-L56s contains LED light technology, drawing 6w while outputting the equivalent of 20w of daylight balanced, 5600k light. A built-in sled accepts Sony L-Series batteries, running up to 6 hours from one large capacity battery. A DC input accepts from 7-17v with the included 24" P-Tap cable. An articulating neck allows you to control where the light is positioned. The XD-L56s has both 1/4 20 thread and hot shoe mounting options.....**CALL**

XP Light
An ultra lightweight, compact 35w halogen on-camera light that is perfect for use as a fill-in or catchlight. The XP Light has a detachable base so you can remove the light head for transport. The double-hinged neck allows greater positioning and flexibility, including close-up and for bouncing light across a ceiling. It includes a flip down dichroic light filter for converting tungsten balanced color temperature (3200k) to daylight balanced color light (5600k) , as well as barn doors. The XP Light has both 1/4 20 thread and hot shoe mounting options.

XP Light with 20" P-Tap Cable
(Mfr # XPL168; B&H # SWXPL168) **284.95**

XP Light with 48" 4-pin XLR Cable
(Mfr # XPL168X; B&H # SWXPL168X) **284.95**

NP BATTERIES & ACCESSORIES

NP Batteries

NP-50 NiMH Battery

An alternative to NP nicad battery packs, the NP-50's NiMH chemistry offers up to twice the runtime. Compatible with most NP chargers in the field, features "no-memory effect", internal protection circuit and built-in 4-stage LED power gauge.

- Internal protection circuit monitors temperature, and protects against over-charge with a self-resetting cut-off.
- 4-stage LED power gauge lets you quickly reference the charge status of the battery.
- High voltage design eliminates the chance of memory because the batteries are designed to operate between the camera's voltage range.

NP-50 *(Mfr # NP50; B&H # SWNP50)* **119.95**

NP-L60 NiMH Battery

A lightweight, ultra-high capacity NP battery which can be used with existing cameras, monitors, and audio equipment without any necessary modifications. It features an internal protection circuit, an LED power gauge, "no-memory effect" and an integrated P-Tap power port. (It requires a PRO-X series charger for charging.)

- Internal protection circuit monitors temperature, and protects against over-charge with a self-resetting cut-off.
- 4-stage LED power gauge lets you quickly reference the charge status of the battery.
- High voltage design eliminates the chance of memory because the batteries are designed to operate between the camera's voltage range.
- Integrated P-Tap on the side of the battery allows you to power virtually any 12v DC device from this port. No longer will you need to rely on heavy, unreliable battery belts. You can connect your light to the power port an place the battery in your pocket.
- When packaged with an NP-BH NP holder, you can mount the battery behind the NP box and power both light and camera from two NP-L60 batteries.
- With the SP-2LJ charger, the battery can also be charged through the P-Tap port.

NP-L60 *(Mfr # NPL60; B&H # SWNPL60)* **159.95**

Two-Position NP-1 Type Simultaneous Charger

The NC-2LJ (2-position) and NC-4LJ (4-position) are lightweight and compact, NP-type Multi-Chemistry (Nicad, NiMH, Li-Ion) simultaneous chargers that can fit inside a small camera bag. Trickle charge maintenance program ensures the batteries are always at maximum capacity. These ideal field chargers include a 50w 12v DC camera power supply to power field equipment from an AC power source. The NC-2LJ can charge two 50w batteries in 90 minutes, the NC-4LJ can charges four 50w batteries in the same time.

- Charge your batteries up to 4x faster by charging all your batteries simultaneously.
- They recognize and charge nicad, NiMH and lithium ion batteries. Can safely and completely charge most of the other manufacturers' battery products of comparable chemistries.

NC-2LJ Charger *(Mfr # NC2LJ; B&H # SWNC2LJ)*
Two-position NP-1 type charger.....**349.95**

NC-4LJ Charger *(Mfr # NC4LJ; B&H # SWNC4LJ)*
Four-position NP-1 type charger.....**549.95**

Two-Position Charger for NP-L60 Batteries *(Mfr # SP2LJ; B&H # SWSP2LJ)*

An economical solution to full featured charging, the SP-2LJ charger will safely charge two NP-L60 batteries via the PTAP port on the battery in 3½ hours. Compact design and LED charge indication makes it the perfect solution to those on a budget.....**199.95**

NP Handle Clamp *(Mfr # NPL168; B&H # SWNPL168)*

Clamps to your camera's handle and allows you to independently power a 12v light from an NP battery. It has a 12v DC P-Tap and a 1/4 20 thread to mount the light. When coupled with an SC cable, the unit can also power a camcorder.....**109.95**

NP Handle Clamp with Firestore Holder *(Mfr # NPL168FS; B&H # SWNPL168FS)*

An NP handle clamp with a swivel ball head and Firestore hard drive holder. The swivel ball head rotates 360° to position the hard drive. The hard drive holder securely holds the unit while eliminating surface scratching. Requires 12" P-Tap-to-Firestore pin cable.....**189.95**

NP Battery Holder *(Mfr # NPBH; B&H # SWNPBH)*

Mounts directly to your NP box, holding an additional NP battery for powering an on-board light. When used with an NP-L60, the P-Tap can be easily accessed. Additional mounting screws allow for piggy-backing or mounting a wireless receiver.....**CALL**

VARIZOOM

BATTERIES & CHARGERS

80WH + 80WH Split Style Lithium Ion Battery

The unique 14.4v S8170A/S have an innovative design that allows the battery to be divided to meet domestic and international transport restrictions, while still providing high capacity. Providing a light weight, and higher capacity alternative to NiMH and nicad batteries, each half of the battery is uniquely coded to match and utilizes a secure locking tab. Features include an intelligent control circuit for temperature, current and voltage protection with a 4-level LED power indicator.

14.4v 160WH Split Style Lithium Ion Battery With V-Lock mount
(Mfr# S8170S • B&H# VAS8170S) **459.95**

14.4v 160WH Split Style Lithium Ion Battery With 3-stud mount
(Mfr# S8170A • B&H# VAS8170A) **429.95**

14.4v Lithium Ion Battery Packs

Available in three power versions and two mounting styles, Varizoom's high-capacity, light-weight, no-memory design Li-Ion packs feature an intelligent control circuit for temperature, current and voltage protection. They also offer a 4-level LED power indicator.

88WH Li-Ion for Sony V-Lock Mount *(Mfr # S8080S • B&H # VAS8080S)* or Anton Bauer 3-Stud Gold Mount *(Mfr # S8080A • B&H # VAS8080A)* **289.95**

126WH Li-Ion for Sony V-Lock Mount *(Mfr # S8110S• B&H # VAS8110S)* or Anton Bauer 3-Stud Gold Mount *(Mfr # S8110A • B&H # VAS8110A)* **349.95**

190WH Li-Ion for Sony V-Lock Mount *Mfr # S8160S • B&H # VAS8160S)* or Anton Bauer 3-Stud Gold Mount *(Mfr # S8160A • B&H # VAS8160A)* **459.95**

14.4v Digital Lithium Ion Battery Packs

Similar to Li-Ion series, but with digital interface that allows accurate monitoring of battery parameters, including real-time capacity, time to full charge, and charge cycle count through removable battery watch that conserves power, space, and cost. Via a digital interface and the D4200 detachable 'Battery Watch', monitor real-time capacity, log and control battery life for maximum power conservation and optimal performance. Also features an intelligent control circuit for temperature, current and voltage protection with a 4-level LED power indicator.

88WH Digital Li-Ion for Sony V-Lock Mount *(Mfr# D8081S • B&H# VAD8081S)* or Anton Bauer 3-Stud Gold Mount *(Mfr # D8081A • B&H # VAD8081A)* **249.95**

126WH Digital Li-Ion for Sony V-Lock Mount *(Mfr # D8111S • B&H # VAD8111S)* or Anton Bauer 3-Stud Gold Mount *(Mfr # D8111A • B&H # VAD8111A)* **399.95**

190WH Digital Li-Ion for Sony V-Lock Mount *(Mfr # D8161S • B&H # VAD8161S)* or Anton Bauer 3-Stud Gold Mount *(Mfr # D8161A • B&H # VAD8161A)* **524.95**

14.4v NiMH (Nickel Metal Hydride) Batteries

High quality NiMH battery packs for Sony V-Lock or Anton Bauer 3-Stud Gold Mount, they feature an intelligent control circuit for temperature, current and voltage protection with a 4-level LED power indicator.

56WH Li-Ion for Sony V-Lock Mount
(Mfr# S5056S • B&H# VAS5056S)
or Anton Bauer 3-Stud Gold Mount
(Mfr # S5056A • B&H # VAS5056A) **209.95**

115WH Li-Ion for Sony V-Lock Mount
(Mfr # S5115S • B&H # VAS5115S)
or Anton Bauer 3-Stud Gold Mount
(Mfr # S5115A • B&H # VAS5115A) **299.95**

BATTERIES & CHARGERS

Dual Sequential Chargers

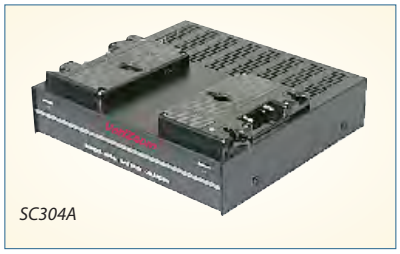
Portable, sequential chargers for VariZoom NiMH and Lithium-ion batteries, the 2-bay SC-302A and SC-3802A (A/B 3-Stud mount) and SC-302S and SC-3802S (V-Lock mount) are lightweight and compact, making them ideal for transport. The SC-302A and SC-3802A can also charge original Anton Bauer Gold Mount nicad and NiMH batteries, the SC-302S and SC-3802S can also charge original Sony V-Mount NiMH and lithium-ion batteries. Otherwise the same, the SC-3802A/S step up with a built-in 13.8v DC output via a 4-pin XLR to power equipment in the field.

SC-302A Sequential 2-Bay, Multi-Chemistry Charger with Anton Bauer 3-Stud Mount *(Mfr # SC302A • B&H # VASC302A)* **334.95**

SC-302S Sequential 2-Bay, Multi-Chemistry Charger with Sony V-Type Mount *(Mfr # SC302S • B&H # VASC302S)* **329.95**

SC-3802A Sequential 2-Bay, Multi-Chemistry Charger with Anton Bauer 3-Stud Mount and 13.8v DC Output *(Mfr # SC3802A • B&H # VASC3802A)* **359.95**

SC-3802S Sequential 2-Bay, Multi-Chemistry Charger with Sony V-Type Mount and 13.8v DC Output *(Mfr # SC3802S • B&H # VASC3802S)* **364.95**



SC304A

Dual Simultaneous Charger

The 2-bay SC-304A (A/B 3-Stud Gold mount) and SC-304S (V-Lock mount) are tabletop, simultaneous chargers for VariZoom NiMH and Lithium-ion batteries. The SC-304A can also charge original Anton Bauer Gold Mount nicad and NiMH batteries, the SC-304S can also charge original Sony V-Mount NiMH and lithium-ion batteries.

SC-304A Simultaneous 2 Bay Charger - 3-Stud Anton Bauer Mount *(Mfr# SC304A • B&H# VASC304A)* **349.95**

SC-304S Simultaneous 2 Bay Charger - V-Lock Sony Mount *(Mfr# SC304S • B&H# VASC304S)* **369.95**

Digital 4-Channel Charger

The D3004S (V-Lock) and D3004A (A/B 3-Stud) are digital 4-channel chargers that provide true 4 way independent charging - fast and more reliable. Large LCD readout for monitoring all batteries individually. Displays voltage, current, capacity and charging time of each channel. 'Optimize' feature extends Li-Ion battery life. The D3004A can also charge original Anton Bauer Gold Mount nicad and NiMH batteries, the D3004S can also charge original Sony V-Mount NiMH and lithium-ion batteries.

D-3004A Digital 4-Way Charger - 3-Stud Anton-Bauer Mount *(Mfr# D3004A • B&H# VAD3004A)* **974.95**

D-3004S Digital 4-Way Charger - V-Lock Sony Mount *(Mfr# D3004S • B&H# VAD3004S)* **974.95**

D3004A

Varizoom Chargers— Compatibility with Other Brand Batteries

Other Brand Batteries	SC-302 / SC-304	SC-3004A / SC-302A	SC-304A / SC S-3802A	D-3004S / SC-302S	SC-304S / S-3802S
Sony NP Ni-cd Batteries	Yes	No	No	No	No
Sony V-Mount Ni-MH Batteries	NP-S	No	No	Yes	Yes
Sony V-Mount Li-ion Batteries	NP-S	No	No	Yes	Yes
IDX NP Ni-Cd Batteries	Yes	No	No	No	No
IDX NP Ni-MH Batteries	Yes	No	No	No	No
IDX NP Li-ion Batteries	No	No	No	No	No
IDX V-Mount Ni-MH Batteries	No	No	No	No	No
IDX V-Mount Li-ion Batteries	No	No	No	No	No
Anton Bauer Gold-Mt Ni-Cd Batteries	NP-A	Yes	Yes	No	No
Anton Bauer Gold-Mt Ni-MH Batteries	NP-A	Yes	Yes	No	No
Anton Bauer Gold-Mt Li-ion Batteries	No	No	No	No	No

VARIZOOM

BATTERIES & CHARGERS

Complete Kits – Including Charger and Batteries

Kit	Charger	Batteries	Mount	Item #	Price
KL-8S	SC-302S Dual Portable	Two S-8080S Li-ion (88WH)	Sony V-Lock	*Mfr# KL8S • B&H# VAKL8S*	**786.95**
KL-8A	SC-302A Dual Portable	Two S-8080A Li-ion (88WH)	A/Bauer 3-Stud	*Mfr# KL8A • B&H# VAKL8A*	**799.95**
KL-12S	SC-302S Dual Portable	Two S-8110S Li-ion (126WH)	Sony V-Lock	*Mfr# KL12S • B&H# VAKL12S*	**926.95**
KL-12A	SC-302A Dual Portable	Two S-8110A Li-ion (126WH)	Anton Bauer 3-Stud	*Mfr# KL12A • B&H# VAKL12A*	**949.95**
KL-19S	SC-302S Dual Portable	Two S-8160S Li-ion (190WH)	Sony V-Lock	*Mfr# KL19S • B&H# VAKL19S*	**1099.95**
KL-19A	SC-302A Dual Portable	Two S-8160A Li-ion (190WH)	Anton Bauer 3-Stud	*Mfr# KL19A • B&H# VAKL19A*	**1099.95**
KN-5S	SC-302S Dual Portable	Two S-5056S Ni-MH (56WH)	Sony V-Lock	*Mfr# KN5S • B&H# VAKN5S*	**589.95**
KN-5A	SC-302A Dual Portable	Two S-5056A Ni-MH (56WH)	Anton Bauer 3-Stud	*Mfr# KN5A • B&H# VAKN5A*	**609.95**
KN-11S	SC-302S Dual Portable	Two S-5115S Ni-MH (115WH)	Sony V-Lock	*Mfr# KN11S • B&H# VAKN11S*	**749.95**
KN-11A	SC-302A Dual Portable	Two S-5115A Ni-MH (115WH)	Anton Bauer 3-Stud	*Mfr# KN11A • B&H# VAKN11A*	**749.95**
KD-8S	D-3004S 4-Channel	Four D-8081S Li-ion (88WH), Watch	Sony V-Lock	*Mfr# KD8S • B&H# VAKD8S*	**2154.95**
KD-8A	D-3004A 4-Channel	Four D-8081A Li-ion (88WH), Watch	Anton Bauer 3-Stud	*Mfr# KD8A • B&H# VAKD8A*	**2154.95**
KD-12S	D-3004S 4-Channel	Four D-8111S Li-ion (126WH), Watch	Sony V-Lock	*Mfr# KD12S • B&H# VAKD12S*	**2529.95**
KD-12A	D-3004A 4-Channel	Four D-8111A Li-ion (126WH), Watch	Anton Bauer 3-Stud	*Mfr# KD12A • B&H# VAKD12A*	**2529.95**
KD-19S	D-3004S 4-Channel	Four D-8161S Li-ion (190WH), Watch	Sony V-Lock	*Mfr# KD19S • B&H# VAKD19S*	**3019.95**
KD-19A	D-3004A 4-Channel	Four D-8161A Li-ion (190WH), Watch	Anton Bauer 3-Stud	*Mfr# KD19A • B&H# VAKD19A*	**3089.95**

DC Power Connector f/VariZoom Battery Mounts

Use this power adapter cable to provide DC power to an on-camera light or other accessory from a VariZoom battery mount. Connects to the battery mount via D-tap connector and outputs power via a female mini-XLR. Cannot be attached while battery is mounted.

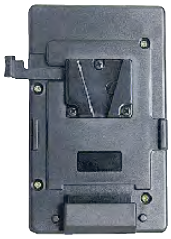
(Mfr# S7101 • B&H# VAS7101) **44.95**

Battery Mount Plate

Attach to your professional camera to provide power via V-Lock or 3-Stud batteries.

For 3-Stud mount batteries
(Mfr # S7000A • B&H # VAS7000A) **89.95**

For Sony V-Lock mount batteries
(Mfr # S7000S • B&H # VAS7000S) **89.95**



Wireless Receiver Mount

The wireless receiver mount clips onto the back of any VariZoom V-Lock or 3-Stud battery brick. Creates a convenient location to mount your receiver. Works with wireless receivers featuring a belt clip.

(Mfr# S7002 • B&H# VAS7002) **37.95**

DC Output Battery Connector

Fits on an Anton Bauer 3-Stud or Sony V-Lock battery to provide 12 to 14v DC power to a light or or accessory via 4-pin XLR cable. The cable extends 6-ft.

For Varizoom 3-Stud Battery
(Mfr# S7100A • B&H# VAS7100A) **54.95**

For Varizoom V-Lock Battery
(Mfr# S7100S • B&H# VAS7100S) **49.95**

On-Camera AC/DC Battery Mount Adapter

Mount this adapter to either a V-Lock or 3-Stud battery mount to provide direct AC/DC power to your camera. Power your camera for an endless period of time. Weighs 2 lbs, which is less than most batteries.

For A/B 3-Stud mount
(Mfr # S4100A • B&H # VAS4100A) **369.95**

For V-Lock mount
(Mfr # S4100S • B&H # VAS4100S) **369.95**

Portable Battery Extender

Combine up to four batteries in parallel mode for up to 760 WH of portable DC power. Or power 4 devices simultaneously via its four 4-pin XLR outputs. Use for high power long-run applications such as a portable editor, microwave transmitter, etc. Hot swappable, depleted batteries can be exchanged without interrupting power output. A front panel display offers power information.

For A/B 3-Stud mount batteries *(Mfr # S4000A • B&H # VAS4000A)* **364.95**

For V-Lock mount batteries *(Mfr # S4000S • B&H # VAS4000S)* **364.95**

BATTERIES & CHARGERS

JVC Adapter Mount for Pro Batteries

This device mounts securely into the battery compartment of the JVC GY-HD100U or GY-HD110U camcorder. Utilizing the power of professional 14.4v batteries, the mount outputs 7.2v DC to extend the operating time of the camcorder as well as providing power options for the S-2000 dimmable on-camera LED light via the built-in D-Tap (power-tap) connection.

3-Stud Battery Adapter Mount *(Mfr# S4120J • B&H# VAS4120J)* **223.95**
V-Lock Battery Mount *(Mfr# S4110J • B&H# VAS4110J)* **223.95**

Dual Battery Extender for JVC GY-HD100U or GY-H110U

Mounts securely into the battery compartment of the JVC GY-HD100 or GY-HD110U camcorder. Utilizing the power of two mini DV batteries extends the operating time of the camera as well as providing power options for the S-2000 dimmable on-camera LED light through the DC output. The extender enables 2 batteries to supply power by automatically switching from one to the other. Indicator lights will notify when the battery in use is low on power. *(Mfr# S4010J • B&H# VAS4010J)* **186.95**

Digital Protocol Converter

The digital protocol converter interfaces with a PC to allow custom battery settings for all VariZoom digital batteries. Equipped with both a V-Lock and 3-Stud mount.

(Mfr# D4300 • B&H# VAD4300) **1818.50**

D-4200 Digital Battery Watch

The D-4200 Digital Battery Watch is a device for testing the status and power of any Varizoom Digital Lithium-ion batteries (3-Stud or V-Lock). It displays information on an LCD and allows the user to check a battery that does not have a readout. Displaying information "Off" the battery saves money and space. Backlight function makes it easy to read display readout.

Attach the D-4200 battery watch to the top of any VariZoom digital battery. Quick attach/detach feature enables convenient status check and power conservation of your batteries. Display details the run-time and operating data on the backlit LCD. Also features a low power alarm.

D-4200 Digital Battery Watch *(Mfr# D4200 • B&H# VAD4200)* **99.95**

NP1-Style Batteries

IDX's lithium-ion and NiMH NP-1 style batteries provide a lightweight and higher capacity alternative to NiMH and nicad batteries (respectively). They feature an intelligent control circuit for temperature, current and voltage protection with a 4-level LED power indicator.

14.4v 56WH NP-1 Style Battery with LED Display *(Mfr # S8056N • B&H # VAS8056N)* **149.95**
13.2v 50WH NP1-Style Battery with LED Display *(Mfr# SC2112D • B&H# VASC2112D)* **114.95**

Dual and 4-Bay Chargers for NP1-Style Batteries

The 2-bay charger for NP1-style batteries features connectivity utilized by many manufacturers. It will charge any chemistry battery and features sequential charging. This charger supports nicad, NiMH and Lithium-ion chemistries and charges digital and non-digital batteries. In addition to double the charging capability, the 4-bay charger will also charge two batteries simultaneously.

2-Bay Multi-Chemistry Charger for NP1-Style Batteries *(Mfr # SC302 • B&H # VASC302)* **269.95**
4-Bay Multi-Chemistry Charger for NP1-Style Batteries *(Mfr # SC304 • B&H # VASC304)* **364.95**

Complete NP-1 Battery and Charger Kits

KL-5N includes Two S-8056N Li-ion Batteries and SC-302 2-Bays Charger *(Mfr# KL5N • B&H# VAKL5N)* **519.95**
KL-5N4 includes Four S-8056N Li-ion Batteries and SC-304 4-Channel Charger *(Mfr# KL5N4 • B&H# VAKL5N4)* **896.95**
KL-5N includes Two SC-2112D Ni-MH Batteries and SC-302 2-Bays Charger *(Mfr# KN5N • B&H# VAKN5N)* **364.95**
KL-5N4 includes Four SC-2112D Ni-MH Batteries and SC-304 4-Channel Charger *(Mfr# KN5N4 • B&H# VAKN5N4)* **698.95**

SERIES FISHEYE ADAPTER

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The Professional Video SourceBook

Section 3

LENSES & ACCESSORIES

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For Section 3, Lenses & Accessories use Quick Dial #: 821

e-IFxs SERIES

2/3" SDTV Broadcast ENG/EFP Lenses

Since its introduction, e-IFxs technology has gained widespread acceptance from camera operators as an innovative digital tool capable of complimenting their most simple to advanced production needs. A full line of portable SD and HD lenses, e-Series, which stands for both "enhanced" Digital Drive control functions and "ecological" design allow operators to customize the digital control functions of their lenses with a high level of efficiency and precision. A key feature is their ultra-high-precision, microprocessor-driven digital servos with 16-bit optical encoders for zoom, focus and iris. This increases functionality with virtual reality studios as well as many other applications, and makes zoom and focus controls more precise and repeatable.

Enhanced Digital "e-Drive"

The e-IFsx (SD), e-HDxs (HD) and HDgc (IRSE models) lenses are equipped with Canon's Enhanced Digital "e-Drive", which provides servo control of iris, zoom and focus as well as automating other functions according to the user's particular needs. With e-Drive, users can easily program such functions as zoom and focus settings into the lens for precise, automated repeatability via an easy-to-use LCD menu, assignable "soft" function buttons and the rocker switch built into the lens grip. Users can program multiple settings or none at all, depending on their personal needs and preferences. The concept of enhanced "Digital Drive" is based on "Ease of Operation" for users.

- ◆ User settings for zoom and focus curve mode for precise control based upon the users requirement:
  - — One of several operational curves can be chosen which will allow different zoom movement characteristics when operating the seesaw switch. This is accomplished as a linear adjustment as opposed to an adjustment done in steps.
  - — "Zoom Track" allows the camera operator to adjust the electronic focal length to their desired range by memorizing zoom positions at both the tele and the wide side of the zoom.
- ◆ A precise movement mode can be memorized for the zoom seesaw control, zoom demand control and preset control.
- ◆ The drive unit can memorize 9 patterns of user-customized settings and also transmit the data between different drive units.
- ◆ Self-diagnostic mode provides error message if necessary.
- ◆ PC connection for remote control or lens condition check can be accomplished via a communication interface on the lens and personal computer with optional software.

Using digital technology, Canon Digital Drive provides the following three preset functions: Shuttle Shot, Framing Preset and Speed Preset.

Shuttle Shot: By memorizing any two focal lengths, the Digital Drive can automatically "shuttle" between the two points, moving in either direction.

Framing Preset: An angle of view can be preset in either of two memories and the lens will zoom to that position by pushing a simple button. During a performance, framing preset will reproduce the zoom position decided upon at the rehearsal. It's easy to repeat the same zoom as often as you like at the highest speed or in a preset zoom speed.

Speed Preset: A specific zoom speed can be preset in memory and it is possible to repeat the zoom speed as often as you like by pushing a simple button.

e-IFxs SERIES

- AUX 1 and AUX 2 switches can be assigned for basic functions giving enhanced memory capability.
- Digitally assisted shooting techniques offered by e-Drive include graceful "padded" zoom start/stops so that zooms begin and end softly and without jerkiness. e-Drive provides for memorized focus and zoom positions, repeatable focus with no mechanical play or gear backlash; steady and slow zoom creeps; and one-button on/off.

Ergonomic Drive Unit

The e-IFxs/e-HDxs/HDgc (IRSE) Ergonomic Drive Unit is tilted at 12.5° to realize good balance and comfort. An informational display allows the user to customize the enhanced digital functions easily, precisely and fully. The enhanced digital functions are easily accessed and set via the Digital Function Selector, an X-Y axis switch located next to the display.

Compatibility with Virtual Studio

With 16-bit resolution Rotary Encoder Devices built into the enhanced digital drive unit, the lens can be easily integrated into a virtual digital studio system without any additions. The encoders enable superior precise control. The zoom servo provides a dynamic range of 0.5 sec. quick zooms to over a 5 min. super slow zoom. Repeatable focus and iris control are also much more precise. Canon's unique technology has made the Encoder Device surprisingly small to be installed in the existing drive unit without changes in size or weight.

Demand Series to Support Digital Function

Canon offers a series of servo controllers for Digital Drive lenses. The ZSD-300D (zoom demand), FPD-400D (focus demand) and FPM-420D (focus servo module) to support the Digital Driver's unique functions.
These demands are connected to the "Digital Drive" via a 20-pin one-touch type connector, which makes the connecting and disconnecting easier and quicker. Also with the FPD-400D, focus servo operational curve can be selected unlike the conventional focus demand. The digital series of demands and the conventional demands have complete compatibility with each other, except for the unique digital functions.

Nomenclature of Canon Portable Lenses

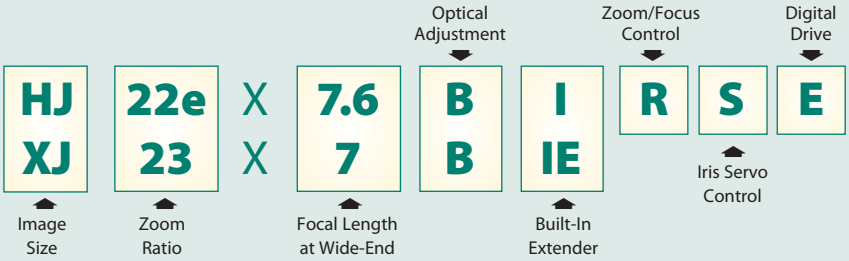


Image Size	HDTV		SDTV		
	Studio/Field	Portable Type	Studio/Field	Portable Type (ENG/EFP)	Portable Type (Pro-Video)
1"	HV, UV	HV, FV	FV	PV	—
2/3"	XJ, UJ	HJ, FJ, EJ, KJ	J, PJ	J	YJ
1/2"	—	KH	PH	H	YH

Built-in Extender

IE = Built-in Extender for Studio/Field Lenses
I = Built-in Extender for Portable Lenses
K = No Extender ***V*** = B.I. 0.8x Crossover

Zoom/Focus Control

R = Zoom: Servo; Focus: Manual
T = Zoom: Servo; Focus: Servo (f/remote control use)
A = Zoom: Servo; Focus: Servo Manual

X-Element and the Power Optical System

Research in special elements to minimize chromatic aberration led to an artificially recrystalized "Fluorite", with extraordinary dispersion characteristics and the "Hi- UD" (high index ultra low dispersion) glass. Canon has succeeded in the practical use of special elements along with advanced design techniques like "separate achromatism". Canon also developed an optical design technology known as the "Power Optical System" whose heart is the "X-Element". By using the "X-Element" to its maximum power in the specially designed optical layout, higher specifications and quality can be achieved in smaller and lighter lenses. The lenses designed using the "Power Optical System" are known as the "XS-Series".

Internal Focusing System

Canon was the first manufacturer to apply IF (Internal Focus) technology for use in high-quality broadcast ENG/EFP zoom lenses. The advantages include lower distortion, minimized chromatic aberration and strong protection from dust and condensation in a compact and lightweight package. Since those first IF lenses, Canon has developed a complete series of IF zoom lenses. The original IF technology evolved into the IF+ (plus) series and then into the IFxs series.

Crossover Technology

Switchable CCD cameras that can switch between the two aspect ratios are popular, since they allow the user to maintain both formats during transition. However, when the switch is made from 16:9 to 4:3, both sides of the image projected on the CCD are cut off, thereby shortening the diagonal of the picture from the conventional 4:3 norm of 11mm to 9mm. To compensate for this loss, Canon's Crossover Technology is incorporated into a line of ENG (SDTV) and Studio/Field lenses that restore the 4:3 image of a switchable camera to that of a conventional 4:3 format camera. Crossover Technology utilized a built-in "Shrinker" which is a lens group to be inserted into the relay section of the master lens in order to shrink the image circle diameter by a factor of 0.8x.

J11ex4.5B (E-IFxs)

11x Ultra Wide-Angle Zoom Lens

The J11ex4.5B is the widest field of view portable lens offered by Canon to support high-performance analog NTSC and digital SDTV newsgathering and field production. It utilizes advanced optical technologies and powerful computer-aided design techniques to produce an exceptionally wide-angle SDTV lens in a modest 4.0 lb package. It is a design directly responding to the expressed creative desires of broadcasters and producers for a truly versatile mobile acquisition system. The J11ex4.5B represents a magnificent compromise between the demands for mobility in a handheld SDTV camera system (for ENG) and the exacting performance requirements for high-end SDTV production (EFP). The requisite optimization strategies to achieve this balance sought a high MTF over the entire image plane, minimization of chromatic aberrations, and maximization of image contrast. Preservation of the highest MTF at the wider angle focal lengths (where scene detail can be particularly high) was a special priority. The optional flexibility of Canon's Crossover aspect ratio switching system makes it a superb performer for both 16:9 widescreen and standard 4:3 image formats.

- The lens has an unprecedented maximum horizontal field of view of 88.7° (4:3 aspect ratio) and 93.7° for the 16:9 aspect ratio.
- Built-in 2x extender allows it to cover up to 100mm on the tele side, making it usable as a standard lens.
- Contrast is extended by superb control of black reproduction – with optical and mechanical design innovations that substantially reduced flare, veiling glare, and any internal reflections.
- Attention to minimization of ghost images and other highlight-related chromatic distortions caused by strong light sources on-axis and off-axis further extend the operational contrast range of the lens.
- Has a maximum relative aperture of f/1.8. Relative light distribution is optimized for f/2.8 and above and this uniformity of brightness across the image plane combines with the high contrast and excellent picture sharpness to produce vividly clear pictures.
- Tight control of critically important geometric distortion at wide-angle setting constituted another central design imperative.
- Besides reducing image ghost and flare, the included Vari-Polar Hood enables up to 90° rotation of filters attached to it. (A lever for rotation control is positioned under the hood). Makes it easy to control Polarizers, Cross filters, etc.

J11ex4.5B	NORMAL 4:3		16:9		SWITCHABLE 4:3		
Image Format	8.8 x 6.6mm; Ø 11mm		6.6 x 5.4mm; Ø 11mm		7.2 x 5.4mm; Ø 9mm		
Built-in extender	1.0X	2.0X	1.0X	2.0X	1.0X	1.2X	2.4X
Zoom Ratio	11X						
Range of Focal Length	4.5 – 50mm	9 – 100mm	4.5 – 50mm	9 – 100mm	3.7 – 41mm	4.5 – 50mm	9 – 100mm
Maximum Relative Aperture	1:1.8 at 4.5~36mm 1:2.35 at 50mm	1:3.6 at 9~72mm 1:4.7 at 100mm	1:1.8 at 4.5~36mm 1:2.35 at 50mm	1:3.6 at 9~72mm 1:4.7 at 100mm	1:1.8 at 3.7~38mm 1:1.95 at 41mm	1:1.8 at 4.5~36mm 1:2.35 at 50mm	1:3.6 at 9~72mm 1:4.7 at 100mm
Angular Field of View	88.7'x72.5' at 4.5mm 10.1"x7.6" at 50mm	52.1'x40.3' at 9mm 5.0"x7.6" at 100mm	93.7'x61.9' at 4.5mm 11.0'x6.2' at 50mm	56.1'x33.4' at 9mm 5.5'x3.1' at 100mm	88.7'x72.5' at 3.7mm 10.1'x7.6' at 41mm	77.3'x61.9' at 4.5mm 8.2'x6.2' at 50mm	43.6'x33.4' at 9mm 4.1'x3.1' at 100mm
Min. Object Distance	(M.O.D) 0.3m from front Lens Vortex						
Object Dimensions at M.O.D.	67.9x50.9cm at 4.5mm 5.9x4.4cm at 50mm	34.0x25.5cm at 9mm 3.0x2.2cm at 100mm	74.1x41.7cm at 9mm 6.4x3.6cm at 50mm	37.0x20.8cm at 9mm 3.2x1.8cm at 100mm	67.9x50.9cm at 3.7mm 5.9x4.4cm at 41mm	55.6x41.7cm at 4.5mm 4.8x3.6cm at 50mm	27.8x20.8cm at 9mm 2.4x1.8cm at 100mm
Size / Weight	168.2 (W) x 110.6 (H) x 237.7 (L) mm / 4.25 lbs.						

J11ex4.5B IRSE: Manual Focus, Servo Zoom and Iris
(Mfr # J11EX4.5B IRSE • B&H # CAJ11EX45BIZ) **21,779.95**

J11ex4.5B VRSE: Same as above with built-in 16:9/4:3 Crossover
(Mfr # J11EX4.5B VRSE • B&H # CAJ11EX45BVR) **22,274.95**

J11ex4.5B WRSE: Same as above with built-in 2x Extender
(Mfr # J11EX4.5B WRSE • B&H # CAJ11EX45BWR) **26,279.95**

J11ex4.5B IASE: Servo/Manual Focus, Servo Zoom and Iris
(Mfr # J11EX4.5B IASE • B&H # CAJ11EX45BIQ) **23,309.95**

J11ex4.5B VASE: Same as above with built-in 16:9/4:3 Crossover
(Mfr # J11EX4.5B VASE • B&H # CAJ11EX45BVA) **23,804.95**

J11ex4.5B WASE: Same as above with built-in 2x Extender
(Mfr # J11EX4.5B WASE • B&H # CAJ11EX45BWQ) **27,809.95**

J17ex7.7B • J22ex7.6B (e-IFxs)

Highest-Quality "Standard" and Advanced "Tele Portable" Lenses

The J17ex7.7B is designed for producers and broadcasters who require a generous range of focal lengths combined with a wide field of view in a lightweight mobile lens offering exceptional SDTV performance. Weighing only 3.3 lbs. the J17ex7.7B offers focal lengths up to 131mm (or 262mm with extender) and a wide field of view of 63.9° horizontal for the 16:9 aspect ratio. ENG/EFP performance advances to the next level with the J22ex7.6B lens.

The widest angle portable telephoto lens ever produced, the 4.2 lb. J22ex7.6B combines a 22x zoom range (7.6-168mm, or 15.2-336mm with 2x extender) and 7.6mm wide angle, with an amazing maximum zoom speed of 0.5 seconds from end to end. Both lenses include the Vari-Polar hood, enabling up to 90° rotation of filters attached to it.

J17ex 7.7B	NORMAL 4:3		16:9		SWITCHABLE 4:3		
Image Format	8.8 x 6.6mm; Ø 11mm		6.6 x 5.4mm; Ø 11mm		7.2 x 5.4mm; Ø 9mm		
Built-in extender	1.0X	2.0X	1.0X	2.0X	1.0X	1.2X	2.4X
Zoom Ratio	17X						
Range of Focal Length	7.7 – 131mm	15.4 – 262mm	7.7 – 131mm	15.4 – 262mm	6.4 – 109mm	7.7 – 131mm	15.4 – 262mm
Maximum Relative Aperture	1:1.8 at 7.7~105.5mm 1:2.3 at 131mm	1:3.6 at 4~205.0mm 1:4.6 at 262mm	1:1.8 at 7.7~105.5mm 1:2.3 at 131mm	1:3.6 at 154~205.0mm 1:4.6 at 262mm	1:1.8 at 6.4~103.3mm 1:1.9 at 109mm	1:1.8 at 7.7~102.5mm 1:2.3 at 131mm	1:3.6 at 154~205.0mm 1:4.6 at 262mm
Angular Field of View	59.9'x46.4' at 7.7mm 3.85'x2.89' at 131mm	31.9'x24.2' at 15.4mm 1.92'x1.44' at 262mm	63.9'x38.6' at 7.7mm 4.20'x2.36' at 131mm	34.6'x19.9' at 15.4mm 2.10'x1.18' at 262mm	59.5'x46.4' at 6.4mm 3.85'x2.89' at 109mm	50.1'x38.6' at 7.7mm 3.15'x2.36' at 131mm	26.3'x19.9' at 15.4mm 1.57'x1.18' at 262mm
Min. Object Distance	(M.O.D) 0.6m (10mm with Macro)						
Object Dimensions at M.O.D.	63.1x47.3cm at 7.7mm 3.8x2.9cm at 131mm	31.6x23.7cm at 15.4mm 1.9x1.5cm at 262mm	68.5x38.5cm at 7.7mm 4.2x2.4cm at 131mm	34.3x19.3cm at 15.4mm 2.1x1.2cm at 262mm	63.1x47.3cm at 6.4mm 3.8x2.9cm at 109mm	51.8x38.5cm at 7.7mm 3.1x2.4cm at 131mm	25.9x19.3cm at 15.4mm 1.6x1.2cm at 262mm

J17ex7.7B IRSE *(Mfr # J17EX7.7B IRSE • B&H# CAJ17EX77BIR)*
Manual Focus, Servo Zoom and Iris **12,779.95**

J17ex7.7B VRSE *(Mfr # J17EX7.7B VRSE • B&H # CAJ17EX77BVR)*
Same as above with built-in 16:9/4:3 crossover **13,274.95**

J17ex7.7B WRSE *(Mfr # J17EX7.7B WRSE • B&H # CAJ17EX77BWR)*
Same as above with built-in 2x extender **17,279.95**

J17ex7.7B IASE *(Mfr # J17EX7.7B IASE • B&H # CAJ17EX77BIA)*
Servo/Manual Focus, Servo Zoom and Iris **14,309.95**

J17ex7.7B VASE *(Mfr # J17EX7.7B VASE • B&H # CAJ17EX77BVA)*
Same as above with built-In 16:9/4:3 crossover **14,804.95**

J17ex7.7B WASE *(Mfr # J17EX7.7B WASE • B&H # CAJ17EX77BWA)*
Same as above with built-in 2x extender **18,809.95**

J22ex 7.6B	NORMAL 4:3		16:9		SWITCHABLE 4:3		
Built-in extender	1.0X	2.0X	1.0X	2.0X	1.0X	1.2X	2.4X
Zoom Ratio	22X						
Range of Focal Length	7.6 – 168mm	15.2 – 336mm	7.6 – 168mm	15.2 – 336mm	6.3 – 138.6mm	7.6 – 168mm	15.2 – 336mm
Maximum Relative Aperture	1:1.8 at 7.6~118.6mm 1:2.55 at 168mm	1:3.6 at 15.2~237.2mm 1:5.1 at 336mm	1:1.8 at 7.6~118.6mm 1:2.55 at 168mm	1:3.6 at 15.2~237.2mm 1:5.1 at 336mm	1:1.8 at 6.3~116mm 1:2.159 at 138.6mm	1:1.8 at 7.6~118.6mm 1:2.55 at 168mm	1:3.6 at 15.2~237.2mm 1:5.1 at 336mm
Angular Field of View	60.1'x46.9' 3.0'x2.3'	32.3'x24.5' 3.3'x1.1'	64.6'x39.1' 3.3'x1.8'	35.1'x20.1' 1.6'x0.9'	60.1'x46.9' 3.0'x2.3'	50.7'x39.1' 2.5'x1.8'	26.6'x20.1' 1.2'x0.9'
Min. Object Distance	(M.O.D) 0.8m (10mm with Macro)						
Object Dimensions at M.O.D.	87.4x65.6cm at 7.6mm 4.0x3.0cm at 168mm	43.7x32.8cm at 15.2mm 2.0x1.5cm at 336mm	95.0x53.4cm at 7.6mm 4.2x2.5cm at 168mm	47.5x26.7cm at 15.2mm 2.2x1.2cm at 336mm	87.4x65.6cm at 6.3mm 4.0x3.0cm at 138.6mm	71.8x53.9cm at 7.6mm 3.3x2.5cm at 168mm	35.9x26.9cm at 15.2mm 1.7x1.3cm at 336mm

J22ex7.6B IRSE *(Mfr# J22EX7.6B IRSE • B&H# CAJ22EX76BIQ)*
Manual Focus, Servo Zoom and Iris **22,319.95**

J22ex7.6B VRSE *(Mfr# J22EX7.6B VRSE • B&H# CAJ22EX76BVQ)*
Same as above with built-in 16:9/4:3 crossover **22,814.95**

J22ex7.6B WRSE *(Mfr# J22EX7.6B WRSE • B&H# CAJ22EX76BWR)*
Same as above with built-in 2x extender **26,819.95**

J22ex7.6B IASE *(Mfr# J22EX7.6B IASE • B&H# CAJ22EX76BIA)*
Servo/Manual Focus, Servo Zoom and Iris **23,849.95**

J22ex7.6B VASE *(Mfr# J22EX7.6B VASE • B&H# CAJ22EX76BVZ)*
Same as above with built-in 16:9/4:3 crossover **24,344.95**

J22ex7.6B WASE *(Mfr# J22EX7.6B WASE • B&H# CAJ22EX76BWZ)*
Same as above with built-in 2x extender **28,349.95**

J35ex11B • J35ex15B (e-IFxs)

35x Super Telephoto Lenses

The J35ex11B and the companion highly telephoto J35ex15B represent the pinnacle of Canon portable standard definition EFP lens design. These telephoto lenses are intended for producers and broadcasters engaged in documentary, natural history, and the many other challenging field productions that seek superb image capture in remote locations and from considerable distances. Aerial shooting, sports and entertainment coverage, portable acquisition in arduous terrain – are all superbly supported by these stalwart telephoto portable SDTV lenses.

- The J35x11B and the J35x15B bring entirely new shooting flexibilities to NTSC and SDTV field production. The J35x11B can extend to 770mm with the extender while the J35x15B can achieve an unprecedented 1050mm (with extender). Both lenses represent the very best in optical and mechanical design.
- High contrast is ensured by superb control of black reproduction – with optical and mechanical design innovations that substantially reduced flare, veiling glare, and any internal reflections. Similar attention to minimization of ghost images and other highlight-related chromatic distortions caused by strong light sources on-axis and off-axis further extend the operational contrast range of the lens.
- They represent an excellent marriage of needs for creative flexibility and mobility in a handheld system with the demanding performance requirements for high-end image acquisition at unusually long focal lengths. Novel dual lens approach broadens the shooting options, achieving adequate sensitivity, maximization of image contrast, and preservation of the highest MTF over the extended focal ranges.

J35ex11B-IASD: Built-in 16:9/4:3 crossover, 2x extender, image stabilizer *(Mfr # J35EX11B IASD • B&H # CAJ35EX11BAS)*.....**42,335.95**

J35ex15B-IASD: Built-in 16:9/4:3 crossover, 2x extender, image stabilizer *(Mfr # J35EX15B IASD • B&H # CAJ35EX15BAS)*.....**45,535.95**

Lens	J35ex 11B IASD				J35ex 15B IASD			
	NORMAL 4:3		16:9		NORMAL 4:3		16:9	
Built-in extender	1.0X	2.0X	1.0X	2.0X	1.0X	2.0X	1.0X	2.0X
Zoom Ratio	35X				33X			
Range of Focal Length	11 – 385mm	22 – 770mm	11 – 385mm	22 – 770mm	15 – 525mm	30 – 1050mm	15 – 525mm	30 – 1050mm
Maximum Relative Aperture	1:2.0 at 11~226.5mm 1:3.4 at 385mm	1:4.0 at 22~453mm 1:6.8 at 770mm	1:2.0 at 11~226.5mm 1:3.4 at 385mm	1:4.0 at 22~453mm 1:6.8 at 770mm	1:2.7 at 15~301.5mm 1:4.7 at 525mm	1:5.4 at 30~602mm 1:9.4 at 1050mm	1:2.7 at 15~301.5mm 1:4.7 at 525mm	1:5.4 at 30~602mm 1:9.4 at 1050mm
Angular Field of View	43.6'x33.4' at 11mm 1.31'x0.98' at 385mm	22.6'x17.1' at 22mm 0.65'x0.498' at 770mm	47.1'x27.6' at 11mm 1.43'x0.80' at 385mm	24.6'x14.0' at 22mm 0.71'x0.40' at 770mm	32.7'x24.8' at 15mm 0.96'x0.72' at 525mm	16.7'x12.6' at 30mm 0.48'x0.36' at 1050mm	35.5'x20.4' at 15mm 1.05'x0.59' at 525mm	18.2'x10.3' at 30mm 0.52'x0.29' at 1050mm
Min. Object Distance	(M.O.D) 2.2m (50mm with Macro)				(M.O.D) 2.2m (50mm with Macro)			
Object Dimensions at M.O.D.	161.9x121.4cm 4.7x3.5cm	81.0x61.0cm 5.2x1.8cm	176.8x99.5cm 5.1x2.9cm	88.4x49.8cm 2.6x1.5cm	118.3x88.7cm 3.5x2.6cm	59.2x44.4cm 1.8x4cm	129.2x72.7cm 3.8x2.1cm	64.6x36.4cm 1.9x1.1cm
Size / Weight	169.5 (W) x 143 (H) x 330 (L) mm / 9.9 lbs.				169.5 (W) x 143 (H) x 330 (L) mm / 9.9 lbs.			

IS-20BII Image Stabilizer

The IS-20BII is composed of two pieces of flat glass joined by a flexible bellows that can expand and contract as required. The space between the glass planes is filled with a special liquid, which exhibits a high refractive index. When the IS-20BII is placed between the subject and the optical system, the angle of the component can be changed according to the vibration angle related to the axis of light in the lens. This controls the angle of refraction of the light ray so that it reaches the image plane, free of shake. The IS-20BII covers a wide bandwidth which include high frequencies that are often encountered with moving vehicles, helicopters as well as other unsteady platforms and dramatically improves the video quality. The IS-20BII Image Stabilizer Adapter is designed to be front mounted on most of Canon's 2/3" ENG lenses. The full specifications of the lenses including the 2x extender can be used with the IS-20BII and the adapter does not cause any light loss. An additional 12v power supply is required.

IS-20B II Image Stabilizer for IFxs and HDxs lenses *(Mfr # IS20BII17 • B&H # CAIS20B217)*.....**11,499.95**

e-HDxs SERIES

2/3" HDTV Broadcast ENG/EFP Lenses

Canon began developing lenses for the "HDTV System" more than 20 years ago. Canon was the first manufacturer to complete a standard series consisting of five basic models of practical 2/3" HDTV lenses by launching the HJ15x8B (in 1997) in addition to four existing lenses, Standard, Tele, Wide portable as well as Studio/Field. Canon continues to lead the broadcast industry in the 21st century "DTV" era with the next generation family of e-HDxs HDTV lens series. Same as the e-IFxs series, these lenses incorporate Canon's Digital e-Drive and have all the features listed on page 330.

SDTV vs. HDTV

Whereas one frame of the conventional SDTV (NTSC) system consists of 480 scanning lines, the number of scanning lines is more than 1.5 times that for the HDTV system. Furthermore the density of the scanning lines are even higher because the HDTV system has an aspect ratio of 16:9, which is wider and shorter in height than the normal SDTV (4:3 aspect ratio) system. The spatial frequency required for the HDTV system is about twice that required for SDTV. Overall, the resolution of the HDTV system is about twice that of the NTSC system and therefore, the lens requires much higher performance than the conventional lenses.

Sensitivity of the HDTV System

Two factors have to be considered to compare the sensitivity of the HDTV system with that of the conventional system. The first is that the HD camera has an aspect ratio of 16:9. This makes the sensitive area smaller and causes a 10% difference in sensitivity. The second is related to the HDTV system's depth of field, which is half of the conventional system. Therefore, on HD cameras, the lenses must be stopped down until their F-number becomes double in order to get the same depth of field as that in the conventional system. This reduces the sensitivity to one fourth (1/4).

Depth-of-Field for HDTV System

As HDTV has high resolution, even a small out-of-focus area can be detected. Since the radius of the permissible circle of confusion is about half that of the conventional system, the depth-of-field becomes proportionately smaller. Therefore, focusing has to be done with great care.

Aberration Correction for HDTV Lenses

The pixel size is about half in the HDTV system, and therefore the spread of a point image caused by a spherical aberration, coma, etc. should be diminished to about half. Even if the image is slightly out of focus, MTF is greatly influenced.

HJ11ex4.7B

11x Ultra Wide-Angle Zoom Lens

The widest portable HD zoom lens today, the HJ11ex4.7B features the optical excellence of Canon's e-HDxs technology for high-quality optics in a robust, compact and lightweight lens that weighs just 4.1 lbs. Enhanced Digital e-Drive further enhance the lens' versatility. With eDrive, users can easily pre-program functions such as zoom and focus settings into the lens for precise, automated repeatability via an easy-to-use LCD menu, assignable "soft" function buttons, and the rocker switch built into the lens grip. Program multiple setting or none at all depending on personal needs and preferences. The HJ11ex4.7B has a great focal range that goes from 4.7mm on the wide end all the way to 104mm with its built-in 2x extender. Zoom controls are built-in so you can use it in a hand-held configuration. Or if you're using it on a tripod you can connect an external zoom control to it.

HJ11ex4.7B-IRSE *(Mfr # HJ11EX4.7B IRSE • B&H# CAHJ11EX47BIR)*
e-HDxs 11 x 2/3" EFP High-Definition Ultra-Wide Angle Lens, with 2x extender, Manual Focus, Servo Zoom and Iris **24,899.95**

HJ11ex4.7B-ITS *(Mfr # HJ11EX4.7B ITS-RE • B&H# CAHJ11EX47BI)*
e-HDxs 11 x 2/3" High-Definition Remote Motor Drive Lens with 2x extender **31,229.95**

HJ17ex7.6B • HJ18ex28B (e-HDxs)

Standard and Super Telephoto Lenses

The HJ17ex7.6B has a focal length range from 7.6mm to 130mm (or 15.2mm to 260mm with 2x extender) and weighs in at just 3.5 lbs. It features a dynamic zoom speed range speed from 0.5 sec. to over 5 min. (from wide end to tele end). A switchable aspect ratio (16:9 and 4:3) version of the lens with Canon's "Crossover" option is also available.

A truly unique super telephoto portable high definition EFP lens, the HJ18ex28B is intended for producers and broadcasters who cover special events, concerts, documentaries, natural history, and many other challenging location productions that seek superb image capture over very long distances. Weighing in at only 5.5 lbs and an overall length of 10.5 inches, it offers the longest focal length of any lens in its class. And requires no mechanical support system to mount to the HD camera. Aerial shooting (using stabilized gimbals), sports and entertainment coverage, and portable HD acquisition in arduous terrain – are all superbly supported by this low-weight compact lens. The HJ18ex28B can extend to 500mm focal length (and to 1000mm with the extender). It has a very impressive optical speed of F2.8 up to a focal length of 286mm. High contrast is ensured by superb control of black reproduction – with optical and mechanical design innovations that substantially reduced flare, veiling glare, and any internal reflections. Similar attention to minimization of ghost images and other highlight-related chromatic distortions caused by strong light sources on-axis and off-axis further extend the operational contrast range of the lens.

HJ17ex 7.6B	16:9		SWITCHABLE 4:3		
Built-in extender	**1.0X**	**2.0X**	**1.0X**	**1.2X**	**2.4X**
Zoom Ratio	**17X**				
Range of Focal Length	7.6 – 130mm	15.2 – 260mm	6.3 – 107mm	7.6 – 130mm	15.2 – 260mm
Maximum Relative Aperture	1:1.8 at 7.6~97.5mm 1:2.4 at 130mm	1:3.6 at 15.2~2195mm 1:4.8 at 260mm	1:1.8 at 6.3~96.3mm 1:2.0 at 107mm	1:1.8 at 7.6~97.5mm 1:2.4 at 130mm	1:3.6 at 15.2~195mm 1:4.8 at 260mm
Angular Field of View	64.6°x39.1° at 7.6mm 4.20°x2.4° at 130mm	35.1°x20.1° at 15.2mm 2.10°x1.20° at 260mm	60.1°x46.9° at 6.3mm 3.90°x2.90° at 107mm	50.7°x39.1° at 7.6mm 3.20°x2.40° at 130mm	26.6°x20.1° at 15.2mm 1.60°x1.20° at 260mm
Min. Object Distance	(M.O.D) 0.56m (10mm with Macro)				
Object Dimensions at M.O.D.	65.4x36.8cm at 7.6mm 4x2.3cm at 130mm	32.7x18.4cm at 15.2mm 2.0x1.20cm at 260mm	59.9x44.9cm at 6.3mm 3.7x2.80cm at 107mm	49.1x36.8cm at 7.6mm 3.10x2.30cm at 130mm	24.6x18.4cm at 15.2mm 1.6x1.20cm at 260mm
Size / Weight	164 (W) x 106.5 (H) x 206.4 (L) mm / 3.7 lbs.				

HJ17ex7.6B-IRSE *(Mfr # HJ17EX7.6B IRSE • B&H # CAHJ17EX76BI)*
2x extender, built-in 16:9/4:3 crossover.....**17,459.95**

HJ17ex7.6B-IASE *(Mfr # HJ17EX7.6B IASE • B&H # CAHJ17EX76BQ)*
2x extender, servo/manual focus, servo zoom and iris.....**18,989.95**

HJ17ex7.6B-VRSE *(Mfr # HJ17EX7.6B VRSE • B&H # CAHJ17X76BVR)*
Built-in 16:9/4:3 crossover, manual focus, servo zoom and iris..**17,954.95**

HJ17ex7.6B-WRSE *(Mfr # HJ17EX7.6BWRSE • B&H # CAHJ17X76BWR)*
Same as above with 2x extender.....**21,959.95**

HJ17ex7.6B-VASE *(Mfr # HJ17EX7.6B VASE • B&H # CAHJ17X76BVA)*: Built-in 16:9/4:3 crossover, servo/manual focus, servo zoom and iris.....**19,484.95**

HJ17ex7.6B-WASE *(Mfr # HJ17EX7.6B WASE • B&H # CAHJ17X76BWA)*
Same as above with 2x extender.....**23,489.95**

HJ18ex 28B	NORMAL 4:3		16:9		SWITCHABLE 4:3	
Built-in extender	**1.0X**	**2.0X**	**1.0X**	**2.0X**	**1.2X**	**2.4X**
Zoom Ratio	**18X**					
Range of Focal Length	28 – 500mm	56 – 1000mm	28 – 500mm	56 – 1000mm	28 – 500mm	56 – 1000mm
Maximum Relative Aperture	1:2.8 at 28~286mm 1:4.9 at 500mm	1:5.6 at 58~572mm 1:9.8 at 1000mm	1:2.8 at 28~286mm 1:4.9 at 500mm	1:5.6 at 56~572mm 1:9.8 at 1000mm	1:2.8 at 28~286mm 1:4.9 at 500mm	1:5.6 at 56~572mm 1:9.8 at 1000mm
Angular Field of View	17.9°x13.4° at 28mm 1.00°x0.8° at 500mm	9.0°x6.7° at 58mm 0.50°x0.40° at 1000mm	19.5°x11.0° at 28mm 1.10°x0.60° at 500mm	9.8°x5.5° at 56mm 0.60°x0.30° at 1000mm	14.7°x40.1° at 28mm 0.80°x0.60° at 500mm	7.4°x5.5° at 56mm 0.40°x0.30° at 1000mm
Min. Object Distance	(M.O.D) 2.2m from front Lens Vortex					
Object Dimensions at M.O.D.	66.4x49.1cm at 28mm 3.80x2.90cm at 500mm	32.7x24.6cm at 56mm 1.90x1.50cm at 1000mm	71.1x40.0cm at 28mm 4.10x2.30cm at 500mm	35.6x20.0cm at 56mm 2.10x1.20cm at 1000mm	53.5x40.1cm at 28mm 3.10x2.30cm at 500mm	26.8x20.1cm at 9mm 1.60x1.20cm at 1000mm
Size / Weight	182.8 (W) x 123.7 (H) x 268.3 (L) mm / 5.47 lbs.					

HJ18ex28B-IASE: 2x Extender, Servo/Manual Focus, Servo Zoom and Iris *(Mfr # HJ18EX28B IASE • B&H # CAHJ18EX28BI)*.....**39,999.50**

HJ21ex7.5B • HJ22ex7.6B (e-HDxs)

Telephoto Lenses

The HJ21ex7.5B has the widest field of view among telephoto lenses. Optimized for the highest EFP performance, its relatively large input section includes optical compensation to reduce focus breathing to an extremely low level. Combining a 21x zoom range with generous wide-angle of 65.2°horizontal (for 16:9 aspect ratio) this 5.65 lb.lens is a superb workhorse that can address a wide range of field production projects. 3-group focusing system minimizes chromatic aberrations at wide-angle operation. Contrast is extended by superb control of black reproduction – with optical and mechanical design innovations that substantially reduced flare, veiling glare, and any internal reflections.

The HJ22ex7.6B is Canon's longest focal length portable HDTV lens without image stabilization. Mobilizing the best in portable EFP optical design criteria to achieve a remarkable lens offering focal lengths up to 168mm (or 336mm with extender) and a wide-angle of 64.6° horizontal (16:9 ratio). Combined with an exceptionally high sensitivity (F1.8 maximum aperture) this is a lens that can encompass an unusually broad range of shooting situations. Relative light distribution is optimized for F2.8 and above and this uniformity of brightness across the image plane combines with the high contrast and excellent picture sharpness to produce vividly clear HD pictures. Minimization of ghost images and other highlight-related chromatic distortions caused by strong light sources on-axis and off-axis further extend the operational contrast range of the lens.

HJ21ex 7.5B	16:9		SWITCHABLE 4:3		
Built-in extender	**1.0X**	**2.0X**	**1.0X**	**1.2X**	**2.4X**
Zoom Ratio	**21X**				
Range of Focal Length	7.5 – 158mm	15.0 – 316mm	6.2 – 130mm	7.5 – 158mm	15.0 – 316mm
Maximum Relative Aperture	1:1.9 at 7.5~116.0mm 1:2.6 at 158mm	1:3.8 at 15.0~232.0mm 1:5.2 at 316mm	1:1.9 at 6.2~116.0mm 1:2.15 at 130mm	1:1.9 at 7.5~116.0mm 1:2.6 at 158mm	1:3.8 at 15.6~232.0mm 1:5.2 at 316mm
Angular Field of View	65.2°x39.6° at 7.5mm 3.50°x2.00° at 158mm	35.5°x20.4° at 15.0mm 1.70°x1.00° at 316mm	60.8°x47.5° at 6.2mm 3.20°x2.40° at 130mm	51.3°x39.6° at 7.5mm 2.60°x2.00° at 158mm	27.0°x20.4° at 15.0mm 1.30°x1.00° at 316mm
Min. Object Distance	(M.O.D) 0.85m (10mm with Macro)				
Object Dimensions at M.O.D.	120.4x67.7cm at 7.5mm 5.60x3.20cm at 158mm	60.2x33.9cm at 15.0mm 2.80x1.60cm at 316mm	110.1x82.6cm at 6.2mm 5.10x3.80cm at 130mm	89.3x67.0cm at 7.5mm 4.20x3.20cm at 158mm	44.7x33.54cm at 15.0mm 2.10x1.60cm at 316mm
Size / Weight	179.9 (W) x 122.3 (H) x 260.1 (L) mm / 6.03 lbs.				

HJ21ex7.5B-VRSE: Built-in 16:9/4:3 crossover, manual focus, servo zoom and iris *(Mfr # HJ21EX7.5B VRSE • B&H # CAHJ21X75BVR)* **31,274.95**

HJ21ex7.5B-WRSE: Same as above with 2x extender *(Mfr # HJ21EX7.5BWRSE • B&H # CAHJ21X75BWR)* **35,279.95**

HJ21ex7.5B-VASE: Built-in 16:9/4:3 crossover, servo/manual focus, servo zoom and iris *(Mfr # HJ21EX7.5B VASE • B&H # CAHJ21X75BVA)* **32,804.95**

HJ21ex7.5B-WASE: Same as above with 2x extender *(Mfr # HJ21EX7.5BWASE • B&H # CAHJ21X75BWA)* **36,809.95**

HJ22ex 7.6B	16:9		SWITCHABLE 4:3		
Built-in extender	**1.0X**	**2.0X**	**1.0X**	**1.2X**	**2.4X**
Zoom Ratio	**22X**				
Range of Focal Length	7.6 – 168mm	15.2 – 336mm	6.3 – 139mm	7.6 – 168mm	15.2 – 336mm
Maximum Relative Aperture	1:1.8 at 7.6~114.1mm 1:2.65 at 168mm	1:3.6 at 15.2~228.2mm 1:5.3 at 336mm	1:1.8 at 6.3~114.2mm 1:2.19 at 139mm	1:1.8 at 7.6~114.1mm 1:2.65 at 168mm	1:3.6 at 15.2~228.2mm 1:5.3 at 336mm
Angular Field of View	64.6°x39.1° at 7.6mm 3.27°x1.84° at 168mm	35.1°x20.1° at 15.2mm 1.64°x0.92° at 336mm	60.1°x45.9° at 6.3mm 3.00°x2.25° at 139mm	50.7°x39.1° at 7.6mm 2.46°x1.84° at 168mm	26.6°x20.1° at 15.2mm 1.22°x0.92° at 336mm
Min. Object Distance	(M.O.D) 0.85m (10mm with Macro)				
Object Dimensions at M.O.D.	100.6x56.6cm at 7.6mm 4.60x2.60cm at 188mm	50.3x28.4cm at 15.2mm 2.30x1.30cm at 336mm	60.1x69.4cm at 6.3mm 4.25x3.19cm at 139mm	75.8x56.6cm at 7.6mm 3.48x2.60cm at 168mm	37.9x28.4cm at 15.2mm 1.74x1.30cm at 336mm
Size / Weight	169.4 (W) x 111.9 (H) x 221.4 (L) mm / 4.27 lbs.				

HJ22ex7.6B-IRS *(Mfr # HJ22EX76BIRS)*
2x extender, 16:9/4:3 crossover **27,359.95**

HJ22ex7.6B-IAS *(Mfr # H22EX76BIAS)*
2x extender, servo/manual focus, servo zoom and iris..... **28,719.95**

HJ22ex7.6B-VRS *(Mfr # HJ22EX76BVRS)*
Built-In 16:9/4:3 crossover, manual focus, servo zoom and iris.... **27,799.95**

HJ22ex7.6B-WRS *(Mfr # HJ22EX76BWRS)*
Same as above with 2x extender **31,359.95**

HJ22ex7.6B-VAS *(Mfr # HJ22EX76BVAS)*: Built-in 16:9/4:3 crossover, servo/manual focus, servo zoom and iris..... **29,159.95**

HJ22ex7.6B-WAS *(Mfr # HJ22EX7.6B WAS)*
Same as above with 2x extender **32,719.95**

HDgc SERIES

Concept of HDgc Series

The HDgc series was created to meet the demands of digital High Definition broadcasting and diversity of HDTV equipment. The HDgc series supports today's cost-effective HD acquisition systems. Adopting the advantages created by Canon's unique technology, the HDgc lenses exhibit high MTF, high resolution and high contrast from the center of the image to its extreme edges, meanwhile maintaining its compact size and weight.

KH10ex3.6-IRSE

The HDgc Series lenses are based upon Canon's latest design concepts which support the new generation of cost-effective HD acquisition systems. These lenses are designed to meet the specific bandwidth frequency (or the number of scanning lines) of the new HD camera systems and at the same time to offer an excellent performance-cost optimization.

All HDgc lenses feature a small drive unit that not only comfortably fits into the palm of the user's hand, but also improves the feeling of unity between the drive unit and the lens. These drive units, featuring a grip support and ribbed surface, are tilted at an ideal angle in order to achieve a better balance and to provide more comfort and help reduce operator fatigue. Like the e-IFxs and e-HDxs series lenses, the HDgc series incorporate Canon's Digital e-Drive and have all the features listed on page 330.

Compared to the SDTV Lenses, the HDgc Series Lenses are...

- Specially designed to use optical elements that are effective in further minimizing chromatic aberrations, such as "Hi UD Glass", "Aspherical Elements" and other special elements. These elements will decrease the flare that causes blurring of the picture and enables the lens to keep a high MTF.
- Setting a higher standard for parts quality and are designed to improve the lens structure. The HDgc lens manufacturing process has become tighter with reduced tolerance's to maintain a higher lens performance.

	SD		HDgc
Test Frequency of Broadcast Camera	320 TV Lines / 4MHz	up to 640 TV Lines / 8MHz	up to 800 TV Lines
Test Frequency of Broadcast Lens	24 Lines / mm	up to 48 Lines / mm	up to 74 Lines / mm
Actual Canon Resolution of Broadcast Lens	up to 75 Lines / mm		up to 100 Lines / mm

1/3" ENG/EFP Lens for JVC GY-HD100/110U

KT20x5B-KRS 20x 1/3" HDGC High Definition Lens
(Mfr # KT20X5B KRS • B&H # CAKT20X5BKRS) **8,819.95**

1/2" ENG/EFP Lenses for XDCAM

KH10ex3.6-IRSE: 10x Ultra W/A Lens with 2x Extender, Manual Focus, Servo Zoom and Iris *(Mfr # KH10EX3.6 IRSE • B&H # CAKH10X36IRS)* **22,949.95**

KH16x5.7-IRSE: 16x with 2x Extender, Manual Focus, Servo Zoom and Iris *(Mfr # KH16EX5.7 IRSE • B&H # CAKH16X57IRS)* **12,999.95**

KH21ex5.7-IRSE: 21x with 2x Extender, Manual Focus, Servo Zoom and Iris *(Mfr # KH21EX5.7 IRSE • B&H # CAKH21X57IRS)* **23,499.95**

KH13x4.5-KRS: 13x with Manual Focus, Servo Zoom and Iris *(Mfr # KH13X4.5 KRS • B&H # CAKH13X45KRS)* **11,519.95**

KH19x6.7-KAS: 19x with Sony Auto Focus, Servo Zoom and Iris
(Mfr # KH19X6.7 KAS • B&H # CAKH19X67KAS) **6,999.95**

KH20x6.4-KRS: 20x with Manual Focus, Servo Zoom and Iris
(Mfr # KH20X6.4 KRS • B&H # CAKH20X64KRS) **8,499.95**

2/3" ENG/EFP Lenses

KJ20x5.8KRS: 20x with Manual Focus, Servo Zoom and Iris
(Mfr # KJ20X8.5B KRS • B&H # CAKJ20X85BKR) **6,999.95**

2/3" Lenses for Panasonic P2 HD

KJ16ex7.7B-KRSD: 16x with Manual Focus, Servo Zoom and Iris
(Mfr # KJ16EX7.7B KRSD PS12 • B&H # CAKJ16EX77BK) **7,999.95**

KJ16ex7.7B-IRSD: 16x with 2x Extender, Manual Focus, Servo Zoom and Iris *(Mfr # KJ16EX7.7B IRSD PS12 • B&H # CAKJ16EX77BI)* **11,999.95**

HD-EC LENSES

High Definition Lenses for Digital Electronic Cinematography

Canon's HD-EC lenses offer the ability to deliver high quality HD content while lowering production costs. They allow flexibility such as the use of portable cameras in traditional situations, lighter weight ENG/EFP lenses to combat fatigue, and instant recall of past lens digital settings to ensure image consistency.

FJs5

The best optical tools in electronic cinematography, HD-EC zoom lenses use Canon's Power Optical System featuring the "X-Element" —a unique high definition system that combines exceptional performance with enhanced specifications—to bring optical excellence to episodic TV, commercial and movie production. One of the remarkable features of Canon's HD-EC zoom lenses are the surprisingly small amount of focus breathing, making them ideal for HD-EC production. The HJ21 has up to 3x less focus breathing than any other comparable lens, and the HJ11 has an additional 50% less focus breathing. The spectacular HJ8x5.5B KLL-SC wide angle lens has diminished distortions and focus breathing to zero levels while maintaining the traditional film style feel of the picture. A maximum relative aperture of 2.1 makes all three lenses faster than ever and the best in the field.

Canon's HD-EC line also include six prime lenses. To provide the higest focusing accuracy possible, the six FJs prime lenses feature a focus rotation angle of 280°. Using proprietary design techniques, the lenses exhibit high MTF, high resolution, and high contrast from the center of the image to its extreme edges. The highest optical performance is achieved with consistent color balance across the series, and chromatic flares are brought to a zero level. Extremely helpful, the back focus of the lenses can be adjusted in a range of ±0.3mm, allowing for increased accuracy in all circumstances. Finally, they're designed with standardized front-of-lens diameter of 95mm, enabling the same matte boxes or filters to be used with all lenses.

- All HD-EC lenses utilize Hi-UD (High Index, Ultra Low Dispersion) glass and Fluorite, to achieve lower aberrations, while exhibiting very high MTF.
- They have traditional film style feel and operation. Zoom (zoom lenses only), focus and iris indications are engraved with dual large luminous scales (focus distance marked in feet).
- Gear rings are compatible with studio focus rigs, manual fluid zoom drives and motorized control systems used for film lenses.
- From the ground up, uniform design concept achieves a desirable "Canon look" and consistent color temperature between lenses.
- Working distance between the camera and subject doesn't affect optical performance.
- Shortest M.O.D (Minimum Object Distance)

HD-EC Focal Length Comparison

Lens	2/3" HD-EC (11mm Diag.)	35mm Academy (27.26mm Diag.)	Super 16 (14.55mm Diag.)
FJs5	5mm	12.4mm	6.6mm
FJs9	9mm	22.3mm	11.9mm
FJs14	14mm	34.7mm	18.5mm
FJs24	24mm	59.5mm	31.7mm
FJs35	35mm	86.7mm	46.3mm
FJs55	55mm	136.3mm	72.8mm
HJ8x5.5B KLL-SC	5.5–44mm	13.6–109mm	7.3–58.2mm
HJ11x4.7B KLL-SC	4.7–52mm	11.6–128.9mm	6.2–68.8mm
HJ21x7.5B KLL-SC	7.5–157mm	18.6–391.6mm	9.9–209mm

HD Cine Prime lenses feature an 8-blade iris, and all lenses feature Internal Focus technology. The HJ21x features three group Internal Focus to improve optical performance at longer distances at high zoom ratios.

2/3" Prime Lenses for Digital Cinema Cameras

FJs5 HD-EC 5mm Lens *(Mfr # FJS5MM T1.7 • B&H # CAFJS5MM)* **23,579.95**
FJs9 HD-EC 9mm Lens *(Mfr # FJS9MM T1.5 • B&H # CAFJS9MM)* **18,089.95**
FJs14 HD-EC 14mm Lens *(Mfr # FJS14MM T1.5 • B&H # CAFS14MM)* **16,199.95**
FJs24 HD-EC 24mm Lens *(Mfr # FJS24MM T1.5 • B&H # CAFJS24MM)* **15,999.95**
FJs35 HD-EC 35mm Lens *(Mfr # FJS35MM T1.5 • B&H # CAFJS35MM)* **16,199.95**
FJs55 HD-EC 55mm Lens *(Mfr # FJS55MM T1.6 • B&H # CAFJS55MM)* **18,089.95**

2/3" Wide Angle Cine Zoom Lenses

HJ8x5.5B KLL-SC 8 x 2/3" Wide Angle Cine Zoom Lens
(Mfr # HJ8X5.5B KLL-SC • B&H # CAHJ8X55BKLL) **23,399.95**

HJ11x4.7B KLL-SC 11 x 2/3" Wide Angle Cine Zoom Lens
(Mfr # HJ11X4.7B-II KLL-SC • B&H # CAHJ11X47BKL) **27,899.95**

HJ21x7.5B KLL-SC 21 x 2/3" Cine Zoom Lens
(Mfr # HJ21X7.5B-II KLL-SC • B&H # CAHJ21X75BKL) **31,859.95**

HA13x4.5 BRD • HA22x7.3BRD

13x and 22x High Definition Precision Focus Assist Lenses

Designed to improve the quality of HDTV image capture in field and studio applications, the HA13x4.5BRD HD wide-angle and HA22X7.3BRD HD EFP lens incorporate Precision Focus Assist, a built-in feature that addresses precise focus issues in HDTV production stemming from the format's shallow depth of focus and the lack of size and resolution in camera viewfinders.

Precision Focus Assist is not an auto focus system, but a focus assist that precisely adjusts the lens for optimum focus. Using this system, a selectable area of the video image is sampled as the focus point. The camera operator can adjust the user selectable point with a roller-ball type of controller, similar to a computer mouse, to position the focus point. The camera operator can then select manual or automatic focus assist. In the manual mode, there are three colored LED's that assist in achieving optimum focus. When the automatic mode is selected, the Precision Focus Assist system takes control and optimizes the focus, ensuring the captured image will be of the highest possible quality. Additionally, when panning and tilting, the operator can follow the focus point and position it above the object of focus as the camera is moved with the controller. An added benefit of the Precision Focus Assist is that it does not require tight zooming to focus. It performs even on a wide shot.

Because smaller viewfinders on HD cameras lack high-quality resolution, operators often believe they've achieved focus when they haven't. And home viewers with 50" HD screens can easily see slight defocusing of the HDTV image. Remote controls were recently developed to allow video operators within view of a full-screen monitor to tweak the focus by referencing the large-screen monitor, but these systems have not been widely deployed. Precision Focus Assist system addresses HD focus issues that weren't answered with remote focus systems. This system essentially allows you to tweak the original focus and the confidence in the images you're sending out to air. You may not see the improvement in the viewfinder, but a video operator looking at the image on a 50" monitor will. This puts the role of focus back where it should be - in the hands of the camera operator.

HA13x4.5BRD 2/3" 13x Wide Angle High Definition Lens
(Mfr # HA13X4.5BRD • B&H # FUHA13X45BRD) **34,334.95**

HA22x7.3BRD 2/3" 22x High Definition Lens
(Mfr # HA22X7.3BRD • B&H # FUHA22X73BRD) **37,439.95**

	Focal Length	Zoom Ratio	Maximum Relative Aperture	Object Dimensions at M.O.D.	Filter Size	Size (Diameter x Length)	Weight
HA13x4.5BRD	4.5 to 59 mm	13x	1:1.8(4.5 ~ 39.2 mm) 1:2.9 (59 mm)	4.5mm 723 x 406mm 59mm 56 x 31mm	ø 127mm P=0.75	ø 95 x 238.5mm	1.88 kg
HA22x7.3BRD	7.3 to 161 mm	22x	1:1.9 (7.3 ~ 113mm) 1:2.7 (161mm)	7.3mm 1222 x 687mm 161mm 55 x 31mm	ø 107mm P=1.0	ø 110 x 287.3mm	3.0 kg

Fujinon's exclusive Precision Focus Assist is now in its 3rd generation and features improved focusing response, lower light loss, and reduced size. The PF system is the only focusing system that can maintain focus a any zoom position from the narrowest to the widest angle.

Contrast Focusing Method: It adopts a contrast method that utilizes differences in optical path length. It can instantly bring shooting objects into perfect focus without searching for focus and can follow moving objects smoothly in focus.

Can be Mounted on any 2/3" Camera: PF function is built into the lens and can be operational with the lens mounted on a 2/3" camera with no additional settings or optional devices. (On lens mounting, the focus area is initially fixed in the central area of the screen.)

Focus Area Setting: When the PF lens is mounted on a camera, a focus area is shown on the viewfinder. The size and the position of the focus area can be changed at the camera operator's discretion. This function allows greater flexibility in the selection of the focus area depending on the type of production.

Focus Mode Selection: The momentary mode provides for PF function only when pressing the button or the continuous mode may be selected for continuous PF function. These two modes of operation provide precise focusing according to the shooting situation, whether a still or moving image.

Reduce the Camera Operator's Burden: The PF assistance system constantly provides precise focusing when it is difficult to see whether the viewfinder image is in perfect focus. The operator can concentrate on framing the shot, knowing that the subject will be in perfect focus. It is especially effective when focusing is difficult, as when the camera is in a very low or a high position.

2/3" HDTV ENG/EFP LENSES

HDTV ENG style lenses for the 2/3˝ formate are the mainstay in HDTV production and Fujinon offers the broadest range of lenses available. From the widest angle HA13x4.5, to the extreme telephoto HA42x13.5, there is a lens to cover every production application. The HA16x6.3BERM brings about a new era of lenses that combine both wide angle and a high magnification in one versatile package, while the HA25x11.5BERD and HA25x14.5BERD are the longest portable lenses available.

These lenses all incorporate Fujinon's DIGI POWER digital servo control system, offering advanced performance of its zoom lenses. In addition, the utilization of digital circuitry has made features available that were virtually impossible in the past. These lenses provide vastly improved accuracy and repeatability over previous designs and enable custom control parameters to memorized for individual camera operator's preferences.

QuickZoom

QuickZoom speed is 0.7 seconds end to end. Quick Zoom provides for a rapid zoom movement to the telephoto position to check focus with the simple push of a button. Releasing the button returns the lens to the previously selected zoom position. Furthermore, by setting the switch, Quick Zoom can be performed remotely from zoom rate demand units.

1. Frame your shot. 2. Press Q-Z button. 3. Lens automatically zooms in. Check focus and release Q-Z button. 4. Lens zooms back to original frame in full focus.

QuickZoom

QuickZoom solves the problem of having to reframe a shot after checking focus. This exclusive feature is standard on all 2/3˝ HDTV lenses.

Utilizing the QuickZoom function can be an extremely time saving and productive production tool, by allowing a quick check if focus after a framed shot has been established. Simply press the Q • Z button and the lens zooms in tight at maximum speed, check focus and release the Q • Z button. The lens zooms out to the pre-selected shot automatically. No more guess work as to what the framed shot was prior to checking focus.

One Shot Preset

Zoom and focus can be preset and memorized in advance at a selected position. One touch of the switch during shooting will instantly return to the memorized position for time saving production.

Zoom Mode Select

A zoom mode switch provides the option to change the zoom response from "normal" to more sensitive on the wide or telephoto side. With the 3-zoom mode (10-zoom mode on ENG/EFP) the user can select the most suitable fine touch. These zooming mode settings are ideal when switching between productions such as drama and sports.

Zoom Limit

The zoom limit function can be used in the servo operation mode. By using this function, the zoom movement toward both the wide side and the telephoto side can be confined; therefore, zooming can be done within the desired shot angles. This enables cameramen to operate the zoom switch without any hesitations or worries about shooting unnecessary areas.

QuickFrame

QuickFrame system allows for quick manual framing of a shot without the need to select the manual operation. Adjusting the focus manually automatically disengages the servo, which is then automatically re-engaged, when the manual focus operation is stopped.

Auto-Cruising Zoom

Pressing the C-Z button while zooming will fix the zoom speed at the existing rate. Pressing the seesaw switch a second time slightly will return the zoom speed to normal.

Zoom Maximum Speed Adjustment

The maximum zooming speed obtained when pressing the seesaw switch to the end can be adjusted.

16-Bit Accuracy for Remote Control

Remote control of zoom, focus and iris is possible via 13-bit serial digital connection. Optional 16 bit processing is available for more accurate positioning in virtual studios and other applications.

Accessory Compatibility

Analog control accessories can be used with the DIGI POWER lens. (Some functions may be limited.)

2/3" HDTV ENG/EFP LENSES

HA13x4.5BERM/BERD

The HA13x4.5BERM/BERD offers the precise focusing and superior optical quality demanded for HD applications but with the durability and light-weight expected by professionals who regularly shoot in the field. The HA13x4.5BERM/BERD is a 2/3" format wide-angle lens with the widest angle in the market - 4.5mm with a 93.6° horizontal field of view. The BERM version has a 2x extender and manual focus servo zoom; while the BERD version also features a 2x extender, servo focus and servo zoom.

HA13x4.5ERM-M: 2x Extender, Manual Focus, Servo Zoom *(Mfr # HA13X4.5ERM-M • B&H # FUHA13X45ERM)* **25,899.95**

HA13x4.5ERD-S: 2x Extender, Servo Focus and Servo Zoom *(Mfr # HA13X4.5ERD-S • B&H # FUHA13X45ERD)* **27,349.50**

HA13x4.5DERM-M: 2x Extender, 4:3 Ratio Converter, Manual Focus, Servo Zoom *(Mfr # HA13X4.5DERM-M • B&H # FUHA13X45DER)* **29,999.95**

HA13x4.5DERD-S: 2x Extender, 4:3 Ratio Converter, Servo Focus and Servo Zoom *(Mfr # HA13X4.5DERD-S • B&H # FUHA13X45DEQ)* **31,514.95**

HA16x6.3BERM/BERD

Offering convenience, flexibility and versatility, this is the first lens to combine wide angle and high magnification (16x zoom ratio), enabling production crews to carry just one lens for a range of shooting environments. It is ideal for news, any handheld production, and in small studios for a broad range of applications. Delivering a lot of production power in a small package, the HA16X6.3BERM/BERD has a wide angle of 6.3mm and a telephoto focal length of 202mm with the 2x extender. The minimum focusing distance is 0.4 meters, and the lens includes Fujinon's exclusive DigiPower servo system for precise control of zoom functions. When used with HD/SD switchable cameras, the wide angle increases to 7.6mm in the 4:3 mode. This is the same as Fujinon's standard ENG/EFP lenses so no ratio converter or wide adapter is required. The BERM version has a 2x extender and manual focus servo zoom; while the BERD version also features a 2x extender, servo focus and servo zoom.

HA16x6.3ERM-M: 2x Extender, Manual Focus, Servo Zoom *(Mfr # HA16X6.3ERM-M • B&H # FUHA16X63ERM)* **20,354.95**

HA16x6.3ERD-S: 2x Extender, Servo Focus and Servo Zoom *(Mfr # HA16X6.3ERD-S • B&H # FUHA16X63ERD)* **21,786.95**

HA18x7.6BERM/BERD

With the longest focal length (137mm and 274mm with a 2x extender) and the widest angle of view (64.5° at 7.6mm) in its field, the HA18x7.6B is ideal for news and remote video production and designed to complement 2/3" HD video cameras. While it boasts a wide angle and high magnification it is still light and compact, making it ideal for handheld HD production. It features easily programmable digital features, allowing users to customize the lens to their preference. The HA18x7.6 features reduced chromatic aberrations, minimized flare and minimized focus breathing. Also offers Inner Focus, a servo module with Digi Power, QuickZoom, One Shot Pre-Set, Cruise Zoom, and RS-232 control ports. Zoom and focus can be preset and memorized in advance at a selected shot. One touch of the switch during shooting will instantly return to the memorized position. The maximum zoom speed can be selected in seven precise steps allowing the operator to fine-tune the zoom speed according to personal preferences.

HA18x7.6ERM-M : 2x Extender, Manual Focus, Servo Zoom *(Mfr # HA18X7.6ERM-M • B&H # FUHA18X76ERM)* **16,249.95**

HA18x7.6ERD-S: 2x Extender, Servo Focus and Servo Zoom *(Mfr # HA18X7.6ERD-S • B&H # FUHA18X76ERD)* **17,534.95**

HA18x7.6DERM-M: 2x Extender, 4:3 Ratio Converter, Manual Focus, Servo Zoom *(Mfr # HA18X7.6DERM-M • B&H # FUHA18X76DER)* **20,707.50**

HA18x7.6DERD-S: 2x Extender, 4:3 Ratio Converter, Servo Focus and Servo Zoom *(Mfr # HA18X7.6DERD-S • B&H # FUHA18X76DEQ)* **31,514.95**

	HA13x4.5BERM	HA16x6.3BERM	HA18x7.6BERM	HA22x7.3BERM	HA23x7.6BERM
Focal Length	(1X) 4.5 to 59 mm (2X) 9 to 119mm	(1X) 6.3 to 101 mm (2X) 12.6 to 202mm	(1X) 7. 6 to 137 mm (2X) 15.2 to 274mm	(1X) 7.3 to 161 mm (2X) 14.6 to 322mm	(1X) 7.6 to 175 mm (2X) 15.2 to 350mm
Zoom Ratio / Extender	13X / 2X	16X / 2X	18X / 2X	22X / 2X	23X / 2X
Maximum Relative Aperture	1:1.8(4.5 ~ 39.2 mm) 1:2.6(59 mm)	1:1.8 (6.3 ~ 63 mm) 1:2.9 (101 mm)	1:1.8 (7.6 ~ 105 mm) 1:2.4 (137 mm)	1:1.9(7.3 ~ 113mm) 1:2.7 (161mm)	1:1.8(7.6 ~ 122mm) 1:2.65 (175mm)
M.O.D from Front of Lens	0.59m	0.6 m	0.84m	1.18m	1.07 m
Object Dimensions at M.O.D.	4.5, 750x422mm (Wide) 59, 55x31mm (Tele)	6.3 mm 712x 400mm 101 mm 45x 25mm	7.6 mm 738 x 415 mm 137 mm 41 x 23 mm	7.3 mm 1222x 687mm 161mm 55x 31mm	7.6 mm 909x 511mm 175mm 41x 23mm
Angular Field of View	4.5 mm 93° 38′ x 61° 50′ 59 mm 9° 18′ x 5° 14′	6.3 mm 74° 33′ x 46° 19′ 101 mm 4° 00′ x 3° 03′	7.6 mm 64° 30′ x 39° 03′ 137 mm 4° 01′ x 2° 15′	7.3 mm 66°36′ x 40°32′ 161mm 3°25′ x 1°55′	7.6 mm 64°30'x 39°03' 175mm 3°08′ x 1°46′
Filter Size	ø 127 mm P=0.75	ø 107 mm P=1	ø 82 mm P=0.75	ø 107 mm P=1.0	ø 95 mm P=1.0
Weight (w/o hood)	1.98 kg	1.98 kg	1.58 g	3.15 kg	1.85 kg

2/3" HDTV ENG/EFP LENSES

HA22x7.8BERM/BERD and HA22x7.3ERM/ERD

The HA22x7.8B is a telephoto lens with a 2x extender, making it the longest such lens in the market with a compact size and weight (under 4 lbs.), maximum relative aperture of F1.8 (from 7.8-122mm) and reduced MOD of 0.8.

Ideal for professionals that require pristine images, the HA22x7.3 offers the most comprehensive angular field of view in its class. With its reduced focus breathing, a flexible F-stop range (up to 1.9) and the exclusive DigiPower servo system for fast and accurate zooming, its the perfect complement for TV commercials and remote location documentary work. With a 7.3-161mm (1x) and 14.6-322mm (2x) focal length, 22x zoom ratio, standard macro, widescreen (16:9) inner focus, QuickZoom functionality and weighing under 7 lbs., the HA22x7.3 offers the flexibility and durability necessary for demanding, daily 16:9/4:3 production under the harshest of conditions.

HA22x7.8ERM-M : 2x Extender, Manual Focus, Servo Zoom
(Mfr # HA22X7.8ERM-M • B&H # FUHA22X78ERM) **27,629.95**

HA22x7.8ERD-S: 2x Extender, Servo Focus and Servo Zoom
(Mfr # HA22X7.8ERD-S • B&H # FUHA22X78ERD) **29,062.50**

HA22x7.8DERM-M: 2x Extender, 4:3 Ratio Converter, Manual Focus, Servo Zoom *(Mfr # HA22X7.8DERM-M • B&H # FUHA22X78DER)* **32,045.95**

HA22x7.8DERD-S: 2x Extender, 4:3 Ratio Converter, Servo Focus and Servo Zoom *(Mfr # HA22X7.8DERD-S • B&H # FUHA22X78DEQ)* **33,476.95**

HA22x7.3ERM-M : 2x Extender, Manual Focus, Servo Zoom
(Mfr # HA22X7.3ERM-M • B&H # FUHA22X73ERM) **28,77595**

HA22x7.3ERD-S: 2x Extender, Servo Focus and Servo Zoom
(Mfr # HA22X7.3ERD-S • B&H # FUHA22X73ERD) **30,206.95**

HA22x7.3DERM-M: 2x Extender, 4:3 Ratio Converter, Manual Focus, Servo Zoom *(Mfr # HA22X7.3DERM-M • B&H # FUHA22X73DER)* **33,189.95**

HA22x7.3DERD-S: 2x Extender, 4:3 Ratio Converter, Servo Focus and Servo Zoom *(Mfr # HA22X7.3DERD-S • B&H # FUHA22X73DEQ)* **34,619.95**

TS-P58A Optical Stabilizer

Providing an anti-vibration range of up to 20% of picture height, the TS-P58A utilizes Fujinon's renowned OS-TECH image stabilization technology to deliver steady shots and keep after-shaking to a minimum when shooting with high-magnification lenses. Designed for Fujinon's full range of SD and HD telephoto lenses, the TS-P58A utilizes eliminates unwanted vibration and image shifting caused by even the most subtle motion, such as an operator's heartbeat or slight support-platform movements. It employs an optical shift system with a vibration detection sensor that compensates for shifting light rays that occur when an image vibrates. Its image stabilization ability immediately improves the quality of extreme close-ups taken during windy or otherwise unstable conditions.

The TS-P58A increases lens magnification by 1.25x, making extreme close-up shots possible with shorter-focal-length lenses. This capability opens up new applications for the add-on stabilizer. It fits "sandwich-style" between the camera and lens. The anti-vibration function can be activated from the control-setting switch near the operator's hand. It can provide image compensation both vertically and horizontally. Weighs under 2 lbs. and is adaptable to all Fujinon ENG-style 2/3" B-type bayonet mount lenses.

TS-P58A OS-Tech Optical Stabilizer For 2/3" Lenses *(Mfr# TS-P58A • B&H# FUTSP58A)* **16,999.95**

HA25x11.5BERD and HA25x16.5BERD

Lightweight, with HD ENG-Style lens' telephoto capability, the HA25X11.5BERD and HA25x16.5BERD offer the ability to capture quality high definition images from previously unreachable, remote locations. Weighing a mere 6.2 /6.3 pounds, the lenses need no additional support. They are compact telephoto lenses ideally suited for gyro stabilized platforms in aircraft, wildlife photography in remote areas and HD surveillance applications, where light weight and unobtrusive appearance are critical.

With a maximum focal length of 826mm (2x) for the HA25x16.5, reduced focus breathing, an F-stop range of 2.8 to 4.0 (HA5x16.5) and 2.0 to 2.8 (HA25X11.5) and Fujinon's exclusive DigiPower servo system for fast and accurate zooming, the HA25x lenses are the perfect complement for remote control systems and location documentary work. They also provide widescreen 16:9 or traditional 4:3 production capability under the harshest field conditions. Standard features on the HA25X11.5BERD and HA25x16.5BERD include Fujinon's Digi Power zoom and focus servo, 2x range extender and direct RS232 control.

HA25x11ERD-S: 2x Extender, Servo Focus, Servo Zoom
(Mfr # HA25X11.5ERD-S • B&H # FUHA25X115ER) **40,709.95**

HA25x11ERD-F18: Same as above with motor driven 2x
(Mfr # HA25X11.5ERD-F18 • B&H # FUHA25X115RD) **42,714.95**

HA25x16.5ERD-S: 2x Extender, Servo Focus, Servo Zoom
(Mfr # HA25X16.5ERD-S • B&H # FUHA25X165ER) **42,918.95**

HA25x16.5ERD-F18: Same as above with motor driven 2x
(Mfr # HA25X16.5ERD-F18 • B&H # FUHA25X165RD) **44,921.95**

2/3" SDTV BROADCAST ENG/EFP LENSES

While standard definition is slowly being phased out in favor of the newer high definition formats, there are still many applications that require high quality SD (Standard Definition) TV lenses. All Fujinon Broadcast series lenses feature the optimum in optical quality and rugged, reliable design. Almost identical to their HDTV counterparts (except without the HD glass), these lenses feature DIGI POWER, QuickZoom, One-Shot Preset, Zoom Mode Select, Zoom Limit, Auto-Cruising Zoom, QuickFrame and maximum adjustable zoom speed. They are also all compatible with the TS-P58A optical stabilizer (previous page). However, unlike their specific HD counterparts, the A42x9.7BERD and A42x13.5BERD do not incorporate Fujinon's built-in OS-Tech image stabilization system.

	A13x4.5BERM	A18x7.6BERM	A22x7.8BERM	A42x9.7BERD	A42x13.5BERD
Focal Length	(1X) 4.5 to 59 mm (2X) 9 to 118mm	(1X) 7.6 to 137 mm (2X) 15.2 to 274 mm	(1X) 7.8 to 172 mm (2X) 15.6 to 344 mm	(1X) 9.7 to 410 mm (2X) 19.4 to 820mm	(1X) 13.5 to 570 mm (2X) 27 to 1140 mm
Zoom Ratio	13X	18X	22X	42X	42X
Maximum Relative Aperture	F1.8 (to 41mm) F2.6 (at 59mm)	F1.8 (to 103 mm) F2.4 (at 137 mm)	F1.8 (to 124 mm) F2.5 (at 172 mm)	F2.0 (to 219 mm) F3.7 (at 410 mm)	F2.8 (to 305 mm) F5.2 (at 570 mm)
M.O.D from Front of Lens	0.3 m	0.6 m	0.8 m	2.8 m	5.2m
Object Dimensions at M.O.D.	4.5, 663x497mm(at Wide) 59, 51x38mm (at Tele)	7.6 mm 677 x 508 mm 137 mm 38 x 28 mm	7.8 mm 842 x 632 mm 172 mm 38 x 29 mm	9.7 mm 2404 x 1803 mm 410 mm 58 x 44 mm	13.5, 1732 x 1299 mm 570 mm 41 x 31 mm
Angular Field of View	4.5 mm 88° 43' x 72° 30' 59 mm 8° 32' x 6° 24'	7.6 mm 60° 08' x 46° 57' 137 mm 3° 41' x 2° 46'	7.8 mm 58° 51' x 45° 52' 172 mm 2° 56' x 2° 12'	9.7 mm 48° 48' x 37° 35' 410 mm 1° 14' x 0° 55'	13.5 mm 36° 06' x 27° 28' 570 mm 0° 53' x 0° 40'
Filter Size	ø 127 mm P=0.75	ø 82 mm P=0.75	ø 95 mm P=1.0	ø 127 mm P=0.75	ø 127 mm P=0.75
Inner Focus	Yes	Yes	Yes	Yes	Yes
Macro	Yes	Yes	Yes	Yes	Yes
Weight (w/o hood)	1.83 kg	1.53 kg	1.25 kg	5.1 kg	5.2 kg

A13x4.5ERM-M: 2x Extender, Manual Focus, Servo Zoom
(Mfr # A13X4.5ERM-M • B&H # FUA13X45ERMM) **20,789.95**

A13x4.5ERD-S: 2x Extender, Servo Focus and Servo Zoom
(Mfr # A13X4.5ERD-S • B&H # FUA13X4.5ERD) **22,234.50**

A13x4.5DERM-M: 2x Extender, 4:3 Ratio Converter, Manual Focus, Servo Zoom *(Mfr # A13X4.5DERM-M • B&H # FUA13X4.5DEQ)* **24,789.95**

A13x4.5DERD-S: 2x Extender, 4:3 Ratio Converter, Servo Focus and Servo Zoom *(Mfr # A13X4.5DERD-S • B&H # FUA13X4.5DER)* **26,234.95**

A18x7.6ERM-M: 2x Extender, Manual Focus, Servo Zoom
(Mfr # A18X7.6ERM-M • B&H # FUA18X76ERMM) **11,219.95**

A18x7.6ERD-S: 2x Extender, Servo Focus and Servo Zoom
(Mfr # A18X7.6ERD-S • B&H # FUA18X76ERD) **12,799.95**

A18x7.6DERM-M: 2x Extender, 4:3 Ratio Converter, Manual Focus, Servo Zoom *(Mfr # A18X7.6DERM-M • B&H # FUA18X76DERM)* **15,707.95**

A18x7.6DERD-S: 2x Extender, 4:3 Ratio Converter, Servo Focus and Servo Zoom *(Mfr # A18X7.6DERD-S • B&H # FUA18X76DERD)* **16,799.95**

A22x7.8ERM-M: 2x Extender, Manual Focus, Servo Zoom
(Mfr# A22X7.8ERM-M • B&H # FUA22X78ERM) **19,959.95**

A22x7.8ERD-S: 2x Extender, Servo Focus and Servo Zoom
(Mfr # A22X7.8ERD-S • B&H # FUA22X78ERDS) **21,889.95**

A22x7.8ERM-M: 2x Extender, 4:3 Ratio Converter, Manual Focus, Servo Zooms *(Mfr # A22X7.8DERM-M • B&H # FUA22X78DERM)* **23,986.95**

A22x7.8DERD-S: 2x Extender, 4:3 Ratio Converter, Servo Focus and Servo Zoom *(Mfr # A227.8DERDSB • B&H # FUA22X78DEQ)* **25,439.50**

A42x9.7BERD-S: 2x Extender, Servo Focus, Servo Zoom
(Mfr # A42X9.7BERD-S48 • B&H # FUA42X97BERS) **46,599.95**

A42x9.7BERD-F48: Same as above with motor driven 2x
(Mfr # A42X9.7BERD-F48 • B&H # FUA42X97BERD) **48,729.95**

A42x13.5ERD-S48: 2x Extender, Servo Focus, Servo Zoom
(Mfr # A42X13.5BERD-S48 • B&H # FUA42X135BED) **50,679.95**

A42x13.5DERD-S: Same as above with motor driven 2x Lens
(Mfr # A42X13.5BERD-F48 • B&H # FUA42X135BER) **52,929.95**

2/3" PROFESSIONAL ENG LENSES

Professional-grade, wide-angle and telephoto ENG lenses for cost-effective, high-end program production, the A13x6.3B, A17x9B and A20x8.6B incorporate an inner focus mechanism to make the lenses compact and lightweight. This provides excellent mobility and an ease of operation. A dust-proof mechanism enhances anti-fogging and dust-preventive capability. Fujinon-proprietary optical simulation technology reduces axial chromatic aberration, magnification aberration, spherical aberration, and coma aberration. This results in a higher peripheral image resolution and image quality equivalent to that of standard broadcast lenses. Focus breathing is minimal giving added benefit to dramatic productions. A minimum object distance length of 0.4m (wide angle lenses) 0.9m (telephoto lenses) is possible for shooting at extremely close distances.

	A13x6.3BRM	A13x6.3BERM	A17x9BRM	A20x8.6BRM	A20x8.6BERM
Focal Length	6.3~82mm	(1x) 6.3~82mm (2x) 12.6~164 mm	9 to 155 mm	6.4~128 mm	(1x) 8.6~172mm (2x) 17.2~344 mm
Zoom Ratio	13x	13x	17x	20x	20x
Maximum Relative Aperture	1:2.0 (to 61mm) F2.7 (at 82 mm)	1:2.0 (to 61mm) F2.7 (at 82 mm)	F1.9 (to 115 mm) F2.6 (at 155 mm)	F1.4 (6.4~90 mm) 2 (128 mm)	1:1.8 (8.6~115 mm) 1:2.7 (172 mm)
M.O.D from Front of Lens	0.4 m	0.4 m	0.9 m	0.9 m	0.9 m
Object Dimensions at M.O.D.	6.3, 617mm x 463mm 82mm 47mm x 36mm	6.3, 617mm x 463mm 82mm 47mm x 36mm	6.3, 617mm x 463mm 82mm 47mm x 36mm	6.4, 846 x 635mm 128mm 42 x 32	8.6mm 866 x 650mm 172mm 43 x 33mm
Angular Field of View	6.3mm 69° 52′ x 55° 18′ 82mm 6° 09′ x 4° 37′	6.3mm 69° 52′ x 55° 18′ 82mm 6° 09′ x 4° 37′	9mm 52° 06′ x 40° 16′ 155mm 3° 15′ x 2° 26′	6.4mm 53° 08′ x 41° 07′ 128mm 2° 52′ x 2° 9′	8.6mm 54° 11′ x 41° 59′ 172mm 2° 56′ x 2° 12′
Filter Size	82 mm	82 mm	ø 82 mm P=0.75	ø 82 mm P=0.75	ø 82 mm P=0.75
Inner Focus	Yes	Yes	Yes	Yes	Yes
Macro	Yes	Yes	Yes	Yes	Yes
Weight (w/o hood)	1.68kg	1.78 kg	1.25 kg	1.4kg	1.5kg

A13x6.3BRM: Manual Focus, Servo Zoom *(Mfr # A13X6.3BRM • B&H # FUA13X63BRM)* **6059.95**
A13x6.3BERM: 2x Extender, Manual Focus, Servo Zoom *(Mfr # A13X6.3BERM • B&H # FUA13X63BERM)* **8979.95**
A13x6.3BMD: Video conferencing lens *(Mfr # A13X6.3BMD • B&H # FUA13X63BMD)* **6799.95**
A13x6.3BEMD Video conferencing lens with 2x Extender *(Mfr # A13X6.3BEMD • B&H # FUA13X63BEMD)* **9359.95**

A17x9BRM: Manual Focus, Servo Zoom *(Mfr # A17x9BRM • B&H # FUA17x9BRM)* ..... **CALL**
A17x9BERM: 2x Extender, Manual Focus, Servo Zoom *(Mfr # A17x9BERM • B&H # FUA17x9BERM)* ..... **CALL**
A17x9BMD: Video conferencing lens *(Mfr # A17x9BMD • B&H # FUA17x9BMD)* ..... **CALL**
A17x9BEMD Video conferencing lens with 2x Extender *(Mfr # A17x9BEMD • B&H # FUA17x9BEMD)* ..... **CALL**

A20x8.6BRM: Manual Focus, Servo Zoom *(Mfr # A20X8.6BRM • B&H # FUA20X86BRM)* **2899.95**
A20x8.6BERM: 2x Extender, Manual Focus, Servo Zoom *(Mfr # A20X8.6BERM • B&H # FUA20X86BERM)* **5999.95**
A20x8.6BMD: Video conferencing lens *(Mfr # A20X86BMD • B&H # FUA20X86BMD)* **4484.95**
A20x8.6BEMD Video conferencing lens with 2x Extender *(Mfr # A20X8.6BEMD • B&H # FUA20X86BEMD)* **8574.95**

ZOE-ENG

Zoom Controller for ENG Lenses

Weighing in at less than 140g including cable and connector, the Zoe-ENG is one of the smallest and lightest zoom grips on the market. The controller can be easily attached to any tripod handle up to ø34mm and boasts a wide array features. The rocker allows users to adjust speeds for precision zoom control making it ideal for event coverage such as sporting events and concerts. Also controls record on/off, eliminating the need to move between camera and controller.

- Stepless zoom speed adjustment
- Record start/stop button
- Return function
- Reversible zoom direction
- Zoom-switch housing is made of fiber glass reinforced polycarbonate, which makes the Zoe-ENG nearly unbreakable.
- The shape of the housing protects the speed wheels and avoids accidental repositioning of the pre-adjustment.
- Special shape of the rocker switch allows you to put your thumb at three different places: middle, right or left. In any situation, you use the Zoe in a precise but comfortable way.
- Operating knobs are manufactured of plastic and stand out from the housing. They are mobile and give a clear feedback whether the respective function was operated or not. The Record button has a different shape than the Return button, which allows easy manipulation without looking.

Zoe-ENG-8 *(Mfr # ZOE-ENG-8 ; B&H # BEZOEENG8)*
For Canon, Angenieux, Fujinon lenses.....**544.95**

Zoe-ENG-12 *(Mfr # ZOE-ENG-12; B&H # BEZOEENG12)*
For Fujinon 12-pin lenses.....**544.95**

ZOE-DVXL Zoom Controller for Mini DV Camcorders

The Zoe-DVXL is an universal zoom control for Mini DV camcorders with LANC control (Canon and Sony) and CamRemote connection (Panasonic AG-DVC30, AG-DVX80, AG-DVX100 and AG-HVX200). It features a quick release clamp and click functions for switching quickly between manual and auto-focus. Elbow plug design provides additional durability by eliminating any bending that can occur when straight plugs are yanked at an acute angle. Maximum Speed Reduction (MSR) function allows users to specify the maximum speed of the controller. This can be done without losing any pressure sensitivity, resulting in much smoother slow zoom drives. Additionally, the ZOE-DVXL can also control the record function on the camera, eliminating the need to move between the camera and the controller.

- Selector switch between DVL- and DVX-mode allows universal operation
- Rugged elbow plug gives you two advantages: The cable goes along the camera, therefore looking better than being at a 90° angle from the housing of the camera. If you pull the cable unintentionally, it will not bend the plug
- The coiled cable has a total length of 90 cm when it pulled out, which is more than enough between pan arm and camera. If you pull the cable unintentionally, the coiled cable avoids damaging the plug into the camera.
- Housing protects the speed wheel and avoids repositioning of the pre-adjustment.
- Quick-release clamp facilitates attachment to standard tripod arms up to 34mm in diameter or onto the camera grip.
- Ergonomically contoured shape of the rocker switch allows you to put your thumb at three different places: middle, right or left. In any situation, you use the Zoe in a precise but comfortable way.

Zoe-DVXL *(Mfr# ZOEDVXL • B&H# BEZOEDVXL)*: Zoom controller for Mini DV camcorders.....**239.95**

BEBOB ENGINEERING

ZOE-EX

Zoom Controller for Sony PMW-EX1

Designed for the Sony PMW-EX1, the ZOE-EX1 offers a full range of innovative remote functions, including variable stepless zoom speed control, record start/stop button, return function, and reversible Zoom direction. Housed in a streamlined, casing of lightweight, durable shock-resistant polycarbonate, ZOE-EX adjusts zoom function through the system's innovative pressure-sensitive rocker switch. Speed of the zoom is in direct relation to the pressure applied to the control. Integrated software prevents stuttering when changing speed or direction. The result: truly stepless zooms, silky smooth ramp-up and precise manipulation, regardless of speed.

- Ergonomically contoured for maximum comfort and ease of use, the rocker offers three thumb positions — left, right, or center, and is capable of 133° of rotation — the most offered with this type of control. This allows for greater control and more sensitive manipulation of the zoom function.
- Controls are handily located on top. Return Record, and Direction buttons are distinctively shaped for fast and easy touch recognition.
- To safeguard against dirt, rain or other environmental hazards, all controls are covered with a vinyl protective layer.
- Zoom ramping speed is pre-adjusted via a convenient rotating selector wheel on one side of the unit.
- The shape of the housing protects the wheel from damage and prevents accidental repositioning of settings.
- An ergonomic jack and a countersunk potentiometer avoid accidental activation.
- Set up is quick and easy. The Zoe ENG's quick-release clamp attaches to tripod panhandles of up to 34mm diameter. Its 11.8" cable extends to 35", providing ample room between the camera and panhandle. A rugged 90° elbow plug connects neatly to the camera's output.

Zoe-EX *(Mfr# ZOE-EX1 • B&H# BEZOEEX1)*: Zoom Controller for Sony PMW-EX1 ..... **374.95**

FOXI Focus and Iris Controller for the HVX-200/AG-DVX100B

FOXI is a high quality remote focus/iris controller designed specifically for the Panasonic AG-DVX100A/B and AH-HVX200 cameras. The unit's design can fit onto any tripod handle, giving the user precision focus control without the high costs of a traditional mechanical follow focus system. Controls focus (rotating knob), switching between auto and manual focus, iris (slider paddle) and switching between auto and manual iris. The focus and iris both have scales which can be noted with mark points, making repeatable focus-racking a breeze.

- The Focus knob is designed in similar style to a Follow-Focus knob with a diameter of 60mm with an approximate 270° of rotational travel. A built in non adjustable fluid friction allows slow, accurate and repeatable Focus control movements.
- Control of the iris is made using a throttle design sliding paddle indicator.
- Two sliding-switches located at the bottom of the Foxi housing allows toggling from auto to manual focus and iris and vice versa.
- It can be mounted to a tripod pan arm for studio configuration or on 15mm light weight mattebox rods for cinema configuration (using the supplied spacer bracket).
- Both focus and iris offers markable scales.
- In extent of supply for the quick-release clamp a spacer is enclosed. This allows enough place between Foxi and camera case to be engaged comfortably appropriately at the camera control elements (particularly AWB).
- Designed to be used with the Zoe-DVXL Zoom Remote.

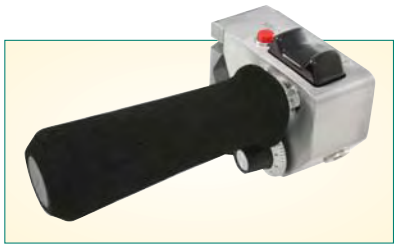
FOXI Focus/Iris Control *(Mfr # FOXI; B&H # BEFOXI)*: For Panasonic AG-DVX100/A/B and AG-HVX200 ..... **469.95**

FOXI Focus/Iris Control and ZOE-DVX Zoom Controller *(Mfr # FOXIDVXL; B&H # BEFOXIDVXL)*: For Panasonic AG-DVX100/A/B and AG-HVX200. (Both units can attach to tripods or rod systems, providing professional-level camera control) **649.95**

VARIZOOM

PRO-C • PRO-F

Professional Zoom Controls Canon or Fujinon Lenses



Heavy-duty aluminum housing, dual-variable speed control, and affordable price make these zoom controls ideal for Canon 8-pin (Pro-C) and Fujinon 8-pin (Pro-F) video lenses. Incorporating precision dual potentiometers and unique zoom handle grip, they provide remote zoom control for nearly every acquisition situation. Able to clamp to any tripod handle, jib, or support bar, they feature a dual-variable system for versatile, precise control of zoom speed. Set the maximum desired speed on the dial (located in a 'trigger' position), then use the pressure-sensitive rocker to vary the speed from a crawl all the way up to the preset max. Alternatively, depress the rocker fully and roll the dial with your index finger to ramp the speed up.

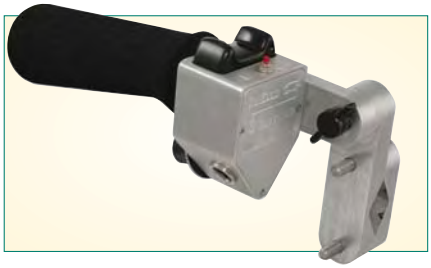
- Combination of pressure-sensitive zoom rocker and speed dial provides precise dual-variable zoom control
- Speed dial acts as a limiter for max speed or a 'ramping' device
- Large, safely-located record/pause button
- Rubber-foam grip for comfort
- Heavy-duty aluminum housing and quick-release clamp
- Video return button plays back the last 5 seconds of recorded material and cues the tape up to the last recorded frame to ensure proper timecode sync

VZ-Pro-C: Pro zoom controller for 8-pin Canon lenses *(Mfr# VZPROC; B&H# VAVZPROC)* **379.95**

VZ-Pro-F: Pro zoom controller for 8-pin Fujinon lenses *(Mfr# VZPROF; B&H# VAVZPROF)* **379.95**

VZ-Pro-F12: Pro zoom controller for 12-pin Fujinon Lenses. Kit with 5.6" LCD monitor *(Mfr# VZ-USPG-F12 • B&H# VAVZUSPGF12)* **1254.95**

PG-C • PG-F Professional Zoom Controls with Pivot Clamp



Stepping up from the Pro-C and Pro-F, the PG-C and PG-F are pistol-grip zoom controls for Canon and Fujinon lenses that utilize the finest components and have a beautifully machined aluminum housing and articulated clamp. Otherwise the same, they will also clamp to any tripod handle, jib, or support bar, and they feature a dual-variable system for versatile, precise control of zoom speed.

- Rubber-foam grip with a 'pistol grip' curve for ergonomic comfort
- Beautifully machined and engraved aluminum housing
- Heavy-duty, quick-release aluminum swivel clamp for angular adjustment of handle position.
- Designed for use with left or right hand

VZ-PG-C Deluxe Zoom Controller for 8-pin Canon Lenses *(Mfr # VZPGC; B&H # VAVZPGC)* **479.95**

VZ-PG-F Deluxe Zoom Controller for 8-pin Fujinon Lenses *(Mfr# VZPGF; B&H# VAVZPGF)* **479.95**

VZ-PG-F12 Deluxe Zoom Controller for 12-pin Fujinon Lenses *(Mfr# VZPGF12 • B&H# VAVZPGF12)* **474.95**

ROCK-C • ROCK-F Mini Zoom Control for Canon or Fujinon Lenses

Compact, lightweight and affordable control for Canon or Fujinon professional lenses. The Rock-C or Rock-F feature a high-sensitivity rocker and speed limiter knob, allowing precise repeatable zooms to be easily achieved. Ideal for use on jibs, stabilizers, or applications where size and weight are critical.

- Pressure-sensitive zoom rocker and limiter knob for setting maximum speed
- Industrial strength aluminum body w/ ABS clamp to prevent scratched handles
- Low profile record/pause button
- Video return button plays back the last 5 seconds of recorded material and cues the tape up to the last recorded frame to ensure proper timecode sync

VZ-ROCK-C Compact Rocker Zoom Controller for 8-pin Canon Lenses *(Mfr # VZROCKC ; B&H # VAVZROCKC)* **314.95**

VZ-ROCK-F Compact Rocker Zoom Controller for 8-pin Fujinon Lenses *(Mfr # VZROCKF; B&H # VAVZROCKF)* **314.95**

FCC • FCF

Cable-Drive Focus Control for Canon or Fujinon Lenses

Precisely adjust focus on your Canon or Fujinon lens from the tripod handle using these studio-style remotes. A hefty aluminum rotating grip drives the custom-machined focus gearbox using an industrial wound-core cable, allowing smooth control of the focus ring.

- Heavy-duty focus handle with articulated swivel clamp for angular position adjustment
- High-precision gear box fits on most Canon or Fujinon lenses
- 40" industrial drive cable accommodates any tripod configuration and provides smooth manual control
- Handle and cable are also compatible with other VariZoom gear boxes - buy one complete FC-C or FC-F focus control set, then just buy the VZ gear box for your other Canon or Fujinon lens for savings

	Cable-Drive Focus Control	Silver Version		Black Version		
FC-C	for Canon Pro Lenses	*Mfr# VZ-FC-C • B&H# VAVZPROFCC*	**449.95**	**FCC-B**	*Mfr# VZ-FC-C-B • B&H# VAVZFCCB*	**469.95**
FC-X	for Canon XL-2 16x lens	*Mfr# VZ-FC-X • B&H# VAVZFCX*	**379.95**	**FCX-B**	*Mfr# VZ-FC-X-B • B&H# VAVZFCXB*	**469.95**
FC-F	for Fujinon Pro Lenses	*Mfr# VZ-FC-F • B&H# VAVZFCF*	**459.95**	**FCF-B**	*Mfr# VZ-FC-F-B • B&H# VAVZFCFB*	**469.95**
FC-F22	for small Fujinon Lenses	*Mfr# VZ-FC-F22 • B&H# VAVZFCF22*	**469.95**	**FCF22-B**	*Mfr# VZ-FC-F22-B • B&H# VAVZFCF22B*	**469.95**

EFC Electronic Focus Controller

Designed for use on jibs or other remote applications, this programmable remote focus control for Canon or Fujinon professional lenses allows the user to adjust focus manually or preset up to 4 quick-change positions.

- Universal aluminum servo focus bracket for Canon or Fujinon lenses
- Full Manual Mode for the finest focus adjustments
- Programmable Mode for presetting up to 4 preset focal points
- LCD readout for positioning and programming
- Includes control unit, servo focus bracket, 20' cable, carrying pouch, Canon gear, Fujinon gear, cable straps, rechargeable battery kit
- Works up to 50' (extensions available in 10' increments)
- Rechargeable battery with LED capacity indicator

VZ-EFC Electronic Focus Controller with 20' Cable *(Mfr # VZEFC • B&H # VAVZEFC)* **659.95**

Studio Kits

VZ-SPro-C: Pro-C Zoom Control Grip and FC-C Focus Control for Canon lenses *(Mfr # VZSPROC • B&H # VAVZSPROC)* **799.95**

VZ-SPG-C: PG-C Zoom Control Grip and FC-C Focus Control for Canon lenses *(Mfr# VZSPGC • B&H# VAVZSPGC)* **899.95**

VZ-SPro-F: Pro-F Zoom Control Grip and FC-F Focus Control for Fujinon lenses *(Mfr# VZSPROF • B&H# VAVZSPROF)* **799.95**

VZ-SPG-F: PG-F Zoom Control Grip and FC-F Focus Control *(Mfr# VZSPGF • B&H# VAVZSPGF)* **899.95**

VZ-SPro-X: Pro-L LANC Zoom/Focus Controller and FC-X Manual Focus for Canon XL Series 16x Manual Zoom Lens *(Mfr# VZ-SPRO-X • B&H# VAVZSPROX)* **749.95**

VZ-SPG-X: Same as above except with the PG-L LANC Zoom/Focus Controller *(Mfr# VZ-SPG-X • B&H# VAVZSPGX)* **769.95**

VARIZOOM

FOCUS/ZOOM CONTROL KITS

VZ-USPro-C: Includes Pro-C Zoom Controller and FC-C Manual Focus for Canon Lenses, VZ-TFTU 5.6" 4:3 LCD Monitor, Shoe Mount, Sun Hood, Rechargeable Battery, Battery Charger *(Mfr# VZ-USPRO-C • B&H# VAVZUSPROC)* **1159.95**

VZ-USPG-C: Same as above except with the PG-C Zoom Controller, *(Mfr# VZ-USPG-C • B&H# VAVZUSPGC)* **1254.95**

VZ-USPG-X Canon XL Series Studio Kit: Z-PG-L Zoom Controller, VZ-FC-X Manual Focus Controller, VZ-TFTU 5.6" LCD Monitor, Shoe Mount, Sun Hood, Rechargeable Battery, Battery Charger *(Mfr# VZ-USPG-X • B&H# VAVZUSPGX)* **1149.95**

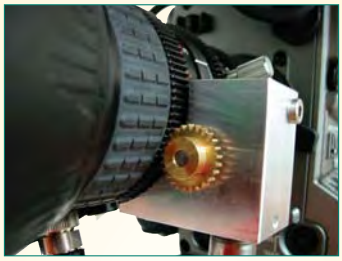
VZ-SPro-F Studio Kit for 8-Pin Fujinon Lenses: Includes VZ-Pro-F Zoom Controller, VZ-FC-F Manual Focus Controller, VZ-TFTU 5.6" 4:3 LCD Monitor, Shoe Mount, Sun Hood, Rechargeable Battery, Battery Charger *(Mfr# VZUSPROF • B&H# VAVZUSPROF)* **1159.95**

VZ-USPG-F2 Fujinon Studio Kit for 1/2" Lenses: Includes VZ-PG-F Zoom Controller, VZ-FC-F22 Manual Focus Controller, VZ-TFTU 5.6" 4:3 LCD Monitor, Shoe Mount, Sun Hood, Rechargeable Battery, Battery Charger *(Mfr# VZ-USPG-F2 • B&H# VAVZUSPGF2)* **1254.95**

VZ-USPG-F12 Fujinon 12-Pin Studio Kit: VZ-Pro-F12 Zoom Controller, VZ-FC-F Manual Focus Controller, VZ-TFTU 5.6" 4:3 LCD Monitor, Shoe Mount, Sun Hood, Rechargeable Battery, Battery Charger. *(Mfr# VZ-USPG-F12 • B&H# VAVZUSPGF12)* **1254.95**

VZ-USPRO-F2 Fujinon Studio Kit for 1/2" Lenses: Includes VZ-Pro-F Zoom Controller, VZ-FC-F22 Manual Focus Controller, VZ-TFTU 5.6" 4:3 LCD Monitor, Shoe Mount, Sun Hood, Rechargeable Battery, Battery Charger. *(Mfr# VZ-USPRO-F2 • B&H# VAVZUSPROF2)* **1199.95**

VZ-USPG-F Fujinon 8-Pin Studio Kit: Includes VZ-PG-F Zoom Controller, VZ-FC-F Manual Focus Controller, VZ-TFTU 5.6" 4:3 LCD Monitor, Shoe Mount, Sun Hood, Rechargeable Battery, Battery Charger. *(Mfr# VZ-USPG-F • B&H# VAVZUSPGF)* **1254.95**



VZ-CPG-C Focus Gear

VZ-SPG-C

Wireless Focus Control Kit

The Wireless Focus Control kit provides you with the focal control you require via a wireless 900MHz Data Transmission link, with 8 selectable sub channels at your fingertips. This kit is completely intuitive and modular, requiring minimal setup and power, and can be integrated into your current camera configuration seamlessly. The Wireless Focus Control kit consists of a hand-held Transmitter Control Unit, a Receiver/Amplifier Motor Driver Unit, a Lens Drive Motor complete with a set of Lens Gears, Lemo Type B 5 pin connector, and a water-tight Hard Case for easy transportation to your next filming.

- Transmitter and Receiver provides a 900MHz Data Transmission Link via 8 selectable sub channels
- Lens motor is able to focus lenses in temperatures below freezing
- Lens motor drive manufactured in high grade titanium and aluminum alloys
- Articulating connector for cable management
- Motor shuts down automatically as a power saving feature
- Control Module powered by a 9V battery for 18 hours of operation
- Can be used with both continuous operation or momentary operation cameras
- Hard case is water tight

VZ-WFF Wireless Follow Focus System with Case *(Mfr# VZ-WFF • B&H# VAVZWFF)* **4799.95**

VARIZOOM

MC100

Pan and Tilt Control System

A powerful tool, the MC100 weighs only 8 lbs., yet allows remote operators to execute smooth, variable-speed 360° pan and tilt movements with camcorders weighing up to 20 lbs. from up to 500' away. Whether mounted on a jib or crane, placed on a tripod as a 'robotic cameraman', or integrated into permanent A/V systems in studios, churches or auditoriums, you have full capability to pan and tilt from the slowest sustained crawl to the rapid moves needed to follow the action. No jib is complete without a motorized pan/tilt head, and the MC100's lightweight, universal mounting base, and intuitive compact control box make it a breeze to set up and operate on virtually any jib.

FEATURES

- Lightweight and portable, the MC100 offers fast setup and several mounting options: Mount upright or underslung to any jib, tripod or wall mount. Flat mounting base can be adapted to nearly any surface or ball head tripod.
- Adjustable balancing system allows for complete 360° rotation for both pan and tilt.
- Smooth and quiet operation at any speed.
- Dual variable speed control with dial presets and pressure-sensitive joystick.
- Operate up to a distance of 500' away.
- When used with a VariZoom remote focus and zoom controller you will possess the most powerful acquisition tool — a complete camera control with smooth pan, tilt, zoom, and focus.
- All of the electronics necessary to drive the precision pan and tilt head are compacted into one small control housing, allowing for portability and versatility.
- Precision CNC machining, top-shelf components, rigorous inspection, and thorough individual unit testing ensure the highest quality.
- Modular architecture makes parts replacement and repair simple.
- Included custom lightweight carrying case with die-cut foam insert protects the MC100 during storage or transport via air or land.
- While not cheap, the MC100 is considerably cheaper than units of comparable quality and capability. The cost of renting a professional pan/tilt head alone makes it worth considering.

VZ-MC100: Pan and Tilt Control System *(Mfr# VZMC100 • B&H# VAVZMC100)*
Includes pan & tilt head, pan & tilt control grip/box, 20' of pan & tilt motor cord, 4-pin XLR power supply, heavy-duty hard carrying case **2859.95**

VZ-CS1LK: Remote Motion Control Kit *(Mfr # VZCS1LK• B&H # VAVZCS1LK)*
The VZ-CS1LK is a complete remote camera control station that combines the MC100 pan/tilt head, VZ-Pro-L zoom/focus/record control of LANC-equipped Sony or Canon cameras, Z-TFT-7 16:9 widescreen 7" LCD monitor, and CS1 control station frame for mounting all components **4098.95**

MC100 Dual System *(Mfr# VZ-MC100-DUAL • B&H# VAVZMC100D)*
The MC100D allows a single operator to have complete motion control over two cameras over a 100' apart. Great for weddings and event videographers. Lightweight head mounts to nearly any jib or tripod and can be integrated into permanent AV systems in studios, churches, or auditoriums **4799.95**

VZCS1LK Dual System
Includes two VZ-MC100 pan/tilt heads, one VZ-Rock camera control for zoom, focus, record control of LANC-equipped Sony or Canon cameras, two VZ-TFT-7 16:9 widescreen 7" LCD monitors, and VZ-CS1 control station frame for mounting all components. *(Mfr # VZ-CS1LK-DUAL • B&H # VAVZCS1LKD)* **5399.95**

VARIZOOM

COMPACT LENS CONTROLLERS

VZ Stealth • VZ Stealth LX

Compact, affordable and versatile LANC controller, the Stealth has a unique variable-speed throttle for controlling zooms from the slowest crawl up to the fastest. Easy to operate and perfect for use on all camera supports, stabilizers, tripods, & jibs.

A stylish, lightweight body houses proprietary electronics. The pressure-sensitive 'throttle' control allows you to ease into zooms in either direction, hold a steady speed, or instantly accelerate into a 'crash' zoom. The Stealth is completely intuitive and smooth, requiring no setup, power, or operator skill. This unique miniature control offers unmatched convenience, value, and performance. Otherwise identical, the Stealth LX steps up with three extra features: Autofocus On/Off, Data On/Off, and Tape Search.

- Throttle provides variable-speed zoom control
- Dedicated "rocker style" focus button
- Low profile record/pause button
- Power On/Off button for toggling camera into or out of standby mode
- LED light indicates recording, low battery power, and tape end

VZ-STEALTH *(Mfr # VZ-STEALTH • B&H # VAVZSTEALTH)*.....**189.95**

VZ- Stealth LX Step-up Features

- Switch between auto and manual focus with the 'A' button
- Toggle onscreen information (tape time, settings) on and off with 'Data' button
- Review taped footage with F+ & F- (edit search)

VZ-Stealth-LX *(Mfr # VZ-STEALTH-LX • B&H # VAVZSTEALTHL)*.....**219.95**

VZ-Rock • VZ-Rock LE

VariZoom's most popular LANC unit, the VZ-Rock offers the finest degree of control and a complete feature set. With its wide-sweep zoom rocker, the VZ-Rock combines the attributes of broadcast controls with a compact, affordable design. By utilizing a pressure-sensitive, side-to-side rocker switch like broadcast lens controls, the VZ-Rock offers a greater range of motion for a finer degree of zoom control. Otherwise the same, the limited-edition engraved Rock-LE offers all the advantages and features of the VZ-Rock, but adds an industrial-strength aluminum housing. This totally unique controller bridges the gap between 'prosumer' and 'professional'.

- Wide-sweep variable rocker for smooth, sustainable zooms
- Dedicated "rocker style" focus button
- Low profile record/pause button
- Power On/Off button for toggling camera into or out of standby mode
- Switch between auto and manual focus
- Toggle onscreen information (tape time, settings) on and off with 'Data' button
- Review taped footage with F+ & F- (edit search)
- LED light indicates recording, low battery power, and tape end

VZ-Rock Compact Variable Rocker *(Mfr# VZ-ROCK • B&H# VAVZROCK)*.....**229.95**

VZ-Rock LE Variable Rocker *(Mfr# VZ-ROCK-LE • B&H# VAVZROCKLE)*.....**289.95**

Pro-L • PG-L

Built to last a lifetime with an aluminum housing, isolated circuit board, and industrial components, the Pro-L employs a rocker and speed dial for 'ramping' or presetting zoom speeds with flawless, full-range precision. Equally durable and reliable, the PG-L is the compact, pistol-grip version of the Pro-L. Utilizing the same electronics as the Pro-L, the PG-L is designed for users with small hands or are left-handed.

- Patented speed dial with rocker in pistol-grip configuration allows for preset or ramping of zooms
- Power On/Off for toggling into or out of standby mode
- Rubber-foam grip for operator comfort
- Heavy duty quick-release clamp system
- Industrial-grade aluminum housing
- Large, safely-located record/pause button (Pro-L)
- Large manual focus buttons located on underside of unit (Pro-L)
- Centrally-located record and manual focus buttons (PG-L)

VZ-PRO-L Zoom Controller *(Mfr# VZ-PRO-L • B&H# VAVZPROL)*.....**324.95**

VZ-PG-L Zoom and Focus Controller *(Mfr# VZ-PG-L • B&H# VAVZPGL)*.....**349.95**

COMPACT LENS CONTROLLERS

VZ Stealth-EX

The Stealth-EX is the ideal solution for the videographer who needs a very compact, lightweight zoom control for the Sony PMW-EX1. The pressure-sensitive 'throttle' control allows you to ease into zooms in either direction, hold a steady speed, or instantly accelerate into a 'crash' zoom. The Stealth is completely intuitive and smooth, requiring no setup, power, or operator skill. This unique miniature control offers unmatched convenience, value, and performance.

- ◆ Throttle provides variable-speed zoom control
- ◆ ABS clamp to prevent scratched handles
- ◆ Low profile record/pause button
- ◆ Video return button plays back the last 5 seconds of recorded material

VZ Stealth EX Lens Controller for Sony PMW-EX-1 *(Mfr # VZSTEALTHEX • B&H # VAVZSTEX)* **279.95**

VZ Rock PZFI

Specifically designed for Panasonic HVX200 and DVX100B, this is the first and only zoom, focus, and iris control. This powerful combination offers precise control over these three camera functions. You can switch between auto and manual control for either focus or iris at anytime. Works on all camera supports, stabilizers, tripods, & jibs. It utilizes a pressure-sensitive, side-to-side rocker switch similar to broadcast zoom controls, which has a greater range of motion for a finer degree of zoom control than the throttle style zoom controls. Adjust the exposure or focus with a finger, smooth and quiet knobs provide easy operation while you compose your shots. Independent focus/iris knobs allow for two people to operate together for critical focus during moving shots or crane moves, imagine the possibilities! The body switches click into position, letting you watch the picture, not your hands.

- ◆ Wide-sweep variable rocker for smooth, sustainable zooms
- ◆ Low profile record/pause button
- ◆ Unique dual knob adjustment
- ◆ Body switches for manual/auto modes

VZ RockPZFI *(Mfr # VZROCKPZFI; B&H # VAVZROCKPZFI)* **274.95**

VZ PFI

Specifically designed for Panasonic HVX200 and DVX100B cameras, the affordable and versatile PFI offers precision focus and iris control. Operator may switch between auto and manual at anytime. Works on all camera supports, stabilizers, tripods, & jibs. A stylish, lightweight body houses our unique dual knob adjustment system, which allows you to ease into proper focus and exposure in either direction. Independent focus/iris knobs allow for two people to operate together for critical focus during moving shots or crane moves, imagine the possibilities! The body switches click into position, letting you watch the picture, not your hands. The VZ-PFI is completely intuitive and smooth, requiring no setup, power, or operator skill. This unique miniature control is a perfect compliment to a Panasonic Zoom controller. *(Mfr # VZPFI; B&H # VAVZPFI)* **189.95**

VZ StealthPZFI

Specifically designed for the Panasonic HVX200 and DVX100B, this is the first and only zoom, focus, and iris control. This powerful unit combines the rich feature set of our PZFI controllers with the unique variable-speed throttle of the Stealth series. Operator may switch between auto and manual control for either focus or iris at any time. Works on all camera supports, stabilizers, tripods, & jibs.

A stylish, lightweight body houses our pressure-sensitive 'throttle' control, which allows you to ease into zooms in either direction, hold a steady speed, or instantly accelerate into a 'crash' zoom. The StealthPZFI is completely intuitive and smooth, requiring no setup, power, or operator skill. This unique miniature control offers unmatched convenience, value, and performance. Independent focus/iris knobs allow for two people to operate together for critical focus during moving shots or crane moves, imagine the possibilities! The body switches click into position, letting you watch the picture, not your hands. *(Mfr # VZSTEALTHPZFI; B&H # VAVZSHVX200)* **229.95**

CAMCORDER LENSES

EX 0.45x Super Fisheye Adapter

The EX Super Fisheye is a single-element fisheye adapter for today's compact HDV camcorders. A favorite of skate-boarders and extreme sports photographers, fisheye lenses expand the view of the lens, providing a wide-eyed perspective that pulls the eye close to the center of the action. Images appear convex with exaggerated angles and extreme barrel distortion. By adding a full .45x magnification, the EX Super Fisheye is simply the widest single-element fisheye on the market. Added to the front of the HVX200, AG-DVX100B, it delivers a 115° horizontal and 135°diagonal field of view. 72mm screw-in rear threads allow it to work equally well with similar sized camcorders. Also includes an adapter for 82mm threads.

(Mfr# 169HDVSF5X82 • B&H# 16HDVSF5X82) **599.95**

EX 0.4x Compact Super Fisheye Adapter

A smaller, lighter version of the ultra wide-angle EX Super Fisheye, the EX Compact Super Fisheye is a single-element fisheye adapter custom crafted to meet the higher demands of the new higher resolution, compact HD camcorders. Adding 0.4x magnification, the EX Compact Super Fisheye expands the view of the camera's original lens, for a wide-eyed perspective that draws the eye closer to the center of the action. Images take on a convex appearance with exaggerated angles and extreme barrel distortion. Weighing only 6.6 oz., this ultra-light adapter is an excellent optical tool for handheld work. The 72mm screw-in rear thread attaches neatly to the front of most HD camcorder lenses. Comes equipped with step-down rings for camera's without a 72mm front. For Canon XH-A1, XH-G1, XL-H1A, XL-H1S, XL-H1, XL-2, Sony HDR-FX1, HVR-Z1, HVR-Z7U, HVR-S270U and HVR-V1U.

(Mfr # 169-HDCSF4X-72 • B&H # 16HDCSF4X72) **399.95**

1.5x Teleconverter

A lightweight (21 oz.), and compact production tool, the 1.5x mounts to the front the Canon XH-A1, XH-G1, XL-H1A, XL-H1S, XL-H1, XL-2, Sony HDR-FX1, HVR-Z1, HVR-Z7U, HVR-S270U and HVR-V1U. For professional shading solutions, the unit comes complete with a lightweight, round hood. The EX 1.5x lens front is threaded to accept either the complimentary hood, 86mm glass filters - or a combination of filter with the hood front mounted for even greater light control.

(Mfr # 169HDVT15X72 • B&H # 16HDVT15X72) **795.00**

0.7x Wide Converter

Don't limit yourself to the range of your camcorder's built-in zoom lens. 16x9's 0.7x Wide Angle converter offers a top-quality and cost-effective method of obtaining wider angle images with the Canon XH-A1, XH-G1, XL-H1A, XL-H1S, XL-H1, XL-2, Sony HDR-FX1 and HVR-Z1. Made in Japan, craftsmanship is meticulous in every detail. Materials are the finest grade available. This top quality optical product employs three multi-coated optical glass elements to yield clean, high definition pictures.

(Mfr # HDV7X1 • B&H # 16HDV7X1) **499.95**

EX 0.7x Wide Converter

Designed for the Sony HVR-V1U and other compact HD camcorders, the EX 0.7x is a professional optic that attaches to the camera's 62mm threads for 30% more wide-angle coverage than the lens alone affords. When installed, the EX 0.7x modifies the camera's original 3.9-78mm lens to a wider 2.73-54.6mm focal length. The lens retains its full zoom capabilities and there is no light loss or vignetting.

The converter features an 82mm front thread which permits users to directly mount glass filters and other accessories in front of the optic. Plus the EX 0.7x is fully compatible with popular mattebox systems such as Chrosziel. *(Mfr # 169-HDV7-X62 • B&H # 16HDV7X62)* **379.95**

EX 0.75x Wide Converter

The EX 0.75x precision glass lens expander deliver more telephoto reach or increased wide-angle view while maintaining exceptional image quality to realize the camcorder's full potential. Manufactured in Japan, the EX 0.75x is impeccably crafted of the finest grade materials and features a cutting-edge HD-quality design. Four multi-coated glass elements reduce geometric distortion and improve off-axis wide angle performance, particularly chromatic aberrations and flatness of field. Includes a 72:82mm step-up ring that screws into the front of a Panasonic DVX-100 and HVX-200. Moreover, it features a convenient 72mm screw-in rear thread that screws into the front of most popular DV/HDV camera lenses. Fits the Canon XH-A1, XH-G1, Sony HVR-Z1, HVR-Z7U, HVR-S270U and the Panasonic AG-DVX100 and HVX-200. *(Mfr # 169HDV75X82 • B&H # 16HDV75X82)* **799.95**

BREVIS35

HD Imaging Adapter

Brevis35 is a sophisticated intermediate optical adapter which allows videographers to use high quality optics—including 35mm still-photography lenses— on small video cameras. The effect is a 35mm-style film look, complete with narrow depth of field and film-like grain. What makes the Brevis35 so unique is its ability to achieve these desired effects without significant light loss, which can be very important to small-sensor cameras.

- Micro collimation ring allows you to precisely adjust the backfocus of your lens mount. You can now have the perfect focus with your lens set to infinity.
- With eight interchangeable lens mounts, the Brevis 35 allows you to choose from a variety of lenses, including Nikon F, Canon FD and EOS, Pentax K and M42, and Minolta MD camera lens mounts, as well as PL and OCT19 cinema lens mounts.
- The only adapter that offers the performance and variable bokeh of interchangeable imaging elements. This allows you to select the element that works best with your camera, as well as your creative solution.
- The Brevis contains internal rechargeable batteries that will run approximately 20 hours on a full charge. The charger doubles as an AC adapter. Can also be run with two AA batteries, via the PowerPod.
- The optional Brevis Flip Module allows you to see the image in the correct orientation, without needing an external flipping monitor or other workarounds. Due to the changed optical path, you will see the improved edge sharpness and light distribution. Light loss is around 0.5 stops.
- Kits include Brevis35 HD Adapter, AC Adapter/Charger, Pelican Case and 72mm HD Achromat.

For 37mm Filter Threads *(Mfr # 37-CF1-NF-MP1 • B&H # CI37CF1NFMP1)* **1052.95**
For 43mm Filter Threads *(Mfr # 43-CF1-NF-MP1 • B&H # CI43CF1NFMP1)* **1052.95**
For 58mm Filter Threads *(Mfr # 58-CF1-NF-MP1 • B&H # CI58CF1NFMP1)* **1052.95**
For 67mm Filter Threads *(Mfr # 67-CF1-NF-MP1 • B&H # CI67CF1NFMP1)* **1052.95**
For 72mm Filter Threads *(Mfr # 72-CF1-NF-MP1 • B&H # CI72CF1NFMP1)* **1052.95**
For 77mm Filter Threads *(Mfr # 77-CF1-NF-MP1 • B&H # CI77CF1NFMP1)* **1052.95**
For 82mm Filter Threads *(Mfr # 82-CF1-NF-MP1 • B&H # CI82CF1NFMP1)* **1052.95**

With Flip Module

For 37mm Filter Threads *(Mfr # 37-CF1-FL-MP1 • B&H # CI37CF1FLMP1)* **1436.50**
For 58mm Filter Threads *(Mfr # 58-CF1-FL-MP1 • B&H # CI58CF1FLMP1)* **1436.50**
For 67mm Filter Threads *(Mfr # 67-CF1-FL-MP1 • B&H # CI67CF1FLMP1)* **1436.50**
For 72mm Filter Threads *(Mfr # 72-CF1-FL-MP1 • B&H # CI72CF1FLMP1)* **1436.50**
For 77mm Filter Threads *(Mfr # 77-CF1-FL-MP1 • B&H # CI77CF1FLMP1)* **1436.50**
For 82mm Filter Threads *(Mfr # 82-CF1-FL-MP1 • B&H # CI82CF1FLMP1)* **1436.50**

LETUSDIRECT

LETUS35 35mm SLR Video Adapters

The Letus35 Mini and Letus35 Extreme are adapters which allow users to attach a standard 35mm SLR lens to their video camera. This allows film and video users to give their production the look of a high budget feature. The unique Letus35 features new prism technology with proprietary Image Orientation Correction technology. Unlike other 35mm adapters, this adapter "flips" the image upright so that the camera can record as it normally would. Components include the highest optical grade achromatic lens, a custom condenser lens and an improved ground glass element. These components work together to provide beautiful film-look bokeh, absolutely no vignetting, accurate color reproduction and crisp edge-to-edge sharpness with only a 1/2 stop of light loss.

They are milled from solid aluminum with an anodized black finish. A built-in on/off LED switch with indicator operates the virtually silent adapter ground glass vibration mechanism. Power is provided by two AA batteries that are fully enclosed in the adapter under a magnetic cover. Several thread sizes are available including 72mm threads for Canon cameras such as the XH-A1, 82mm threads for Panasonic cameras such as the HVX-200, and 77mm thread size for the Sony PMW-EX1. The Letus35 Extreme can be configured with several 35mm SLR lens mounts. Current mounts include Canon FD, Nikon AI, Canon EF (EOS) and Pentax K-Mount. Otherwise the same, the Letus35 Mini is half the weight of the Extreme (only 24 oz.) for hand held balance. No support rods needed. It is designed for cameras with a 43mm or smaller filter size.

Letus35 Mini with 37mm Adapter Ring
(Mfr # LT35MINI37 • B&H # LELT35M37) **1079.95**

Letus35 Mini with 43mm Adapter Ring
(Mfr # LT35MINI43 • B&H # LELT35M43) **1079.95**

Letus35 Extreme with 72 mm Adapter Ring
(Mfr # LT35EX72 • B&H # LELT35EX72) **1149.95**

Letus35 Extreme with 77 mm Adapter Ring
(Mfr # LT35EX77 • B&H # LELT35EX77) **1149.95**

Letus35 Extreme with 82 mm Adapter Ring
(Mfr # LT35EX82 • B&H # LELT35EX823) **1149.95**

Camera Mounts
for the Letus 35 Extreme (specify) **59.95**

MATTE BOXES

3x3" Rubber Shade Matte Boxes

Available in three versions, Cavision's 3x3" rubber shade matte boxes fit a large variety of cameras and lenses including both broadcast and Mini-DV. Ideal for use on smaller cameras and when mobility is required, they accept 3x3 filters of various types (glass, resin and Cokin-P, as well as one 105mm circular threaded filter) and feature two filter holders—one is stationary while the other filter holder rotates (up to 180°) to work with polarizers and special effect filters. They incorporate a 85mm back mount opening for use with the optional ARP series adapter rings (82, 77, 72, 62, 58 & 52mm) that will snap into the back-mount of the matte box; you can use them in combination with the step down rings to various diameters.

3x3 Matte Box *(Mfr # MB385P • B&H # CAMB385P)*: ABS Plastic Back Mount, Clamp On **164.95**

3x3 Matte Box *(Mfr # MB385M • B&H # CAMB385M)*: Metal Back Mount, Clamp On **199.95**

Wide 3x3 Matte Box *(Mfr # MB385PW • B&H # CAMB385PW)*: ABS Plastic Back Mount, Clamp On.....**164.95**

4x4" Hard Shade Matte Boxes

Available with metal filter trays (M version) or ABS filter trays (A version), the 100mm back-mount MB410 series are lightweight 4:3 rigid shades designed to fit a large variety of cameras and lenses including both broadcast and Mini-DV. Features two filter stages—one is stationary while the rotating stage (up to 270°) allows you to work with polarizers and graduated filters.

4x4 Hard Shade Matte Box *(Mfr # MB410H2A • B&H # CAMB410H2A)*: With Two ABS Filter Trays.....**289.95**

4x4 Hard Shade Matte Box *(Mfr # MB410H2M • B&H # CAMB410H2M)*: With Two Metal Filter Trays.....**329.95**

4x5.65" Hard Shade Matte Box for 16:9

The 120mm back-mount opening MB4169H-2M & MB4169H-3M are extra wide 16x9 hard shade matte boxes that fit a large variety of cameras and lenses including both broadcast and Mini-DV. Must be used with a rods support system. Ideal for use with Cavision 15mm rods which allow for horizontal and vertical adjustment.

4x5.65" Hard Shade Matte Box for 16:9 *(Mfr # MB4169H2M • B&H # CAMB4169H2M)*: With 2 filter stages, one with 360° rotation (270° for FX1/Z1 cameras) and one with horizontal insertion and one 4x5.65" metal filter trays.....**379.95**

4x5.65" Hard Shade Matte Box for 16:9 *(Mfr # MB4169H3M • B&H # CAMB4169H3M)*: With 3 filter stages: 2 with 360° rotation (270° for FX1/Z1 cameras) and one with horizontal insertion and one 4x5.65" metal filter trays.....**499.95**

4x5.65" Clamp-On Matte Box for 16:9

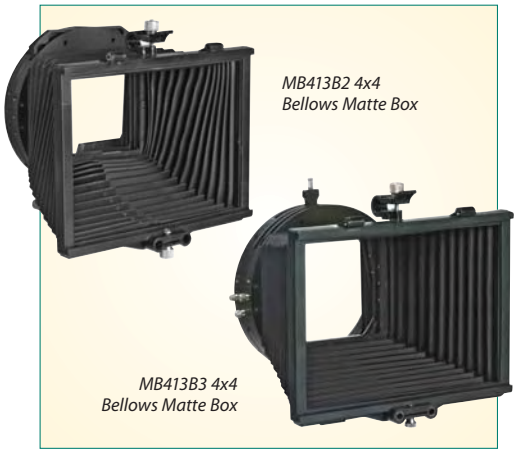
The 100mm back-mount opening MB4510-H2 is an extra wide 16x9 hard shade matte box that fits a large variety of cameras and lenses including both broadcast and Mini-DV. Designed for 16:9 shooting, it has one one stationary holder that accepts 4x4" and 4x5.65 filters, and one rotating stage (up to 270°) for 4x4" polarizers and graduated filters. (The wider 4x5.65 filters are for 16:9 aspect ratios and HDTV).

4x5.65" Clamp-on Matte Box for 16:9 *(Mfr # MB4510H2 • B&H # CAMB4510H2)* **399.95**

MATTE BOXES

4x4" Bellows Matte Boxes

Highly affordable, the bellows adjustment allows for maximum flare protection. Available in two versions, they fit a large variety of cameras and lenses including both Broadcast and Mini-DV. Must be used with a rods support system. Ideal for use with Cavision 15mm rods which allow for horizontal and vertical adjustment.



4x4 Bellows Matte Box *(Mfr # MB413B2 • B&H # CAMB413B2)*
Includes two metal filter stages, one with 360° degree rotation for use with polarizing and graduated filters and one with vertical insertion **399.95**

4x4 Bellows Matte Box *(Mfr # MB413B3 • B&H # CAMB413B3M)*
Includes three metal filter stages, two with 360° degree rotation for use with polarizing and graduated filters and one with vertical insertion **499.95**

5x5" Hard Shade Matte Boxes

Specifically designed for use with HDTV cameras, the MB5086H-2 is a a 5x5" matte box with regular 16:9 hard shade and 2 metal filter stages (one fixed, one rotating). Multi-adjustable to fit a large variety of cameras and lenses, swing away feature allows easy lens access. Includes ARR1385 85mm rubber adapter ring ring already installed, and 15mm auxiliary rods for mounting other accessories.

The MB565U-2 (2 metal filter stages, one fixed and one rotating) and MB565U-3 (3 metal filter stages, one fixed and two rotating) step-up with an extra wide hard shade, and more robust construction making it ideal for larger cameras. Also, grooved interior of the shade provides more absorption of extraneous light. The MB565U-2 includes one 5x5 metal tray, the MB565U-3 includes two, and both include a universal filter tray that holds 4x4", 4x5.65", 5x5" or 5.65x5.65" filters.

5x5 Hard Shade Matte Box *(Mfr # MB565U2 • B&H # CAMB565U2)*: With extra large hard shade, one 5x5 metal filter tray and one universal metal filter tray (accepts 4x4", 4x5.65", 5x5" or 5.65x5.65" filters); Front filter stage: vertical insertion; back filter stages: 360° rotating; 19mm dia. / 105mm spaced rods support, film plate, and rubber adapter ring MBR110 are included **1089.95**

5x5 Hard Shade Matte Box *(Mfr # MB565U3 • B&H # CAMB565U3S)*: With extra large hard shade, two 5x5 metal filter trays and one universal metal filter tray (accepts 4x4, 4x5.65, 5x5 and 5.65x5.65 filters). Front filter stage: vertical insertion; middle and back filter stages: 360° rotating; 19mm dia. / 105mm spaced rods support, film plate, and rubber adapter ring MBR110 are included **1529.95**

5x5 Hard Shade Matte Box *(Mfr # MB5086H2 • B&H # CAMB5086H2S)*: With 16:9 hard shade and two 5x5 metal filter trays; Front filter stage: vertical insertion; back filter stage: 360° rotating; 15mm dia. / 100mm spaced rods support, film plate, and rubber adapter ring ARR1385 are included. Note: for use with Mini-DV cameras: 2nd version rear bracket with balance part, vertical part, and Mini-DV rods system plate ($100 total) are also required **1059.95**

VFM-11X Micro Director's Viewfinder *(Mfr# VFM11X • B&H# CADVFMZQ)*
The VFM-11X allows a portable means of framing shots over various cinema standards, including 35mm or 16mm film, as well as video standards such as 1/3", 2/3" and 1/2". This model has an 11x zoom capability making it ideal for a wide range of focal lengths..... **199.95**

CENTURY OPTICS

PRO SERIES

With over fifty years experience in lens design and manufacture—and numerous prestigious awards to its credit—Century Optics manufactures professional lenses and accessories used by filmmakers and videographers worldwide. Professional add-on lenses from Century Optics remove obstacles, expand creative choices, and make the seemingly impossible shot a reality. Century's Pro Series offers quality professional lens accessories designed to help you go wider, reach further, and move in closer than the lens on Sony PMW-EX1, HVR-V1 and HVR-Z1 HDV camcorders, JVC GY-HD110U, Panasonic AG-DVX100, AG-HVX200 and Canon XL-H1 lens alone allows. These state-of-the-art add-ons minimize chromatic aberrations and unwanted distortion and produce images that are ultra sharp edge-to-edge. Century's adapters and converters interface directly with the bayonet mount at the front of the lens so mounting and removing is quick and easy.

.55x and .6x HD Wide-Angle Adapters

Lightweight and cost-effective, the .55x W/A adapter instantly increases coverage by by 45%, the .x6 by 40%. Used for situations in which zooming isn't needed, the adapters allows zoom capability from wide angle to mid-range in auto focus mode. Attached with a twist to the front of the video zoom lens, the .55x or .6x offer a significantly wider angle of view with minimal distortion.

.65x, .7x and .75x HD Wide-Angle Converters

The .65x, .7x and .75x W/A converters are ideal for shots which require both a wider angle of view and full zoom capabilities. They attach quickly to the front of the lens, offering a 35%, 30% and 25% (respectively) wider angle of view and full zoom-thru capabilities — with no appreciable light loss. Specially designed for HD applications with multi-layer coated glass elements. They come in a bayonet mount that attaches with a twist to the front of your lens. (No zoom on .7x for JVC GY-HD110U).

.8x HD W/A Converter

Compact and lightweight (half the size and weight of other wide angle attachments), the .8x HD Wide Angle Converter screws onto the front of a 72mm DV/HDV camera zoom lens, effectively shortening its focal length while maintaining full zoom capabilities. Attach the compact converter to the front of a lens for 20% more coverage when set to wide angle, telephoto or anywhere in between. This can be especially advantageous when shooting in tight quarters. Comes with a rectangular sunshade and has a front filter thread of 86mm.

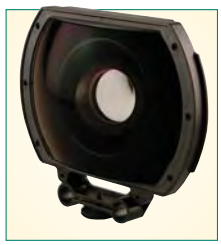
Fisheye HD Adapter

For a truly exaggerated point of view, twist on the Fisheye Adapter. The Fisheye gets you a wide view, with a non-vignetting fisheye look. Shoot the widest possible views and achieve extreme barrel distortion. Century's Fisheye exaggerates depth, pulling nearby objects closer, and causing distant objects to recede into the background. A fixed adapter, the Fisheye doesn't allow for zooming — but you'll want to stay at the wide end of the range anyway, for the most pronounced effect.

.3x HD Ultra Fisheye Adapter

When you're shooting for a truly exaggerated point of view, twist on the .3x Ultra Fisheye Adapter. For the widest view possible with extreme barrel distortion, this non-zoom-thru add-on lens provides approximately 1.3mm focal length, 130° horizontal angle of view. (Note vignetting will occur at the extreme wide angle.)

Xtreme HD Fisheye



Designed specifically for the newer camcorders using the highest grade optics available, the Xtreme Fisheye lens offers the widest field of view with barrel distortion and a horizontal field of view of approximately 160° (180° to the corners). Applications include shooting action sports, underwater photography, music videos, or that dramatic impact shot in tight environments where capturing the field of view is otherwise impossible. Lens attaches with a twist via the bayonet mount to the front of the lens.

CENTURY OPTICS

PRO SERIES

1.6x Tele-Converter

Extend the reach of your zoom without exposure loss. The 1.6x Tele-Converter is a front mounted accessory that instantly shifts the focal length range of your camera in the telephoto direction. The perfect tool when it's inconvenient, dangerous, or even impossible to move as close to the subject as you'd like.

The 1.6x alters your zoom's focal length range by 1.6x with no appreciable light loss. (Note, the converter offers partial zooming, vignetting will occur at mid-range through full wide angle). Especially effective in "run-and-gun" shooting situations because it attaches quickly to the front of the existing lens with bayonet mount. For greater protection, it has 102mm thread for direct attachment of clear UV filters.

2x Tele-Converter

The 2x mounts to the camcorder lens front doubling focal length range while maintaining the lens' original F-stop at full telephoto. Multi-coated glass elements deliver ultra sharp images free of unwanted distortion or chromatic aberration. Bayonet mount, makes it quick and easy to securely mount to the front of the camcorder lens. Includes a lens support slider for mounting on standard 15mm support rods.

The 2x has a 105mm diameter front for compatibility with many shades, matteboxes and accessories. Also includes a lightweight round shade with a built-in rectangular mask to minimize flare and stray light. Offers partial zooming, with vignetting occurring at mid-range through full wide angle. For greater protection, it has 102mm thread screw-in filters.

	Panasonic AG-HVX200	Panasonic AG-DVX 100A/B	Sony HVR-V1U HDR-FX7	Sony HVR-Z1U HDR-FX1	Sony PMW-EX1	JVC GY-HD110U HD100U[1]	Canon XH-A1, XH-G1, and XL-H1	Canon XL-H1[2] XL-2[3]	Canon XL-2[4] / JVC GY-DV5000U[5]	Canon XL-2 with 3x Lens	JVC GY-DV500 & 65mm Zoom[6]
.55x	—	—	HD-55WA-SH6 $349.95	—	—	—	—	—	—	—	—
.6x	HD-06WA-HVX $399.95	VS-06WA-DVX $399.95	—	VS-06WA-HDS $369.95	HD-06WA-EX1 $399.95	—	HD-06WA-XLH $399.95	HD-06WA-XLH $399.95	VS-06WA-MXL CALL	HD-06WA-XLH $399.95	VS-06WA-65 $369.95
.65x	—	—	HD-65CV-SH6 $499.95	—	—	—	—	—	—	—	—
.7x	—	VS-07CV-DVX $699.95	—	VS-07CV-HDS $729.95	—	0WA-7X93-00 $449.95	—	VS-07CV-XL2 $699.95	VS-07CV-MXL $674.95	—	VS-07CV-65 $658.50
.75x	HD-75CV-HVX $994.95	—	—	—	HD-75CV-EX1 $994.95	—	—	—	—	—	—
.8x	—	VS-08CV-72 $519.95	VS-08CV-72 $519.95	0VS-08CV-72 $519.95	—	0WA-8XLC-00 $879.95	VS-08CV-72 $519.95	VS-08CV-72 $519.95	VS-08CV-72 $519.95	—	—
1.6x Tele-Converter	HD-16TC-HVX $859.95	VS-16TC-DVX $779.95	HD-16TC-SH6 $739.95	VS-16TC-HDS $859.95	HD-16TC-EX1 $839.50	TC-16LC-85 $849.95	0HD-16TC-XLH $859.95	0HD-16TC-XLH $859.95	VS-16TC-MXL $808.50	—	VS-16TC-65 $783.95
2.0x Tele-Converter	HD-20TC-HVX $1299.95	HD-20TC-DVX $1299.95	HD-20TC-SH6 $1299.95	HD-20TC-HDS $1299.95	—	—	—	—	—	—	
Fisheye	HD-FESU-HVX $524.95	VS-FEWA-DVX $479.95	HD-FEAD-SH6 $399.95	VS-FEWA-HDS $499.95	HD-FESU-EX1 $529.95	—	HD-FEAD-XLH $499.95	HD-FEAD-XLH $499.95	VS-FEWA-MXL CALL	HD-FEAD-XLH $499.95	VS-FE65-00 $499.95
.3x Ultra Fisheye	—	VS-FE3X-DVX $788.50	HD-FE3X-SH6 $879.95	VS-FE3X-HDS $869.95	—	—	HD-FE3X-XLH $812.50	—	—	—	—
Xtreme Fisheye	HD-FEWA-HVX $2694.95	HD-FEWA-DVX $2694.95	—	—	HD-FEWA-EX1 $2694.95	—	—	—	—	—	—

1. With Fujinon TH16x5.5 zoom lens 2. With 20x zoom lens 3. With 20x/16x servo lens AF 4. With 16x manual lens 5. With Canon YH16x7 6. Detachable zoom lenses

	Canon GL-2, Sony DCR-VX2100, DSR-PD170, DSR-250 (Screw Mount)	Sony DCR-VX2100, DSR-PD170, DSR-250 (Bayonet Mount)	Canon GL-2 (Bayonet Mount)	Sony HVR-A1U. HDR-HC1
.55x	DS-55WA-58 $289.95	---	---	DS-55WA-37 $289.95
.65x	DS-65CV-58 $439.95	DS-65CV-SB $399.95	---	DS-HR65-37 $229.95
16:9 Widescreen Adapter	---	---	---	DS-1609-37 $249.95
.3x Ultra Fisheye	DS-FEWA-58 $729.95	DS-FEWA-SB $799.95	DS-FEWA-GL $749.95	DS-FEWA-37 $329.95
2x Tele-Converter	DS-20TC-58 $399.95	DS-20TC-SB $409.95	DS-20TC-GL $409.95	DS-HR20-37 $219.95

CENTURY OPTICS

BROADCAST SERIES

Century Precision's tools enable creative videographers to capture imaginative new perspectives with their own zoom lens. By altering the optical characteristics of popular zooms, Century's tools dramatically expand their range and, therefore, usefulness. Many shots that would be impossible to execute or would require prohibitively expensive lenses are brought within easy reach by the right attachment.

IF Pro .8x Wide Angle Converter

The IF Pro .8x W/A Converter attaches quickly to the front of a zoom lens, effectively shortening its focal length while maintaining full zoom capabilities. Attach the .8x to the front of a lens for 20% more coverage when set to wide angle, telephoto or anywhere in between. For example, when added to an 7.8-172mm lens the .8x alters the focal range to 6.8-138mm. This can be especially advantageous when shooting in confined quarters. The .8x not only expands field of view, but also reduces minimum object distance (MOD). The camera can therefore move considerably closer to the subject while maintaining focus. Because there is no light loss with the IF Pro .8x Wide Angle Converter, there is no need to change exposure or lighting.

Complementing IF Broadcast, Pro and Pro Classic lenses both technically and aesthetically, the IF Pro .8x Wide Angle Converter is truncated on the top and bottom — for reduced weight, more practical shading, and access to a wide range of filtering options. It is also substantially lighter. The IF Pro .8x is only 18 oz. —30% less weight than the competition. Lighter means better balance for camera/lens combinations — a real benefit in handheld applications. And less stress on the focus mount of your lens.

IF Pro .8x Zoom-Thru W/A Converter for Canon and Fujinon 17x, 20x, 21x, and 22x HD/Broadcast Lenses *(Mfr # 0WA-8XIF-20 • B&H # CEWA8XIF20)*.....**2266.50**

85mm Slip-on Adapter Ring *(Mfr # 0FA-8X20-85 • B&H # CE0FA8X2085)*.....**134.95**
86mm Slip-on Adapter Ring *(0FA-8X20-86 • B&H # CE0FA8X2086)*.....**139.95**
98mm Slip-on Adapter Ring *(Mfr # 0FA-8X20-98 • B&H # CE0FA8X2098)*.....**129.95**
100mm Slip-on Adapter Ring *(Mfr # 0FA-8X20-00 • B&H # CE0FA8X2000)*.....**129.95**
Sunshade *(Mfr # 0FA-6XAS-20 • B&H # CE0FA6XAS20)*.....**391.95**
Filter Holder Frame f/Sunshade *(Mfr# 0FH-4565-00 • B&H# CE0FH456500)*..**205.95**

IF Pro 0.8x Zoom-Thru W/A Converter for Canon and Fujinon 15x and 16x Broadcast Lenses *(Mfr # 0WA-8XIF-00; B&H # CEWA8XIF00)*.....**1651.95**
85mm Slip-on Adapter Ring for above *(Mfr# 0FA-8XIF-85 • B&H# CE0FA8XIF85)*.....**119.95**
Sunshade *(Mfr # 0FA-8XIF-00; B&H # CE0FA8XIF00)*.....**379.95**
Filter Holder Frame for Sunshade *(Mfr# 0FH-4565-00 • B&H# CE0FH456500)*.....**205.95**

WA-7X5X Wide Angle Adapter Set for HD/Broadcast Lenses (Non-Zoom)

Compact, lightweight and economical, the WA-7X5X Wide Angle Adapter Set consists of two lenses: the .7x Wide Angle and .5x Super Wide Angle. The .7x attaches to the front of the lens, increasing coverage by 30%. Adding the .5x to the .7x produces coverage nearly double that captured by the lens alone. (The .5x used alone increases coverage 30%.) For example, when attached to a lens that zooms to 9mm, the .7x W/A adapter shortens the effective focal length to 6.3mm. Adding the .5x Super W/A further alters the wide end of the lens to just 4.5mm, thus producing coverage nearly double that captured by the lens alone.

WA-7X93 0.7x *(Mfr# 0WA-7X93-00 • B&H# CEWA7X9300)*: Wide-Angle Adapter.....**449.95**

WA-5X45 0.5x *(Mfr# 0WA-5X45-00 • B&H# CEWA5X4500)*: Super Wide-Angle Adapter.....**499.95**

WA-7X5X 0.7x and 0.5x Wide Angle Adapter Set *(Mfr# 0WA-7X5X-00 • B&H# CEWA7X5X00)*
Includes WA-7X93 and WA-5X45 adapters - without Step-Up Rings.....**949.95**

85mm Slip-on Adapter Ring *(Mfr # 0FA-8X20-85 • B&H # CE0FA8X2085)*....**134.95**
86mm Slip-on Adapter Ring *(0FA-8X20-86 • B&H # CE0FA8X2086)*.....**139.95**
98mm Slip-on Adapter Ring *(Mfr # 0FA-8X20-98 • B&H # CE0FA8X2098)*....**129.95**
100mm Slip-on Adapter Ring *(Mfr # 0FA-8X20-00 • B&H # CE0FA8X2000)*..**129.95**
Sunshade *(Mfr # 0FA-6XAS-20 • B&H # CE0FA6XAS20)*.....**391.95**
Filter Holder Frame f/Sunshade *(Mfr# 0FH-4565-00 • B&H# CE0FH456500)*...**205.95**

CENTURY OPTICS

BROADCAST SERIES

WA-FESU Super Fisheye Adapter

When you need the widest possible angle of view, the Super Fisheye Adapter produces an extraordinary degree of barrel distortion for a magnification factor of approximately .55x. For example, adding the Super Fisheye to a 15x8 lens results in a 116° horizontal angle of view — a remarkable 145° when measured diagonally.

- Tremendously wide field of view suggests a myriad of creative possibilities — from panoramic vistas that seem to stretch to the edge of the earth, to comical forced perspective close-ups in which an actor's distorted features seem to pop through the video screen. While extreme telephoto shots tend to flatten the subjects against the background, the Super Fisheye exaggerates depth, pulling nearby objects closer and causing distant objects to recede into the background.
- Due to the Super Fisheye's characteristic barrel distortion, extreme low and high angle shots are also made more dramatic. An attic crawl-space can induce heightened claustrophobia, or tall skyscrapers can be made to bend menacingly over the audience. And since the Super Fisheye takes in a much wider angle of view than the human eye, it can also be used to plunge the audience into a scene — surrounding them with a noisy crowd, or exiling them to a lonely beach.

WA-FESU-20 Super Fisheye Adapter for Canon and Fujinon 20x, 21x and 22x IF Broadcast Lenses *(Mfr# 0WA-FESU-20 • B&H# CEWAFESU20)* **1447.50**

1.6x Tele-Converter

Century's 1.6x Tele-Converter is an excellent way to extend the reach of your zoom. It attaches quickly to the front of the lens, shifting focal length range in the telephoto direction. Unlike internal and external tele-extenders, the 1.6x Tele-Converter requires no exposure compensation.

Adding the 1.6x to a 15x8 f/1.7-2.0 zoom alters its working focal length from 8-120mm to 120-192mm. (At focal lengths shorter than 120mm, vignetting occurs). Combining the 1.6x with a zoom's built-in 2x extender results in the longest possible reach - along with full zoom-through capabilities and no additional light loss. Engaging the internal 2x extender converts an 8-120mm f/1.7 zoom lens into a 16-240mm f/3.4, with a two-stop loss of light. Mount a 1.6x Tele-Converter onto the front of the lens and the resulting focal length range is an astounding 26-384mm f/3.4.

0HD-16TC-SH6 1.6x Telephoto Converter Lens for Sony HVR-V1U and HDR FX7 (Zoom Through) *(Mfr# 0HD-16TC-SH6 • B&H# CEHD16TCSH6)* **859.95**
1.6x Telephoto Converter Lens for Panasonic HVX200 (Zoom Through) *(Mfr# 0HD-16TC-HVX • B&H# CEHD16TCHVX)* **859.95**
1.6x Telephoto Converter Lens for Sony HDR-FX1 & HVR-Z1U *(Mfr# 0VS-16TC-HDS • B&H# CEVS16TCHDS)* **859.95**
VS-16TC-XL 1.6x Tele-Converter Lens - for Canon XL-1 DV Camcorder (Bayonet Mount) *(Mfr# 0HD-16TC-XLH • B&H# CEHD16TCXLH)* **859.95**

Zoom lens set at telephoto without Tele-Extender

With 2x Tele-Extender

2x Tele-Extenders

In situations where it is difficult, dangerous or even impossible to move in close, Century's 2x Tele-Extenders are the ideal solution. Easily mounting between your camera and lens, they double your lens' focal length, allowing you to fill the frame with far-away action. Model SF-213B fits most 1/3" bayonet mount lenses, the XF-212B fits most 1/2" bayonet mount lenses, and the XF-223B is for 2/3" bayonet mount lenses. With a 2x Tele-Extender, subjects that were previously out of range will now fill the frame. Get a shot across a stadium or over water. Attaching easily, the 2x instantly converts a 9-144mm 16:1 zoom lens into a 18-288mm super telephoto zoom. One caveat though, doubling the focal length results in a two-stop reduction in the amount of light reaching the focal plane. Characterized by their shallow depth-of-field, they also make it easy to isolate a subject from foreground and background. For example, wildlife videographers find this helpful when shooting an animal whose natural camouflage causes it to blend with its surroundings. Reduced depth-of-field is also effective in shooting past visual barriers, such as chain-link fences.

2x Tele-Converter Lens for Panasonic AG-DVX100A and AG-DVX100 *(Mfr# 0HD-20TC-DVX • B&H# CEHD20TCDVX)* **1299.95**
2x Tele-Converter Lens for Sony HDR-FX1 & HVR-Z1U *(Mfr# 0HD-20TC-HDS • B&H# CEHD20TCHDS)* **1299.95**
2x Tele-Converter Lens for Panasonic HVX200 *(Mfr# 0HD-20TC-HVX • B&H# CEHD20TCHVX)* **1299.95**

CENTURY OPTICS

ACHROMATIC DIOPTERS

Macro Zoom Attachments

Century's advanced two-element Achromatic Diopters turn zoom lenses into a true macro zoom. Also known as Macro Zoom Attachments, they allow more close-up range and magnification, while maintaining full zoom capabilities — without compromising image quality. They are also designed to maintain a flat field and edge-to-edge sharpness without chromatic aberration or image degradation.

- They provide dramatically shorter MOD (Minimum Object Distance)—essential when focusing tight on a small subject with a long lens — in tabletop, miniature and flat field videography. For example, add a +2.6 diopter to a 14x lens with an MOD of 40", and bring it down to 10", filling the frame with a subject as small as 3/4" across.
- Reduced working distance also offers a wide range of shooting possibilities. Record exceptionally crisp footage of small objects like jewelry or computer chips. Industrial applications like remote high-magnification visual inspection of hard-to-reach objects and manufacturing processes are also made simpler.
- Common single element diopters permit focusing at close camera-to-subject distances, only at the expense of image clarity. Instead, Century's Diopters feature two highly corrected glass elements for edge-to-edge sharpness, thus minimizing chromatic aberration and distortion.

37mm +2.5 Achromatic Diopter with 27, 30 and 30.5mm Step-up Rings. *(Mfr # 0AD-3725-00 • B&H # CE0AD372500)* **119.95**

58mm +2.0 *(Mfr # 0AD-5820-00 • B&H # CEAD5820)* **178.50**
58mm +4.0 *(Mfr # 0AD-5840-00 • B&H # CEAD5840)* **239.95**
58mm +7.0 *(Mfr # 0AD-5870-00 • B&H # CEAD5870)* **229.50**
Step-up rings from 37, 43, 46, 49, 52 and 55mm to 58mm ..... **ea. 9.50**

72mm+2.0 *(Mfr # 0AD-7220-00 • B&H # CEAD7220)* **351.95**
72mm +3.5 *(Mfr # 0AD-7235-00 • B&H # CEAD7235)* **332.95**
62-72mm Step-Up Ring *(Mfr # 0FA-6272-00 • B&H # CEFA6272)* **38.50**
67-72mm Step-Up Ring *(Mfr # 0FA-6772-00 • B&H # CEFA6772)* **38.50**

86mm +2.0 *(Mfr # 0AD-8620-00 • B&H # CEAD8620)* **472.50**
86mm +2.6 *(Mfr # 0AD-8626-00 • B&H # CEAD862600)* **499.95**
67-86mm Step-Up Ring *(Mfr # 0FA-6786-00 • B&H # CEFA6786)* **78.95**
72-86mm Step-Up Ring *(Mfr # 0FA-7286-00 • B&H # CEFA7286)* **78.95**
75mm Slip-on to 86mm Ring *(Mfr # 0FA-7586-00 • B&H # CEFA7586)* **84.50**
77-86mm Step-Up Ring *(Mfr # 0FA-7786-00 • B&H # CEFA7786)* **79.95**
80mm Slip-on to 86mm Ring *(Mfr # 0FA-8086-00 • B&H # CEFA8086)* **84.50**
82-86mm Step-Up Ring *(Mfr # 0FA-8286-00 • B&H # CEFA8286FA-8586)* **89.95**
85mm Slip-on to 86mm Ring *(Mfr # 0FA-8586-00 • B&H # CEFA8586)* **79.50**
90mm Slip-on to 86mm Ring *(Mfr # 0FA-9086-00 • B&H # CEFA9086)* **79.95**

Optical Adapters

All Adapters allow Infinity Focus

2/3" Bayonet Mount to C-Mount Adapter *(B&H # CELA23BC)* **409.95**

2/3" Bayonet-Mount to Sony 1/2" Bayonet-Mount *(B&H # CELA23S5)* **409.95**

Nikon to 1/2" Bayonet Mount Adapter *(B&H # CELAN120)* **586.50**

Nikon to Sony 1/2" Bayonet Mount Adapter *(B&H # CELANS50)* **577.95**

1/2" CCD Sony Bayonet Mount to C-Mount Adapter *(B&H # CELA12SC)* **409.95**

2/3" Bayonet Mount to 1/2" Bayonet Mount Adapter *(B&H # CELA2312)* **408.50**

1/2" Bayonet Mount to C-Mount Adapter *(B&H # CELA12BC0)* **406.95**

DVX-100A/B Accessories

Cine-Style Markable Manual Focus Ring

This smart accessory VS-MFSY-DVX is a user-markable white Delrin focus scale and witness mark that ensure accurate and repeatable focusing. This device clamp mounts over the existing focus scale of the Panasonic DVX-100A/B without camera modification. A lock-out mechanism limits the lens' focus range to 3'-Infinity with hard limit stops. A pitch follow-focus gear is included to allow integration with cine style follow-focus systems.

VS-MFSY-DVX Cine Style Markable Manual Focus Ring - for DVX-100 Camcorder *(Mfr# 0VS-MFSY-DVX • B&H# CEVSMFSYDVX)* **249.95**

Widescreen Eyepiece Adapter

Widescreen Eyepiece allows viewing of a 'normal' (unsqueezed) image when shooting with Panasonic's 16:9 optical anamorphic attachment (or the squeeze feature in the DVX100A). No modification needed, slips on the camera's existing finder and locks down with one lock screw.

VSL-CWS-DVX Wide Screen LCD Magnifier for AG-DVX-100/A Camcorder. *(Mfr# 0VS-LCWS-DVX • B&H# CEVSLCWSDVX)* **239.95**

SUNSHADE/FILTER HOLDERS

Century offers a growing line of sunshade/ filterholders and specialty filters for a broad range of DV and HDV cameras. These products offer a compact and cost-effective means of adding creative capabilities to existing cameras.

DV Series Rectangular Sunshade/4x4" Filterholder

Ideal filtering solution for Mini DV camcorders like the Canon GL-2, Sony's DCR-PD170/VX-2100 and similar size camcorders. Works with DV series wide angle adapters that are made for the DV camcorders but, with a step up shade adapter will work directly on the camera itself. Accepts two 4x4˝ glass filters. *(Mfr# 0DS-FH44-00 • B&H# CEDSFH44)* **369.95**

Wide Angle Sunshade/4x4" Filterholder

Designed for use with the .7X HD Wide Angle Converter. This lightweight, 105mm clamp-on sunshade is a cost effective means of light management for Sony HDV and Panasonic's HVX-200 camcorders. Offers a provision for one 4x4˝ glass filter in a holder. Weighs only 6.5 oz. *(Mfr# 0VS-SS05-00 • B&H# CEVSSS05)* **159.95**

Pro Series Sunshade/4x4" Filterholder 4x4

Featuring a soft non-reflective round shade and an integral filterholder for up to two 4x4˝ glass filters. Ideal for cameras without internal focus lenses. *(Mfr # 0VS-FH44-00 • B&H # CEVSFH44)* **399.95**

4x4˝ Filters for Video Production

Learn how to balance exposure, control depth of field, compensate for limited dynamic range, reduce glare, and control reflections with Century's Essential-5 Filter Kit. Created by the world's top maker of professional lens add-ons, these Century Filters by Schneider Optics have been specifically selected to meet the unique needs of today's DV/HDV cinematographers. The series of five filtration tools combines top-grade materials, high-end performance and affordability. The filters fit neatly into standard mattebox filterholders. The filters are available as a 5-filter kit with a multi-compartment padded pouch with belt-loop, or separately, in a hard plastic, designed for safe storage and protection.

Linear Polarizer Filter
The Polarizer reduces glare and unwanted reflections, saturates colors, deepens blue skies, improves contrast, and penetrates haze. Polarizers are commonly used to control glare on water and to allow the camera to see below the surface. They are also used to reduce glare on car bumpers and to control reflections on plate-glass windows.

Neutral Density .6 Filter
This solid filter has density of 0.6 (2 stops), which reduces transmission by 75%. Use to control exposure or depth of field under various lighting conditions without affecting color or contrast.

ND .6 Soft Edge Graduated Filter
Employs a surface that is 50% clear and 50% with a neutral density of 0.6. The shift from clear to ND is achieved with a soft edge transition line. The ND .6 Soft Edge Graduated Filter balances exposure within a scene – for example, the exposure of sky and earth in a landscape, avoiding overexposed blank white skies.

Black Frost 1/2 Diffusion Filter
For subtle enhancement of a scene, the Black Frost 1/2 Diffusion Filter may be used to flare highlights, mute colors, and tone down contrast, without degrading image quality or black saturation.

Skintone Enhancer Warming Filter
The Skintone Enhancer Warming Filter adds warmth to skin tones and accentuates foliage and architecture while reducing excessive blue in outdoor open shade. The ideal tool for romantic close-ups, it can be effectively combined with softening filters.

4x4 Linear Polarizer *(Mfr # 68013044 • B&H # SCP44)* **188.95**
4x4 ND .6 Solid *(Mfr # 68040644 • B&H # SCND.644)* **179.95**
4x4 ND.6 Solid Edge Grad *(Mfr # 68050644 • B&H # SCGND.6S44)* **209.95**
4x4 Black Frost 1/2 *(Mfr # 68083244 • B&H # SCBF.544)* **202.50**
4x4 Skintone Enhancer *(Mfr # 68100044 • B&H # SCE44)* **534.95**

DV MATTE BOX MKII

Compact & Wide Angle DV Matte Box MKII Systems for 4x4 Filters

Century offers the benefits of professional light control and filtering with the MKII Compact and Wide Angle DV Matte Box Systems. Precision engineered and manufactured of the finest materials, Century DV Matte Boxes are packed with creativity enhancing features and come equipped with everything needed for typical production. Matte Boxes allow you to control light better than a regular lens shade and offer the user the ability to use high quality 4x4 glass filters. The systems are ideal for use with Century add-on lenses up to 105mm O.D. They work with professional 4x4 glass filters, such as those from Tiffen and Schneider Optics (see previous page).

Compact DV Matte Box MKII

The Compact DV Matte Box accommodates mini DV cameras like Sony DSR-PD170, DSR-250, DCR-VX2100 and Canon GL-2/XL-1s/XL-2. Systems feature patented moveable eyebrows to reduce flare, 2 stages (1 fully rotatable, 1 fixed, two 4x4 filterholders, and an accessory shoe for light or microphone. Compact DV Matte Box MKII is available with 12mm cine-style rail or "quick-lock" clamp-on camera mounting system.

Compact DV Matte Box MKII with Cine-Style Rails

Complete Matte Box with adjustable eyebrows, plus 12mm rails with camera bracket for solid, adjustable support. The flexible Adapter Ring kit includes 6 interchangeable soft rubber rings for universal fit and lens safety. Includes alignment card and tool, and dust cover.

(Mfr # DSMB44KTC • B&H # CEDSMB44KTC) **1149.95**

Compact DV Matte Box MKII Clamp-on Kit

Compact DV Matte Box Clamp-on Kit attaches directly to the front of the camera lens (105mm O.D.) via a convenient "quick-lock" mechanism for ultra-compact & lightweight use. Includes 58-105 and 80-105mm adapter rings. *(Mfr # DSMB44CCK • B&H # CEDSMB44CCK)* **839.95**

Compact DV Matte Box MKII Clamp-on Kit

For Sony HRV-Z1U and HDR-FX1. Includes 72-105mm ring, Matte Box Dust cover, and two 4x4 filter frames. Doesn't work with Wide Angle Adapter. *(Mfr # DSMB44HSC; B&H # CEDSMB44HSC)* **899.95**

MFC-1 Manual Focus Controller Kit

A compact follow focus system designed for the Sony HVR-Z1U/ HDR-FX1 and Panasonic HVX-200. With indefinite rotating focus rings in mind, the MFC-1 features a rotation-stopper. The "rotation stop" function gives the focus knob a manual-focus type feel for great precision, making the camera more focus repeatable. Made from machine aluminum and attaches to 15mm lightweight rods.

For HVX-200 *(Mfr # 0HD-VMFC-HVX • B&H # CEHDVMFCHVX)* **1448.95**

For HVR-Z1/HDR-FX1 *(Mfr # 0HD-VMFC-HDS • B&H # CEHDVMFCHDS)* **1424.50**

Wide Angle DV Matte Box MKII

The Century Wide Angle DV Matte Box is a full-size wide-angle hood Matte Box equipped with 1 fully rotatable and 1 fixed 4x4 filter stage and a French flag for reduced flare. Available with 15mm cine-style rail or "quick-lock" clamp-on camera mounting system.

Wide Angle DV Matte Box MKII with Cine-Style Rails

Complete system plus 15mm rails with camera bracket. Adapter Ring kit includes 6 interchangeable soft rubber rings for universal fit and lens safety. Compatible with accessories such as follow focus systems.

For Sony HVR-V1U, HDR-FX7, DCR-VX2100, DSR-PD170 and Panasonic HVX-200, DVX100A/B *(Mfr # DSMB44WKT • B&H # CEDSMB44WKT)* **1299.95**

For JVC GY-HD110U *(Mfr # DSMB44JHD; B&H # CEDSMB44JHD)* **1403.95**

For Sony HVR-Z1U, HDR-FX1 and Canon XH-A1/G1
(Mfr # DSMB44HSW • B&H # CEDSMB44HSW) **1403.95**

Wide Angle DV Matte Box Kit

With 15mm rod system—off-lens mounting for universal fit and lens safety. Includes French Flag. For Canon XL-2, XL-1s and XL-H1.

(Mfr # DSMB44XLW • B&H # CEDSMB44XLW) **1349.95**

Wide Angle DV Matte Box MKII Clamp-on Kits

These kits attach directly to the lens front (105mm O.D.) with Century's "quick-lock" mechanism for ultra-compact and lightweight use. Include French Flag and appropriate step-up rings.

For Sony HVR-V1U and HDR-FX7
(Mfr # 0DS-MB44-W62 • B&H # CEDSMB44W62) **846.50**

For Panasonic HVX-200, JVC GY-HD110U *(Mfr # 0DS-MB44-WCK)* **879.95**

For Canon XH-A1/XH-G1 *(Mfr # 0DS-MB44-W62)* **846.50**

DV Matte Box Wide Angle Clamp-on Kit

With French Flag and 72, 80, 95 and 105mm clamp ring. It can be used on the Canon XL-2/XL-H1, and Panasonic DVX-100A/B with wide angle adapters.

(Mfr # 0DS-MB44-CWK • B&H # CEDSMB44CWK) **876.95**

4X4 SUNSHADE KITS

Chrosziel's 4x4 sunshade systems bring professional and affordable shading and filtering solutions to many of today's professional camcorders. Loaded with the benefits operators have come to expect from Chrosziel, they each include a housing that covers both 16:9 and 4:3, filter stage for two 4x4 filter holders (one rotating and one fixed) a full size French Flag for added light control, and the appropriate step down rings to fit your camcorder lens.
For a secure mount, it can be mounted onto 15mm lightweight supports with adjustable mattebox rods. A one-sided quick-lock mechanism anchors the sunshade system to the 15mm lightweight support with a simple twist of a knob. For authentic cine-style feel and function add Chrosziel's DV Studio rig follow focus (doesn't work on the XH-A1 and XH-G1).

Kits for Canon XH-A1 and XH-G1

Sunshade Kit 1 *(Mfr # 44003XHA1K • B&H # CHDVSS44XHK1)*: Includes Chrosziel 4x4 sunshade (440-03), French flag (402-28), filter stage for 2 filter holders, one rotating and one fixed filterholder (402-12), 104mm Rear Plate and 104:72mm step-down ring (411-14).....**719.95**

Sunshade Kit 2 *(Mfr # 44003XHA1K2 • B&H # CHDVSS44XHK2)*: Same as above, plus Center Bracket (420-02) and Lightweight Support (401-417).....**1169.95**

Kits for Canon XL-H1 and XL-2

Sunshade Kit 1 *(Mfr # 44003XLH1K • B&H # CHDVSS44H1K1)*: Includes Chrosziel 4x4 sunshade (440-03), French flag (402-28), filter stage for 2 filter holders, one rotating and one fixed filterholder (402-12), 104mm Rear Plate and 104:72mm step-down ring (411-14).....**734.95**

Sunshade Kit 2 *(Mfr # 44003XLH1K2 • B&H # CHDVSS44H1K2)*: Same as above, plus Center Bracket (420-02) and Lightweight Support (401-415).....**1349.95**

Sunshade Kit 3 *(Mfr # 44003XLH1K3 • B&H # CHDVSS44H1K3)*: Same as Sunshade Kit 2, plus a DV Follow Focus (206-01S), Focus Gear Drive (206-14), and a Focus Gear Ring (206-23) **2739.95**

Kits for JVC GY-HD100/250

Sunshade Kit 1 *(Mfr # 44003HD100KIT • B&H # CHDVSS44HDK1)*: Includes Chrosziel 4x4 sunshade (440-03), French flag (402-28), filter stage for 2 filter holders, one rotating and one fixed filterholder (402-12), 104:85mm (411-23F) step-down adapter ring **874.95**

Sunshade Kit 2 *(Mfr # 44003HD100KIT2 • B&H # CHDVSS44HDK2)*: Same as above, plus Center Bracket (420-02) and Lightweight Support (401-413).....**1159.95**

Sunshade Kit 3 *(Mfr # 44003HD100KIT3 • B&H # CHDVSS44HDK3)*: Same as Kit 2, plus a DV Follow Focus (206-01S), and Focus Gear Drive (206-16).....**2949.95**

Kits for Panasonic HVX-200

Sunshade Kit 1 *(Mfr # 440-HVX200K • B&H# CHDVSS44HVK1)*: Includes Chrosziel 4x4 sunshade (440-03), French flag (402-28), filter stage for 2 filter holders, one rotating and one fixed filterholder (402-12), 104:82mm (411-13) step-down adapter ring **874.95**

Sunshade Kit 2 *(Mfr # 440-HVX200K2 • B&H # CHDVSS44HVK2)*: Same as above, plus Center Bracket (420-02) and Lightweight Support (401-415).....**1349.95**

Sunshade Kit 3 *(Mfr # 440-HVX200K3 • B&H # CHDVSS44HVK3)*: Same as Kit 2, plus a DV Follow Focus (206-01S), Focus Gear Drive (206-14), and a Focus Gear Ring (206-24) **3099.95**

Kits for Sony HVR-V1U and FX7

Sunshade Kit 1 *(Mfr # 440-03HVRV1K1 • B&H# CHDVSS44V1K1)*: Includes Chrosziel 4x4 sunshade (440-03), French flag (402-28), filter stage for 2 filter holders, one rotating and one fixed filterholder (402-12), 104:62mm (411-15) step-down adapter ring **874.95**

Sunshade Kit 2 *(Mfr # 440-03HVRV1K2 • B&H # CHDVSS44V1K2)*: Same as above, plus Center Bracket (420-02) and Lightweight Support (401-418).....**1349.95**

Sunshade Kit 3 *(Mfr # 440-03HVRV1K3 • B&H # CHDVSS44HVK3)*: Same as Kit 2, plus a DV Follow Focus (206-01S), Focus Gear Drive (206-14), and a Focus Gear Ring (206-25) **3099.95**

Kits for Sony HVR-Z1U and HDR-FX1

Sunshade Kit 1 *(Mfr # 44003Z1K • B&H# CHDVSS44Z1K1)*: Includes Chrosziel 4x4 sunshade (440-03), French flag (402-28), filter stage for 2 filter holders, one rotating and one fixed filterholder (402-12), 104:85mm (411-23) step-down ring, 85:72mm (S1001-73) step-down ring **734.95**

Sunshade Kit 2 *(Mfr # 44003Z1K2 • B&H# CHDVSS44Z1K2)*: Same as above, plus Center Bracket (420-02) and Lightweight Support (401-417) **1149.95**

Sunshade Kit 3 *(Mfr # 44003Z1K3 • B&H# CHDVSS44Z1K3)*: Same as Kit 2, plus a DV Follow Focus (206-01S), Focus Gear Drive (206-14), and a Focus Gear Ring (206-22).....**2499.95**

Kits for Sony PMW-EX1

Sunshade Kit 1 *(Mfr # 440-EX1K • B&H # CHDVSS44EX1K)*: Includes Sony EX1 sunshade, French flag (402-28), filter stage for 2 filter holders, one rotating, one fixed filterholder (402-12), 104mm rear plate, 104:77mm (411-09) step-down ring **874.95**

Sunshade Kit 2 *(Mfr # 440-EX1K2 • B&H # CHDVSS44EXK2)*: Same as above, plus Center Bracket (420-02) and Lightweight Support (401-417) **1379.95**

CHROSZIEL

MATTE BOXES

Chrosziel's Mattebox system brings professional shading and filtering solutions today's camcorders. Loaded with the benefits operators have come to expect from Chrosziel, features include a true 16:9 housing that covers both 16:9 and 4:3, filterstage for 2 filterholders (one 4x4 rotating and one 4x4/4x5.650 fixed), a full-size French flag, and the appropriate adapter rings. For a secure mount, the system comes with a center bracket and lightweight support with adjustable mattebox rods.

Chrosziel's efficient design includes many new operating advantages. The matteboxes are compatible with most wide and tele attachments. Dual pivot mechanisms are integrated into the housing for more cost efficient use of side wings. The system's articulating French flag can be teamed with optional side wings for precise manipulation of light. Protection against flair and loss of contrast is provided by a 16:9 insert mask. A one-sided quick-lock mechanism anchors the mattebox system to the 15mm lightweight support with a simple twist of a knob.

Each includes 16:9/4:3 Mattebox, 16:9 insert mask (450-MA), French Flag (450-11), 4x4 Rotating Filterstage including filter holder (402-12), 4x4/4x5.65 Fixed Filterstage including filter holder (410-04), Pivot Mechanism (use with optional side wings), 110mm Rear Plate, Lightweight Support System and appropriate step-down adapter ring.

For Canon XH-A1 and XH-G1: Same as above with Lightweight Support System (401-417) and 110:81mm (450-15) step-down adapter ring *(Mfr # 450XHA1K • B&H # CHDVMB44XHA1)* **1699.95**

For Canon XL-H1 and XL1: Same as above with Lightweight Support System (401-411) and 110:81mm (450-15) step-down adapter ring *(Mfr # 450XLH1KIT • B&H # CHDVMB44XLH1)* **1749.95**

For JVC HD-100/250: Same as above with Lightweight Support System (401-413) and 110:85mm (410-39) step-down adapter ring *(Mfr # 450HD100KIT • B&H # CHDVMB44HDV1)* **1699.95**

For Panasonic HVX-200: Same as above with Lightweight Support System (401-415) and 110:91mm (450-16) step-down adapter ring *(Mfr # 450HVX200K • B&H # CHDVMB44HVK1)* **1694.95**

For Sony HVR-V1U and HDR-FX7 Same as above with Lightweight Support System (401-418) and 110:91mm (450-15) step-down adapter ring *(Mfr # 450V1KIT • B&H # CHDVMB44V1K1)* **1699.50**

For Sony HVR-Z1U & HDR-FX1: Same as above with Lightweight Support System (401-417) and 110:91mm (450-15) step-down adapter ring *(Mfr # 450HDVKIT • B&H # CHDVMB44HDK1)* **1650.00**

B&H "Producer" Packages

These "Producer" packages include a host of critical accessories designed for aspiring producers looking to bring their acquisition methods to the next level. Kits include:

- Chrosziel 4x4 mattebox kit with French Flag, lightweight support with adjustable matte box rods and custom cover.
- 16x9 Inc. 0.75x wide angle conversion lens for HDV cameras. The lens features a multi-mount system with both 82mm and 72mm threads. There is a protective ring over the smaller diameter threads that is easily removed and replaced by the camera operator.
- Bebob Zoe-DVXL universal zoom controller featuring Maximum Speed Reduction (MSR) technology for much smoother slow zooms, a quick release clamp and click functions for switching quickly between manual and auto-focus
- 16x9's special "Grab and Shoot" soft case. This quick opening camcorder bag is made to hold a camcorder with a mattebox securely in place. The bag is made from an exterior layer of extra heavy duty waterproof Cordura that provides equipment protection and the contents are protected on all sides by layers of brightly colored cushioned fabric.

For the Sony HVR-V1U *(B&H # 16PPHVRV1)* **2649.00**

For the Sony HVR-Z1U *(B&H # 16PPHVRZ1)* **2699.00**

For the Canon XH-A1 *(B&H # 16PPXHA1)* **2799.00**

For the Panasonic AG-HVX200 *(B&H # 16PPHVX200)* **3299.00**

MATTE BOXES

Chrosziel DV Follow Focus

The DV Studio Rig/Follow Focus was designed specifically for HDV/DV cameras — small and light weight. It is designed as a complete unit with a fixed handwheel; one-sided operation. It can only be used with lenses equipped with a focus gear ring.

- Mounts onto 15mm support rods
- Positionable indicator
- Marking scale
- Focus gear drive can be mounted on either side of follow focus
- Fits most lenses with proper focus gear drive
- Fits most DV/HDV cameras with proper focus gear drive and gear ring

DV Studio Rig/Follow Focus
(Mfr # 20601S • B&H # CH20601S) **1689.95**

Gear Drives

Focus Gear Drive for Canon, Angenieux
(Mfr # 20610 • B&H # CH20610) **104.95**

Focus Gear Drive for Leica, Canon, Fujinon cine-style *(Mfr # 20612 • B&H # CH20612)* **109.95**

Focus Gear Drive for Sony
(Mfr # 20614 • B&H # CH20614) **109.95**

Focus Gear Drive for Fujinon Lenses
(Mfr # 206-16 • B&H # CH20616) **104.95**

Gear Rings

Follow focus Gear Ring for AG-DVX100
(Mfr # 20620 • B&H # CH20620) **174.95**

Follow focus Gear Ring for Canon XL series
(Mfr # 20623 • B&H # CH20623) **174.95**

Follow focus Gear Ring for HVR-Z1U
(Mfr # 20622 • B&H # CH20622) **174.95**

Follow focus Gear Ring for HVX-200
(Mfr # 20624 • B&H # CH20624) **174.95**

Chrosziel DV Balancer

The DV Balancer by Chrosziel offers a comfortable method for supporting most small sized camcorders. Ideal for news broadcasts, sport events, documentaries, commercials or many other hand-held situations where stability is crucial and where the freedom to move is essential, the ergonomically designed DV Balancer is precision engineered and designed to support camcorders weighing up to 9 lbs.

- Designed to ergonomically conform to the operator's body, so when properly set-up, they'll be able to support the camcorder without the use of hands—reducing strain and fatigue. The weight of the camera will be absorbed by the shoulder pad and the abdomen leaving the hands free for controlling the camera.
- Easy-to-use, the DV Balancer can be adjusted vertically and horizontally to allow the user to view the viewfinder eyepiece. This is especially beneficial when using camcorders that have the viewfinder eyepiece on the back of the camera.
- Integrates seamlessly to most small sized camcorders with existing Chrosziel DV Lightweight Support systems. An optional camera adapter is available for cameras not equipped with the DV Lightweight support system.

DV Balancer Shoulder Brace *(Mfr# AC-3000 • B&H# CHAC3000)* **699.95**

DV Balancer Camera Adapter *(Mfr # AC-3100 • B&H # CHAC3100)*
Required when not using lightweight supports **188.95**

DV Balancer Univeral Battery Holder *(Mfr# AC-3200 • B&H# CHAC3200)*
For Anton Bauer Gold Mount, IDX V-Plate, and PAG Lock battery systems **264.50**

DV Balancer Tripod Clamp *(Mfr # AC-3220 • B&H # CHAC3220)*
To mount the DV Balancer Battery Holder on a tripod **234.95**

FORMATT

FM-600 4x4 Matte Box

The FM-600 is a 4x4 matte box system designed for small DV/HDV cameras. Manufactured from aviation grade aluminum, the FM600 combines precision engineering with simplicity and ease of use for internal focus lenses. Adapters allow it to work with lens diameters from 43 to 82mm. It feature two fixed filter holders and one rotating 360° accommodating a wide range of filter combinations. The unit can work with or without the French flag; it even has the ability to remove the lens shade completely while still using the filter holders.

FM-600: With French Flag *(Mfr # BFFM600MATT • B&H # FOMBFM600)* **439.95**

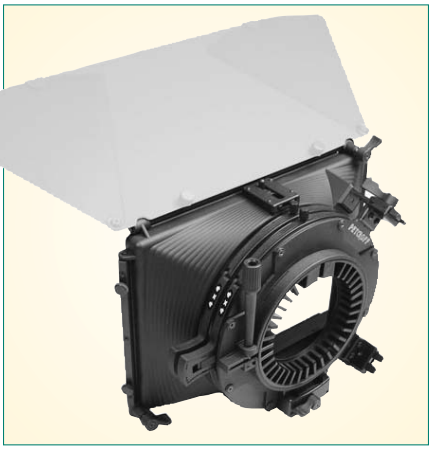
4x4" HD/DV Outdoor Video Glass Filter Kit: Everything you need to shoot scenics and nature shots. Includes one HD Circular Polarizer, #1 Low Contrast, HD ND.6, Graduated HD ND .6 Soft Edge, HD/DV Soft Effects #3 and a filter pouch.
(Mfr# BF4KIT3 • B&H# FOHDDVOVFK44) **804.95**

PETROFF

MATTE BOXES

Hard Shade Matte Box Systems

Petroff's hard shade matte box systems are available in three basic sizes (4x4", 4x5" and 5x5") to fit a large variety of cameras and lenses including both broadcast and prosumer cameras. Matte boxes enable the user to add more control to the image; perfect for those videographers shooting film style and event shooters wanting to upgrade their image quality. These matte boxes accommodate three filter stages and can be mounted directly to the front barrel of the internal focus lens, or by using an optional support rod adapter, on a variety of bridge plates or support systems. All filter stages rotate 360° independently, but in order to operate comfortable with polarizing filters one or two stages could be blocked from rotation.



- With the unique Petroff snap-on filter stage system you get the ultimate when it comes to time and convenience.
- Fully modular, no-tools assembly system. You can add, remove or adjust all components of the system in seconds without the need of any tools.
- All stages rotate 360° independently, but you can block one or two from rotating
- The design of the Matte Box permits total freedom of movement of the filter holder in the horizontal and vertical planes.
- No-tools slide-in support adapter
- With the included Top French Flag, you can position it to cover the hard sunshade or at various angles depending on the user's application.
- Top and side flags fold inside shade profile for compact storage

1-Stage 4x4 Hard Shade Matte Box Systems with Top Flag

(For lenses up to 110mm diameter and 3x3, 3x4, 4x4, 4x5, 4x5.65 and 4x6 filters)

4x4″ Matte Box with 3x3″ Rotating Filter Holder,
1-Filter Stage and 72mm Adapter Ring
(Mfr # P441R3372 • B&H # PEMB4413372) **1049.95**
With 75mm Adapter Ring *(Mfr # P441R3375 • B&H # PEMB4413375)* **1049.95**
With 80mm Adapter Ring *(Mfr # P441R3380 • B&H # PEMB4413380)* **1049.95**
With 82mm Adapter Ring *(Mfr # P441R3382 • B&H # PEMB4413382)* **1049.95**
With 85mm Adapter Ring *(Mfr # P441R3385 • B&H # PEMB4413385)* **1049.95**
With 86mm Adapter Ring *(Mfr # P441R3386 • B&H # PEMB4413386)* **1049.95**
With 90mm Adapter Ring *(Mfr # P441R3390 • B&H # PEMB4413390)* **1049.95**
With 92mm Adapter Ring *(Mfr # P441R3392 • B&H # PEMB4413392)* **1049.95**

4x4″ Matte Box with 4x4″ Rotating Filter Holder,
1-Filter Stage and 72mm Adapter Ring
(Mfr # P441R4472 • B&H # PEMB4414472) **1049.95**
With 75mm Adapter Ring *(Mfr # P441R4475 • B&H # PEMB4414475)* **1049.95**
With 80mm Adapter Ring *(Mfr # P441R4480 • B&H # PEMB4414480)* **1049.95**
With 82mm Adapter Ring *(Mfr # P441R4482 • B&H # PEMB4414482)* **1049.95**
With 85mm Adapter Ring *(Mfr # P441R4485 • B&H # PEMB4414485)* **1049.95**
With 86mm Adapter Ring *(Mfr # P441R4486 • B&H # PEMB4414486)* **1049.95**
With 90mm Adapter Ring *(Mfr # P441R4490 • B&H # PEMB4414490)* **1049.95**
With 92mm Adapter Ring *(Mfr # P441R4492 • B&H # PEMB4414492)* **1049.95**

4x4″ Matte Box with 4x5″ Rotating Filter Holder,
1-Filter Stage and 72mm Adapter Ring
(Mfr # P441R4572 • B&H # PEMB4414572) **1049.95**
With 75mm Adapter Ring *(Mfr # P441R4575 • B&H # PEMB4414575)* **1049.95**
With 80mm Adapter Ring *(Mfr # P441R4580 • B&H # PEMB4414580)* **1049.95**
With 82mm Adapter Ring *(Mfr # P441R4582 • B&H # PEMB4414582)* **1049.95**
With 85mm Adapter Ring *(Mfr # P441R4585 • B&H # PEMB4414585)* **1049.95**
With 86mm Adapter Ring *(Mfr # P441R4586 • B&H # PEMB4414586)* **1049.95**
With 90mm Adapter Ring *(Mfr # P441R4590 • B&H # PEMB4414590)* **1049.95**
With 92mm Adapter Ring *(Mfr # P441R4592 • B&H # PEMB4414592)* **1049.95**

4x4″ Matte Box with 4x5.65″ Rotating Filter Holder,
1-Filter Stage and 72mm Adapter Ring
(Mfr # P441R45P72 • B&H # PEMB44145P72) **1049.95**
With 75mm Adapter Ring *(Mfr # P441R45P75 • B&H # PEMB44145P75)* **1049.95**
With 80mm Adapter Ring *(Mfr # P441R45P80 • B&H # PEMB44145P80)* **1049.95**
With 82mm Adapter Ring *(Mfr # P441R45P82 • B&H # PEMB44145P82)* **1049.95**
With 85mm Adapter Ring *(Mfr # P441R45P85 • B&H # PEMB44145P85)* **1049.95**
With 86mm Adapter Ring *(Mfr # P441R45P86 • B&H # PEMB44145P86)* **1049.95**
With 90mm Adapter Ring *(Mfr # P441R45P90 • B&H # PEMB44145P90)* **1049.95**
With 92mm Adapter Ring *(Mfr # P441R45P92 • B&H # PEMB44145P92)* **1049.95**

MATTE BOXES

1-Stage 4x5 Hard Shade Matte Box Systems with Top Flag

(For lenses up to 110mm and 136mm diameter and 3x3, 3x4, 4x4, 4x5, 4x5.65 and 4x6 filters)

4x5˝ Matte Box with 3x3˝ Rotating Filter Holder,
1-Filter Stage and 95mm Adapter Ring
(Mfr # P451R3395 • B&H # PEMB4513395) **1349.95**
With 98mm Adapter Ring *(Mfr # P451R3398 • B&H # PEMB4513398)* **1349.95**
With 100mm Adapter Ring *(Mfr # P451R33100 • B&H # PEMB45133100)* **1349.95**
With 105mm Adapter Ring *(Mfr # P451R33105 • B&H # PEMB45133105)* **1349.95**

4x5˝ Matte Box with 4x4˝ Rotating Filter Holder,
1-Filter Stage and 95mm Adapter Ring
(Mfr # P451R4495 • B&H # PEMB4514495) **1349.95**
With 98mm Adapter Ring *(Mfr # P451R4498 • B&H # PEMB4514498)* **1349.95**
With 100mm Adapter Ring *(Mfr # P451R44100 • B&H # PEMB45144100)* **1349.95**
With 105mm Adapter Ring *(Mfr # P451R44105 • B&H # PEMB45144105)* **1349.95**

4x5˝ Matte Box with 4x5˝ Rotating Filter Holder,
1-Filter Stage and 95mm Adapter Ring
(Mfr # P451R4595 • B&H # PEMB4514595) **1349.95**
With 98mm Adapter Ring *(Mfr # P451R4598 • B&H # PEMB4514598)* **1349.95**
With 100mm Adapter Ring *(Mfr # P451R45100 • B&H # PEMB45145100)* **1349.95**
With 105mm Adapter Ring *(Mfr # P451R45105 • B&H # PEMB45145105)* **1349.95**

4x5˝ Matte Box with 4x5.65˝ Rotating Filter Holder,
1-Filter Stage and 95mm Adapter Ring
(Mfr # P451R45P95 • B&H # PEMB45145P95) **1349.95**
With 98mm Adapter Ring *(Mfr # P451R45P98 • B&H # PEMB45145P98)* **1349.95**
With 100mm Adapter Ring *(Mfr # P451R45P100 • B&H # PEMB45145P10)* **1349.95**
With 105mm Adapter Ring *(Mfr # P451R45P105 • B&H # PEMB45145P1Q)* **1349.95**

1-Stage 5x5 Hard Shade Matte Box Systems with Top Flag

Designed for the newest generation of extra wide film, video and HDTV lenses

(For lenses up to 136mm diameter and 4x4, 4x5, 4x5.65 and 4x6 filters)

5x5" Matte Box with 3x3" Rotating Filter Holder,
1-Filter Stage and 95mm Adapter Ring
(Mfr # P551R3395 • B&H # PEMB5513395) **1599.95**
With 98mm Adapter Ring *(Mfr # P551R3398 • B&H # PEMB5513398)* **1599.95**
With 100mm Adapter Ring *(Mfr # P551R33100 • B&H # PEMB55133100)* **1599.95**
With 105mm Adapter Ring *(Mfr # P551R33105 • B&H # PEMB55133105)* **1599.95**
With 120mm Adapter Ring *(Mfr # P551R33120 • B&H # PEMB55133120)* **1599.95**
With 128mm Adapter Ring *(Mfr # P551R33128 • B&H # PEMB55133128)* **1599.95**
With 130mm Adapter Ring *(Mfr # P551R33130 • B&H # PEMB55133130)* **1599.95**
With 132mm Adapter Ring *(Mfr # P551R33132 • B&H # PEMB55133132)* **1599.95**

5x5" Matte Box with 4x4" Rotating Filter Holder,
1-Filter Stage and 95mm Adapter Ring
(Mfr # P551R4495 • B&H # PEMB5514495) **1599.95**
With 98mm Adapter Ring *(Mfr # P551R4498 • B&H # PEMB5514498)* **1599.95**
With 100mm Adapter Ring *(Mfr # P551R44100 • B&H # PEMB55144100)* **1599.95**
With 105mm Adapter Ring *(Mfr # P551R44105 • B&H # PEMB55144105)* **1599.95**
With 120mm Adapter Ring *(Mfr # P551R44120 • B&H # PEMB55144120)* **1599.95**
With 128mm Adapter Ring *(Mfr # P551R44128 • B&H # PEMB55144128)* **1599.95**
With 130mm Adapter Ring *(Mfr # P551R44130 • B&H # PEMB55144130)* **1599.95**
With 132mm Adapter Ring *(Mfr # P551R44132 • B&H # PEMB55144132)* **1599.95**

5x5" Matte Box with 4x5" Rotating Filter Holder,
1-Filter Stage and 95mm Adapter Ring
(Mfr # P551R4595 • B&H # PEMB5514595) **1599.95**
With 98mm Adapter Ring *(Mfr # P551R4598 • B&H # PEMB5514598)* **1599.95**
With 100mm Adapter Ring *(Mfr # P551R45100 • B&H # PEMB55145100)* **1599.95**
With 105mm Adapter Ring *(Mfr # P551R45105 • B&H # PEMB55145105)* **1599.95**
With 120mm Adapter Ring *(Mfr # P551R45120 • B&H # PEMB55145120)* **1599.95**
With 128mm Adapter Ring *(Mfr # P551R45128 • B&H # PEMB55145128)* **1599.95**
With 130mm Adapter Ring *(Mfr # P551R45130 • B&H # PEMB55145130)* **1599.95**
With 132mm Adapter Ring *(Mfr # P551R45132 • B&H # PEMB55145132)* **1599.95**

5x5" Matte Box with 4x5.65" Rotating Filter Holder,
1-Filter Stage and 95mm Adapter Ring
(Mfr # P551R45P95 • B&H # PEMB55145P95) **1599.95**
With 98mm Adapter Ring *(Mfr # P551R45P98 • B&H # PEMB55145P98)* **1599.95**
With 100mm Adapter Ring *(Mfr # P551R45P100 • B&H # PEMB55145P10)* **1599.95**
With 105mm Adapter Ring *(Mfr # P551R45P105 • B&H # PEMB55145P1Q)* **1599.95**
With 120mm Adapter Ring *(Mfr # P551R45P120 • B&H # PEMB55145P12)* **1599.95**
With 128mm Adapter Ring *(Mfr # P551R45P128 • B&H # PEMB55145P1Z)* **1599.95**
With 130mm Adapter Ring *(Mfr # P551R45P130 • B&H # PEMB55145P13)* **1599.95**
With 132mm Adapter Ring *(Mfr # P551R45P132 • B&H # PEMB55145P1Y)* **1599.95**

PETROFF

MATTE BOXES

Systems for Sony

4x4 Matte Box with 1 Filter Stage and Top Flag for HDR-FX1 and HVR-Z1.
(Mfr # P441S • B&H # PEP441S) **889.95**

Wide 4x4 Matte Box with 1 Filter Stage and Top Flag for HDR-FX1 and HVR-Z1.
(Mfr # P44-1-SW • B&H # PEP441SW) **918.95**

4x4 Universal Wide Angle Matte Box with 1 Filter Stage, with Top Flag for Sony HDR Series. *(Mfr # P44-1-UW • B&H # PEP441UW)* **918.95**

4x4 Matte Box with 2 Filter Stages and Top Flag for HDR-FX1 and HVR-Z1.
(Mfr # P442S • B&H # PEP442S) **964.95**

4x4 Matte Box with 3 Filter Stages and Top Flag for HDR-FX1 and HVR-Z1.
(Mfr # P443S • B&H # PEP443S) **1256.50**

4x4 Universal Wide Angle Matte Box with 2 Filter Stages and Top Flag, for Sony HDR Series. *(Mfr # P44-2-UW • B&H # PEP442UW)* **1293.95**

4x4 Wide Matte Box with 2 Filter Stages and Top Flag for HDR-FX1 and HVR-Z1.
(Mfr # P44-2-SW • B&H # PEP442SW) **1293.95**

Systems for Panasonic HVX-200

4x4 Wide Matte Box with Mini DV Bridge Plate, Top Flag, 1 Filter Stage, Insert for Panasonic HVX-200 *(Mfr # PM44-1P • B&H # PEPM441P)* ... **1382.95**

4x4 Wide Matte Box with Mini DV Bridge Plate, Top Flag, 2 Filter Stages, Insert for Panasonic HVX-200 *(Mfr # PM44-2P • B&H # PEPM442P)* .. **1682.95**

Wide Angle Systems for GY-HD110U

W/A 4x4 Matte Box with 1 Filter Stage, Top Flag, Mini DV Universal Support and 86mm Ring *(Mfr # P44J861K • B&H # PEP44J861K)* **1376.95**

Same as above except with 2 filter stages
(Mfr # P44J862K • B&H # PEP44J862K) **1649.95**

Same as above except with 3 filter stages
(Mfr # P44J863K • B&H # PEP44J863K) **2129.95**

Systems for Canon

4x4 matte box with 4x4" rotating filter holder, 2 filter stages and 94mm ring for XL series with 20x Lens *(Mfr # P44294 • B&H # PEP44294)* **944.95**

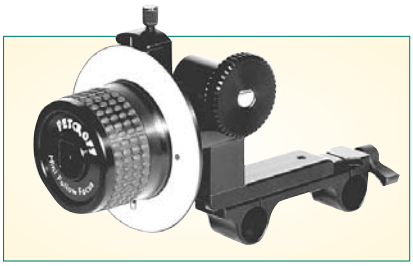
4x4 matte box with 4x4" rotating filter holder, 2 filter stages and 89mm ring for XL series with 16x lens *(Mfr # P44289 • B&H # PEP44289)* **964.95**

System for Panasonic DVX100

4x4 Matte Box with SS-08 DV Universal Support and French Flag
(Mfr # PETDVX124 • B&H # PEMB44DVX100) **1649.95**

MFF-01 Mini Follow Focus

The MFF-01 is follow focus for prosumer DV camcorders. The lightweight design works perfectly with Petroff's wide range of matte box and rod accessories, for seamless integration. The system features a marking ring to help perform precision focus-pulls. Also available in an economy version, the MFF-02.



MFF-01 *(Mfr # MFF01 • B&H # PEMFF01)* **1084.95**

MFF-02 *(Mfr # MFF02 • B&H # PEMFF02)* **852.50**

Focus Gear for the MFF-01 *(Mfr # MFF03 • B&H # PEMFF03)* **64.95**

Lens Gear Ring for MFF-01 and MFF-02 *(Mfr # MFF04 • B&H # PEMFF04)* **109.50**

HDR-FX1 Lens Gear Ring for MFF-01 and MFF-02 *(Mfr # MFF-04S1 • B&H # PEMFF04S1)* **107.95**

AG-HVX200 Lens Gear Ring for MFF-01 and MFF-02 *(Mfr # MFF-04P2 • B&H # PEMFF04P2)* **107.95**

Marking Ring for MFF-01 *(Mfr # MFF05 • B&H # PEMFF05)* **84.95**

0.8 Focus Gear for the MFF-01 *(Mfr # MFF-08 • B&H # PEMFF08)* **63.95**

TIFFEN FilterFlex

Precision Filter Control Box

Combining unique, patented innovations with maximum flexibility, Tiffen's FilterFlex lets you use almost any square or rectangular 4˝ wide filter to achieve beautiful images. Lightweight, it clamps directly to your lens without bulky support rails, and since no separate frames are required, filters go on and off quickly.

- Comes with 2 filter stages which rotate 360° independently and a rectangular lens shade that remains horizontal while rotating filters. It allows precise fingertip positioning of each filter independently.
- Hold one or two filters, or three with optional accessory.
- Fast on/off and swing away positions for easy access to front of the lens.
- Filters are held parallel to the lens, minimizing internal reflection problems.
- Accepts square or rectangular 4" wide by standard length (4 x 4", 4 x 5", 4 x 5.650", 4 x 6").

FilterFlex for external focus lenses up to 105mm in diameter *(Mfr # FFEXT • B&H # TIFFE)* ... **974.95**

French Flag Assembly for FilterFlex *(Mfr # FFFFASMBLY • B&H # TIFFA)* **72.50**

80mm *(# TIFFCR80)*, 85mm *(# TIFFCR85)*, 90mm *(#TIFFCR90)*, 95mm *(#TIFFCR95)* or 100mm *(#TIFFCR100)* C-Ring Adapter for FilterFlex ..... **ea. 44.95**

FILTERS

Center Spot Filters

How often do you get just the background you want? Not often enough? Take a different approach to this distracting problem by softly diffusing only the background, leaving the area of central interest clear and sharp, with the Center Spot filter. The Warm Center Spot filter combines the benefits of the Center Spot with the added warmth of the 812 Filter.

Without Filter

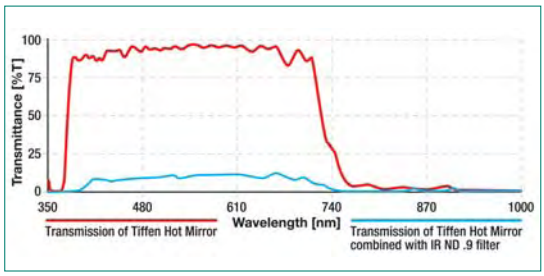
With Warm Center Spot

Clear Filters

Helps protect your lens from dust, scratches, dirt, moisture, fingerprints and more, without affecting the color. Available in uncoated and coated.

Hot Mirror IR ND Filters

Unlike photographic film, the imaging devices in high definition cameras are very sensitive to infra-red light. Because of this, IR pollution has become a significant issue. Tiffen addressed this problem with their special Hot Mirror (HM) filter that completely blocks IR thru the entire spectrum with no appreciable reduction in visible light transmission. HM filters can be used individually or as a Hot Mirror IRND in one combination filter. Tiffen ColorCore technology sandwiches the coating within the filter for easy cleaning.



CENTER SPOT FILTERS							
	3″ x 3″	4″ x 4″	4″ x 5.65″	5″ x 6″	5″ x 5″	5.65″ x 5.65″	6.6″ x 6.6″
Center Spot *#TICS( )*	126.95	174.95	322.95	314.95	304.95	349.95	349.95
Warm Center Spot *#TIWCS( )*	134.95	188.95	331.95	360.95	354.95	360.95	360.95

CLEAR FILTERS							
	3″ x 3″	4″ x 4″	4″ x 5.65″	5″ x 6″	5″ x 5″	5.65″ x 5.65″	6.6″ x 6.6″
Clear Filter Uncoated *#TICU( )*	64.95	96.95	154.95	228.95	185.95	205.95	205.95
Clear Filter Coated *#TIC( )*	82.95	133.95	172.95	264.95	215.95	251.95	251.95

HOT MIRROR IR ND FILTERS							
Density:	0.30	0.60	0.90	1.2	1.5	1.8	2.1
105C Hot Mirror IR ND *#W105CHMIRND*	450.00	450.00	450.00	450.00	450.00	450.00	450.00
138mm Hot Mirror IR ND *#W138HMIRND*	585.00	585.00	585.00	585.00	585.00	585.00	585.00
4 x 4 Hot Mirror IR ND *#W44HMIRND*	337.50	337.50	337.50	337.50	337.50	337.50	337.50
4 x 560 Hot Mirror IR ND *#W4560HMIRND*	540.00	540.00	540.00	540.00	540.00	540.00	540.00
565 Hot Mirror IR ND *#W565HMIRND*	810.00	810.00	810.00	810.00	810.00	810.00	810.00

To order Center Spot or Clear filters, please fill in the parenthesis at the end of the SKU as follows:
3″ x 3″ (33), 4″ x 4″ (44), 4″ x 5.65″ (45P), 5″ x 6″ (56), 5″ x 5″ (55Q), 5.65″ x 5.65″ (565), and 6.6″ x 6.6″ (66).

When ordering Hot Mirror IR ND filters, specify density (0.03, 0.06, 0.90, 1.2, 1.5, 1.8, 2.1).

COLOR-GRAD FILTERS / COMPLEMENTS

Color-Grad Filters

Transform an average sunrise or sunset into something spectacular. Convert a dull, washed-out sky to a breathtaking blue. Color-Grad filters are used to make adjustments to the red, blue or green characteristics of light. Applications include correcting for color balance, light source variations, different reversal film batches, and other color effects. Half color, half clear, with a soft transition between, Color-Grads can best be used in a rotating mount or filter holder, for proper alignment in the image. Combine them to achieve more density.

Without Filter

With Color Grad Sunset

- Add color selectively while leaving the rest of the scene unaffected.
- Half color, half clear with a graduated density transition for smooth blending into the scene.
- Use in combination, with one affecting the upper half of the image, the other affecting the lower.

COLOR-GRAD FILTERS	3" x 3"	4" x 4"	4" x 5.65"	5" x 6"	5" x 5"	5.65" x 5.65"	6.6" x 6.6"
Blue *#TIGBL( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Cool Blue *#TIGCB( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Coral *#TIGC( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Cyan *#TIGC( )( )( )Q*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Green *#TIGG( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Magenta *#TIGM( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Pink *#TIGP( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Red *#TIGR( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Yellow *#TIGY( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
ND *#TIGND( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Chocolate *#TIGCH( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Cranberry *#TIGCR( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Grape *#TIGGP( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Plum *#TIGPL( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
SkyFire *#TIGSF( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Sunset *#TIGSS( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Straw *#TIGST( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Tangerine *#TIGT( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Tobacco *#TIGTO( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95
Twilight *#TIGTL( )( )( )*	151.95	199.95	317.95	424.95	371.95	424.95	424.95

Color-Grad Complements

*Using a Color-Grad filter to add color to the sky can often look even better when a complementary tint is added to the foreground. Designed to be used together with a Color-Grad in this manner, or to add a bit of color interest on their own, Color-Grad Complements come in 3 color series: **Blue** for use with Tropic Blue, Cyan, Cool Blue, Grape, Blue and Twilight; **Red** for use with Plum, Magenta, Cranberry, Pink, Red, Skyfire, and Twilight; and **Amber** for use with Chocolate, Sepia, Coral, Tangerine, Tobacco, Straw, Antique Suede, Skyfire and Sunset. Each series comes in two grades, Grade 1 provides milder tones; Grade 2 is for more dramatic color.*

COLOR-GRAD COMPLEMENTS	3" x 3"	4" x 4"	4" x 5.65"	5" x 6"	5" x 5"	5.65" x 5.65"	6.6" x 6.6"
Red *#TICR( )( )Q*	158.95	209.95	331.95	444.95	372.95	444.95	444.95
Amber *#TICA( )( )Q*	158.95	209.95	331.95	444.95	372.95	444.95	444.95
Blue *#TICBL( )( )Q*	158.95	209.95	331.95	444.95	372.95	444.95	444.95

*Blue, Cool Blue, Cyan, Green, Magenta, Pink, Red and Yellow **Color Grad** filters are available in densities of 1, 2, 3, 4, and 5. Sunset, Straw, Chocolate, Cranberry, Grape, Plum, SkyFire, Tangerine, Tobacco, Tropic Blue and Twilight are available in densities of 1, 2, and 3. Coral is available in 1/8, 1/4, 1/2, 1, 2, 3, 4, and 5. ND is available in .3, .6, .9, and 1.2. You can also choose Soft or Hard for the degree of color transition. Insert the density # in the first parenthesis (18, 14, 12, .3, .6, .9, 1, 2, 3, 4, and 5); Soft (S) or Hard (H) gradation in the second parenthesis, and the filter size in the third parenthesis. **Color Grad Complement** are available in densities of 1 and 2. Please insert the density # in the first parenthesis and the filter size in the second parenthesis.*

COMBINATION COLORS & POLARIZERS

Several filter combinations are so popular that they are produced as two filter effects in one. These include: Neutral Density or Polarizer plus 81 or 85 Wratten filters; the Polarizer plus ENHANCING filter; the Warm versions of Pro-Mist, Soft/FX, Black Pro-Mist filters, and others.

COMBINATION COLOR & POLARIZERS							
	3″ x 3″	4″ x 4″	4″ x 5.65″	5″ x 6″	5″ x 5″	5.65″ x 5.65″	6.6″ x 6.6″
81EFN3 *#TI81EFN.3( )*	126.95	174.95	332.95	330.95	316.95	349.95	349.95
81EFN6 *#TI81EFN.6( )*	126.95	174.95	332.95	330.95	316.95	349.95	349.95
81EFN9 *#TI81EFN.9( )*	126.95	174.95	332.95	33095	316.95	349.95	349.95
85N3 *#TI85ND.3( )*	126.95	174.95	332.95	330.95	316.95	349.95	349.95
85N6 *#TI85ND.6( )*	126.95	174.95	332.95	330.95	316.95	349.95	349.95
85N9 *#TI85ND.9( )*	126.95	174.95	332.95	330.95	316.95	349.95	349.95
85N12 *#TI85ND1.2( )*	126.95	174.95	332.95	330.95	316.95	349.95	349.95
85BN3 *#TI85BN.3( )*	126.95	174.95	332.95	330.95	316.95	349.95	349.95
85BN6 *#TI85BN.6( )*	126.95	174.95	149.95	330.95	316.95	349.95	349.95
85BN9 *#TI85BN.9( )*	126.95	174.95	322.95	330.95	316.95	349.95	349.95
85BN12 *#TI85BN1.2( )*	126.95	174.95	332.95	330.95	316.95	349.95	349.95
85 Linear Polarizer *#TI85P( )*	126.95	174.95	372.95	351.95	337.95	350.95	350.95
85B Linear Polarizer *#TI85BP( )*	126.95	174.95	372.95	351.95	337.95	350.95	350.95
85 Ultra Pol Circular Polarizer *#TI85UCP( )*	249.95	292.95	416.95	454.95	440.95	473.95	473.95
85B Ultra Pol Linear Polarizer *#TI85UP( )*	162.95	204.95	339.95	360.95	381.95	407.95	407.95

Without Filter

With Ultra Contrast 3

Contrast Control Filters

Low Contrast: *When the sun is too bright and the shadows too dark, you can't get good detail in both at the same time. Low Contrast filters gently flare highlights to add some detail to the shadows, for a more pleasing image. The various densities can finely tune contrast, or create an almost pastel-like color desaturation.*

Soft Contrast: *Like Low Contrast, but with a one-stop neutral density filter added. Without exposure-compensating, this will reduce excess highlight brightness, and subtly lighten shadows, while allowing you to maintain your lens setting for more consistent sharpness and depth-of-field.*

Ultra Contrast: *Get control over harsh lighting. The Ultra Contrast filter allows the image to render more detail in the shadows without causing any flare or halo effect from bright light sources, reflections or highlights. It uses ambient scenic light to lower contrast evenly throughout the whole scene, while maintaining critical sharpness throughout.*

Low Light Ultra Contrast: *All the effects of the Ultra Contrast filter, for use in low light situations.*

	3″ x 3″	4″ x 4″	4″ x 5.65″	5″ x 6″	5″ x 5″	5.65″ x 5.65″	6.6″ x 6.6″
Low Contrast *#TILC( )( )*	113.95	170.95	274.95	350.95	314.95	350.95	350.95
Soft Contrast *#TISC( )( )*	113.95	170.95	274.95	350.95	314.95	350.95	350.95
Ultra Contrast *#TIUC( )( )*	135.95	199.95	327.95	417.95	373.95	417.95	417.95
Low Light Ultra Contrast *#TILLUC( )( )*	113.95	199.95	327.95	417.95	373.95	417.95	417.95

*To order **Combination Color & Polarizers**, please fill in the parenthesis at the end of the SKU as follows: 3″ x 3″ (33), 4″ x 4″ (44), 4″ x 5.65″ (45P), 5″ x 6″ (56), 5″ x 5″ (55Q), 5.65″ x 5.65″ (565), and 6.6″ x 6.6″ (66). To order **Contrast Control** filters, put a * in the first parenthesis and the shade size in the second parenthesis.*

TIFFEN

FILTERS

Day-for-Night

Get the appearance of night while shooting in daylight. These filters offer an easy and cost-effective way to create a realistic dusk or nighttime appearance when filming during the day. They will save the expense of what might be extensive lighting needed for large areas when actually shooting at night, instead of making use of available sunlight. Use the Cool Day-for-Night for a blue moonlight. Monochrome Day-for-Night is used with subsequent color timing to create a more "silvery-moon" effect.

Without Filter

With Day-for-Night

Decamired

Takes the guesswork out of determining color temperature. Acts as a conversion filter for color temperature adjustments from any point to any other point in the color temperature scale. Can be used to create "proper" coloration in unusual situations, and to make creative alterations. Applications include keeping color temperature constant during the course of the day and producing the effect of different times of day. Available in two series, reddish filters that warm the light and bluish filters that cool the light. Each series contain 4 densities: 1½, 3, 6 and 12.

Coral

Many densities of a warming color similar to the Wratten 85. Used to maintain a consistent color outdoors throughout the day, to extend shooting hours, or to make creative variations.

Diffusion/FX Filters

Black Diffusion/FX gives a silky-smooth look to textured surfaces; suppresses facial blemishes and wrinkles while maintaining a clear, overall in-focus image. Produces a minimum of high-light flare that would otherwise signal the presence of a filter. Comes in Black or Gold series, each available in several grades. Gold Diffusion/FX is them same while adding a soft, golden tint to shadows and infuses images with special warmth. Warm Black Diffusion/FX offers the same benefits as Black Diffusion/FX with the added warmth of the 812 filter. (The 812 is the ideal "cosmetic skin tone enhancer").

◀ *Top to bottom: Diffusion/FX 1, 2, 4, and 5*

CORAL, DAY-FOR-NIGHT, DECAMIRED & DIFFUSION/FX FILTERS

	3" x 3"	4" x 4"	4" x 5.65"	5" x 6"	5" x 5"	5.65" x 5.65"	6.6" x 6.6"
Coral *#TIC( )( )*	113.95	171.95	274.95	350.95	314.95	350.95	350.95
Day-for-Night Cool *#TIDFNC( )*	157.95	209.95	320.95	443.95	388.95	443.95	443.95
Day-for-Night Monochrome *#TIDFNM( )*	157.95	209.95	320.95	443.95	388.95	443.95	443.95
Decamired Blue *#TIDMBL( )( )*	113.95	169.95	274.95	351.95	374.95	349.95	349.95
Decamired Red *#TIDMR( )( )*	113.95	169.95	274.95	351.95	374.95	349.95	349.95
Decamired Blue Set of 4 *#TIDMBLS( )*	365.95	547.95	881.95	1123.95	923.95	1123.95	1123.95
Decamired Red Set of 4 *#TIDMRS( )*	365.95	547.95	881.95	1123.95	923.95	1123.95	1123.95
Black Diffusion/FX *#TIBDFX( )( )*	157.95	332.95	376.95	481.95	402.95	481.95	481.95
Warm Black Diffusion/FX *#TIWBDFX( )( )*	157.95	332.95	376.95	481.95	402.95	481.95	481.95
Gold Diffusion/FX *#TIGDFX( )( )*	157.95	332.95	376.95	481.95	402.95	481.95	481.95

*To order **Coral, Decamired and Diffusion/FX** filters, put a * in the first parenthesis and the shade size in the second parenthesis.*

*To order **Decamired Sets and Day-for-Night** filters, put the shade size in the parenthesis.*

FILTERS

Enhancing

The Enhancing filter creates warm vibrant color by selectively improving saturation of reds and oranges, with minimum effect on other colors.

Without Filter

With Enhancing Filter

A "must have" for fall foliage, and for getting the greatest color "punch" from warm-tones, such as brick and barn reds and oranges.

Fluorescent Light Color Correction

Without Filter

With Flourescent Filter

For more natural color, eliminating the green cast under average fluorescent lighting. The FL-B filter is for use with tungsten film or video cameras set for tungsten balance. The FL-D filter is for use with the daylight film or video cameras set for daylight balance.

LL-D: *Allows use of tungsten film in low-light without exposure compensation. For use with negative film for motion picture photography in conjunction with an optical printer.*

Glimmerglass

Glimmerglass diffusion filters soften fine details and add a mild glow to highlights. As contrast is also reduced, the look is one of enhanced beauty. The filter has a distinct silver 'sparkle', which has been found to be doubly useful. When production starts and people see the filter 'glittering' on the front of the lens, they become more confident in the knowledge that the filter is working for them.

Without Filter

With Glimmerglass 5 Filter

Without Filter

With Double Fog 3

Fog Effects

Fog filters mimic the effect of natural fog, creating a soft glow and flare and produce a warm romantic tone. They make highlights glow and "mist" appear where none previously existed. Double Fog filters have milder flare and softening characteristics than standard Fog filters while exhibiting a much greater effect on contrast.

ENHANCING, FLUORESCENT LIGHT COLOR CORRECTION, GLIMMERGLASS AND LL-D FILTERS

	3″ x 3″	4″ x 4″	4″ x 5.65″	5″ x 6″	5″ x 5″	5.65″ x 5.65″	6.6″ x 6.6″
Enhancing *#TIE( )*	215.95	355.95	451.95	504.95	479.95	504.95	504.95
Enhancing Ultra Pol Circular Pol *#TIEUCP( )*	397.95	427.95	549.95	657.95	615.95	660.95	660.95
Enhancing Ultra Pol Linear Pol *#TIEUP( )*	355.95	374.95	531.95	634.95	582.95	610.95	610.95
FL-D Daylight *#TIFLD( )*	113.95	169.95	274.95	351.95	314.95	349.95	349.95
FL-B Tungsten *#TIFLB( )*	113.95	169.95	274.95	351.95	314.95	349.95	349.95
Fog *#TIF( )( )*	113.95	169.95	274.95	351.95	314.95	349.95	349.95
Double Fog *#TIDF( )( )*	113.95	169.95	274.95	351.95	314.95	349.95	349.95
Glimmerglass *#TIGG( )( )*	135.95	199.95	327.95	417.95	373.95	417.95	417.95
LL-D *#TILLD( )*	127.95	169.95	274.95	350.95	299.95	349.95	349.95

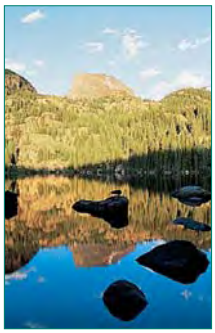
*To order **Fog and Glimmerglass** filters, put a * in the first parenthesis and the shade size in the second parenthesis.*

*To order **Enhancing, FL-D and FL-B** filters, put the shade size in the parenthesis.*

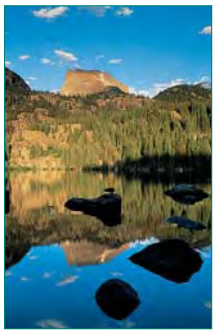
FILTERS

Neutral Density Filter

Neutral Density filters reduce the amount of light passing through the camera lens without changing the color of the scene. They are especially useful in brightly lit conditions to help prevent overexposure. For example, they allow cine and video cameras (which have fixed shutter speeds) to film subjects such as snow, sand or other bright scenes without the worry of overexposure. ***Neutral Density*** *filters are available in densities from .1, .2, .3, .4, .5, .6, .7, .8, .9, 1.0, and 1.2.* ***ND White Water*** *filters, which are made from a premium high-quality optical glass with fewer impurities, are available in densities of .3, .6, .9, and 1.2.*



Without Filter



With Neutral Density Filter

Polarizing Filters

Polarizing filters reduce glare and reflections, saturate colors and darken blue skies. They are particularly ideal when photographing into water or through glass to reduce reflections.
The polarizer can be rotated to determine the degree of reflection reduction. For outdoor scenes, rotate the polarizer to change blue sky densities from light to dark, creating dramatic contrast between sky blue and cloud white.

Without Filter

With Warm Polarizer

Linear Polarizers *are the standard version for non-autofocus still cameras or camera systems without internal polarizing optics. Also available as Warm Linear.*

Low Light Polarizers *were developed for shooting indoors in low-light conditions and for situations that do not provide enough light for a standard polarizer to be used. Also available as Warm Low Light.*

Circular Polarizers *are designed for all cameras, but especially still cameras with autofocus, or others with "beam splitting" internal optical systems, like using a video tap. The circular polarizer works just like the linear, except that it doesn't adversely affect the function of these systems.*

Ultra Pol Polarizers *are the highest polarization efficiency available. Maximum reduction of reflections and unwanted glare and for maximum color saturation. Available in Ultra Pol Linear, Warm Ultra Pol Linear, Ultra Pol Circular Polarizer and Warm Ultra Pol Circular.*

NEUTRAL DENSITY & POLARIZING FILTERS

	3" x 3"	4" x 4"	4" x 5.65"	5" x 6"	5" x 5"	5.65" x 5.65"	6.6" x 6.6"
ND *#TIND( )( )*	90.95	144.95	194.95	306.95	254.95	306.95	306.95
ND Water White Glass *#TIND( )W( )*	132.95	193.95	227.95	346.95	280.95	334.95	334.95
Linear Polarizer *#TIP( )*	108.95	159.95	300.95	314.95	300.95	301.95	301.95
Warm Linear Polarizer *#TIWP( )*	126.95	167.95	322.95	350.95	337.95	350.95	350.95
Low-Light Polarizer *#TILLP( )*	108.95	159.95	300.95	314.95	300.95	301.95	301.95
Warm Low-Light Polarizer *#TIWLLP( )*	126.95	167.95	322.95	350.95	337.95	350.95	350.95
Ultra Pol Circular Polarizer *#TIUCP( )*	216.95	253.95	387.95	425.95	414.95	425.95	425.95
Warm Ultra Pol Circular Polarizer *#TIWUCP( )*	241.95	291.95	416.95	470.95	442.95	472.95	472.95
Ultra Pol Linear Polarizer *#TIUP( )*	154.95	177.95	307.95	354.95	340.95	340.95	340.95
Warm Ultra Pol Linear Polarizer *#TIWUP( )*	162.95	204.95	327.95	394.95	372.95	396.95	396.95

ND filters are available in densities of .1, .2, .3, .4, .5, .6, .7, .8, .9, 1.0, and 1.2. ND White Water Glass filters are available in densities of .3, .6, .9, and 1.2.
To order ***ND*** *filters, put a * in the first parenthesis and the shade size in the second parenthesis. To order* ***Polarizer*** *filters, put the shade size in the parenthesis.*
Shade size is put in as follows: 3" x 3" (33), 4" x 4" (44), 4" x 5.65" (45P), 5" x 6" (56), 5" x 5" (55Q), 5.65" x 5.65" (565), and 6.6" x 6.6" (66).

FILTERS

Smoque

The Smoque filter produces a smoke-like effect without the cost and hassle of smoke generators or the smoke that they create. Now you can easily create enhanced realism when shooting in places where smoke is normally encountered, like a nightclub or the scene of a fire.

Available in 4 grades, these filters can create the look alone, or in addition to a more modest application of real smoke. They allow greater base level consistency especially outdoors in a wind, and you don't have to wait for it to settle or to be replenished, as with real smoke. Make the shot while you make your talent and crew more comfortable.

Without Filter

With Smoque 4 Filter

Sepia

Without Filter

With Sepia 2 Filter

Often, when color isn't interesting enough, the best thing to do is to "warm it up" like photographers did early in the past century. Sepia filters enhance reality, adding a touch of subtlety or drama to the image. The Sepia #1 filter offers a mild brownish warmth. Both Sepia #2 and Sepia #3 offer a stronger brown tone, but Sepia #3 also includes a fog effect that softens and flares highlights. This combination comes in useful for portraits, "period" scenes, and many other situations.

Pro-Mist

Knocks the edge off sharpness, subtly flares highlights providing an almost "halo-like" glow, with a mild reduction in contrast. Great for most subjects where depicting raw harsh reality is not desirable. Warm Pro-Mist combines the Pro-Mist with the 812 filter, to tone down excessive sharpness, while adding warmth to the scene. It balances contrasting skin tones within one scene. Black Pro-Mist offers image softening with more subtle flare than an equivalent graded Pro-Mist. Warm Black Pro-Mist combines the Black Pro-Mist with the 812 filter, to soften the image with subtle flare, while adding warmth.

Without Filter

With Pro-Mist 2

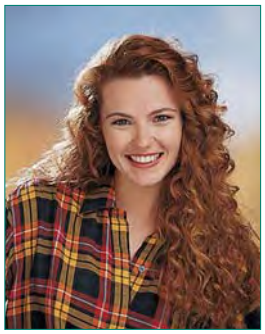
PRO-MIST, SEPIA AND SMOQUE FILTERS							
	3″ x 3″	4″ x 4″	4″ x 5.65″	5″ x 6″	5″ x 5″	5.65″ x 5.65″	6.6″ x 6.6″
Pro Mist *#TIPM( )( )*	135.95	199.95	327.95	417.95	373.95	417.95	417.95
Warm Pro Mist *#TIWPM( )( )*	135.95	199.95	327.95	417.95	37395	417.95	417.95
Black Pro Mist *#TIBPM( )( )*	135.95	199.95	327.95	417.95	373.95	417.95	417.95
Warm Black Pro Mist *#TIWBPM( )( )*	135.95	199.95	327.95	417.95	373.95	417.95	417.95
Sepia 1 *#TIS1( )*	113.95	171.95	327.95	417.95	373.95	417.95	417.95
Sepia 2 *#TIS2( )*	113.95	171.95	274.95	350.95	315.95	351.95	351.95
Sepia 3 *#TIS3( )*	113.95	171.95	274.95	350.95	315.95	351.95	351.95
Smoque *#TIS( )( )*	135.95	199.95	327.95	350.95	315.95	351.95	351.95

__Pro Mist__ filters are available in densities of 1/8, 1/4, 1/2, 1, 2, 3, 4, and 5. __Smoque__ filters are available in densities of 1, 2, 3, and 4.
To order __Pro Mist__ and __Smoque__ filters, put the density in the first parenthesis and the shade size in the second parenthesis.
To order __Sepia__ filters, just put the shade size in the parenthesis.
Density is put in as follows: 1/8 (18), 1/4 (14), 1/2 (12), 1 (1), 2 (2), 3 (3), 4 (4), and 5 (5).
Shade size is put in as follows: 3″ x 3″ (33), 4″ x 4″ (44), 4″ x 5.65″ (45P), 5″ x 6″ (56), 5″ x 5″ (55Q), 5.65″ x 5.65″ (565), and 6.6″ x 6.6″ (66).

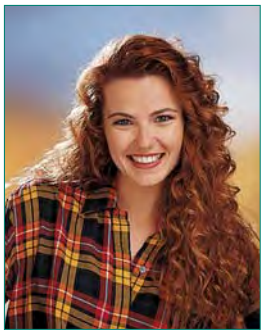
FILTERS

Softnet Filters

Often used in the early "Glamour" days to create the flawless faces of the Stars, a modern update made of special fine net laminated between clear optical glass. Softnet Black is the standard. Softnet White also softens contrast.



Without Filter



With Soft/FX

With Warm Soft/FX

Soft/FX Filters

Long the standard for portraits and close-ups, Soft/FX has tiny lenslets embedded in the glass to provide a strong detail-hiding effect when it's needed. They can modestly flare highlights, and do a great job on diminishing fine details, yet leaves the overall appearance in-focus. Available in several grades. Warm Soft/FX combines the Soft/FX filter with 812 filter. Softens unwanted details while adding warmth and balance to skintones.

SOFTNET & SOFT/FX FILTERS							
	3" x 3"	4" x 4"	4" x 5.65"	5" x 6"	5" x 5"	5.65" x 5.65"	6.6" x 6.6"
Softnet Black *#TISNB( )( )*	113.95	171.95	274.95	351.95	314.95	351.95	351.95
Softnet White *#TISCNW( )( )*	113.95	171.95	274.95	351.95	314.95	351.95	351.95
Soft/FX *#TISFX( )( )*	135.95	199.95	327.95	417.95	373.95	417.95	417.95
Warm Soft/FX *#TIWSFX( )( )*	135.95	199.95	327.95	417.95	373.95	417.95	417.95

Tropic Blue 1

Cranberry 3

Grape 2

Tangerine 3

Solid Color FX Filters

Solid Color FX filters are a variety of solid-color versions of Tiffen's Color-Grad colors. They provide subtle or strong color for creating many special effects, giving you the ability to add more "punch" to an otherwise ordinary scene.

SOLID COLOR FX FILTERS							
	3" x 3"	4" x 4"	4" x 5.65"	5" x 6"	5" x 5"	5.65" x 5.65"	6.6" x 6.6"
Antique Suede *#TIAS( )( )*	157.95	209.95	331.95	351.95	388.95	443.95	443.95
Chocolate *#TICH( )( )*	157.95	209.95	331.95	351.95	388.95	443.95	443.95
Cranberry *#TICR( )( )*	157.95	209.95	331.95	351.95	388.95	443.95	443.95
Gold *#TIG( )( )*	157.95	209.95	331.95	351.95	388.95	443.95	443.95
Grape *#TIGP( )( )*	157.95	209.95	331.95	351.95	388.95	443.95	443.95
Plum *#TIPL( )( )*	157.95	209.95	331.95	351.95	388.95	443.95	443.95
Straw *#TIST( )( )*	157.95	209.95	331.95	351.95	388.95	443.95	443.95
Tangerine *#TIT( )( )*	157.95	209.95	331.95	351.95	388.95	443.95	443.95
Tobacco *#TITO( )( )*	157.95	209.95	331.95	351.95	388.95	443.95	443.95
Tropic Blue *#TITB( )( )*	157.95	209.95	331.95	351.95	388.95	443.95	443.95

***Softnet and Soft/FX** filters are available in densities of 1, 2, 3, and 4. **Solid Color FX** filters are available in densities of 1, 2, and 3.*
To order, put the density in the first parenthesis and the shade size in the second parenthesis. Density is entered as follows: 1 (1), 2 (2), and 3 (3).
Shade size is entered in as follows: 3" x 3" (33), 4" x 4" (44), 4" x 5.65" (45P), 5" x 6" (56), 5" x 5" (55Q), 5.65" x 5.65" (565), and 6.6" x 6.6" (66).

FILTERS

Special FX Filters

Digital Diffusion/FX filters make people look great without evidence of filtration; HDTV/FX filters address contrast and sharpness issues associated with HD; and Nude/FX is a series of filters that offers the ultimate flexibility and control in shooting skin tones.

With Nude/FX 1

With Nude/FX 2

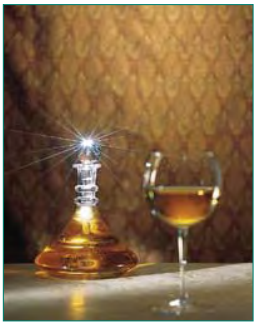
With Nude/FX 3

With Nude/FX 6

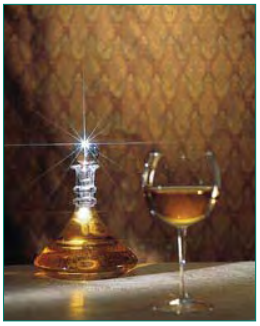
SPECIAL FX FILTERS							
	3″ x 3″	4″ x 4″	4″ x 5.65″	5″ x 6″	5″ x 5″	5.65″ x 5.65″	6.6″ x 6.6″
Digital Diffusion/FX *#TIDDFX( )( )*	155.95	232.95	376.95	479.95	428.95	481.95	481.95
HDTV/FX *#TIHDTVFX( )( )*	155.95	232.95	376.95	479.95	428.95	481.95	481.95
Nude/FX *#TINFX( )( )*	85.95	146.95	207.95	265.95	236.95	294.95	294.95

***Digital/FX and HDTV/FX** filters are available in densities of 1/4, 1/2, 1, 2, 3, 4, and 5. **Nude/FX** filters are available in densities of 1, 2, 3, 4, 5, and 6. To order, put a * in the first parenthesis and the shade size in the second parenthesis.*

With Vector Star



With Hyper Star



With North Star

Star/Streak Effect Filters

Star filters make the most interesting use of lights in a scene. Turns points of light, either from reflections, bulbs, candles, etc. into sparkling starlike patterns. Use either the standard 4 or 6 point star, or try the more unusual Vector Star, an eight point star with lines at asymmetrical angles, for an even more exciting effect. Make street lights, holiday lights and most things shiny gleam! The Star filter is made of clear optical glass, which contains lines engraved on the glass surface, forming grid patterns. The closer the line spacing in the pattern, the stronger the star effect. A 2mm grid produces a strong-lined star. The 3mm and 4mm grids are more subtle, yet produce finely outlined stars. The 3mm grid offers a slightly broader star than the 4mm grid. The Vector Star, Hyper Star, Hollywood Star and North Star have asymmetrical designs with lines of different brightness, for a more natural effect. They are often great in combination. Streak Effect is a special Star effect, producing a straight line of light running through the source.

STAR/STREAK EFFECT FILTERS							
	3″ x 3″	4″ x 4″	4″ x 5.65″	5″ x 6″	5″ x 5″	5.65″ x 5.65″	6.6″ x 6.6″
Star 4-Point *#TIS4P( )( )*	174.95	199.95	306.95	424.95	365.95	424.95	424.95
Star 6-Point *#TIS6P( )( )*	174.95	199.95	306.95	424.95	365.95	424.95	424.95
Vector Star *#TIVS( )*	174.95	199.95	306.95	424.95	365.95	424.95	424.95
North Star *#TINS( )*	174.95	199.95	306.95	424.95	365.95	424.95	424.95
Hollywood Star *#TIHWS( )*	174.95	199.95	306.95	424.95	365.95	424.95	424.95
Hyper Star *#TIHS( )*	174.95	199.95	306.95	424.95	365.95	424.95	424.95
Streak *#TIS( )( )Q*	174.95	199.95	306.95	424.95	365.95	424.95	424.95

***Star 4-Point and 6-Point** filters are available in 2mm, 3mm, and 4mm grids. **Streak** filters are available in 1mm, 2mm, and 3mm grids. To order Star 4-Point, Star 6-Point and Streak filters, put a * in the first parenthesis and the shade size in the second parenthesis. To order all other Star filters, just put the shade size in the parenthesis.*

FILTERS

Standard Colors

A wide array colors for the most comprehensive image control. Sky-1A is pink-tinted for added warmth and better colors, and reduces the bluish cast of daylight to produce a pleasing, warmer picture tone. The UV-15 absorbs approximately 81% of UV rays, UV-17 absorbs approximately 97% of UV rays, and Warm UV-17 combines the UV-17 and the 812 Warming filter. UV Haze filters reduce excessive blue by absorbing UV light. 80 Series filters correct the lighting when shooting indoors with tungsten lighting. 81 Series filters are useful in cool light conditions. 82 Series filters reduce unnatural red tones in early morning or late afternoon light. 85 Series filters produce natural colors when shooting outdoors.

Without Filter

With 85B Filter

STANDARD COLOR FILTERS							
	3″ x 3″	4″ x 4″	4″ x 5.65″	5″ x 6″	5″ x 5″	5.65″ x 5.65″	6.6″ x 6.6″
Sky-1A *#TISL( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
UV15 *#TIUV15( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
UV16 *#TIUV16( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
UV17 *#TIUV17( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
Warm UV17 *#TIWUV17( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
UV Haze 1 *#TIUV( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
UV Haze 2A *#TIUV2A( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
80A *#TI80A( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
80B *#TI80B( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
80C *#TI80C( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
80D *#TI80D( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
812 *#TI812( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
81 *#TI81( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
81A *#TI81A( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
81B *#TI81B( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
81C *#TI81C( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
81D *#TI81D( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
81EF *#TI81EF( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
82 *#TI82( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
82A *#TI82A( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
82B *#TI82B( )*	91.95	146.95	207.95	312.95	2619.95	312.95	312.95
82C *#TI82C( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
85 *#TI85( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
85B *#TI85B( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95
85C *#TI85C( )*	91.95	146.95	207.95	312.95	261.95	312.95	312.95

*To order **Standard Color Filters**, please fill in the parenthesis at the end of the SKU as follows:*
3″ x 3″ (33), 4″ x 4″ (44), 4″ x 5.65″ (45P), 5″ x 6″ (56), 5″ x 5″ (55Q), 5.65″ x 5.65″ (565), and 6.6″ x 6.6″ (66).

FILTERS

DV and DV "Survival" Filter Kits

Create a new look with the "secret tools" of the movie industry. These kits take the guesswork out of which filter to use in a variety of shooting situations. These kits are designed primarily for professional shooters using prosumer DV cameras to produce results that are more pleasing, less harsh and less brassy. The three DV "Survival" Kits are designed for those looking for richer, more vibrant color saturation, improved contrast, crowd pleasing skin tones, spectacular landscapes, and exciting special effects. Filters are are packed in individual pouches and each kit includes a multi-compartment bag and shoulder strap.

DV Filter Kits

4x4″ Video Essentials DV Kit:
Includes a **Clear** filter to protect your valuable lens from dirt, scratches, grime, and damage without any color or exposure change to the subject; a **Circular Polarizer** to increase color saturation; a **Warm UV 17**, which removes 97% of the ultra violet light, and a 4-pocket filter pouch.
(Mfr # 44DVVEK • B&H # TIVEDVK44) **439.95**

4x4″ "Film-Look" DV Kit:
Includes a **Black Diffusion FX ½** for a silky-smooth look to textured surfaces, **Warm Black Diffusion FX ¼**, which is the same as the Black Diffusion/FX with the added warmth of an 812 filter, **Black Pro-Mist ½** to tone down excessive sharpness, **Soft/FX 1** to soften unwanted details, and 4-pocket filter pouch.
(Mfr # 45650DVFLK • B&H # TIFLDVK45.65) **989.50**

4x4″ Special Effects DV Kit:
Includes **Color Grad ND 0.6** which balances sky to foreground, **Pro-Mist ¼** which tones down excessive sharpness and reduces contrast, **Enhancing filter** which makes reds, rust browns and oranges "pop", **Gold Diffusion FX ½** for a silky smooth look and a warm, gold tone; and a 4-pocket filter pouch.
(Mfr # 44DVSEK • B&H # TISEDVK44) **799.95**

DV "Survival" Filter Kits

DV Essentials Kit 3: Includes a Clear, an 812, and an Ultra Pol Circular Polarizer filter. The **Clear** filter offers optimum protection of your lens; **812 filter** reduces cool blue tones of outdoor scenes and video lights and warms up a variety of skintones for a healthier look; **Ultra Pol Circular Polarizer** deepens blue skies against white puffy clouds on sunny days for eye-catching cloud contrast, reduces maximum undesirable glare and reflections from non-metallic surfaces, and increases significant color saturation resulting in overall richer, more vibrant color.

4x4" DV Essentials Kit 3 *(TIDVEK344)* **432.00**
4x5.65" DV Essentials Kit 3 *(TIDVEK345P)* **582.30**
6.6x6.6" DV Essentials Kit 3 *(TIDVEK36.6)* **765.90**

DV Select Kit 3: Includes a Neutral Density 0.6, a Black Pro-Mist 1/4 and an Ultra Pol Circular Polarizer. The **Neutral Density 0.6** effectively reduces the amount of light passing through camera lens without changing the color of the scene. **Black Pro-Mist 1/4** produces a subtle reduction of the very high, slightly harsh contrast produced by DV. It tones down excessive sharpness to create a "film look", and smoothes and softens unwanted fine detail like wrinkles and blemishes.

4x4" DV Select Kit 3 *(TIDVSK344)* **501.30**
4x5.65" DV Select Kit 3 *(TIDVSK345P)* **696.60**
6.6x6.6" DV Select Kit 3 *(TIDVSK36.6)* **905.40**

DV Scenic Enhancing Kit 3: **Sunset Color-Grad 2** adds vibrant red to orange to yellow to clear graduated color to background without affecting foreground. **Enhancing** filter creates warm vibrant color by selectively improving and super-saturating reds, oranges, rust browns and wood tones with minimum effect on other colors. **Color-Grad ND. 6** cuts down two stops of light in the background while maintaining foreground light, bringing both into proper exposure balance.

4x4" DV Scenic Enhancing Kit 3 *(TIDVSEK344)* **594.00**
4x5.65" DV Scenic Enhancing Kit 3 *(TIDVSEK345P)* **819.00**
6.6x6.6" DV Scenic Enhancing Kit 3 *(TIDVSEK36.6)* **1082.70**

DV "Film-Look" Kit 3: **Digital Diffusion/FX 1** creates a silky smooth look on textured surfaces and suppresses facial blemishes and wrinkles. **Soft/FX 1** produces slightly more reduction in contrast than the Digital Diffusion/FX, for a classic "film-look" on DV. **Black Pro-Mist 1/2** creates traditional full blown "film-look" on DV, and offers more reduction in contrast.

4x4" DV "Film-Look" Kit 3 *(TIDVFLK344)* **513.00**
4x5.65" DV "Film-Look" Kit 3 *(TIDVFLK345P)* **757.80**
6.6x6.6" DV "Film-Look" Kit 3 *(TIDVFLK36.6)* **1024.20**

Scene Makers Kit: Includes **Ultra Pol Circular Polarizer**, **Cool Day-For-Night** to create the look of night during the day; **812 Warming** to reduce cool blue tones of outdoor scenes and video lights and warm up a variety of skintones.

4x4" Scene Makers Kit *(TI442USMK1)* **425.70**
4x5.65" Scene Makers Kit *(TI2USMK14565)* **807.30**

B&H
PHOTO - VIDEO - PRO AUDIO

The ProfessionalVideo SourceBook

Section 4
CAMERA SUPPORT

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Obtaining information and ordering from B&H is quick and easy. When you call us, just punch in the corresponding Quick Dial number anytime during our welcome message. The Quick Dial code then directs you to the specific professional sales associates in our order department.

For Section 4, Camera Support use Quick Dial #: 821

EgripZ

Handheld Camera Support

While smaller than their shoulder mounted cousins, today's handheld cameras often pack so many controls and so little grip area that the very camera movements they were intended to make possible are restricted by the operator's inability to literally find a place to hold the camera. With the introduction of professional high definition cameras in handheld format, "handheld" cameras may weigh as much as 6 lbs. – not an easy weight to manage all day with only one hand.

EgripZ is like having an extra hand to manage the camera. Weighing just 12.2 oz, it easily mounts to the camera's 1/4-20 tripod socket. EgripZ can flex into virtually any position around the camera adapting to any shooting configuration without getting in the way of normal camera operation. EgripZ fully flexible core can be shaped around the camera to fit the shot and EgripZ handles are formed from a flexible polymer to make the camera easier to hold securely and comfortably – on the hottest day or in the trickiest of positions.

One hand operation is more comfortable with EgripZ as a forearm support – preventing the camera from "rolling" on the operator's wrist. Low shots are much easier and steadier with two hands to stabilize the camera. High perspectives are more achievable with two handed control. EgripZ also features 1/4-20 mounting on its base, so it can attach easily to a monopod for additional stability.

EgripZ Handheld Camera Support *(Mfr # EGRIPZ • B&H # ANEGRIPZ)*.....**59.95**

Stasis Flex Shoulder Mount

Not simply a shoulder mount, Stasis Flex redirects the geometry of a handheld camera to make use of the most stable platform in the world —the human body. By redirecting the weight of the camera into the torso and over the shoulder, the weight of the camera is redistributed - off the operators hand, relieving fatigue and stabilizing shooting. Today's handheld cameras vary widely in size and weight, in location of viewfinder and LCD monitor, in center of gravity - even in operating voltage. Stasis Flex accommodates them all. Revolutionary, patent pending infinitely adjustable mechanism which allows the operator to position the camera in virtually any shooting position - forward/back, in/out, up/down - the camera can be repositioned instantly and locked in place at the touch of a lever. No tools, no knobs to adjust, no hassle.

- Stasis Flex can be used as a standalone body support, with hard points on the rear pad to mount peripherals - like wireless receivers, hard drives or transmitters.
- Attach an industry standard Gold Mount and the full array of Anton/Bauer Gold mount batteries can be used to extend runtime, power additional devices including lights, and provide a counterbalance to further stabilize the camera.
- For those already using the ElipZ system, the StasisFlex allows the ElipZ to be removed from the bottom of the camera and placed on the rear mounting deck.

Statis Flex Shoulder Mount *(Mfr # SF • B&H # ANSF)*.....**279.95**

Gold Mount with DC-DC Converter
For 6v to camera - 14v to PowerTap connector. With cable and connector for Sony cameras *(Mfr # FGMS • B&H # ANFGMS)* for Panasonic cameras *(Mfr # FGMP • B&H # ANFGMP)*.....**179.95**

Gold Mount with Cable and Camera Connector
For Sony EX-1 *(Mfr # FGMEX1 • B&H # ANFGMEX1)*.....**179.95**

EASYRIG

Portable Camera Support System

EasyRig is cost-effective, portable camera support which can be used with both film and video cameras. Ergonomically designed, EasyRig reduces the static load on the neck and shoulder muscles, and distributes it to other parts of the body which are more capable of handling it.

The EasyRig gives you the speed and mobility of a hand-held camera, while still achieving steady shots from the shoulder and hip. Specially designed suspension lines with shock absorbers accept the weight of your camera and redistribute the majority to your hips, where it is more efficiently supported. EasyRig gives you the speed and mobility of a handheld camera without sacrificing steady shots from the shoulder and hip. Ideal for news broadcasts, sport events, documentaries, commercials or many other hand-held situations where stability is crucial and where the freedom to move is essential.

Each EasyRig includes a Carrying Case

EasyRig 300: Load capacity of of 11-17 lbs
(Mfr # ERIG300 • B&H # EAER2300) **2686.50**

EasyRig 400: Load capacity of 17-22 lbs.
(Mfr # ERIG400 • B&H # EAER2400) **2699.95**

EasyRig 500: Load capacity of 24-28 lbs.
(Mfr # ERIG500 • B&H # EAER2500) **2789.95**

EasyRig 600N: Load capacity of 28-33 lbs.
(Mfr # ERIG600 • B&H # EAER2600) **2699.95**

EasyRig 700N: Load capacity of 33-44 lbs.
Designed for 35mm film cameras.
(Mfr # ERIG700N • B&H # EAER2700N) **2999.95**

EasyRig 850N: Load capacity of 42-55 lbs.
Designed for 35mm film cameras.
(Mfr # ERIG850 • B&H # EAER2850N).....**3199.95**

Additional/Interchangeable Support Bars

Support Bar 300: Load capacity of 11-17 lbs.
(Mfr # ERIGSB300 • B&H # EASBER2300) **1519.95**

Support Bar 400: Load capacity of 17-22 lbs.
(Mfr # ERIGSB400 • B&H # EASBER2400) **1519.95**

Support Bar 500: Load capacity of 24-28 lbs.
(Mfr # ERIGSB500 • B&H # EASBER2500) **1519.95**

Support Bar 600: Load capacity of 28-33 lbs.
(Mfr # ERIGSB600 • B&H # EASBER2600) **1519.95**

Support Bar 700: Load capacity of 33-44 lbs.
Designed for 35mm film cameras.
(Mfr # ERIGSB700 • B&H # EASBER2700) **1669.95**

TURTLE-X Camera Support System

Like EasyRig, the ergonomically-designed Turtle-X reduces static load to the arm and shoulder muscles by redistributing camera weight to the hips where its easily supported. It also provides today's lightweight DV and HDV cameras with added stability. Turtle-X utilizes an overhead support arm, back support bar, hip belt, and integral padded backpack capable of carrying all necessary camera gear. Combining the speed and mobility of handheld shooting with the increased steadiness provided by a support system, Designed for DV/HDV cameras up to 8.8 lbs., which are susceptible to shakiness when used handheld. Turtle X also makes it easy for shooters to conduct interviews without assistance, thanks to nearly hands-free operation of the camera.

- Camera and accessories such as mics, lights batteries and cables may be protectively stored within the nine internal pockets of the backpack.
- Unlike other support systems the Turtle-X is completely self-contained. The backpack may be quickly and effortlessly converted into a stabilizer system in no time at all.
- Ideal for today's HDV cameras, the Turtle X reduces fatigue, stabilizes your shots and offers your camera great protection while being transported or in storage.
- Turtle-X gives you the speed and mobility of a handheld camera, while still achieving steady shots from the shoulder, the hip or knee level.
- Ideal for news broadcasts, sport events, documentaries, commercials or any other handheld situations where stability is crucial and freedom to move is essential.

Turtle-X Camera Support System *(Mfr # ERIGTURTLEX • B&H# EATXCS)* **1299.95**

GLIDECAM

2000 PRO • 4000 PRO

Camera Stabilization Systems

Imagine a world in balance. Imagine smoothness, freedom and grace. With the Glidecam 2000 PRO and 4000 Pro your camcorder floats, always balanced, isolated from your hand's undesirable motions. Now you are free to move with your camera – panning, tilting, booming or running – without any camera instability or shake. Lightweight, hand-held camcorder stabilizing systems they allow you to shoot incredibly smooth and graceful shots, even while running up and down stairs or traveling over rugged terrain. And when it comes to normal shooting, like walking or moving the camera slowly around someone, the results are equally magical. Shot after shot, move after move, they deliver beautifully smooth and professional results. No more need for a tripod or a dolly — now all you need is your imagination!

FEATURES

- The 2000 Pro is 14" tall and supports any camcorder weighing up to 6 pounds. The 4000 Pro is 18" tall and supports any camcorder weighing from 4-10 pounds.
- Offset handle grip is attached to a free floating precision Gimbal, allowing hand movement up and down and side to side, isolating unwanted hand interference from the camera. The up and down movement alleviates the bouncing pogotype action associated with other systems whose handles can't move up and down.
- You can shoot upside-down, sideways, low near the ground, overhead and angled, as in a Dutch shot.
- Easy to set up and balance, they allow unrestricted booming and 360° panning.
- The system's free floating, precision gimbal includes integrally shielded bearings, two of which are housed in the unique Offset Handlegrip. These precision bearings create the super-smooth and pivotable connection between your arm and the unit's Central Support Post.
- The camera platform moves back and forth and side to side, allowing quick adjustment of your camera's horizontal balance. Camera's vertical balance is adjusted by varying the amount of counterweight disks on the base platform.
- The counterweights on the Base Platform can be quickly attached or adjusted while the system is resting upright on its base.
- Camera mounting platform (x-y motion table) measures 4" x 6" on the 2000 Pro and 5.25" x 8" on the 4000 Pro. The 2000 has 1/4" mounting holes, the 4000 1/4" and 3/8" in the head plate for camera mounting.
- For remote viewing, an optional LCD monitor can be attached to the mounting holes on the base platform.

2000 PRO *(Mfr # GL2000; B&H # GLGL2000)* **299.95**
4000 PRO *(Mfr # GL4000; B&H # GLGL4000)* **389.95**

GLIDECAM 2000 PRO/4000 PRO ACCESSORIES

Body-Pod *(Mfr # BODY-POD; B&H # GLGCBP)*: A lightweight rigid support system, which when used with the 2000 or 4000 Pro, allows the weight of the system to be supported by your body, so you can shoot in cushioned comfort for indefinite periods of time. By taking the stabilizers weight out of your hands and arms and putting in on your waist and shoulders, stress and fatigue are virtually eliminated.

The Body-Pod allows you to slide the handle of either the 2000 or 4000 on and off its rigid support, so you can quickly switch back and forth between hand-held stabilization shooting and body-mounted shooting. Since the support of the Body-Pod is rigid and for the most part inflexible, it will not absorb and smooth out camera movements as well as a stabilizer which is held in just your hands. However, shooting with the stabilizer attached to the Body-Pod will yield results that are far better than unstabilize, hand-held shooting.....**169.95**

Forearm Support Brace

Distribute the weight of the system over your entire forearm. The weight of the system is supported evenly by Glidecam's exclusive and unique, exoskeletal forearm support brace. The brace provides cushioned comfort while shooting and eliminates torque, which would otherwise cause stress on your wrist. With the forearm brace, the Glidecam system becomes an extension of the human body for smooth and natural shooting.

(Mfr # OREARMBRACE; B&H # GLGCFB).....**149.95**

SMOOTH SHOOTER

Body-Mounted Stabilization System

Specifically designed for the 2000 Pro or 4000 Pro, the meticulously engineered Smooth Shooter is the world's most sophisticated and affordable body-mounted stabilization system for cameras weighing up to 6 lbs. when used with the 2000 Pro, or for cameras from 4 to 10 lbs. when used with the 4000 Pro. The Smooth Shooter system lets you walk, run, go up and down stairs, shoot from moving vehicles and travel over uneven terrain without any camera instability or shake. Its ability to shoot smooth imagery within its weight range is extraordinary. It outperforms all of the competition in its class, yet remains truly economical. With the Smooth Shooter you'll be able to acquire the type of smooth footage you've always dreamed of. The Smooth Shooter isolates your body's motion from your camera, while your camera is balanced in a relatively motionless and isolated state. It's Support Arm can be boomed up and down, as well as pivoted in and out, and side-to-side. The combined booming and pivoting action of the support arm is what isolates your motions from the camera.

You can use your camcorder's flip out LCD monitor, or a monitor that is attached to the base of your 2000 Pro or 4000 Pro. This allows for remote viewing of the camera's image without disturbing the orientation of the system.

When using the 2000 Pro or 4000 Pro in hand-held mode, it is your arm that carries all of the weight. However, when the 2000 Pro or 4000 Pro are used with the Smooth Shooter, it is the Smooth Shooter's spring-loaded Support Arm that carries all of the weight. Because of this, you will now be able to shoot for extended periods of time, whereas before, the stress associated with hand-holding the weight reduced your shooting time.

Smooth Shooter Support Vest

The Smooth Shooter Support Vest is light-weight and comfortable can be adjusted to fit a wide range of operators. High endurance, dual density, EVA foam padding and integral T6 aluminum alloy create a vest which can hold and evenly distribute the weight of the system across the operator's shoulders, back, and hips. Made with 1000 denier cordura fabric, and 7-panel seat belt strapping. For safety, quick release, high impact buckles allow the vest to be removed quickly.

Smooth Shooter Support Arm

The Smooth Shooter's Dyna-Elastic Support Arm incorporates more than twenty precision radial bearings within its machined T6 aluminum structure. The placement and implementation of these double-shielded bearings produce minimal friction and allow the Support Arm to pivot and boom very smoothly, and with virtually no noise.

Two high-carbon alloy, Extension Springs are employed within the Support Arm's hardcoat anodized Exo-Skeletal Shell. Utilizing Class Three Levers, the energy of the Extension Springs acts upon internal Fulcrum Points, and provides the Support Arm with its lifting power. The spring tension is field adjustable and allows for varying camera weights.

Proprietary spring Inter-X-Change system makes the installation and removal of the springs quick and easy. The Support Arm can be setup and used in either a One-Spring Mode, or a Two-Spring Mode. In the One-Spring Mode, the Support Arm can hold a total combined camera and hand-held stabilizer weight of 9 pounds. In the Two-Spring Mode, the Support Arm can hold a total combined camera and hand-held stabilizer weight of 18 pounds.

A key design feature of the Support Arm is that it incorporates Light-Force technology. This literally means that only a "light" force or effort is required by the operator to hold the arm at any given position, or to boom the arm up and down. It is this Light-Force feature that provides the operator with the optimum amount of camera buoyancy or float.

Smooth Shooter *(Mfr # GLSSH • B&H # GLSS)*: Support System (vest and arm) for the Glidecam 2000 Pro and 4000 Pro **1389.95**

X-10

Add-on Camera Stabilization System

The X-10 is a highly advanced, professional camera stabilization system designed for cameras weighing up to 6 lbs. when used with the Glidecam 2000 Pro, or for cameras weighing from 4 to 10 lbs. when used with the 4000 Pro. The X-10 will allow you to walk, run, go up and down stairs, shoot from moving vehicles and travel over uneven terrain without any camera instability or shake.
Similar in design to the Glidecam Smooth Shooter (previous page); except the X-10 comes with both sections of its support arm being able to move vertically, whereas with the Smooth Shooter only the front section of its support arm is able to move vertically. Also, the X-10 comes with a trimmable Arm-to-Vest Connector, whereas the Smooth Shooter's Arm-to-Vest Connector is not trimmable.
The X-10 system works by isolating your body's motion from your camera, while your camera is balanced in a relatively motionless and isolated state. The X-10's Support Arm can be boomed up and down, as well as pivoted in and out, and side-to-side. It is the combined booming and pivoting action of the Support Arm that isolates your motions from the camera in a way that creates smooth camera footage.

FEATURES

X-10 with the Glidecam 2000 Pro or 4000 Pro

The X-10 does not come with a Glidecam 2000 Pro or 4000 Pro; however, it is designed to be used with them only. If you already own one of these hand-held stabilizers, then you can use it by simply attaching it to the end of the X-10's Support Arm. Neither the 2000 Pro nor the 4000 Pro need to be modified to work with the X-10. You can use your camcorder's flip out LCD monitor, or a monitor that is attached to the base of the 2000 Pro or 4000 Pro. This allows for remote viewing of the camera's image without disturbing the orientation of the system.

When using the 2000 Pro or 4000 Pro in hand-held mode, it is your arm that carries all of the weight. However, when the 2000 Pro or 4000 Pro are used with the X-10, it is the X-10's Spring-loaded Support Arms that carry all of the weight. Because of this, you will now be able to shoot for extended periods of time, whereas before, the stress associated with hand-holding the weight reduced your shooting time. The X-10 is a highly developed and meticulously engineered camera stabilization system. It out performs all of the competition in its class, yet remains truly economical. It is the realization of the need to stabilize lightweight cameras using the same degree of sophistication employed to stabilize heavy cameras.

X-10 Support Arm

The X-10's Dyna-Elastic Dual-Articulating Arm has a proprietary spring Inter-X-Change system that makes the installation and removal of the springs quick and easy. The Arm can be setup and used in either a 2-Spring Mode, or a 4-Spring Mode. In the 2-Spring Mode, the Arm can hold a total combined camera and hand-held stabilizer weight of 9 lbs. In the 4-Spring Mode, the Arm can hold a total weight of 18 lbs.

A key design feature of the Support Arm is that it incorporates Light-Force technology. This literally means that only a "light" force or effort is required by the operator to hold the arm at any given position, or to boom the arm up and down. It is this Light-Force feature that provides the operator with the optimum amount of camera buoyancy or float.

X-10 Support Vest

The X-10's Vest is lightweight, comfortable and can be adjusted to fit a wide range of operators. High endurance, dual density, EVA foam padding and integral T6 aluminum alloy create a vest which can hold and evenly distribute the weight of the system across your shoulders, back, and hips. For safety, quick release, high impact buckles allow the vest to be removed quickly. The Vest's outer shell is made of 1000 denier cordura fabric, and 7-panel seat belt strapping, noted as being the best in the industry.

A unique and proprietary Arm-to-Vest Connector allows the angle of the Support Arm to be adjusted relative to the Vest. This allows you to neutralize the weight of the Arm relative to your body's center of gravity. When set correctly the effort required while shooting is greatly reduced. The connector also allows the Arm to be attached and removed from the Vest without affecting the operator's selected trim settings.

X-10 Dual Support Arm Stabilizer Vest System *(Mfr # X-10 • B&H # GLX10)*: For Glidecam 2000 Pro and 4000 Pro **2199.95**
X-10 Upgrade Kit *(Mfr # SSHX10UP • B&H # GLSSHX10UP)*: From Smooth Shooter to X-10 ..... **969.95**
X-10 with Glidecam 2000 Pro *(B&H # GLX10K1)* **2399.95**
X-10 with Glidecam 4000 Pro *(B&H # GLX10K2)* **2499.95**

X-22

Professional Camera Stabilization System

The Glidecam X-22 is a professional, body-mounted, camera stabilization system designed for film and video cameras weighing up to 22 pounds. It system incorporates advanced engineering and precision machining. The X-22 is the most versatile and affordable system available today for cameras up to 22 pounds. The complete system is comprised of a Vest, Support Arm and Sled.

FEATURES

X-22 Support Vest

- The X-22 Support Vest is lightweight and comfortable, and can be adjusted to fit a wide range of operators. High endurance, dual density, EVA foam padding and integral T6 aluminum alloy create a vest that can hold and evenly distribute the weight of the system across the operator's shoulders, back, and hips.
- For safety, quick release, high impact buckles allow the vest to be removed quickly. The Vest's outer shell is made of 1000 denier cordura fabric, and 7-panel seat belt strapping, noted as being the best in the industry. The Glidecam X-22 Vest incorporates a unique and proprietary Arm-to-Vest Connector that allows the Support Arm to be attached and removed from the Vest without affecting the operator's trim settings.
- The X-22 Support Vest incorporates a unique and proprietary Arm-to-Vest Connector that allows the angle of the Support Arm to be adjusted relative to the Support Vest. This Trimming Mechanism allows you to neutralize the weight of the Support Arm relative to your body's center of gravity. When set correctly the effort required while shooting is greatly reduced. Another unique and proprietary feature of the Arm-to-Vest Connector is that it allows the Support Arm to be attached and removed from the Vest without affecting the operator's selected trim settings.

X-22 Support Arm

- The X-22's Dyna-Elastic Dual-Articulating Support Arm incorporates precision radial bearings and needle roller bearings within its machined T6 aluminum structure. The placement and implementation of these bearings produce minimal friction and allow the Dyna-Elastic Support Arm to pivot and boom very smoothly, and with virtually no noise.
- Four high-carbon alloy, Extension Springs are employed within the Support Arm's hardcoat anodized Exo-Skeletal Shells. Utilizing Class Three Levers, the energy of the Extension Springs acts upon internal Fulcrum Points, and provides the Support Arm with its lifting power. The spring tension is field adjustable and allows for varying camera weights.
- Glidecam's proprietary spring Inter-X-Change system makes the installation and removal of the springs quick and easy. The Support Arm can be set up and used in either a Two-Spring Mode, or a Four-Spring Mode.
- A key design feature of the Support Arm is that it incorporates Light-Force technology. This literally means that only a "light" force or effort is required by the operator to hold the arm at any given position, or to boom the arm up and down. It is this Light-Force feature that provides the operator with the optimum amount of camera buoyancy or float.

X-22 Sled

- The Glidecam X22 sled holds any video or film camera weighing up to 22 pounds. The X-22 Sled incorporates sophisticated engineering and precision machining to make it lightweight and strong.
- The precision, X-Y adjustable Head assembly incorporates a drop in style dovetail camera plate for quick front to back balance. Very, fine tuning, ergonomic knobs control front to back and side to side balance adjustments.
- The Sled's "no-tools" precision Gimbal is made to top of the line quality. The Gimbal incorporates 4 bearings inside the handle to yoke connection (the tilt axis). There are 2 bearings on each side of the yoke, providing 4 bearings for the roll axis. A very tight knurling has been machined onto the Gimbal Tube to improve handling. An easy to replace soft foam covers the handle grip.
- The Glidecam X-22 Sled has a "no-tools" Telescoping Center Post. This allows you to easily adjust the sled length and position of the LCD and battery. The Glidecam X-22 base platform can be set up with one Anton Bauer or V-Mount style battery.
- On the bottom of the Sled is the Glidecam L7 Pro. A daylight-viewable 16:9/4:3 switchable TFT active matrix LCD monitor, the L7 Pro works perfectly when used as a remote viewing monitor on the base platform.

X-22 Professional Camera Stabilization System *(Mfr # X-22)*: Includes support vest, support arm and sled. Weighs 22 lbs.....**CALL**

GLIDECAM

V-16 • V-20

Camera Stabilization Systems (up to 30 lbs)

The V-16 and V-20 allow you to walk, run, go up and down stairs, shoot from moving vehicles and travel over uneven terrain without any camera instability or shake. Designed primarily for professional video and 16mm motion picture cameras, the V-16 supports and stabilizes cameras weighing from 10 to 20 pounds, the V-20 from 15 to 30 pounds.

Both are perfect for shooting the type of ultra-smooth tracking shots that take your audience and client's breath away — instantly adding high production value to every scene. With either of the "V" series stabilizers, you will be able to offer the type of professional shooting techniques that were previously available only to clients with full budgets. Whether you are shooting commercials, corporate video, documentaries, music videos, news, or full length motion pictures, the "V" series will take you where few others have traveled.

GLIDECAM V-16 & V-20 SYSTEM COMPONENTS

The Support Vest

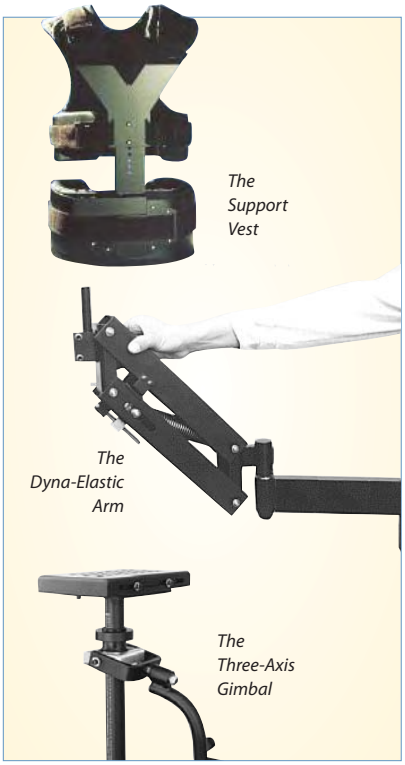
Lightweight and comfortable, the Support Vest can be adjusted to fit a wide range of operators. High endurance, closed cell, EVA foam padding and integral T6 aluminum alloy create a vest which can hold and evenly distribute the weight of the Glidecam V-16 and Glidecam V-20 systems across the operator's shoulders, back, and hips. For safety, quick release, high impact buckles allow the vest to be removed quickly.

The Dyna-Elastic Arm

The exoskeletal, Dyna-Elastic adjustable Support Arm is designed to counteract the weight of the combined camera and camera mounting assembly by employing high carbon alloy springs. The arm may be boomed up and down, as well as pivoted in and out, and side to side. It is the combined booming and pivoting action of the Arm which isolates the motions of the operator from the camera in a way that creates ultra-smooth shots. The spring force is field-adjustable to allow for varying camera weights. For safety, a dual-spring design is employed to reduce spring failure damage.

The Three-Axis Gimbal

A free-floating, precision Gimbal, incorporating integrally shielded bearings, creates the super smooth and pivotal connections between the front end of the Dyna-Elastic Arm and the camera mounting assembly. The three-axis gimbal provides the operator with finger-tip control over fluid tilting, panning and rolling. A locking mechanism allows the Gimbal to be placed at varying positions on the central support post. Moving the Gimbal effectively adjusts the system's center of gravity. The upper portion of the Sled's central support post includes guide markings. These markings allow for accurate gimbal positioning.



The Support Vest

The Dyna-Elastic Arm

The Three-Axis Gimbal

GLIDECAM

V-16 • V-20

THE CAMERA MOUNTING ASSEMBLY

The rugged and adjustable Camera Mounting Assembly (the 'Sled') is designed with a lower telescoping Center Post which allows for vertical balance adjustments as well as varying lens heights. The Center Post can be adjusted from 22" to 32". The Camera Mounting Platform (or x-y motion table) moves back and forth, and side to side to allow adjustment of the system's horizontal balance. The camera plate has both 1/4" and 3/8" mounting slots (holes) to accommodate a variety of camera bases. For remote viewing, an LCD monitor can easily be attached to a variety of mounting holes on the Base Platform, or either a LCD or CRT monitor can

be attached to the base's adjustable Monitor Bracket. The Base Platform can also be configured to use fine counterbalance weight disks (included) in the event you choose not to use a monitor and/or a battery on the Base Platform as counterbalance. The back of the Base Platform has threaded mounting holes for an Anton Bauer Gold Mount battery adapter plate. A variety of other mounting holes are supplied on the Base so you can easily customize it to fit your needs. Adjustable "Kick-Stands" on both sides of the Base give the Sled more stability when resting on the ground. Camera, monitor, cables, battery and battery plate not included.

Accessories for V-16 and V-20

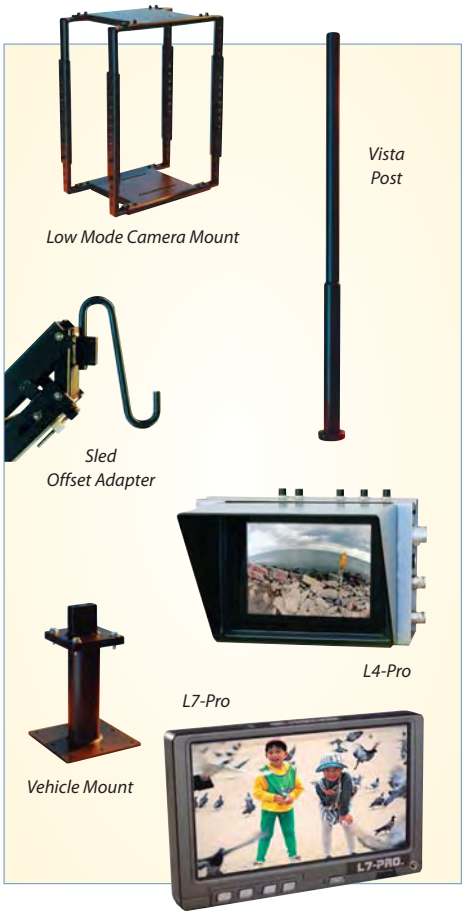
The optional accessories for the V-16 and V-20 are designed to allow you to capture the type of dynamic and creative shots that are only achieved in extreme compositional shot requirements, or with unusual camera placements, such as those where the camera is low near the ground, up high above your head, or attached to a moving platform or vehicle. With these accessories, getting those ever-so-dynamic shots that you have been dreaming of is now within your reach.

Low Mode Camera Mount *(GLV16LMM)*
Facilitates creativity and allows for more dynamic shooting. A wider range of shots can be taken through the ability to shoot from lower angles. The mount can be adjusted depending on the height of the camera used **439.95**

Sled Offset Adapter *(GLSOA)*
Allows the curved Gimbal handle to attach lower on the end of the dyna-elastic arm. This permits the Sled to be lower than normal when shooting in Low Mode, as well as letting the Gimbal tube to be attached upside down, both of which are needed for reasons of clearance. The Sled Offset Adapter can also be used to lower the Sled height when you are not shooting in the Low Mode configuration **89.95**

Vista Post *(GLVP)*
At 33" tall, the Vista Post allows the central support post to be expanded to a maximum of approximately five feet in length. This expanded post length allows for very low or high camera placement **199.95**

Vehicle Mount *(GLVM)*
The Vehicle Mount allows you to mount the Dyna-Elastic arm to various vehicles or platforms.....**329.95**



L4-Pro 4" Active-Matrix LCD Monitor *(Mfr # L4PRO; B&H # GLL4P)*
The Glidecam L4-Pro is a 4" high-quality active matrix LCD monitor with two switchable BNC composite inputs, that is ideal for use as a remote viewing monitor on the base platform of either the Glidecam 4000 Pro, V-16 or V-20 professional camera stabilizers. Weighing only 16 ounces, and easily powered by an external 12v DC 500mA battery or power supply, the L4-Pro can also be used directly on top of your camera as an oversized viewfinder or be attached virtually anywhere **399.95**

L7-Pro 7" Active-Matrix LCD Monitor *(Mfr # L7PRO; B&H # GLL7P)*
The Glidecam L7-Pro daylight-viewable 16:9/4:3 switchable TFT active matrix LCD monitor is ideal for use wherever a compact, lightweight, high-quality LCD monitor is required. The L7-Pro works perfectly when used as a remote viewing monitor on the base platform of either the Glidecam V-8, V-16, V-20, or Gold Series professional camera stabilizers. Weighing only 14 ounces, and easily powered by an external 12v DC 600mA battery or power supply, the L7-Pro can also be used directly on top of your camera as an oversized viewfinder or be attached virtually anywhere.....**679.95**

V-25

Body Mounted Stabilization System

The Glidecam V-25 is a professional, body-mounted, camera stabilization system designed for film and video cameras weighing from 10 to 25 lbs. It incorporates advanced engineering and precision machining, making it the most sophisticated and versatile system in its price range. The complete system is comprised of a Support Arm, Vest and Sled.

The dual articulating Support Arm is designed to carry a total combined camera and sled weight of 23 to 38 lbs. The Arm includes six titanium springs and incorporates a proprietary Arm-to-Vest connector. The V-25 Vest is a lightweight and comfortable support vest that can be adjusted to fit a wide range of operators. It also features a proprietary Arm Trimming Mechanism. The V-25 Sled is a full featured, precision support sled designed to carry film and video cameras weighing from 10 to 25 lbs. and incorporates 12-volt integrated wiring.

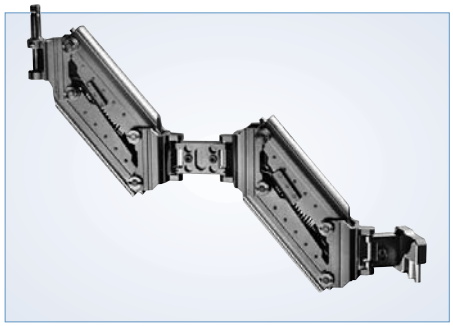
V-25 Vest

V-25 Sled

V-25 Support Vest

The V-25 Vest is lightweight and comfortable, and can be adjusted to fit a wide range of operators. High endurance, dual density, EVA foam padding and integral T6 aluminum alloy create a vest that can hold and evenly distribute the weight of the system across the operator's shoulders, back, and hips. For safety, quick release, high impact buckles allow the vest to be removed quickly. The Vest's outer shell is made of 1000 denier cordura fabric, and 7-panel seat belt strapping, noted as being the best in the industry. The V-25 Vest incorporates a unique and proprietary Arm-to-Vest Connector that allows the Arm to be attached and removed from the Vest without affecting the operator's trim settings.

V-25 Support Arm



The V-25 Dyna-Elastic Support Arm employs six titanium extension springs within its machined, hardcoat anodized, Exo-Skeletal shell. Utilizing internal pulleys and high-strand cables, the energy of the titanium springs provides the Arm with its lifting power. The spring tension is field adjustable and allows for varying camera weights. The Arm can carry a total combined camera and sled weight from 25 to 40 lbs. Numerous rigid, internal support structures strategically positioned within the Arm greatly reduce the effects of external torsional forces. This greatly enhances the arm's ability to resist twisting even while under a full load.

The V-25's Dual-Action Support Arm incorporates thirty-two precision radial bearings within its T6 aluminum structure. The placement and implementation of these double-shielded bearings produce minimal friction and allow both segments of the Support Arm to pivot and boom smoothly through-out their full range. Integrated rubber bumpers placed along the length of the arm reduce noise when the arm is placed in extreme positions. The Arm Post assembly has internal ball bearings that afford the Arm Post a high degree of low-friction rotation. This significantly enhances the arm's ability to reduce the transmission of undesirable movements caused by the operator to the sled.

V-25 Stabilizer with Anton Bauer Battery Mount *(Mfr # V25AB • B&H # GLV25AB)*.....**9499.95**
V-25 Stabilizer with V-Lock Battery Mount *(Mfr # V25VL • B&H # GLV25VL)*.....**9499.95**
V-25 Stabilizer with PAG Battery Mount *(Mfr # V25PAG • B&H # GLV25PAG)*.....**9499.95**

GOLD SYSTEM

Top-of-the-Line Stabilization System

The Glidecam Gold Series is a professional body-mounted camera stabilization system designed for cameras weighing from 13 to 38 lbs. It incorporates advanced engineering and precision machining, making it the most sophisticated system in its price range.

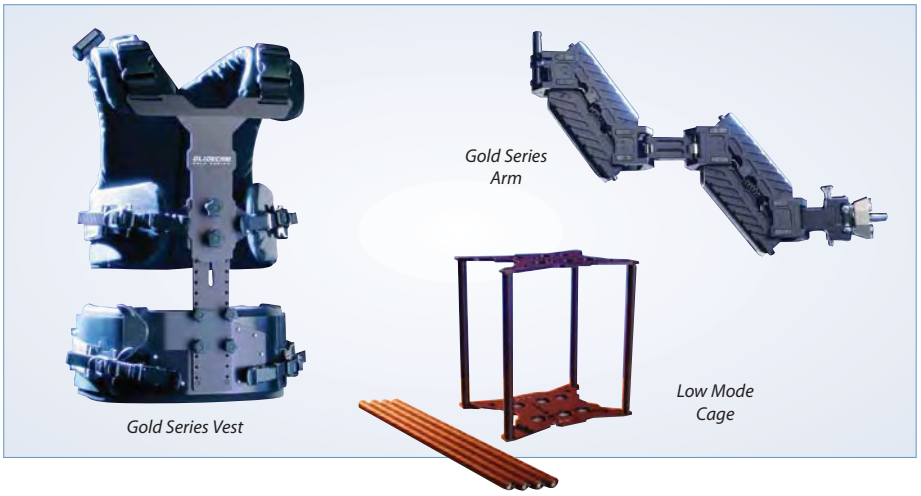
The Gold Vest offers no-tools adjust, break-away safety system, quick pressure release dual buckle design with positive locking buckles and fast ratcheting adjuster buckles, integral black anodized T-6 aluminum and EVA foam padding, reversible and vertically adjustable arm mounting plate, and an industry standard arm connector (optional "V-Series" arm connector is also available). For added strength and durability the arm connectors are made of Titanium. The Gold Arm incorporates sophisticated engineering and precision machining to make it lightweight and strong. Six titanium springs allow the Gold Arm to handle a camera load of 13 to 38 lbs. Its combined camera and sled carrying capacity ranges from 31 to 56 lbs. For added strength and durability the vest connectors are made of Titanium. The arm to vest socket pin connector is also made of Titanium. With the purchase of a Gold Arm you receive a Lifetime Replacement Warranty on the original set of Titanium springs.

The Gold Sled holds any video or film camera weighing from 13 to 38 lbs. The Gold Sled incorporates sophisticated engineering and precision machining to make it lightweight and strong. It is designed with the same look and aesthetics as the Gold Arm and Vest. The Gold Series sled is available with one of Glidecam's various daylight viewable, LCD monitors. The black parts of the Gold Sled are anodized black with certain parts hard coated black.

Gold Series Full System

Includes Gold Vest, Gold Arm, Gold Sled with battery mount, L7-Pro LCD monitor and power cables, Anton Bauer QR-7 LCD battery plater, Jerry Hill docking bracket with Gore lock, camera power cable with 3-pin Lemo style to 4-pin XLR, two BNC cables, Gold Video camera plate.

Gold Series Full System NP-1 Mount *(B&H # GLGSSNP)* **19,899.99**
Gold Series Full System with Anton Bauer Mount *(B&H # GLGSSAB)* **22,899.95**



Titanium Arm Socket *(B&H # GLTSB)* **498.95**

Low Mode Cage *(B&H # GLLMC)* **579.95**

V-Adapter *(B&H # GLVA)*
To connect V-Series arm and Gold Vest.. **637.50**

NP-1 Base *(B&H # GLNP1B)*
For Gold Series Sled. Holds up to 3 NP-1 style batteries **1,994.95**

Gold Series Vest *(B&H # GLGSV)*
For use with Gold Series Arm and V-Series Stabilizers with Adapter Block **2,099.95**

Gold Series Arm *(B&H # GLGSA)*
Supports 13 to 38 lbs **7,449.95**

Gold Series Sled *(B&H # GLGSSNP1B)*
With NP-1 base **12,899.95**

Gold Series Sled *(B&H # GLGSSPAGB)*
With PAG base **13,894.95**

Gold Series Sled *(B&H # GLGSSVLB)*
With V-Lock base **13,894.95**

Gold Series Sled *(B&H # GLGSSABB)*
With Anton Bauer base **13,894.95**

FIG RIG

Your camera has only one hot-shoe for accessories, limiting you to one light or one monitor. Designed by world-class film director Mike Figgis, the Fig Rig is more than just a steady support. It is a frame on which to build a system. With the Fig Rig, you can mount any number of accessories that are necessary for today's cameras. The Fig Rig Stabilizer is non-traditional in design, but purely simple and effective. A modular system that smoothly supports the DV camera and acts as a frame to mount all the accessories—including zoom controllers, mics, mixers, lights, monitors, arms...
A circular frame with a crossbar to mount most mini DV cameras, the Fig Rig becomes part of the body to produce smooth, steady traveling shots. As the operator walks, his/her muscles and tendons absorb all the shocks, transferring only fluid movements to the camera. As there are no straps or harnesses attached to the Fig Rig, quick and wide movements can be made within the same shot — from ground-level to overhead, in one smooth movement. The camera, accessories and operator become one, allowing you to film scenes quickly and unobtrusively. With the Fig Rig your creativity is virtually limitless.

- Padded hand grip for a comfortable and secure grip.
- Four cable clips keep your wires wrapped cleanly around the rig and out of your shot.
- A non-slip rubber pad provides stability when using the Fig Rig on a flat surface such as a table, floor or railing.
- Each side of the camera bar is threaded with one 1/4", 3/8" and 5/8" hole for additional accessory mounting.
- Supplied sliding QR plate allows you to position and balance your camera. The plate system can be switched out with a variety of Manfrotto plate assemblies to best match your camera.
- With the use of the optional 595CLA clamp you can convert the Fig Rig frame into a fully-loaded roving cine rig precisely positioning your mic or monitor anywhere around your camera. Using the clamp you can also mount the entire Fig Rig to a tripod or monopod.
- Quickly mount the Fig Rig to any 5/8" stud for either temporary storage or stable low-angle shots (using the optional 003 Backlite stand).
- Use the 039 Hook and 035C Super Clamp to hang the Fig Rig on a lightstand between shots.
- Add on a Manfrotto 521 series remote control and you have complete fingertip control of zoom and focus.

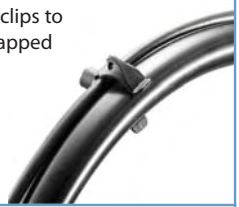
FIG RIG *key features*

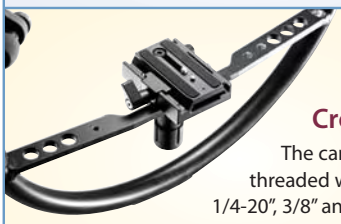
Rubber Base Padding

A non-slip rubber pad provides stability when using the Fig Rig on a flat surface such as a table, floor or railing.

Cable Clip

Supplied with 4 cable clips to keep all your wires wrapped cleanly around the rig and out of your shot.





Crossbar

The camera bar is threaded with one 1/4-20", 3/8" and 5/8" hole for additional accessory mounting.

Sliding Quick Release Plate

A sliding QR plate allows you to position and balance your camera. It can be switched with a variety of plate assemblies to match your camera.

Hand Pads

For a comfortable and secure grip even in the most extreme environments.

FIG RIG

Compatible Video Remote Controls

With Manfrotto's 521 series remote controls you can control zoom and focus (for Sony and Canon). With the Fig Rig you have complete control of your camera without ever removing your hands from the Rig.

Basic Remote Control for Sony & Canon Camcorders *(Mfr # 521; B&H # BO521)*
Built onto a small clamp that suits a wide range of applications, the 521 uses Control L (LANC protocol) to control Power On/Standby, Record/Stop function, zoom in/out and focus in/out on Sony and Canon Mini DV cameras. Zoom wheel direction can be reversed. Supplied with 9.8" (extendable to 19.7") 522SCA connector coiled cord cable.....**181.95**

Basic Pro Remote Control for Sony & Canon Camcorders *(Mfr # 521PRO; B&H # BO521PRO)*
The 521PRO is the top-of-the-range for LANC enabled cameras. Key features include the ability to use the zoom wheel for either focus (in/out) or zoom (in/out) and an added push-button auto focus feature.....**309.95**

Basic Remote Control for Panasonic Camcorders *(Mfr # 521P; B&H # BO521P)*
Built onto a small clamp that suits a wide range of applications, the 521P is designed to work with Panasonic cameras AG-DVC-30, AG-DVC80, AGDVX100A, AG-DVX100B and AG-HVX200 and controls Record/Stop and zoom in/out functions of the camera. Supplied with 522SCA connector cable measuring 9.8" (extendable to 19.7") long.....**229.95**

Remote Control Splitter Box *(Mfr # 521SB; B&H # BO521SB)*
The 521SB allows you to plug in two 521 series remotes to control the camera with both hands. For example, plug two 521PRO remotes into the 521SB and use the zoom wheel of one 521PRO to control zoom and the other to control focus. The 521SB is threaded with a 3/8" and 1/4" socket and supplied with a thumbscrew to mount directly to the Fig Rig crossbar.....**72.95**

Compatible Microphone Holders

Standard Type Microphone Clip *(Mfr # MICC1; B&H # AVMICC1)*: The MICC1 screws onto standard 5/8" microphone stands and can hold straight-bodied dynamic and many smaller condenser microphones. The angle of the clip is adjustable, allowing you orient the mic toward your sound source.....**5.95**

Microphone Spring Clip *(Mfr # MICC2; B&H # AVMICC2)*: Universal type microphone clip. Grabs microphones from diameter 20mm to 35mm.....**8.95**

Universal Shock Mount Microphone Holder *(Mfr # MICC4; B&H # AVMICC4)*: Rubber dampening system to absorb vibrations. Swiveling yoke has 3/8" threaded hole.....**77.50**

Compatible Quick Release Adapters

Pro Video Quick Release Adapter *(Mfr # 3273; B&H # BO3273)*: Extra long plate system for larger cameras. Supplied with two 1/4" and two 3/8" camera screws. 3.15" sliding travel of plate.....**42.95**

Rectangular Video Quick Release Plate *(Mfr # 3299; B&H # BO3299)*: Quick 'touch-and-go' plate system for smaller cameras. Supplied with 1/4" camera screw.....**27.95**

Compatible Clamp

Fig Rig Clamp *(Mfr # 595CLA; B&H # BO595CLA)*

Lets you position a light or monitor anywhere around your camera, allowing you up to take it off the hot-shoe. Mount your shotgun mic anywhere around the camera. Supplied with 1/4" and 3/8" screws, and female 1/4"-3/8" adapter.....**59.95**

Fig Rig Bag

Fitted Soft Case *(Mfr # 595BAG; B&H # BO595BAG)*

A fitted soft case with a sturdy double zipper that closes the wide opening quickly. The case is roomy enough to leave accessory mounting clamps in position.....**55.95**

ORBITOR

Advanced Camcorder Support System

The most mobile, yet stable, shooting platform of its kind, PAG's Orbitor is an advanced camcorder support system that provides balance and mobility when shooting with any hand-held camcorder up to 9.9 lbs. The system can be configured to provide a professional two-handed assembly with 3-axis camera control, for a range of professional shooting techniques, or a single-handed assembly with a pan and tilt facility, for smaller camcorders. Even a lightweight hand-held mini-DV camcorder can cause muscle fatigue after hours of shooting. The Orbitor distributes the weight of the camcorder comfortably across the body, and provides a stable shooting platform that enables hours of use without fatigue. Freedom of movement is achieved by a 3-axis mechanism controlled by variable tension clutches, which enable you to pan, tilt and roll, smoothly. The camera feels weightless and control of its movement is effortless, requiring the lightest touch. The system's flexibility makes a large range of shots possible. The Orbitor enables you to shoot with the camera at right angles to your body, which is ideal for tracking shots on a staircase or shooting in a car.

FEATURES

- The camcorder is mounted to a quick-release sliding camera plate, which allows fine adjustment of its position to achieve the correct point of balance on the assembly.
- The telescopic suspension rod supports the weight of the camera in every position. It slots into a belt-mounted support pad and assists greatly with extreme tilting shots. The suspension rod absorbs camera shake on tracking shots, and enables 'hands-free' resting between shots.
- The camcorder is counterbalanced by a weight mounted to the back-plate of the system's shoulder pad assembly. In place of the weight, a battery pack can be used, which will also power a camera light.
- The Orbitor is designed to disassemble quickly and easily into manageable parts, suitable for transportation.
- The position of the shoulder pad assembly can be adjusted to fit any operator, and features a cushioned shoulder pad to provide the maximum comfort during use. Adjustable straps secure the shoulder pad assembly to the waist belt, this prevents the assembly moving away from the ideal shoulder position during use.
- Remote controls, wireless receivers and viewing monitors can be easily clamped to the rigid but lightweight structure.
- The back-plate can be fitted with a PAGlok connector (9522/78), enabling you to power a 12v Paglight M and the camcorder, via a DC Adapter, using professional PAG 12v to 14.8v batteries. Alternatively, the 6v battery supplied as part of the Paglight C6 Kit can be used to power both the light and the camcorder, via a 6v to 7.2v DC Adapter.

2001 X1 Camcorder Support System

The PAG 2001 X1 is an economical system ideal for use with smaller camcorders. This simplified, single-handed version, distributes the weight of the camcorder comfortably between the arm and the shoulder, and provides a stable shooting platform. It is possible to zoom and frame with one hand while supporting the camcorder with the other. Tilting and panning shots can be executed smoothly and without camera shake. Supports camcorders up to 9.9 lbs.

Orbiter Camera Stabilizer System *(Mfr # 2002 • B&H # PAOCSS)*: Weighs 8.6 lbs. including counterbalance. The belt fits waists up to 46"..... **732.95**

2001 X1 Camera Support System *(Mfr # 2001 • B&H # PAX1SHCSS)*: Weighs 6.7 lbs. including counterbalance. Supports camcorders up to 9.9 lbs **599.95**

PAGlok Connector *(Mfr # PAG 9522/78 • B&H # PAPLPO)*: Can be fitted to the back plate of the 2001 X1 or Orbitor. Use with 12v PP90 DC Adapter 9680/- to power the camcorder and the Paglight M with PAGlok batteries..... **CALL**

QUAD PODS

Video Camera Stabilizers and Support Systems

Perfect for hand held video cameras, Quad Pods allow more freedom of movement in a natural fatigue free way. Now you can film in a variety of shooting situations with out getting the jitters from fatigue. With a dual grip design, Quad Pods allows more angles and range of motion. You can shoot from floor level all the way up to and over your head. Instead of rigid shoulder braces that limit mobility, Quad Pods need only need a neck strap or shock strap for support or for resting the camera between shots. The Quad Pods back grips really come in handy when you need to get your camera up and over people or obstructions ENG style. These type of shots are hard to get when you go hand held alone. With a Quad you can be up and steady longer.
Solid, strong and durable yet lightweight at just 15 oz., Quad Pods are also mountable. Simply attach your tripods quick release plate. Now the Quad Pod can be quickly connected to a tripod or monopod. The hand grips are now used for positioning the camera. But when quick mobility is needed, the Quad Pod Pro is off in a snap.

Quad Pod

FEATURES

Quad Pod

The Quad Pod features a dual (quad) grip design, quick release system and is self supporting. For the ultimate in versatility you can add just about any tripod quick release plate to the universal 1/4" thread on the bottom of the unit. Includes shock strap and Bogen 3299 RC2 System Quick Release Adapter with 3157N Plate that allows quick mounting and dismounting of the camera. *(Mfr # QP • B&H # QUQP)* **224.95**

Quad Pod Pro

The Quad Pod Pro adds the Swivel Pod waist support system for fatigue free shooting in just about any situation. Now you can have 4-point stabilization via the quad grips, neck strap and support pod for the ultimate in versatility. *(Mfr # QPPRO • B&H # QUQPPRO)* **279.95**

Quad Pod Pro is also available with the Bogen 577 adapter with the 3433PL Quick Release plate. *(Mfr # QPP577 • B&H # QUQPP577)* **329.95**

Quad Pod Pro

Quad Pod All-in-One

Quad Pod Pro HD

The Quad Pod HD features a larger and stronger cross bar support for larger cameras like the Canon XL-series and Sony HD's etc. and comes equipped with the Bogen 3273 Quick Release Adapter and 3272 Plate. You can mount it on a tripod, quick release to go mobile, switch to swivel pod mode, all in 10 seconds, all on the fly. To use with your tripod, simply add any tripod quick release plate to the universal 1/4" thread on the bottom of the unit. *(Mfr # QPHD • B&H # QUQPHD)*.....**349.95**

Quad Pod All-in-One

Combo System adds an extra center mount so the unit can double as a regular Quad Pod. When you want to go into photo-video mode, move the video camera to the left mount and add your still camera to the right mount. Now adjust framing and you are ready to film video and take photographic stills at the same time all on the fly or from a tripod. Also includes a tripod quick release plate for mounting the "all in one" on a tripod. Eliminates photographers from getting into the most important video moments! New creative possibilities with pan-a-view photo-video editing. Add a second video camera and Shoot A-B roll (1 wide - 1 tight) simultaneously.
(Mfr # QPAIO • B&H # QUQPAIO).....**364.95**

ARTEMIS DV PRO

Camera Stabilization Systems

Available in two configurations (FX and MD), the Artemis DV Pro is a lightweight and cost-effective camera stabilization system complete with a sled, vest and arm. Providing many advantages of the top-of-the-line broadcast Artemis systems, the Artemis DV Pro FX and DV Pro MD are scaled down to fit today's latest handheld DV and HDV camcorders.
The Artemis DV Pro FX and DV Pro MD offer a range of professional advantages, including complete control of all adjustments and the flexibility needed for smooth camera movements. Engineered to optimize the mass and add the appropriate amount of inertia to precisely stabilize lightweight professional camcorders, the system facilitates fast and true dynamic balance, providing the operator with continuous control of every move. The result is smooth camera moves while walking, running or riding a moving vehicle or platform.
Otherwise identical the Artemis Pro MD is specially wired allowing high end upgrades. Optional upgrades include 12v/24v camera power supply, HD-SDI video signal processing, and HD RGB video signal processing.

FEATURES

- The streamlined DV Pro black sled features a central post topped with a quick-release camera mounting system. At the bottom of the post is the battery compartment, which accepts standard 14.4v batteries from Anton Bauer or other manufacturers for ultimate compatibility.
- An integrated 7" LCD monitor slides and tilts to optimize viewing and aid dynamic balance. It offers 16:9 and 4:3 aspect ratios and automatically switches between NTSC and PAL depending on signal input.
- The DV Pro's advanced arm features easily interchangeable gas-spring cartridges, in a choice of three payloads: 11 - 17.6 lbs., 17.6 - 24.2 lbs., and 22 - 28.6 lbs. Easy to reach adjustments for tension and arm angle are accomplished via a single 4mm/5-32" Allen wrench (included).
- The lightweight back-mount-style vest offers ample cushioning and a rugged Cordura skin. It has been designed for maximum adjustability in both height and width to fit a multitude of human frames. Operators will also appreciate that the arm support is fully reversible for operation on either left or right side of the body.

Artemis EFP

Specifically designed to meet the demands of broadcast production. At the same time, it offers the functionality of the larger Artemis models. One such feature is the Touch & Go system that ensures extremely fast and easy camera changeover between stabilizing system and tripod – even while shooting. A color flat panel monitor comes standard. Due to its modular construction, you can upgrade your system – right up to Cine HD – if and when the need arises. The EFP is fully compatible with Artemis accessories and other systems currently on the market.

- Dual dynamic balance with a 3rd battery that can be independently adjusted.
- Focus remote receivers can be mounted on both sides improving the camera's center of gravity balance.
- Internal Tally electronics – crucial for television operation.
- A range of spring sets allow the arm to be precisely adjusted, according to the weight of the camera being used.
- Anton/Bauer, PAG and V-Mount battery mounts are available.
- Battery indicators – 3 rows of LED displays – show remaining power in each battery.
- Important adjustments and clamps are tool-free or simply require an Allen wrench.
- Highly durable vest can be adjusted, evenly distributing the bulk of the weight onto the user's hips. This guarantees an exceptionally comfortable fit for extended periods of time.

Artemis EFP *(B&H SAAEFP)*.....**10,999.99**

ARTEMIS DV PRO

Artemis DV Pro FX

Artemis DV Pro FX System
with rig, post, head and standard definition monitor and battery adapter:

With Anton Bauer 3-Stud Battery Adapter
(Mfr # 4909 • B&H # SAADVPFXAB).....**3644.95**

With V-Lock Battery Adapter
(Mfr # 4908 • B&H # SAADVPFXV).....**3644.95**

With PAG Battery Adapter
(Mfr # 4907 • B&H # SAADVPFXP).....**3644.95**

Spring Arm Chassis for Artemis DV Pro FX
(Mfr # 4991 • B&H # SASACDVPFX).....**3969.95**

Artemis DV Pro MD Systems

Artemis DV Pro MD System
with rig, post, head and standard definition monitor and battery adapter:

With Anton Bauer 3-Stud Battery Adapter
(Mfr # 4903 • B&H # SAADVPMDAB).....**5144.95**

With V-Lock Battery Adapter
(Mfr # 4902 • B&H # SAADVPMDV).....**5144.95**

With PAG Battery Adapter
(Mfr # 4901 • B&H # SAADVPMDP).....**5144.95**

Spring Arm Chassis for Artemis DV Pro MD
(Mfr # 4940 • B&H # SASACDVPMD).....**4559.95**

Artemis DV Pro FX Systems

With rig, post, head, vest, spring arm with canister, standard definition monitor, vest, C-stand and docking bracket, and battery adapter:

With Anton Bauer 3-Stud Battery Adapter
(Mfr # 4929 • B&H # SAADVPFXABK).....**6499.95**

With V-Lock Battery Adapter
(Mfr # 4928 • B&H # SAADVPFXVK).....**6499.95**

With PAG Battery Adapter
(Mfr # 4927 • B&H # SAADVPFXPK).....**6499.95**

Artemis DV Pro MD Systems

With rig, post, head, vest, spring arm with canister, SD/HD monitor, vest, C-stand and docking bracket, and battery adapter:

With Anton Bauer 3-Stud Battery Adapter
(Mfr # 4913 • B&H # SAADVPMDABK).....**8989.95**

With V-Lock Battery Adapter
(Mfr # 4912 • B&H # SAADVPMDVK).....**8989.95**

With PAG Battery Adapter
(Mfr # 4911 • B&H # SAADVPMDPK).....**8989.95**

	EFP	D-V Pro MD	DV Pro FX
Side-to-side module			
Camera mount	Touch and Go	Sideload plate S	Sideload plate S
Tool-free clamping mechanism	✓	✓	✓
Fore and aft/side to side	28/35 mm	20/20 mm	20/20 mm
(adjustment range)	1.1" / 1.4"	0.8" / 0.8"	0.8" / 0.8"
Threads for focus bracket	✓	✓	✓
Illuminated bubble	✓	✓	✓
Removable from post	✓	✓	✓
Video in	1 x BNC	1 x BNC	1 x BNC
Video signals	SD	SD (HD SDI, RGB: o)	SD
12v camera power out (3-pin Lemo)	1 x 12v	1 x 12v	1 x 12v
24v camera power out (3-pin Lemo)	–	Optional	Optional
Video power out (4-pin Lemo)	–	12v, Video	Only in SD
Focus power out (4-pin Lemo)	1 x 12v	1 x 12v	1 x 12v
Internal Tally system	ext. Tally system	–	–
Tally out	ext. Tally system	–	–
Aux power out 12v	1 x 12v	1 x 12v	1 x 12v
Gimbal and Post			
Gimbal Clamp mechanism	4 mm Allen key	Tool-free	Tool-free
Diameter	38.1 mm/1.5"	22 mm/0.9"	22 mm/0.9"
Removable	–	–	Only from side-to-side
Telescopic range	31 cm/12.2"	16.5 cm/6.5"	16.5 cm/6.5"
Main cable connector	1-pin Lemo	6-pin Lemo	6-pin Lemo
Lower sled			
Removable from post	✓	✓	–
Revolving back batteries	–	–	–
Bracket for 'C' battery	✓	–	–
Recorder bracket mount	–	–	–
XCS bubble mount	Add. Bracket	–	–
Monitor out	8-pin Lemo	BNC, 4-pin Lemo	Fixed Wired
Video out	SD	SD (HD SDI, RGB: o)	SD
Video power out (4pin Lemo)	–	12v, Video	–
Tally out	ext. Tally system	–	–
Aux power out 12v	1 x 12v	1 x 12v	–
12/24v switch	–	Optional	–
Record/Play switch	–	–	–
'C' battery in	✓	–	–
Switch (on/off)	1	Main Switch	–
Battery mounts (AB/PAG/V-mount)	2 (+ 1)	1 (+ 1)	1 (+ 1)
Spring arm			
Type	Spring	Gas Canisters	Gas Canisters
Exchangeable spring sets	✓	✓	✓
Spring sets (max. payload)	41.8/50.7/57.3 lbs.	17.6/23.1/29.8 lbs.	17.6/23.1/29.8 lbs.
Vest connector (industrial standard)	✓	✓	✓

MERLIN

Camera Stabilizing System

Ultra-light and ultra-compact, the Steadicam Merlin offers light, agile, seamless shooting for today's wedding and event videographer, corporate AV department, enthusiast or film student, allowing them to keep up with the action easier than ever. Designed by Garrett Brown, the inventor of the original Steadicam Jr, the Merlin is half the weight and four times as stable as the Jr—yet it moves as smoothly as the big $60,000 rigs used in Hollywood. Compatible with cameras weighing up to 5 lbs., the Merlin let's you "fly" wherever the scene takes you — up/down steps, indoors and outside, through crowds—almost anywhere, with precise, elegant control and ease. Its quick release mount lets you instantly swap camera connections between the Merlin and any tripod. Ultra-light, ultra-rigid, ultra precise, folding spectacularly — Merlin is ideal for documentaries, weddings, news segments, commercials, even low-budget features. In practiced hands, it performs as impressively as the studio Steadicam, yet remains unobtrusive. Merlin is also an inherently graceful way to hold a camera –not only for big moves and running around, but also for those subtle, imperceptible and elegant displacements of the lens that cannot be achieved any other way.

FEATURES

- Merlin's design significantly reduces fatigue. Incredibly lightweight— it weighs less than a can of soda, and with a Sony HVR-V1U for example– balanced and ready to go– Merlin weighs only 5 lbs.
- Ultra-light, ultra-rigid aluminum construction and patented 3-axis gimbal handle assembly permits precise control — with focal lengths longer than ever imaginable, using a hand-held stabilizer.
- Merlin's unique dual extended weight system greatly increases inertial stability.
- Counterbalancing weight can be precisely adjusted to balance cameras from 0.5- 5 lbs.
- Patented "Folding-Caliper" hinge for precise geometry whether open, closed or shoulder mounted. The folding-Caliper hinge extends and retracts to balance a wide range of cameras as light as a 1/2 lb. yet it instantly returns to the compact folded position.
- Large trim stage with level for secure camera mounting and precise horizontal balance.
- Folded size, without weights: 3.5 x 2 x 11".
- Open size: 3.5 x 3.5 x 7" (min. arc) to 13.5" (max. arc).
- Weighs only 12 oz—1/3 of its competition.
- Includes 5 threaded precision stainless steel balance weights.

Optional Arm & Vest

The Steadicam Merlin Arm and Vest make extended shooting seem effortless. This system works with cameras up to 7 lbs. Fly for hours without undue fatigue, preserving the flexibility and reach of the operator's arms.

The 2.6 lbs Merlin Vest is light and thin; it can even be worn under a tuxedo jacket. Its designed to fit many sizes and shapes. The Vest provides comfort and functionality for extended productions and long continuous shots. No tools required for any adjustments including the right-arm/left-arm changeover.

The Merlin Arm is ultra-light and extremely capable. It provides performance and flexibility including instant, knob-adjustable control of lifting power for payloads between 2.5 and 7 lbs. The Merlin Arm also provides enormous vertical lifting range (28") and full 'iso-elasticity' so you'll need only ounces of force to maintain the highest or lowest lens heights (way above the head to below the waist).

Merlin and Accessories

Merlin *(Mfr # MERLIN • B&H # STM)*: Includes precision balance weights, removable dovetail plate, tripod plate, training DVD, and Steadicam custom fitted travel case (801-7902) which can hold the Merlin with camera mounted **799.95**

Arm and Vest for Merlin *(Mfr # AVGPK • B&H # STMAV)* **1899.95**

Merlin with Arm and Vest and Steadicam Case *(B&H # STMAVK)* **2599.95**

Tiffen SteadiStand *(Mfr # 601-7910 • B&H # STSS)*: Allows users to temporarily stow the Merlin with camera attached without disassembly. When ready to shoot, the complete assembly can be lifted into place from the display, ready for production. Users avoid having to rebalance..... **164.95**

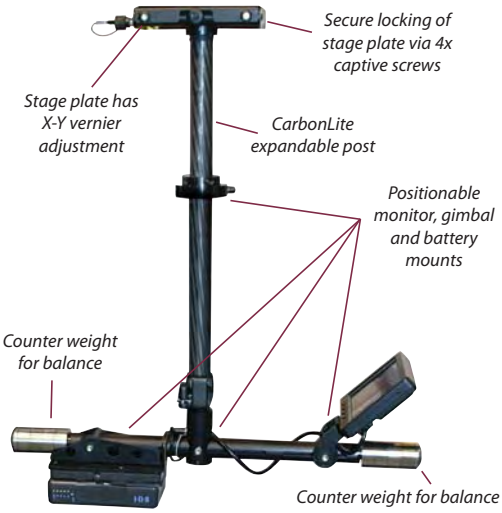
PILOT

Lightweight Stabilizer System

The Steadicam Pilot is a lightweight, state-of-the-art stabilizer system designed for today's lightweight digital camcorders weighing from 2-to 10 lbs. Video professionals need add only battery and camera as all other required system components are included for normal operation. The Pilot is designed with a lightweight Iso-elastic Arm and ultra low profile vest, lightweight sled with CarbonLite expandable post, low mass gimbal and offers advanced features/benefits with low cost for video professionals. The Pilot also includes a 5.8" 16:9 color LCD monitor, backpack transport and is available with three 12-volt battery pack options (AA battery pack, V-Lock or Anton Bauer).

FEATURES

- The Iso-Elastic arm is a two-section, articulated design that can be adjusted while supporting the camera. With this patented, unique design, the Steadicam operator can smoothly and effortlessly raise or lower the arm throughout its 28″ boom range. The iso-elastic arm is also non-reactive – improving vertical stability and control in all operating conditions, from lock-offs to fast running shots over rough terrain.
- The included 5.8" LCD monitor provides good contrast from dark to light situations. The monitor weight and location on the sled assures the operator perfect balance and ease of operation.
- Utilizing a proven Low Mass Gimbal the operator has the ability to capture the fluid movement that only Steadicam can provide. No-tools precision camera stage establishes a solid base for the camera and facilitates smooth adjustment ease from side to side plus fore and aft.
- The Pilot's ultra lightweight, low profile vest is designed to provide complete comfort and functionality for extended productions and long continuous shots. No-tools adjustments make it easy to adjust on the "fly".
- The Carbonlite expandable post and interface to the stage form a solid bond to assure no jitter in the picture as the operator captures those unique scenes.
- The stage plate is indexed so that the camera can be re-moved and re-mounted without the need to re-adjust the balance. The stage can be easily accessorized with focus motor mount, additional connectors or dovetail type camera plate.
- The sled boasts a true three axis gimbal and is equipped with counter weights for balance and positionable monitor, gimbal and battery mounts. Counterweights are provided for balance. The Pilot sled compacts down by removing the lower cross tube.



Pilot Camera Stabilization System Packages

Each includes camera mounting chassis (sled), carbonlite expandable post, 5.8" color LCD monitor, Iso-elastic camera arm, low profile lightweight vest, micro adjustable Z-Y stage, secure locking stage plate, counter weights, backpack transport, docking bracket, 28" arm boom, cables, Allen wrench and battery mount.

Pilot with V-Lock Battery Mount *(Mfr # PILOTVL; B&H # STPVL)* **3,799.95**

Pilot with Anton Bauer Battery Mount *(Mfr # PILOTAB; B&H # STPAB)* **3,799.95**

Pilot with AA Battery Mount *(Mfr # PILOT-AA; B&H # STPAA)* **3,799.95**

Pilot with two IDX E7s batteries and VL-2 dual sequential charger *(Mfr # PILOT-VLB • B&H # STPIDX)* **4299.95**

FLYER LE

Lightweight Stabilizer System for Cameras up to 19 lbs.

Steadicam's latest stabilizer system, the FLYER-LE features a newly designed sled assembly (camera mounting platform) that has a robust carbon fiber no-tools extendable post. A safety system inside the post prevents the post from separating. The index system keeps all parts in alignment. A newly patented friction free gimbal assembly with large knurled extended handle fits securely in the operator's hand. Locking mechanisms for the top and bottom of the sled are tool free allowing quick on-set changes. Precision stage adjustment assures exacting balance of the camera to the rig. The sled will work with both 12v and 24v cameras.

The newly designed lightweight Flyer LE supports camera rigs up to 19 lbs. It will perform like a true heavyweight. It lets you shoot on the move effortlessly, without cranes, booms or dollies. You can climb stairs; shoot on the run, or even from a moving vehicle. The sled-mounted monitor offers a crystal-clear picture, relieving your eyes from being glued to your camera's eyepiece. And with the vest spreading the Flyer's weight comfortably over your torso, you can climb stairs, shoot on the run, or even from a moving vehicle. With one smooth tracking shot, you can capture what used to require five or six setups. The Flyer LE assures the camera operator a new comfort level in your filming for extended periods.

FEATURES

- The new tools-free patented ISO-elastic stabilizer Arm supports cameras up to 19 lbs., while the no-tools Arm / Vest interface allows for quick customization to the individual operator. On the fly weight adjustment frees the operator from dismounting the system to make changes. The open design of the arm has a freedom of movement unknown in this weight class. The new adjustable arm post assembly is a feature usually found on more expensive system. The arm will come apart with a pin removal for quick and neat storage.
- The comfortable vest assembly features an ergonomic fit of the breast plate combined with solid metal shoulder fasteners to offer new levels of comfort level for extended use. Pads are easily removal for cleaning or replacement. All components fit neatly and securely in the provided custom travel bag. It also has a pocket that will accept an optional trolley for ease of transport. A featured system combines the FLYER-LE with IDX Dual Charger and two Tiffen PowerCUBE batteries. These robust batteries will satisfy any film or video power demand.
- Newly designed sled assembly (camera mounting platform) that has a robust carbon fiber no-tools extendable post. A safety system inside the post prevents the post from separating. The index system keeps all parts in alignment.
- A newly patented friction free gimbal assembly with large knurled extended handle fits securely in the operator's hand.
- Locking mechanisms for the top and bottom of the sled are tool free allowing quick on-set changes.
- Precision stage adjustment assures exacting balance of the camera to the rig. The sled will work with both 12v and 24v cameras.
- Flyer LE comes with an active matrix 16:9/4:3 color LCD monitor that provides good contrast from dark to light situations. Monitor weight and location on the sled ensures perfect balance and ease of operation.
- All components fit neatly and securely in the included custom travel bag. It also has a pocket that will accept an optional trolley for ease of transport.
- Compatible with Sony V-Mount and Anton Bauer brick batteries
- Featured system combines the FLYER-LE with IDX Dual Charger and two Tiffen PowerCUBE batteries. These robust batteries will satisfy any film or video power demand.

Flyer LE: Includes vest, arm, sled with monitor, travel case and SteadiStand with Anton Bauer Battery mount *(Mfr # F24LEABNN • B&H # STFLEAB)* **7499.00**

Flyer LE: Includes vest, arm, sled with monitor, travel case and SteadiStand with V-Lock Battery mount *(Mfr # F24LEVLNN • B&H # STFLEVL)* **7499.00**

Flyer LE System: Includes vest, arm, sled with monitor, travel case and SteadiStand with IDX dual charger and two Tiffen PowerCUBE batteries *(Mfr # P24LEVLPN • B&H # STFLEVLPC)* **8999.00**

Mini Low-Mode Kit with Quick Release *(Mfr # 078-7393-01 • B&H # STLMKM)* **379.95**

AUTO RIG

Vehicle Camera Mounting Rig

The Auto Rig is the most complete and professional vehicle mount kit for compact DV and HDV camcorders up to 25 lbs. The Auto Rig enables cinematic moving-vehicle perspectives from various angles. When not used as vehicle mount, it can also double as a high quality low-level tripod. Only VariZoom's unique swivel lock mounting system allows straps to be secured with full and even force, at nearly any angle, without twisting or distressing the straps. High quality case with multiple compartments for easy inventory of components. Custom rubber cups to absorb shock & vibration and protect vehicle surface.

The supplied harness of straps with hooks attach to the edge of a door or hood. The system can be used with most flat base tripod heads (3/8-16 thread) or the included heavy-duty swivel head. The included adjustable swing arm makes low level and other extreme positions and angles possible. The set up is fast and easy and provides a safe, stable and rigid support for your camera. The special anti-skid, rubber suction cup feet protect the car's paint. No tools are needed for setup.

Auto Rig *(Mfr # VZ-DV AUTO RIG • B&H # VAVZAR)*
Includes Ball Head Mount, two quick-release plates, tripod legs, extension arm, three extra small and three extra large suction cups, five buckles, five adjustment straps and a carrying case..**489.95**

DV TRAVELER

Shock-Absorbing Shoulder Support for DV/HDV Camcorders

Compact with shock absorbing support, the DV Traveler is the ideal solution for lightweight yet extremely solid camera support. The telescoping shoulder arch can extend, retract, and rotate to the videographers perfect position. It can fold flat or completely remove the shoulder arch without tools for storage or travel. Includes a rotating accessory mount and non-slip shoulder cushion. Combining the best in versatility, comfort and compact design the DV Traveler is made with precision and machined to the highest standards from solid materials to make support rock solid without any flexing. Long handgrip arms provide plenty of room for mounting a lens control. The abdominal support is a spring-loaded suspension pod that distributes the camera weight while providing shock absorption.

- Adjust the horizontal position of your camera to comfortably view the LCD screen. Telescoping horizontal bar allows perfect adjustment of eyepiece and/or flip out monitor
- The suspension pod also allows smooth control over the height of your shot. Easily shoot at the eye level of your subject without uncomfortable bending at the waist. Even shoot over a crowd by simply raising your camera. No matter your height, you will always get the right level shot.
- Rotating accessory mount for lights, monitors, mics and more
- Support is constructed from two adjustable spring loaded telescopic sections to negate camera shakes and bounces.
- Quick release camera mount
- Super plush cushion shoulder pad

DV Traveler *(Mfr # VZ-DVTRAVELER • B&H # VAVZDVTRAVEL)*
DV/HDV camcorder support, includes suspension rod, shoulder support, quick release, belt and holster **439.95**

VZ-LSP Professional Shoulder Support System

Designed and crafted to exacting standards, the VZ-LSP is the benchmark for all rigid camera supports. Lightweight, highly adjustable and rock-solid, it eliminates the fatigue and discomfort of handheld shooting with its ergonomic structure and abdominal support. Assembled with over 20 individual precision-machined parts, the VZ-LSP is truly a work of art that is appreciated by professionals all over the world. It provides no less than ten adjustable fittings for an endless variety of shooting configurations—while eliminating arm fatigue caused while holding the camera and support system. Shoot fatigue-free all day with camcorders up to 8 lbs. like the Canon XL-1s on your shoulder. Separating this brace from its competitors is the fully ab support (included), giving you three points of contact with the brace (hand, shoulder and body) for maximum camera support and control. The camera mounting platform can be positioned exactly as desired, raising the viewfinder right to your eye. Precision crafted from machined aluminum, the VZ-LSP is tough, lightweight and built to last a lifetime. And it can be customized by adding a Varizoom VZ-PG-L, VZ-Pro-L or StealthZoom lens controller giving you the perfect combination for getting the best looking video with comfortable hand-held shooting.

FEATURES

- The VZ-LSP insures a stable shooting platform by providing three points of body contact: shoulder, hand and abdomen.
- Can be configured with or without the ergonomical abdomen pad depending on shooter preference.
- Precision-machined from sturdy, lightweight aluminum, offers extended periods of hand-held shooting with maximum comfort.
- Ab Support clutch is machined from metal with serrations for secure clamping
- Adjustable pivoting shoulder pad can fit all body types; allows position to change depending on users and varying situations; allows for maximum comfort.
- Attach your camcorder to the shoulder brace camera platform using the camera's tripod mounting receiver with the included knurled screw. Then position the camera platform (forward, back, up or down) so that the viewfinder or LCD monitor meets the eye comfortably.
- Folds up for portability
- Designed specifically for popular "prosumer" camcorders which are smaller than traditional shoulder-mount cameras, including the Sony DCR-VX-2000, DCR-VX2100, DSR-250, DCR-TRV900/TRV950 and Canon GL-1/GL-2 and XL-1/XL-1s.

VZ-LSP Professional Shoulder Support
(Mfr # VZLSP; B&H # VAVZLSP) **389.95**

VZ-1 SHOOTER

Made with a special aluminum alloy that allows you to bend the support into the desired position, the VZ-1 Shooter provides adjustable fittings for an endless variety of shooting configurations. Tough, lightweight and made to last a lifetime, the economical VZ-1 Shooter is like having an elastic glove that will adjust to fit nearly anyone, big or small! Customize it with a VariZoom Lens Controller, VZ-PG-L, VZ-Pro-L, or StealthZoom giving you the perfect combination for getting the best looking video with comfortable hand-held shooting.

- Both height and forward/backward position of camcorder platform can be adjusted.
- Adjust the angle of the handle for a comfortable grip.
- Bendable shoulder bracket can be shaped to fit the preference of the operator.
- 'Bottom 'C' bracket provides additional support for your camcorder while resting on a flat surface.
- Included Varizoom VZ-PGB right-angle bracket grip attaches to the mounting clamp on the VZ-Pro-L controller, and converts it into a convenient pistol-grip handle for DV/HDV camcorders. Hand-held shooting becomes much easier and more comfortable, while providing precise zoom and focus control.

VZ-1 Shooter *(Mfr # VZ1SHOOTER; B&H # VAVZ1SHOOTER)* **114.95**

StealthPod

High-Quality Monopod for Compact DV/HDV Camcorders

When time, weight, cost, and mobility are critical, the StealthPod is an ideal support solution. This telescoping monopod with detachable quick-release mechanism is one of the most versatile tools available for small cameras. VariZoom's StealthPod allows for unbelievably smooth jitter free shots. Videographers can now sit on a bench and wait for a shot with the telescoping pod adjusted at eye level and the bottom resting on the ground. Be relaxed and ready for the next shot, whatever it might be. When "the shot" comes, quickly adjust the telescopic leg to length and hurry in with no shaking or mic noise. The leg can be extended from 23" to over 5½' quick enough to get that rock solid shot at a moments notice. To connect, just screw the supplied quick release plate to the bottom of your camcorder, slide the plate on top of the StealthPod's docking station and it locks in place, that's it!

- Super sleek pod designed specifically for the popular "prosumer" one-piece Digital8 and DV camcorders, including the Sony DCR-VX2000/VX-2100, DCR-TRV900/TRV950, DSR-PD-150/170, PC-109/330; and Canon's GL-1/2, Optura and Elura series. It is designed to aid in getting that steady, shake-free shot that everyone wants!

StealthPod *(Mfr # STEALTHPOD; B&H # VAVZSP)*: Includes quick release plate **94.95**

DV Media Rig

Professional Camera Support

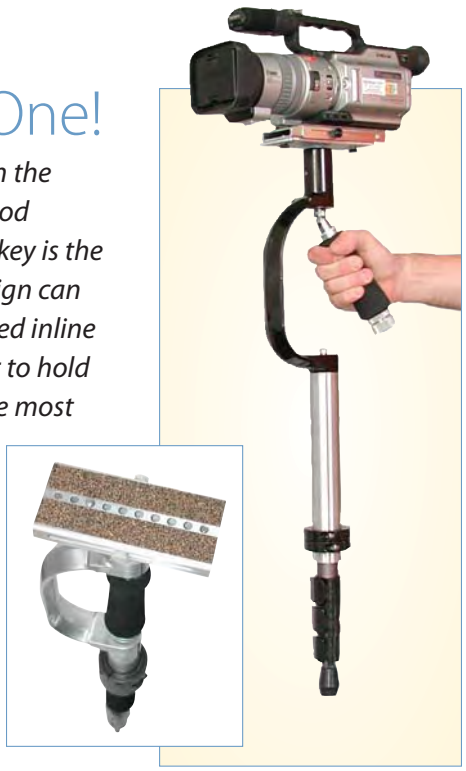
DV Media Rig is the most sophisticated shoulder support available for professional DV/HDV cameras. Unique features like the swiveling shoulder arch with vertical adjustment and articulating weight balance system allow for perfect balance and comfort. Also included is a rotating accessory mount and extra plush shoulder cushion. Combining full tilt range, a highly adjustable shoulder platform and a comfortable support system the DV Media Rig will add a high level of professionalism for a budget price.

- The abdominal support is a spring-loaded suspension pod that distributes the camera weight while providing shock absorption. Constructed from 2 adjustable spring loaded telescopic sections, the support negates camera shakes and bounces. Adjust the horizontal position of your camera to comfortably view the LCD screen.
- The suspension pod allows smooth control over the height of your shot. Easily shoot at the eye level of your subject without uncomfortable bending at the waist. Even shoot over a crowd of people by simply raising your camera. No matter your height you will always get the right level shot.
- Swiveling shoulder arch allowing for perfect adjustment for eyepiece and or flip out monitor. Rotating accessory mount for lights, monitors, microphones and more. Quick release camera mount. Super plush cushion shoulder pad.

DV Media Rig *(Mfr # VZMEDIARIG • B&H # VAVZDVMR)*
Includes support pod, shoulder support, quick release, belt with holster, 2-year warranty..... **599.95**

FlowPod

The Ideal Stabilizer — Three Tools in One!



A uniquely styled device, the FlowPod is the most versatile piece of support gear on the market. Designed to work perfectly with or without a VariZoom control, the FlowPod merges the popular StealthPod monopod with a patented stabilizing system. The key is the patented locking pivoting foam handle grip. The proprietary handle & gimbal design can either be unlocked as a fluid gimbal for free-floating action stabilizer shots or locked inline for stationary monopod shots. The slim design and narrow base allow the shooter to hold the FlowPod close to the body, relieving stress and enabling tight maneuvers in the most varied circumstances.

But the FlowPod's versatility does not stop there. There is also an optional LowMode kit allowing for low mode shots that until now have only been available in rigs costing thousands.

Unlike users of stabilizing devices that have to balance their stabilizer while holding it, causing unnecessary fatigue and poor balance, the FlowPod is equipped with the VZ-FPB balancing plate and clamp. This allows users to easily and accurately balance their FlowPod without the need to purchase extra accessories.

FEATURES

- Locking handle grip allows fluid turns, pans, and tilts in stabilizer mode or rock solid stationary shots in monopod mode.
- Optional low mode kit for stabilized low-angle shots also allows for attachment of TFT monitor for easier viewing.
- Clean and accurate counter balance system utilizes positionable ring weights along the lower shaft.
- Precision balance system: X-Y camera plate provides fore/aft adjustment for horizontal balance and sliding counter-weights allow for exact vertical balance adjustment.
- Supplied balancing plate functions as a docking stand while balancing the FlowPod or resting it when not in use.
- Upgradable with either DV Sportster or Navigator arm/vest systems.
- VZ-FP1 weight kit required for use with the Canon XL1/XL1s or cameras over 5 lbs. (the FlowPod is not recommended for Canon XL2 or JVC HD100U).

FlowPod *(Mfr # VZFP; B&H # VAVZFP)* **449.95**

UltraLite

Lightweight, Compact Stabilizer for Cameras up to 7 lbs.

Shoot fluid, steady footage for long periods with the UltraLite. An extremely lightweight, compact and easy-to-use handheld stabilizer, the UltraLite also offers an integrated quick-release plate for rapid camera dismount.

- The compact design allows for easy use and a quick learning curve.
- Quick-release mechanism allows for easy removal and mounting of camcorder.
- Quick-release mount features a level to assist in balancing of X and Y axis.
- Adjustable length of base allows for quick change in counter balance weight.
- Pedestal base allows the stabilizer to rest on a flat surface or shoot from a table top.
- Counter balance plates mount discreetly beneath pedestal base.
- Upgrade the UltraLite with the DV Sportster to a vest supported stabilizer system.

UltraLite *(Mfr # VZULTRALITE; B&H # VAVZUL)* **399.95**

NAVIGATOR

Vest/Arm Upgrade for FlowPod and Glidecam Handheld Stabilizers

The ultimate vest/arm upgrade for the FlowPod (as well as Glidecam's 2000 Pro and 4000 Pro handheld stabilizers), the Navigator is a heavy-duty, fully adjustable support vest and single articulated arm that transforms your handheld into a professional stabilizer system. Handheld stabilizers allow shooters to get beautiful, fluid images at a budget price, but they can cause arm and wrist fatigue when used for extended periods of time. The Navigator completely eliminates the stress and lets you concentrate on your shooting instead of your discomfort. One of the best things about the Navigator is that it can be upgraded later with a FlowCam GT or Aviator sled, transforming it into a bona fide professional stabilizer system.

- Easy setup and operation.
- Easily adaptable to the FlowPod, Glidecam 2000 Pro/4000 Pro, the heavy-duty, single articulated arm features eight sealed precision bearings and adjustable dual spring system to provide smooth and quiet action.
- Arm offers up to 27" of vertical travel and has micro adjustable arm tension for 2-10 lbs. camcorders.
- Compatible with FlowPod low flow kit for ground level shooting.
- Includes easy to carry heavy duty canvas bag.
- Lightweight and cool, the form-fit, torso gripping vest is a padded full support vest adjustable with 4 quick release buckles, belt, and height adjusting breast plate.
- Can be used with the FlowCam GT or Aviator sleds for upgrade to full professional system.

Navigator Kit *(Mfr # VZ-NAVFPK • B&H # VAVZNAVFPK)*: Includes vest, arm, and FlowPod Kit (FP with case and low-mode).....**1849.95**

DV SPORTSTER

Upgrade your new or old handheld stabilizer to a professional vest supported system. The most versatile, affordable arm/vest stabilizer system on the market, the DV Sportster will support the FlowPod, UltraLite, Glidecam, and Steadicam JR handheld stabilizers. No more experiencing arm and wrist fatigue when using your handheld for extended periods of time. The DV Sportster eliminates the stress and lets you concentrate on your shot instead of the discomfort. If you are currently using an old or new handheld you can safely buy the DV Sportster and know that it will support and improve its performance.

- Support and improve the performance of your handheld stabilizer in comfort.
- Universal arm adapts to the FlowPod, UltraLite, Steadicam JR, Glidecam 2000 Pro or Glidecam 4000 Pro.
- Compact and lightweight, the Sportster is ideal for long shoots with Mini DV camcorders.
- The articulated arm with vest carries the weight, eliminating wrist and arm fatigue. Incorporates many adjustable points for comfort and performance.
- Articulated arm is equipped with a Flowtech spring system and eight sealed precision bearings. Adjustable arm tension for camcorders weighing up to 7 lbs.
- Vest consists of four adjustable straps with quick-release buckles, an adjustable velcro belt, and a height adjusting breast plate.
- Includes the VZ-B20 a sturdy, padded carry case for safe travel and storage.
- No tools necessary to assemble and operate.

DV Sportster *(Mfr # VZDVSPORTSTER; B&H # VAVZDVSP)*.....**749.95**

FlowCam GT

Single-Arm Stabilizer for Cameras 2-16 lbs.

Offering tremendous value and flexibility, the FlowCam GT is a complete professional stabilizer system for cameras weighing 2-16 lbs. The lightweight, dynamic single-arm design allows even beginners to easily master its operation. Effortlessly tying the system together is the classic, precision 3-axis gimbal. Lightweight and rugged, the gimbal delivers consistent fluid motion with six sets of bearings.

- The lightweight Vest hugs and supports the upper body, making it possible to fly heavy cameras for extended periods. The Vest includes a contoured chest pad, torso-gripping 4-point buckle system, and height-adjustable chest plate.
- The GT single arm system is easy to operate and exceptionally lightweight. It supports cameras from 2-16 lbs. and offers up to 27" of vertical travel. Eight precision bearings and an interchangeable spring system result in a silent, stable, wide-range arm.
- The Micro-adjustable gear drive stage enables extremely precise tuning of horizontal balance. Quick-release dovetail camera plate allows rapid setup and breakdown in the field.
- At the base of the sled, a 5" 4:3 color monitor serves as a large external viewfinder. A sophisticated no-memory Lithium-Ion battery system powers the monitor. The monitor and batteries serve as counterweight for vertical balance and their positions can be adjusted for fine-tuning.

FlowCamGT: Includes vest, arm and sled with 5" monitor. Also includes, hex wrench, BNC/RCA video cable, battery and charger, docking post (for mounting sled on a C-stand or light stand), rolling travel case and training DVD. With V-Lock battery mount *(Mfr # VZ-GTVL • B&H # VAVZGTVL)*, with Anton Bauer battery mount *(Mfr # VZ-GTAB • B&H # VAVZGTAB)*, with NP-1 battery mount *(Mfr # VZ-GTNP • B&H # VAVZGTNP)* **3399.95**

ProLite

Dual-Arm Stabilizer for Cameras 2-12 lbs.

A dual-arm system for cameras weighing 2-12 lbs., the ProLite provides improved shock-absorption, control, and range of motion. The custom Li-Ion battery system, superior arm dynamics and low price make it the stabilizer of choice for DV and HDV cameras.

- Precision 3-axis gimbal delivers consistent fluid motion with six sets of bearings. Plus, the classic design has been improved with a detachable, ergonomically-sloped extension grip for improved handling and the ability to add a zoom control.
- Dual Articulated Arm is lightweight and highly dynamic. It supports cameras weighing 2-12 lbs. swiftly and smoothly and offers up to 38" of vertical travel. Twenty-two precision bearings and four springs ensure silent, zero-failure performance. Micro-adjustable gear drive stage enables extremely precise tuning of horizontal balance.
- The lightweight, cool Vest hugs and supports the upper body, making it possible to fly cameras for extended periods. Vest includes a contoured chest pad, torso-gripping 4-point buckle system, and height-adjustable chest plate.
- Quick-release dovetail camera plate allows rapid setup and breakdown. At the base of the sled, a 5.6" 4:3 NTSC/PAL color monitor serves as external viewfinder. A li-ion battery with LED capacity indicator is standard. The monitor and batteries serve as counterweight for vertical balance and their positions can be adjusted for fine-tuning.

ProLite: Includes padded vest, double articulated arm and dynamically balanced sled with 5" monitor. Also includes, Allen wrench, BNC/RCA video cable, battery and charger, balancing post, rolling travel case and training DVD. With V-Lock battery mount *(Mfr # VZ-PROLITEVL • B&H # VAVZPLVL)*, with Anton Bauer battery mount *(Mfr # VZ-PROLITEAB • B&H # VAVZPLAB)*, with NP-1 battery mount *(Mfr # VZ-PROLITENP • B&H # VAVZPLNP)* **4274.95**

AVIATOR

Dual-Arm Stabilizer for Cameras 5-15 lbs.

The Aviator's newly-developed dual-dynamic arm system is extremely fluid, lightweight, and solid. It can bear cameras 5-15 lbs. swiftly and smoothly and offers up to 38" of vertical travel. Twenty five precision bearings and four custom-manufactured stainless steel springs ensure silent, zero-failure performance. The Aviator sled permits all necessary balance adjustments can be made quickly and easily. The comfortable knurled grip can be twisted to adjust gimbal position and provides precise control over the sled. Classic design has been improved with a contoured, ergonomically-sloped extension grip for improved handling and the ability to add a zoom control.

- Precision 3-axis gimbal delivers consistent fluid motion with six sets of bearings. The lightweight, rugged gimbal ties the system together effortlessly.
- Vest includes a contoured chest pad, torso-gripping 4-point buckle system, and height-adjustable chest plate. The lightweight, cool vest hugs and supports the upper body, making it possible to fly heavy cameras for extended periods.
- Micro-adjustable gear drive stage enables extremely precise tuning of horizontal balance. Quick-release dovetail camera plate allows rapid setup and breakdown in the field.
- At the base of the sled, a 7" 16:9 NTSC/PAL color monitor with proprietary Li-Ion battery and LED capacity indicator serves as a large viewfinder. Monitor and batteries serve as counterweight for vertical balance and their positions can be adjusted for fine-tuning.

Aviator: Includes sled, monitor, arm, vest, extension grip, 5 lb. weight plate, two counterweights (0.6 lb) each), balancing post, tool kit, Low Mode Kit, DVD. With Anton Bauer mount *(Mfr # VZAAB • B&H # VAVZAAB)*, with V-Lock *(Mfr # VZAVL • B&H # VAVZAVL)* or NP-1 battery mount *(Mfr # VZANP • B&H # VAVZANP)* **4899.95**

BLACK HAWK

Dual-Arm Stabilizer for Cameras 10-25 lbs.

Varizoom's top-of-the-line stabilizer system for broadcast, HD, and film cameras up to 25 lbs. Uses only heavy-duty precision components. A remarkable value, Black Hawk's performance is unsurpassed in this price category.

- The Black Hawk's reinforced, dual-dynamic arm system is as refined as it is robust. Adjustable over a broad range, it can bear cameras 10-25 lbs. swiftly and smoothly and offers up to 38" of vertical travel. 24precision bearings and four beefy springs ensure silent, zero-failure performance. The 2-stage reversible arm bridge allows left or right orientation and 4" up/down positioning. This arm will carry cameras as light as 10 lbs. with free optional weight plate.
- Detachable, ergonomically-sloped extension grip for improved handling and the ability to add a zoom control. Precision 3-axis gimbal delivers consistent fluid motion with six sets of bearings. The lightweight, rugged gimbal ties the system together fluidly and effortlessly.
- Lightweight, cool, form-fit ultra rigid vest hugs and supports the upper body, making it possible to fly heavy cameras for extended periods. Includes contoured chest pad, torso-gripping 4-point buckle system, 2-stage reversible arm bridge, and height-adjustable chest plate.
- A 7" 16:9 color monitor at the base of the sled serves as a large external viewfinder and counterweight for vertical balance. Monitor and battery positions can be adjusted for fine-tuning.

Black Hawk: Includes sled, monitor, arm, vest, extension grip, 5 lb. weight, balancing post, tool kit, Low Mode Kit. With Anton Bauer battery mount *(Mfr # VZ-BLACKHAWKAB • B&H # VAVZBHAB)*, V-Lock *(Mfr # VZ-BLACKHAWKVL • B&H # VAVZBHVL)* or NP-1 battery mount *(Mfr # VZANP • B&H # VAVZANP)* **6699.95**

B&H
PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 5

TRIPODS & BOOMS

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V-SERIES BOOMS

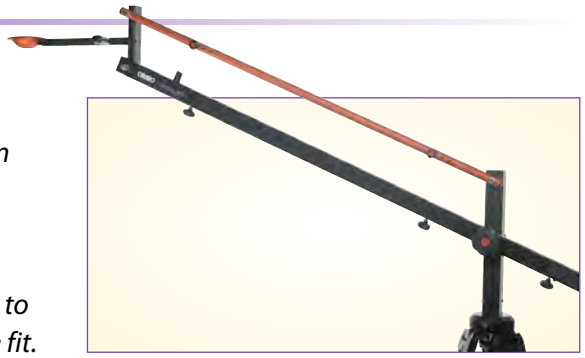
Professional boom effects are quick and easy to achieve with the V-Series professional video booms from Cambo. Designed to be highly transportable, compact and simple to use, these booms operate with the widest range of video cameras, from compact digital to the latest ENG models. Perfect for today's videographers who need to be where the action is.

V5 Lightweight Telescopic DV Boom

The V5 is a lightweight telescopic DV boom designed to carry a maximum load of 7 lbs. and has a standard mechanical tilt option (±60°). The boom is especially made for quick set-up and is very light (12 lbs.) with a compact packed size (folds down to 46"). The V5 boom has an extension range from 4.4' to 9' from tripod to boom end. The boom tail uses standard fitness weights and slides into the main boom section for either counterweight adjustment or packing. The weight bar, including weights, can be taken from the tail (one knob) for an even more compact travelling size.

- The V-5 uses vertical set-up for even more compact construction.
- Used for the tilt movement, the handle is adjustable to fit the users need. It can be fixed to keep the camera level or in the same angle throughout the vertical boom movement.
- The length of the steering cable is easily adjustable to fit the telescopic set-up of the boom. It rolls on to a wheel next to the steering handle.

V-5 Lightweight Telescopic DV Boom
(Mfr# 99134010 • B&H# CAV5TDB) **1998.50**



V15 Lightweight Jib Kit

The V15 is a rugged, lightweight jib. Though it accepts camera weights in excess of 40 lbs, it was designed for the weight conscious videographer. The basic unit weighs only 18 lbs. and has a reach of 67" fully extended. It assembles and breaks down in seconds to a compact case 37" long. Modular interlocking design means easy setup, no screws or little pieces to assemble. Male/female parts provide tight tolerance for the most secure fit.

- 100mm bowl arm for camera levelling is detachable for easy storage.
- Mountable to a standard 75mm or 100mm video tripod. The ultra-smooth pan base features a locking facility.
- Utilizes a precision bearing base for very smooth camera movement.
- Central lock for quick set up and stability for fixed height shots.
- Adjustable friction control allows slow and fast movement along with being able to lock-down for a static shot.
- Adjustable counterweight system ensures a stable camera platform and quickly adjusts for different camera weights and positions (weights not included).

V-15 Lightweight Jib Kit *(Mfr # 99134150 • B&H # CAV15MC)* **1717.50**

V-15 ACCESSORIES

Ball and Arm Accessory *(Mfr # 99134130 • B&H # CAV13BA)* **187.50**
Extra Counterweight System *(Mfr # 99134170 • B&H # CAV17ECS)* **269.95**
31.5" Extra Extension *(Mfr # 99134180 • B&H # CAV18CC)* **259.95**
Angle Arm Unit *(Mfr # 99134190 • B&H # CAV19AA)* **436.95**

V40

Pro Video Boom

The V40 is the most complete boom system in the industry. Its modular approach offers sophisticated versatility you can't get anywhere else. Its unique interlocking joining system provides setup in minutes without sacrificing weight capacity. Extension bars allow for quick and easy addition of extensions from 2' to 16' long for a possible reach reach of just under 23'. The V40 features a smart counterbalance system that uses standard weights (not included). Its integrated fine-tuning block allows you to change lenses and batteries and adjust for the weight difference with ease. Disassembled, the longest component of this system measures less than 40". Weighing only 15 lbs., this compact boom travels anywhere - without breaking your back.

- Modular interlocking design means easy setup, no screws or little pieces to assemble. Male/female parts provide tight tolerance for the most secure fit.
- Detachable 100mm bowl arm.
- Fluid action base provides smooth pan-action base with locking facility.
- Counterweight system provides easy adjustment for a variety of camera weights and boom lengths.
- Quick detachment to add accessories like the PT90.
- Mountable to a standard 75mm or 100mm video tripod.
- System includes one V47 weight support.

V-40 Pro Video Boom *(Mfr # 99134400 • B&H # CAV40)* **2622.95**

V-40 ACCESSORIES

PT-900S Motorized Pan and Tilt Unit *(Mfr # 99137906; B&H # CAPT900S)*
Designed for DV and Mini DV cameras, the PT-900S has a weight capacity of 22 lbs, and provides precision-controlled motorized camera movements with the V40. The included PT-903 Control Unit operates the two motorized units for full camera control with 350° pan and/or tilt. A switchable direction control allows you to set rotation direction on both movements or switch either off. The maximum speed is determined by two independent controls. Includes camera platform, mount for V40, joystick control, 5m control cable and 100-240v AC/12v DC power supply with a XLR-4 output connector. An optional V-battery mount is also available to accommodate many industry-standard batteries. The PT-900S also features an integrated LANC signal put-through connection **5,744.95**

Auxiliary Handle *(Mfr# 99134410; B&H# CAV42)*
Mounts in a different leverage location for specific remote operation. It allows the operator specific control and lift, making the V-40 more effective in various production applications **299.95**

Ball Arm Accessory *(Mfr# 99134443; B&H# CAV43)*: Replacement **228.95**

LCD Screen Mount Adapter *(Mfr# 99134444; B&H# CAV44)*
Secures the LCD monitor and mounts to the V-40 ..... **144.95**

Flexarm for LCD Mounting *(Mfr# 99134445 • B&H# CAV45)*
Works with a clamp to connect to the support equipment and offers a threaded screw-on mount to attach to an LCD screen **64.50**

Control Frame Deluxe *(Mfr# 99134446 • B&H# CAV46)*
Adds smooth control of movements and a convenient location for joystick control and an LCD screen **789.95**

Additional Counter Weight Mounting *(Mfr# 9913444 •B&H# CAV47)*
Included with the V-40, but available as extra option **249.95**

Double Fixed Counterweight Mounting *(Mfr# 99134448 • B&H# CAV48)*
Allows balanced extra weight to be attached to the V-40 ..... **364.50**

Super Clamp *(Mfr# 99134449 • B&H# CAV49)*
For mounting the V-45 Flexarm on to the V-15 or V-40 ..... **55.95**

V-50 Adapter *(Mfr# 99131281 • B&H# CAV50)*
Used to mount the V-40 on to a light tripod **93.50**

23.6" Tail Extension *(Mfr# 99134454 • B&H# CAV54)* **343.50**

39.3" Extension *(Mfr# 99134455 • B&H# CAV55)* **374.50**

78.6" Extension *(Mfr# 99134457• B&H# CAV57)* **582.95**

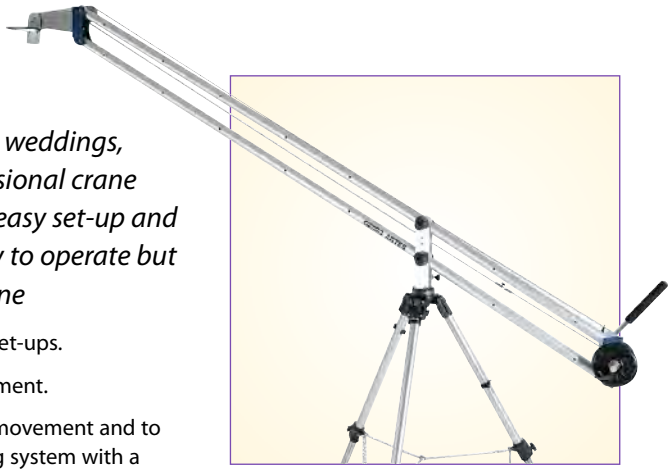
Soft Case for V-40 *(Mfr# 99134490 • B&H# CAV444)*
Securely holds a V-40 with a 39.3" extension **529.95**

Flightcase for V-40 *(Mfr# 99134491 •B&H# CAV445)*
Hard case with recessed latches and padding **1217.95**

Extension Support *(Mfr# 99134520 •B&H# CAVCSS1)*
For times when 3 meters or more of extension hardware is installed. It allows the longer boom lengths to operate without flex or sag **322.50**

ARTES

Video Boom System



A lightweight mini camera crane, the Artes is the perfect solution for weddings, corporate presentations and product shots. Designed to offer professional crane movement for small sized cameras and equipment, the jib features easy set-up and comes with a mechanical pan and tilt system. The manual tilt is easy to operate but achieves great dynamic results equal to those of more expensive crane

- Boom system is modular extended and this way usable in at least three different set-ups.
- Utilizes a low friction bearing base offering a very fluid and smooth camera movement.
- The central unit has four locking knobs for applying friction to the vertical boom movement and to make disassembling easier. The central rotation platform has a low friction bearing system with a rotation brake. It fits to all 75 and 100mm video tripod cups.
- Easy to set-up, Artes offers an interlocking design for easy assembly; no screws or small clamps, utilizes male/female connection with precision security. Modular system makes transporting it quick and easy
- The Artes weight system is based on a set of of standard fitness weights (not included) with a set of (included) small fine-tuning weights. The system is expandable and mountable as side weights.

ARTES Video Boom with Fixed Camera Plate *(Mfr# 99133050 • B&H# CAAVB)*: Includes base, standard platform and jib.....**1092.95**

ARTES Tilt Video Boom *(Mfr# 99133052 • B&H# CAATVB)* Includes tilt system, screen holder and extra weight system.....**1748.50**

ARTES Pan & Tilt Video Boom *(Mfr# 99133053 • B&H# CAAMVB)*: Includes MPT-9 mechanical pan-and tilt unit, screen holder and weight system.....**2924.95**

MPT-9 Mechanical Pan/Tilt Unit

For use with Cambo booms, the MPT-9 fits directly onto the Artes and V15 boom and uses a small adapter set to fit the V40. The camera unit weighs 5 lbs. and supports cameras up to 22 lbs. While the standard control unit has a combined pan/tilt handle, an optional handle set is available for independent pan and tilt control. Control units are attached to a modular tube frame that allows for personalized setups for the V15 and V40. The optional handle set also provides remote camera zoom and focus control possibilities. Adjustable friction control makes extremely smooth combined pan and tilt movements possible. Pan and tilt rotations are possible up to 340°, depending upon the flexibility of the setup.

MPT-9 Mechanical Pan and Tilt *(Mfr # 99133063 • B&H # CAFSA)*
For standard ARTES Boom Set.....**1829.95**

MPT-9 Mechanical Pan and Tilt *(Mfr # 99134800 • B&H # CAFV15)*
For Standard V-15 Boom Set.....**1873.50**

MPT-9 Large Mechanical Pan & Tilt *(Mfr # 99134801• B&H # CAFV15525)*
For use on V-15 with 5.25' extension.....**1894.50**

MPT-9 Mechanical Pan & Tilt *(Mfr # 99134805 • B&H # CAFV40)*
For use on the standard V-40.....**2227.50**

MPT-9 Large Mechanical Pan and Tilt *(Mfr # 99134807 • B&H # CAFV40W6.5)*
For V-40 Boom Set with 6.5' extension.....**2247.95**

MPT-9 Large Mechanical Pan and Tilt *(Mfr # 99134808 • B&H # CAFV40W9.7)*
For V-40 Boom Set with 9.7' extension.....**2258.50**

MPT-9 Large Mechanical Pan and Tilt *(Mfr # 99134809 • B&H # CAFV40W13.1)*
For V-40 Boom Set with 13.1' extension.....**2268.95**

MPT-9 Large Mechanical Pan and Tilt *(Mfr # 99134804 •B&H # CAFV40W16.4)*
For V-40 Boom Set with 16.4' extension.....**2287.95**

MPT-9 Large Mechanical Pan and Tilt *(Mfr # 99134806 •B&H # CAFV40W3.2)*: For V-40 Boom Set with 3.2' extension.....**2237.95**

CAMBO

PEDESTAL

VPS-1 Pedestal Column *(Mfr # 99132910 • B&H # CAVPS1)*

A steady, versatile lightweight camera pedestal. An adjustable air-system provides accurate and effortless pneumatically-supported camera positioning. The top unit includes a steering wheel and a 100mm bowl accommodates a variety of tripod heads. It has a 44 lb. load capacity, a minimum height s of 30", and a maximum height of 43.75". It weighs 15.4 lbs **1,549.95**

Pedestal column with dolly, extensions and cable movers.

VPD-9 Pedestal Dolly *(Mfr # 99132920 • B&H # CAVPD9)*

Designed for the VPS-1, the VPD-9 is a compact, lightweight, foldable dolly that remains on the column while folded. It also fits the Miller 480, 481, 483 and Manfrotto 114MV, depending on the configuration choice. Low camera position is possible while the 35cm vertical stroke is maintained. The VPD-9 features 4" locking wheels and a spider that allows the connection to the center pedestal **1144.95**

VPS-150 Pedestal Extension *(Mfr # 99132911• B&H # CAVPS150)*: 5.9" extension for the VPS-1 ..... **187.50**

VPS-300 Pedestal Extension *(Mfr # 99132912 • B&H # CAVPS300)*: 11.8" extension for the VPS-1 ..... **197.95**

VPD-510 Cable Mover *(Mfr # 99132930 • B&H # CAVPD510)*: Prevents the dolly wheels from running over the cable, allowing for better cable security while rolling. Package of three **199.95**

VPD-4 Multi-Purpose 4-Wheel Dolly System *(Mfr # 99132970; B&H # CAVPD4)*

A high-quality four-wheel dolly that can be used as on-track or off-track dolly just by changing the wheels. The system includes a platform, a detachable rotating seat, specially-designed track wheels for any universal 62cm track, and a pneumatic pedestal. The VPD-4 Dolly System has a load capacity up to 462 lbs., and the seat is adjustable in height and distance to the pedestal ..... **CALL**

VPD-76 Tripod Adapter Kit
(Mfr # 99132976 • B&H # CAVPD76) ..... **CALL**

VPD-78 Pneumatic Off-Track Wheel Set
(Mfr # 99132978 • B&H # CAVPD78) ..... **CALL**

VPD-79 Studio Wheel Set
(Mfr # 99132979 •B&H # CAVPD79) ..... **CALL**

VPSF-600 Fixed Pedestal for VPD-4 and VPD-9
(Mfr # 99132915 • B&H # CAVPSF600) **884.50**

UniTrack

Quick to setup on location, easy to level, and available in several length modules, the UniTrack allows the videographer to lay out and shape the track according to any desired routing. Straight tracks as well as curved tracks are possible with any shape or curve from straight into a tight radius. Adjustable cross bars assure a constant width of the system.

UTS-5 Dolly Track System *(Mfr # 99132981 • B&H # CAUTS5)*
16.4′ track and rail system **5099.95**

UTS-5F Dolly Track System *(Mfr # 99132985 • B&H # CAUTS5F)*
16.4′ track and rail system. Includes one flight case **6036.95**

UTS-10 Dolly Track System *(Mfr # 99132982 • B&H # CAUTS10)*
32.8′ track and rail system **9991.95**

UTS-10F Dolly Track System *(Mfr # 99132986 • B&H # CAUTS10F)*
32.8′ track and rail system. Includes two flight cases **11,864.95**

UTS-15 Dolly Track System *(Mfr # 99132983 • B&H # CAUTS15)*
49.2′ track and rail system **14,883.95**

UTS-15F Dolly Track System *(Mfr # 99132987 • B&H # CAUTS15F)*
49.2′ track and rail system. Includes three flight cases **17,694.50**

VDP-15 Uni-Track Dolly *(Mfr # 99132925 • B&H # CAVDP15)*
For use with Uni-Track dolly tracks **2198.50**

VPS-962 Low Ball Unit *(Mfr # 99132962 •B&H # CAVPS962)*
A low-position camera mount for the VPD-15 Dolly **457.95**

CARTONI

DV FLUID HEADS

Action Pro

Lightweight and compact, the Action Pro offers true fluid drag and professional features for sophisticated digital camcorders weighing up to 13 lbs. It features Cartoni's patented, award-winning fluid drag modules both in pan and tilt and a double spring counterbalance module including "0" spring setting. The Action Pro head comes equipped with quick release sliding camera plate, orientable pan bar, positive locking pan and tilt movements and spirit level. A sturdy lightweight tripod with 75mm bowl, mid-level spreader and orientable rubber feet completes the system. For additional creativity, add a third axis to the Action Pro with the optional DigiDutch. This smart accessory allows you to shoot fantastic "Dutch angles". The DigiDutch attaches to the sliding camera plate with the simple 3/8" screw and supports the camera on a larger sliding base plate, allowing lateral centering.

Payload Capacity	11 lbs.
Weight	2.8 lbs.
Pan Range	360°
Tilt Range	-85°/+90°
Countebalance	1+0
Fluid Drag	Continuous
Bowl Diameter	75mm

AP10 Action Pro Fluid Head *(Mfr # AP10 • B&H # CAAP10)*
75mm ball base. Supports 12 lbs. Includes a telescopic pan bar and a camera mounting plate.....**699.95**

AP11 Action Pro Mini DV Head *(Mfr # AP11 • B&H # CAAP11)*
75mm Ball Base. Supports 6 lbs. Includes a telescopic pan bar and a camera mounting plate.....**599.95**

Action Pro Systems:

Action Pro Aluminum Tripod System *(Mfr # APRO • B&H # CAAP)*
System includes Action Pro Fluid Head with pan bar, quick release plate, Action Pro single-stage aluminum tripod with mid-level spreader, and soft carrying case.....**978.50**

Action Pro DV Aluminum Tripod System *(Mfr # APDV • B&H # CAAPDV):*
Includes Action Pro Mini DV head with pan bar, quick-release plate, Action Pro single-stage aluminum tripod with mid-level spreader, and soft carrying case.....**969.95**

HiDV

The HiDV fluid head is the ideal support for DV cameras weighing up to 11 lbs. Extremely compact and lightweight the HiDV features extra smooth, continuously variable true fluid damping system on both pan and tilt movements and a patented continuously variable counterbalance for perfect finger-tip camera control. The HiDV's tilting angle is ±90° with perfect response throughout the entire tilt range. It interfaces with all 75mm bowl base tripods and supports. The extreme ruggedness and versatility together with a superb quality/price ratio make the HiDV the best possible support for DV videographers. The head comes equipped with a quick release sliding camera plate, illuminated spirit level and orientable pan bar. Dual pan arm rosettes for left- or two-handed configurations.

Payload Capacity	11 lbs.
Weight	3.7 lbs.
Pan Range	360°
Tilt Range	±90°
Countebalance	Continuous
Fluid Drag	Continuous
Bowl Diameter	75mm

HiDV Fluid Head *(Mfr # H100 • B&H # CAH100)*
75mm ball base. Supports 10 lbs.....**809.95**

HiDV Systems:

HiDV 1-Stage Tripod System *(Mfr # H101 • B&H # CAHIDV)*
System includes HiDV fluid head, 1-stage aluminum alloy tripod, mid-level spreader, rubber feet, and soft case.....**1149.95**

HiDV 2-Stage Tripod System *(Mfr # H102 • B&H # CAHIDV2)*
System includes HiDV fluid head, 2-stage aluminum alloy tripod, mid-level spreader, rubber feet, and soft case.....**1349.95**

DV FLUID HEADS

Focus

The Focus fluid head is the ideal support for DV camcorders weighing from 2.2 to 22 lbs. Extremely compact and lightweight, the innovative Focus head features a continuously variable fluid damping system on both pan and tilt movements and a unprecedented patented variable counterbalance which brings its range of use to cover all existing ENG and DV cameras.
The head comes equipped with a quick release sliding camera plate, illuminated spirit level and orientable pan bar. Its tilting angle is ±90° with perfect response throughout the entire tilt range. It interfaces with all 100mm bowl base tripods and supports. The extreme ruggedness and versatility together with an outstanding quality/price ratio make the Focus head ideal for news operators and DV videographers.

Payload Capacity	22 lbs.
Weight	4.4 lbs.
Pan Range	360°
Tilt Range	±90°
Countebalance	Continuous
Fluid Drag	Continuous
Bowl Diameter	100mm

F100 Focus DV Fluid Head *(Mfr # F100 • B&H # CAF100)*
Includes A500 camera mounting plate and B464 telescoping pan arm **899.95**

Focus Systems: Each with F100 Focus Head, Mid-Level Spreader, Soft Carrying Case, and...

With A302 A/B Aluminum Ultralight 1-Stage Tripod *(Mfr # F101 • B&H # CAF101)* **1399.95**

With A627 A/B Aluminum Ultralight 2-Stage Tripod *(Mfr # F102 • B&H # CAF102)* **1599.95**

With A303 A/B Carbon Fiber Ultralight 1-Stage Tripod *(Mfr # F103 • B&H # CAF103)* **1574.95**

With L501 Aluminum 2-Stage ENG Tripod *(Mfr # F104 • B&H # CAF104)* **2199.95**

With L506 Aluminum Smart Stop 2-Stage ENG Tripod *(Mfr # F106 • B&H # CAF106)* **2349.95**

Laser: *The magnesium and aluminum alloy Laser is a very compact, lightweight fluid head designed for portable cameras and camcorders up to 25 lbs. Featuring an infinitely variable counterbalance, the Laser provides for excellent performances at any tilt position from± 90°, The continuously variable fluid control system ensures consistent drag levels and smooth camera movements on both pan and tit modes. The Laser comes with a 100mm bowl base, telescopic pan bar and illuminated spirit level.*

Z100 Laser ENG Fluid Head *(Mfr # Z100 • B&H # CAZ100)*
100mm ball base. Supports 22 lbs. Includes mounting plate and telescoping pan arm **2099.95**

Model	Payload Capacity	Weight	Pan Range	Tilt Range	Counterbalance	Fluid Drag	Bowl Diameter
Laser	25 lbs.	7 lbs.	360°	+/-90°	Continuous	Continuous	100mm

Laser Systems: Each with Z100 Laser Head, Mid-Level Spreader (or ground spreader when noted), and a Soft Carrying Case), and...

With A302 aluminum Ultralight tripod *(Mfr # Z101 • B&H # CAZ101)* **2599.95**

With A303 Ultralight CF tripod *(Mfr # Z102 • B&H # CAZ102)* **2799.95**

With L501 aluminum 1-stage tripod *(Mfr # Z103 • B&H # CAZ103)* **2899.95**

With L501 tripod, on-ground spreader *(Mfr # Z104 • B&H # CAZ104)* **3289.95**

With L502 aluminum 2-stage tripod *(Mfr # Z105 • B&H # CAZ105)* **3258.95**

With L502 Tripod, on-ground spreader *(Mfr #Z106 • B&H # CAZ106)* **3199.95**

With L503 carbon fiber 1-stage tripod *(Mfr # Z107 • B&H # CAZ107)* **3503.95**

With L503 tripod, on-ground spreader *(Mfr # Z108 • B&H # CAZ108)* **3606.95**

With L504 carbon fiber 2-stage tripod *(Mfr # Z109 • B&H # CAZ109)* **3827.95**

With L504 tripod, on-ground spreader *(Mfr # Z110 • B&H # CAZ110)* **4146.95**

With L506 aluminum Smart Stop 2-stage ENG tripod *(Mfr # Z111 • B&H # CAZ111)* **2899.95**

With L507 aluminum Smart Stop 2-stage ENG tripod *(Mfr # Z112 • B&H # CAZ112)* **3616.95**

ENG/EFP FLUID HEADS

Gamma 100mm ENG Fluid Head

Safe and reliable, the Gamma fluid head is specifically designed for ENG configurations up to 35 lbs. Featuring an infinitely variable counterbalance system with easy readable numerical reference, the Gamma provides excellent performances at any angle from +90 to -70°. Patented fluid dampening system ensures consistent drag levels and smooth camera movements throughout the range, allowing perfect reproduction of 10 basic tension settings, plus 30 intermediate positions in both Pan and Tilt modes. Other advanced features including camera quick release system and illuminated spirit level make this fluid head top in its class. Comes with 100mm sliding platform with quick-release, or an integrated sliding camera base plate with safety lock for additional tilt matching the –90° angle.

Gamma 100mm EFP Fluid Head
(Mfr # G100 • B&H # CAG100).....**3199.95**

Gamma Systems: Each with G100 Gamma Head, Soft Carrying Case, and...

Model	Tripod	Stage	Spreader	B&H SKU	Price
G101	Aluminum	1	Mid-level	*CAG101*	**3859.95**
G102	Aluminum	1	Ground	*CAG102*	**4109.95**
G103	Aluminum	2	Mid-level	*CAG103*	**4339.95**
G104	Aluminum	2	Ground	*CAG104*	**4428.95**
G105	Carbon Fiber	1	Mid-level	*CAG105*	**4636.95**
G106	Carbon Fiber	1	Ground	*CAG106*	**4687.95**
G107	Carbon Fiber	2	Mid-level	*CAG107*	**5044.95**

Model	Tripod	Stage	Spreader	B&H SKU	Price
G108	Carbon Fiber	2	Ground	*CAG108*	**4839.95**
G109	Heavy-Duty Aluminum	1	Ground	*CAG109*	**4539.95**
G110	Heavy-Duty Aluminum	2	Ground	*CAG110*	**4838.50**
G112	Heavy-Duty CF	1	Ground	*CAG112*	**5152.95**
G113	Heavy-Duty CF	2	Ground	*CAG113*	**5664.95**
G115	Aluminum Smart Stop	2	Multi-level	*CAG115*	**4624.95**
G116	CF Smart Stop	2	Multi-level	*CAG116*	**5264.95**

Head	Payload Capacity	Weight	Pan Range	Tilt Range	Counterbalance	Fluid Drag	Bowl Diameter
Gamma	35 lbs.	7.7 lbs.	360°	±90° with sliding plate	Continuous	Continuous	100mm
Delta	35 lbs.	7.7 lbs.	360°	±90° with sliding plate	Continuous	Continuous	100mm

Delta 100mm EFP Fluid Head
(Mfr # D600; B&H # CAD600) **4202.50**

Delta 100mm EFP Fluid Head

Ideal for supporting ENG dockable camcorders or EFP cameras equipped with long focal lenses and top mounted viewfinders, the Delta is manufactured with an extensive use of ultra-light magnesium alloy. The fully variable counterbalance system is accommodates offset payloads of 18-48 lbs. ensuring excellent performances at any tilt angle. The Delta features a continuously adjustable fluid damping mechanism providing extremely smooth and precise camera movements. Standard performances of +70, -60°, with the European style quick attachment camera plate, can be increased to ±90° with the optional sliding base plate. Powered by a 9v battery, two digital displays indicate the counterbalance and tilt drag values, while an illuminated spirit level allows easy set-up even in low light conditions.

Delta Systems: Each with D600 Delta Head, Soft Carrying Case, and...

Model	Tripod	Stage	Spreader	B&H SKU	Price
D601	Aluminum	1	Mid-level	*CAD601*	**4999.95**
D602	Aluminum	1	Ground	*CAD602*	**5099.95**
D603	Aluminum	2	Ground	*CAD603*	**5279.95**
D604	Carbon Fiber	1	Mid-level	*CAD604*	**5279.95**
D605	Carbon Fiber	1	Ground	*CAD605*	**5299.95**
D606	Carbon Fiber	2	Ground	*CAD606*	**4579.95**
D607	Heavy-Duty Aluminum	1	Ground	*CAD607*	**5599.95**

Model	Tripod	Stage	Spreader	B&H SKU	Price
D608	Heavy-Duty Aluminum	2	Ground	*CAD608*	**5199.95**
D609	Heavy-Duty CF	1	Ground	*CAD609*	**6273.95**
D610	Heavy-Duty CF	2	Ground	*CAD610*	**6599.95**
D611	Carbon Fiber	2	Mid-level	*CAD611*	**5897.50**
D612	Aluminum	2	Mid-level	*CAD612*	**4999.95**
D613	Aluminum Safe Stop	2	Multi-level	*CAD613*	**5484.95**
D614	CF Safe Stop	2	Multi-level	*CAD614*	**6124.95**

EFP/STUDIO FLUID HEADS

C20S EFP Fluid Head

Designed to provide an extremely stable support for standard EFP configurations, the C20S operates with a wide range of cameras weighing from 15 to 66 lbs. The C20S features three award-winning fluid damping modules assuring outstanding drag levels and extraordinary smoothness in both pan and tilt modes. Movements can be selected with 7 precisely repeatable steps of drag, while free wheeling is available by simply setting the drag selector ring into position "0". Counterbalance is activated by an easy grip selector in 7 progressive steps and "0". The C20S comes with a 100mm bowl base, illuminated spirit level and two telescopic pan bars. A 150mm bowl base is also available as an option.

C20S EFP Fluid Head
(Mfr # S422 • B&H # CAS422) .....**CALL**

C20S Systems: Each with C20S Head, Ground Spreader, 2 Expandable Pan Bars, and...

With 1-stage heavy-duty aluminum tripod *(Mfr # S421 • B&H # CAS421)* **6569.95**
With 2-stage heavy-duty aluminum tripod *(Mfr # S519 • B&H # CAS519)* **6799.95**
With 1-stage heavy-duty CF tripod *(Mfr # S423 • B&H # CAS423)* **7432.50**
With 2-stage heavy-duty CF tripod *(Mfr # S424 • B&H # CAS424)* **7869.95**

C40S

C60S

C40S Film/Studio Head • C60S Studio/OB Head

The C40S is a heavy-duty fluid action head designed to support film and studio cameras weighing up to 88 lbs. Counterbalance mechanism is activated by an 8-position easy grip selector, while the fluid control system allows damping levels from "0" for free wheeling to 7 for maximum drag on pan and tilt modes. Standard features include the quick-release camera plate with safety lock, two adaptable telescopic pan bars and illuminated spirit level. The head comes equipped with a flat Mitchell base, and options include a 150mm bowl base and the eye piece extension holder. For Studio/OB configurations up to 110 lbs., the C60S head offers an extremely cost-effective option. The C40S and C60S interface directly with the Studio or Heavy Duty Series tripods.

C40S Film/Studio Head *(Mfr # K479 • B&H # CAK479)*: Includes mounting plate and telescoping pan arm **6898.95**
C60S Studio/OB Head *(Mfr # K600 • B&H # CAK600)*: Includes dovetail plate and 2 telescoping pan arms.....**7694.95**

C40S Systems: Each with C40S Head, On-Ground Spreader, and...

With K-701 heavy-duty 1-stage aluminum tripod *(Mfr # K478 • B&H # CAK478)*.....**9699.95**
With K-702 heavy-duty 2-stage aluminum tripod *(Mfr # K480 • B&H # CAK480)*.....**9849.95**
With K-703 heavy-duty 1-stage aluminum tripod *(Mfr # K477 • B&H # CAK477)*.....**9999.95**
With K-704 heavy-duty 2-stage aluminum tripod *(Mfr # K471 • B&H # CAK471)*.....**10,199.95**

C20S • C40S Dutch Heads:

Available for the C20S and C40S, Dutch Heads add a 3rd axis, allowing lateral movement called "Dutch angle", which enhances special effects. Designed to make exceptionally smooth side-tilt effects simple and straightforward, Dutch Heads integrate the award-winning CARTONI fluid module in progression from "0" to 7 intensity. The counterbalance system features the 7 step spring mechanism. The heads interface directly with the quick release plate on the top of the C20S or 40S and with the same size camera plate to attach the camera assembly. A special telescopic pan bar completes the equipment.

C20S Dutch Head
(Mfr # S518 • B&H # CAS518).....**4142.95**

C40S Dutch Head
(Mfr # S500 • B&H # CAS500)....**5302.95**

Head	Capacity	Weight	Pan Range	Tilt Range	Counterbalance	Fluid Drag	Bowl Diameter
C20S	66 lbs.	14 lbs.	360°	+/-65°	7 Steps + 0	7+7	100/150mm
C40S	88 lbs.	24 lbs.	360°	+/-65°	7 Steps + 0	7+7	Flat Mitchell/150mm
C60S	110 lbs.	24 lbs.	360°	+/-65°	7 Steps + 0	7+7	Flat Mitchell/150mm
C20S Dutch	55 lbs.	11 lbs.	—	+/-65°	7 Steps + 0	7+0	—
C40S Dutch	100 lbs.	17 lbs.	—	+/-65°	7 Steps + 0	7+0	—

STUDIO/OB FLUID HEADS

Master Fluid Head

Designed to support cameras weighing from 22 lbs. to 66 lbs., the Master head combines a wide range of counterbalance capabilities with an outstanding fluid damping system. The frictionless variable fluid modules perform a wide variety of fluid drag allowing smooth and precise movements in any shooting situation. The new patented counterbalance system supports a wide range of payloads at any angle throughout the ±90° tilt angle.
All operating knobs and levers are conveniently located and easy to reach with a special care for ergonomics. The head comes equipped with two telescopic pan bars, illuminated spirit level and digital readouts for drag and counterbalance settings.

Master Fluid Head *(Mfr # M530 • B&H # CAM530)*: Includes a wedge plate and two telescoping pan arms.....**7218.95**

Master Systems: Each with Master Fluid Head, Studio Ground Spreader, and...

With 1-stage aluminum Studio tripod and 2 extendable pan bars
(Mfr # M110; B&H # CAM110).....**9007.95**

With 2-stage aluminum Studio tripod and 2 extendable pan bars
(Mfr # M111 • B&H # CAM111).....**9182.95**

With 2-stage carbon fiber Studio tripod and 2 extendable pan bars
(Mfr # M112 • B&H # CAM112).....**10,237.95**

With 1-stage aluminum Studio tripod and eye piece holder
(Mfr # M113 • B&H # CAM113).....**9007.95**

With 2-stage aluminum Studio tripod and eye piece holder
(Mfr # M114 • B&H # CAM114).....**9406.95**

With 2-stage carbon fiber Studio tripod and eye piece holder
(Mfr # M115 • B&H # CAM115).....**10,232.95**

Head	Payload Capacity	Weight	Pan Range	Tilt Range	Counterbalance	Fluid Drag	Bowl Diameter
Master	66 lbs.	14 lbs.	360°	+/-90°	Continuous	Continuous	Flat Mitchell/150mm

Sigma Fluid Head

Designed to support cameras from 22 lbs. to 88 lbs., the Sigma head combines a wide range of counterbalance capabilities with an outstanding fluid damping system. The frictionless variable fluid modules perform a wide variety of fluid drag allowing smooth and precise movements in any shooting situation. The patented counterbalance system supports a wide range of payloads at any angle throughout the ±90° tilt angle. All operating knobs and levers are conveniently located and easy to reach with a special care for ergonomics.

Sigma Broadcast Fluid Head *(Mfr # S100 • B&H # CAS100)*
Equipped with two telescopic pan bars, illuminated spirit level and digital readouts for drag and counterbalance settings.....**7859.95**

Sigma Film/Digital Fluid Head *(Mfr # S101 • B&H # CAS101)*
Supplied with one telescopic pan bar, one front small pan handle and the eye piece extension holder.....**7754.95**

Sigma Systems:

With Sigma Broadcast Head, 1-stage Superpod and an HD ground spreader *(Mfr # S105 • B&H # CAS105)*.....**9,583.95**

With Sigma Film/Digital Head, 1-stage Superpod and an HD ground spreader *(Mfr # S107 • B&H # CAS107)*.....**9,583.95**

With Sigma Broadcast Head, 1-stage Superpod, mid-level spreader and foot pads *(Mfr # S120 • B&H # CAS120)*.....**10,368.95**

With Sigma Film/Digital Head, 1-stage Superpod, mid-level spreader and foot pads *(Mfr # S121 • B&H # CAS121)*.....**10,368.95**

Head	Payload Capacity	Weight	Pan Range	Tilt Range	Counterbalance	Fluid Drag	Bowl Diameter
Sigma	88 lbs.	26 lbs.	360°	+/-90°	Continuous	Continuous	Flat Mitchell/150mm

STUDIO/FILM FLUID HEADS

Omega OB/Studio Fluid Head

Designed to support the latest Studio and OB cameras, the Omega is an extremely compact fluid head incorporating a highly precise patented counterbalance system as well as an advanced fluid damping module in both pan and tilt modes. The Omega counterbalance mechanism is ideal for camera configurations with a high center of gravity up to 176 lbs. giving a perfect response throughout the tilt range. All settings are connected with a digital read out. The camera is fixed on a V-shaped wedge plate according to international standards and the precise center of gravity is achieved by a fine tuning crank underneath the rear section of the sliding plate. The Omega OB/Studio Fluid Head interfaces directly with any flat Mitchell base or 150mm bowl base and can be mounted on top of all existing pedestals featuring the 4-hole bores. Weighs only 33 lbs., the Omega comes equipped with an integrated soft grip carrying handle, two telescopic pan bars, and illuminated spirit level.

Omega EFP Fluid Head *(Mfr # O101; B&H # CAO101)*: Includes a dove tail wedge plate and two telescoping pan bars.....**9989.95**

Omega Systems:

With an Omega EFP Fluid Head, 1-stage Superpod flat base and an HD ground spreader *(Mfr # O103 • B&H # CAO103)*.....**11,964.95**

With an Omega EFP Fluid Head, 1-stage Superpod flat base a mid-level spreader and foot pads *(Mfr # O105 • B&H # CAO105)*.....**12,029.95**

Head	Payload Capacity	Weight	Pan Range	Tilt Range	Counterbalance	Fluid Drag	Bowl Diameter
Omega	176 lbs.	33 lbs.	360º	+/-65º	Continuous	Continuous	Flat Mitchell/150mm

Lambda Nodal Swing Head

The Lambda is a nodal swing head ideally suited for 35mm film cameras equipped with long lenses, mattebox and extra large film magazines. Providing a high level of operational flexibility, the Lambda can be easily fitted to a wide range of supports including tripods, dollies, cranes and camera cars. The mounting can be inverted in under-slung position for low line positioning and allow the camera to be moved all the way to the ground and provide for accurate images which normally cannot be obtained with other traditional supports.

The balance system is designed so that the camera may swing on its center of gravity and rotate 360° on its vertical axis. No springs or similar counter reaction elements are required to set the head in a fixed tilt position and fluid pan and tilt movements have the same identical feel. The lens focal distance can be kept constant by presetting the fore and aft horizontal sliding plate. The Lambda employs the patented Cartoni fluid drag control system on both pan and tilt modes. In order to obtain the 3rd axis rotation, the Lambda features the 3rd axis accessory comprising an additional fluid drag system with 7 steps + "0". A variety of accessories including orientable extendable pan bar, round steering wheel, short pan handle, 150mm bowl base, counterweights and rods for nodal setting complete the equipment.

Lambda Nodel Swing Head *(Mfr # L100; B&H # CAL100)*: Includes a telescoping pan bar.....**13,414.50**

Head	Payload Capacity	Weight	Pan Range	Tilt Range	Counterbalance	Fluid Drag	Bowl Diameter
Lambda	88 lbs.	46 lbs.	360º	360º	—	7 + 7	Flat Mitchell/150mm

TRIPODS

A/B Lightweight Tripods

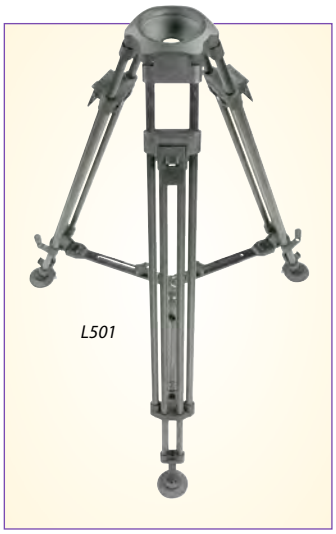
A302

A/B ultra-light tripods combine superb torsional rigidity with the lowest possible weight. Rigidity is assured by two external 20mm diameter tubes reinforced by a central tube of 25mm, while a flip-clamping system with a safety lock ensures maximum clamping efficiency at any weight. Equipped with a 100mm bowl base, the A/B tripods operate with an expendable mid-level spreader and provide for a 44 lb. payload. Easy to handle and quick to set up, they interface perfectly with the Focus and Laser, fluids heads.

A/B Ultra-Light *(Mfr # A302 • B&H # CAA302)*: 1-stage with mid-level spreader **568.95**

A/B Aluminum Ultra-Light *(Mfr # A627 • B&H # CAA627)*: 2-stage with mid-level spreader **629.95**

A/B Carbon Fiber Ultra-Light *(Mfr # A303 • B&H # CAA303)*: 1-stage with mid-level spreader **649.95**


L501

ENG Tripods

Available in strong tubular alloy or light carbon fiber, in both single or two-stage versions, these tripods incorporate an ultrafast and secure flip-clamping system. In the single stage version, torsional rigidity on each leg is assured by four 16mm diameter tubes connected to the 100mm leveling base with an internal mounted aluminum shaft. This system eliminates backlash and provides for outstanding stability in any shooting environment. In the two-stage version, higher rigidity is obtained by a combination of 16mm and 20mm diameter tubes. Ideal for the Focus, Laser, Gamma and Delta heads, they also interface with the expendable mid-level or the flexible ground spreader.

L501 *(Mfr # L501; B&H # CAL501)*: 1-stage aluminum ENG tripod **714.95**

L502 *(Mfr # L502; B&H # CAL502)*: 2-stage aluminum ENG tripod **969.95**

L503 *(Mfr # L503; B&H # CAL503)*: 1-stage carbon fiber ENG tripod **1208.95**

L504 *(Mfr # L504; B&H # CAL504)*: 2-stage carbon fiber ENG tripod **1659.50**

EFP Tripods

H602

Featuring 20mm diameter tubes, the single stage aluminum or carbon fiber EFP tripods are fitted with a flip-clamping system and provide for an exceptional steady platform, with virtually no torquing and twisting problems. The 2-stage version, also available in extra strong tubular alloy or light carbon fiber construction, features a combination of 20/25mm diameter tubes, allowing heavier weights to be supported, as well as a greater operating height range. Equipped with a 100mm Bowl base, the standard EFP tripod is ideal for the DELTA and C20S heads.

H601 *(Mfr # H601; B&H # CAH601)*: 1-stage aluminum heavy-duty tripod legs EFP tripod **999.95**

H602 *(Mfr # H602; B&H # CAH602)*: 2-stage aluminum heavy-duty tripod legs EFP tripod **1257.95**

H603 *(Mfr # H603; B&H # CAH603)*: 1-stage carbon fiber heavy-duty tripod legs EFP tripod **1688.50**

H604 *(Mfr # H604; B&H # CAH604)*: 2-stage carbon fiber heavy-duty tripod legs EFP tripod **2093.50**

TRIPODS

Studio Tripods

Studio tripods are entirely manufactured in die-cast alloy and fitted with two rotary clamping mechanisms on each leg. The single stage version, equipped with 22mm diameter tubes, features unsurpassed torsional rigidity and structural integrity. It incorporates locking knobs with over tightening protection, ensuring that maximum clamping efficiency is maintained over the lifetime of the tripod. In the two-stage version, also available in light carbon fiber, higher rigidity is obtained with a combination of 22mm and 25mm diameter tubes. Designed for the C40S, C60S and Master, these tripods can be supplied with an interchangeable 150mm Bowl base or flat Mitchell base.

K701

K701 *(Mfr # K701; B&H # CAK701)*: 1-stage aluminum flat base tripod legs **1204.95**

K702 *(Mfr # K702; B&H # CAK702)*: 2-stage aluminum flat base tripod legs **1419.95**

K703 *(Mfr # K703; B&H # CAK703)*: 1-stage carbon fiber flat base tripod legs **1208.50**

K704 *(Mfr # K704; B&H # CAK704)*: 2-stage carbon fiber flat base tripod legs **2093.50**

K711 *(Mfr # K711; B&H # CAK711)*: 2-stage carbon fiber flat base tripod legs **2289.50**

Baby Legs

Low-level versions of the ENG, EFP and Studio tripods are available for low-level shots.

L505 *(Mfr # L505 • B&H # CAL505)*: 1-stage Baby tripod legs (100mm bowl) supports 132 lbs **689.95**

H605 *(Mfr # H605 • B&H # CAH605)*: 1-stage heavy-duty Baby tripod legs (100mm bowl) supports 176 lbs **818.95**

K705 *(Mfr # K705 • B&H # CAK705)*: 1-stage heavy-duty Baby tripod legs (Flat base) supports 330 lbs **1029.95**

K710 *(Mfr # K710 • B&H # CAK710)*: 1-stage heavy-duty Baby tripod legs (150mm bowl) supports 330 lbs **1041.95**

K625 3-Way Leveller HD Tripod

The K625 is a unique heavy duty tripod with flat Mitchell base and 3-way levelling ability for horizontal fine tuning. The innovative concept allows mounting all flat Mitchell base heads and still be able to correct horizontal plan without acting on the legs height and without compromise for torsional rigidity. Double-tube, one-stage alloy construction for unprecedented 440 lbs. carrying capacity. Double cine-style rotary leg clamps ensure absolute support integrity.

K625 *(Mfr # K625 • B&H # CAK625)* **818.95**

K625

E881

Elevation Unit

An elevation unit is available for the K625, giving it the height range advantages of a standard pedestal with the low cost, robustness and fast operation of a tripod. Weighing only 4.4 lbs., it features a maximum elevation height of 14" and can be easily mounted on any existing platform equipped with the 4-holes bore.

E881 Elevation Unit: Supports up to 220 lbs. *(Mfr# E881 • B&H# CAE881)* **1377.50**

PEDESTALS

P20 Pneumatic Pedestal

P20

Extremely compact and lightweight, the P20 is the perfect solution for mobile work and light-weight studio needs. Supporting up to 55 lbs., the innovative square shaped design pneumatic column provides maximum stability, smoothness and jerk-free operation. The manual adjusting system allows your camera to move smoothly and effortlessly, which helps achieve the perfect shot every time. The P20 also folds down for quick and easy transport.

The pedestal is anchored by a square shaped pneumatic system. The system works on the principle of compressed air, which acts as a counterweight. This allows for quick and easy height adjustment. Allows 15.7" on-shot stroke, making sure you achieve the shot you need.

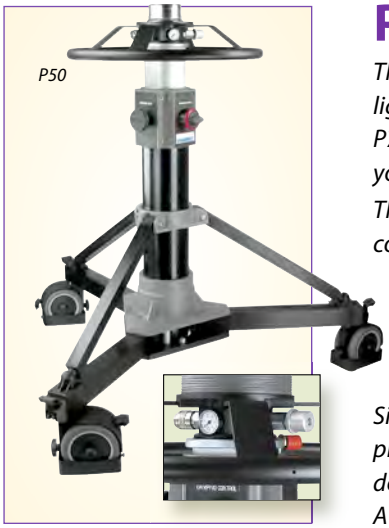
Includes an air pressure gauge, locking brake and safety air pressure valve adjusted at maximum 187 psi. The air pressure inside the column can be set in manually and adjusted to suit the exact weight of the camera configuration. The foldable dolly features a six-position track lock foot operated brake on each of the 100mm wheels and cable guards to prevent any wires from tangling around the axles. Includes a manual air pump.

P20 *(Mfr # P20 • B&H # CAP20)*
Pedestal with 100mm ball base adapter **5699.95**

P20 *(Mfr # P2L01 • B&H # CAP20LK)*
With Z100 Laser fluid head and two pan bars..... **7899.95**

P20 *(Mfr # P2D201 • B&H # CAP2D201)*
With Delta Fluid head and two pan bars..... **10,158.95**

P20 *(Mfr # P2G01 • B&H # CAP2G01)*
With Gamma Fluid head and two pan bars..... **9377.95**


P50

P50 & P70 Pneumatic Pedestals

The P50 is a portable and compact system for both studio and OB applications. Extremely stable yet lightweight, its ideal performance is reached with camera/lens combination of around 100 lbs. In the P70 version, the payload capacity is extended to 145 lbs. They allow 19.7" on-shot stroke, making sure you achieve the shot you need.

The air filled, one shot column is fast and safe to operate: the air can be set in manually or by compressor, and a safety air pressure valve prevents danger of over pumping. The innovative column design provides outstanding stability end jerk-free control with exceptional smoothness and precise movements. Accurate camera balance is achieved at full extension by simply activating the bleed valve, releasing excess air pressure. The column supports a maximum payload of 121 lbs. at 180 psi and the safety valve is adjusted at maximum 250 psi.

Six position track lock, foot operated brake on each of the 125mm twin wheels and cable guards provide smooth movements in any desired direction. The column is firmly secured to the dolly by a double clamp, easily engaged by two ergonomic locking levers. The dolly is foldable for easy transport. A set of 4.5" pneumatic tires with wheel brakes are available for OB use.

P50 With 100mm ball base adapter *(Mfr # P500 • B&H # CAP50)* **9901.95**
150mm Ball Base Adapter for the P50 *(Mfr # P150 • B&H # CAP150)* **263.50**
Hand pump for P50 Pedestal *(Mfr # P866 • B&H # CAP866)* **48.95**
Foot Ring for P50 Pedestal *(Mfr # P867 • B&H # CAP867)* **188.95**

P70 With 100mm ball base adapter *(Mfr # P700 • B&H # CAP700)* **10,363.95**

P50 and P70 Systems with Head and Two Pan Bars

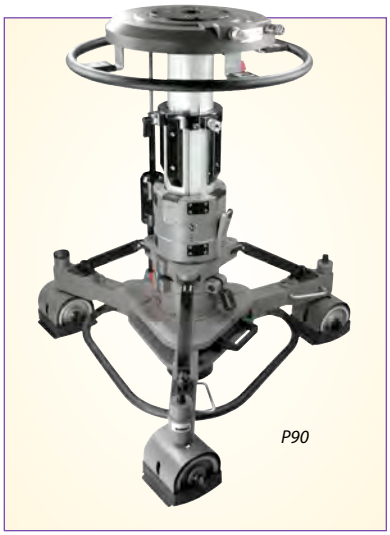
P50 with Delta head *(Mfr # P5D01 • B&H # CAP5D01)*..... **14,579.95**
P50 with C20S head *(Mfr # P5C01 • B&H # CAP5C01)*..... **16,402.95**
P50 with Master fluid head *(Mfr# P5MA1 • B&H# CAP5MA1)* **17,247.95**
P50 with Sigma fluid head *(Mfr # P5S01SIGMA • B&H # CAP5S01Q)*..... **17,843.50**
P50 with C40S fluid head *(Mfr # P5K01 • B&H # CAP5K01)* **17,498.50**
P70 with Master fluid head *(Mfr # P7MA1 • B&H # CAP7MA1)*..... **17,319.95**
P70 with Omega fluid head *(Mfr # P7OM1 • B&H # CAP7OM1)*..... **17,284.95**
P70 with Sigma fluid head *(Mfr # P7SI1 • B&H # CAP7SI1)* **18,669.95**
P70 with C60S fluid head *(Mfr # P7C61 • B&H # CAP7C61)*..... **18,268.95**

PEDESTALS

P90 Pneumatic 2-Stage Pedestal

Extremely versatile, the two-stage P90 is designed to support camera/lens combinations up to 198 lbs. covering the entire range of studio and OB configurations. The system is compact and portable, the 2 stage column performs an on-shot stroke of 77 cm with a smooth and precise movement. The sturdy and yet lightweight dolly is equipped with high precision double wheels interlocked by a special designed chain allowing accurate travelling and steering, even on-shot.

The crab position is also available for narrow door ways. All operating devices and control display are at the cameramen easy access. The pneumatic column works on simple compressed air which can be loaded with a compressor or a simple hand pump. The piston innovative design avoids complicated balance setting and no counterweights are needed. The system interfaces with all flat base, 4-bore holes heads or any other bowl based head with an adapter.


P90

P90 Pedestal with flat base adapter *(Mfr # P900 • B&H # CAP900)* **20,924.95**

P90 Pedestal with Sigma fluid head and dual pan bars *(Mfr # P90SI1 • B&H # CAP90SK)* **25,949.95**

P90 Pedestal with Master fluid head and dual pan bars *(Mfr # P900 • B&H # CAP900)* **28,359.50**

P90 Pedestal with C60S fluid head and dual pan bars *(Mfr # P90C61 • B&H # CAP90C61)* **28,809.95**

P90 Pedestal with Omega fluid head and dual pan bars *(Mfr # P90OM1 • B&H # CAP90OM1)* **31,629.95**

	P20	P50	P70	P90
Maximum Pressure	187 psi	250 psi	175 psi	187 psi
Maximum Capacity	55 lbs.	121 lbs.	145 lbs.	198 lbs.
Total Weight	31 lbs.	62 lbs.	62 lbs.	110 lbs.
"On-shot" Stroke	15.7"	19.7"	19.7"	30.3"
Steering Wheel Diameter	10.2"	17.7"	17.7"	22.6"
Min. / Max. Height	29" / 63.3"	30" / 55.1"	30" / 55.1"	25.9" / 56.2"
Wheels	3 x 2 coupled	3 x 2 coupled	3 x 2 coupled	—
Wheels Diameter	3.9"	4.5"	4.5"	49.2"
Doorway Tracking Width Min.	26.3"	39.4"	39.4"	31.4"
Doorway Tracking Width Max.	38.1"	39.4"	39.4"	31.4"

DV MiniJib

DV Mini Jib

Designed to carry up to 22 lbs. the Cartoni Jib is one of the most versatile and cost effective lightweight portable jibs around.

Assembled in less than five minutes the Jib adds the benefit of diagonal tracking and elevation to the traditional pan and tilt movement of a standard fluid head. The Jib weighs only 20 lbs., folds down to 39" in length and permits shooting from absolute ground level to 78" in height. The rear part of the arm, which holds the counterweights, is extendible to provide for accurate camera balance, while the front telescopic arm allows the Jib to work in wide variety of shooting requirements. Standard configuration includes a 100mm bowl base head attachment with double orientation, left to right and on/ under, spirit level and 22 lb. counterweights. The Jib interfaces with any 100mm bowl base tripod.

M100 *(Mfr # M100 • B&H # CAM100)*: Portable Mini Jib Arm with Weights.....**1,699.95**

CARTONI

ACCESSORIES

Spreaders

1-Stage Multi-Level Above-Ground Spreader *(Mfr # P730-1; B&H # CAP7301)*: A lightweight telescopic mid-level spreader that allows a quick set up, and adds just 1.1 lbs to your tripod. Its quick release attachment installs in just a few seconds **369.95**

2-Stage Multi-Level Above-Ground Spreader *(Mfr # P730-2; B&H # CAP7302)*: Similar to the above spreader, but 2-stage **369.95**

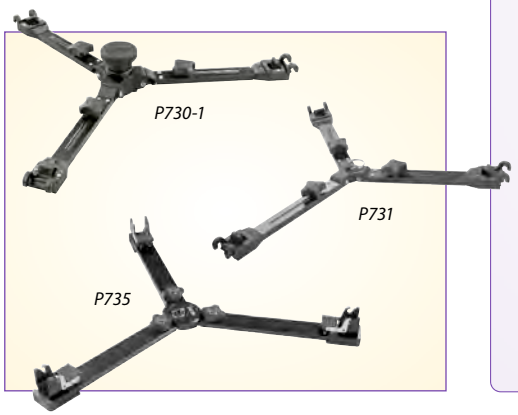
Mid-Level Spreader *(Mfr # P731; B&H # CAP731)* Suitable for fast moving ENG and EFP applications, this lightweight telescopic mid-level spreader adds only 1 lb. to your tripod and allows a very quick set-up. Its quick release attachment requires only a few seconds for being installed. Fits the A302, L501 and L503 single-stage tripods.....**253.50**

Mid-Level Spreader *(Mfr # P732; B&H # CAP732)* Similar to the above spreader, but for the L502 and L504 two-stage tripods.....**253.50**

Metal Ground Spreader *(Mfr # P733; B&H # CAP733)* Designed to enhance the stability of studio tripods, this spreader weighs 2.5 lbs, and attaches to the tripod foot with a rubber loop. Fits the K701, K702 and K711 tripods **369.95**

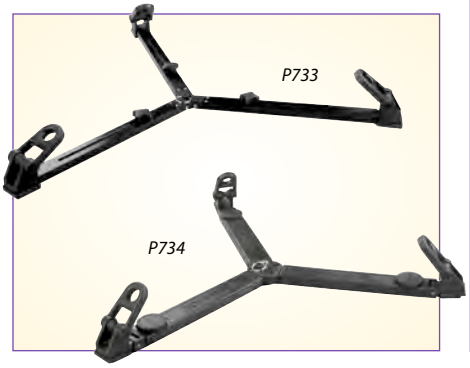
Flexible Ground Spreader *(Mfr # P734; B&H # CAP734)*: Designed for both ENG and EFP tripods and composed of rubber and nylon polymer material, this on-ground spreader provides outstanding flexibility on uneven field situations. Fits the H601, H602, H603 and H604 tripods **385.95**

Superpod Ground Spreader *(Mfr # P735; B&H # CAP735)*: Suitable for the K706 heavy-duty Studio tripod. A comfortable foot-operated pedal or rubber loops allow the tripod to firmly attach to the tripod foot.....**594.95**



Studio Tripod Ground Spreader *(Mfr # P736; B&H # CAP736)*: A heavy-duty ground spreader designed for the C40. A foot-operated pedal or rubber loops allow the tripod to firmly be attached to the tripod foot.....**508.95**

Superpod Mid-Level Spreader *(Mfr # P737; B&H # CAP737)*: Provides structural reinforcement for Superpod tripods by preventing the legs from slipping outward.....**517.50**



Foot Pads

Foot Pads *(Mfr # P865; B&H # CAP865)* Set of three adjustable pivoting foot pads for use with Cartoni Superpod tripods **333.95**

Rubber Foot

Used as replacements for the standard spiked tripod foot when you either want to work on delicate surfaces or need additional vibration absorption. Ideal on slippery and glossy floors.

Rubber Tripod Foot *(Mfr # B457; B&H # CAB457)*....**29.95**

Set of 3 Rubber Feet *(Mfr# B458 • B&H# CAB458)* **79.95**

Shoulder Straps

For DV Tripods *(Mfr # A871; B&H # CAA871)* **32.95**

For ENG Tripods *(Mfr # G871; B&H # CAG871)* ...**34.95**

DOLLIES

C491 Lightweight Dolly *(Mfr # C491; B&H # CAC491)* Suitable for DV and three tube tripods, this 6.5 lbs. foldable dolly features independent track locks and wheel brakes. Load capacity 110 lbs. Fits the Action Pro and Ultralight tripods ..**529.95**

B419 Standard Dolly *(Mfr # B419; B&H # CAB419)* Suitable for both ENG and EFP tripods, this 11 lb. foldable dolly is specifically designed for multi location work. It features a 6-position track lock on each wheel, cable guards, fast action foot operated brakes and 100mm wheel diameter. Load capacity is 220 lbs. Fits the L501, L502, L503 and L504 tripods **734.95**

S440 Studio Dolly *(Mfr # S440; B&H # CAS440)* A rugged foldable dolly designed for studio operations. Features double wheels with cable guards, 6 position track lock and foot operated brakes. Load capacity is 440 lbs. Fits the H601, H602, H603 and H604 EFP tripods. The S440 weighs 25 lbs **1,374.95**

0736 Superpod Dolly *(Mfr # 0736; B&H # CAO736)* A heavy-duty dolly for the Superpod **1419.95**

ACCESSORIES

S903

Tie-Down Cups

Tie down cups are the fastener which holds heads in place after leveling.

For Action Pro, Focus and Gamma heads
(Mfr# B466 • B&H# CAB466) **79.95**

For Delta and C20S
(Mfr # D514 • B&H # CAD514) **89.95**

For C40S Fluid Head
(Mfr # K481 • B&H # CAK481) **99.95**

To hold the C40S head with a flat base in position on a tripod or pedestal
(Mfr# K489 • B&H# CAK489) **59.50**

For Lambda head with a flat base (Mitchell) in position on a tripod or pedestal
(Mfr# L893 • B&H# CAL893) **82.50**

G200

Pan Bars w/Handle Attachment

For Action Pro Fluid head
(Mfr # AP05 • B&H # CAPB) **69.95**

For Focus, Alfa, Beta and HiDV heads
(Mfr # B464 • B&H # CAB464) **174.95**

For Laser and Gamma heads
(Mfr# G200 • B&H# CAG200) **174.95**

For Delta and C20S heads
(Mfr # D515 • B&H # CAD515) **229.95**

For C40S head
(Mfr # K482 • B&H # CAK482) **279.95**

For C40S Dutch head
(Mfr # K520 • B&H # CAK520) **289.95**

For Omega head
(Mfr# O110 • B&H# CAO110) **296.50**

For C20S Dutch head
(Mfr # S531 • B&H # CAS531) **213.50**

For Sigma head
(Mfr # S109 • B&H # CAS109)) **289.95**

For Master head
(Mfr # M931 • B&H # CAM931) **213.95**

B410 Soft Carrying Tripod Case

Designed for the Alfa and Beta 2-stage tripods, it features 1/2" foam in the interior, two outside pockets, leather handles with Touch Fastener closure and shoulder strap.
(Mfr # B410; B&H # CAB410) **149.95**

S525 S532 A847

Hi-Hats, Bazooka Baskets, Base Adapters

Designed to provide stable support, the Hi Hat allows the mounting of a video fluid head to get great footage without shakes and vibrations at an extremely low camera angle. Available in a variety of different sizes - 75, 100, 150mm bowl and Mitchell base. It's ideal to mount it on a board or any other location where you need the use of a video head.

100mm Ball to Gitzo Flat Base Tripod
(Mfr # B475; B&H # CAB475) **214.95**

100mm Hi-Hat
(Mfr# B476; B&H# CAB476) **214.95**

Hi-Hat with Flat Base for C40S Fluid Head
(Mfr# K487; B&H# CAK487) **229.95**

150mm Ball Base Hi-Hat
(Mfr # K492; B&H # CAK492) **229.95**

100mm to Flat Base Adapter
(Mfr# S525; B&H# CAS525) **199.95**

100mm to 150mm Ball Base Adapter
(Mfr # S532; B&H # CAS532) **199.95**

150mm Ball Base to Flat Base Adapter *(Mfr # K462 • B&H # CAK462)* **199.95**

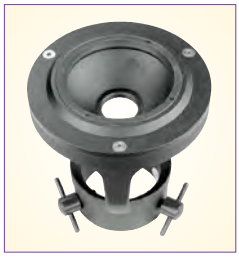
Bazooka Baskets

Bazooka Baskets with 100mm or 150mm bowl allows impromptu camera setups with half-bowl fluid heads on the end of a sturdy post when shooting in confined spaces. Three set screws placed at 120° positions on the collar secure the post.

100mm Bazooka Basket *(Mfr # D470 • B&H # CAD470)* **209.95**

150mm Bazooka Basket *(Mfr # D845 • B&H # CAD845)* **259.95**

Flat base Bazooka Basket *(Mfr # D846 • B&H # CAD846)* **259.95**



Quick Release Plates (Repl.)

For Action Pro, HiDV *(Mfr # AP12 • B&H # CAAP12)* **64.95**

For Focus, Alfa I, Alfa II, Action Pro *(Mfr # A500 • B&H # CAA500)* **69.95**

For Laser *(Mfr # Z125 • B&H # CAZ125)* **89.95**

For Beta, Gamma, Delta *(Mfr # B511 • B&H # CAB511)* **114.95**

For C20S, C40S, Sigma *(Mfr # K512 • B&H # CAK512)* **126.50**

Wedge plate for OB remote *(Mfr # K498 • B&H # CAK498)* **237.95**

High Definition long plate *(Mfr # H395 • B&H # CAH395)* **239.95**

1/4" Camera mount screw *(Mfr # S914 • B&H # CAS914)* **10.95**

Advanta-Jib Lite

Camera Crane System

The Advanta-Jib Lite is in a class by itself. Other camera jibs may cost less, but none will pack the features and value you'll find with the Advanta-Jib Lite. Similar jibs use cable-drive systems to pan and tilt. However, they can be cumbersome, time consuming to install and balance, and not very smooth. Because of their push/pull cable-drive system, friction increases with distance, making smooth pan/tilt starts difficult at greater jib lengths. The Advanta-Jib Lite's patented hydraulic tilt and open cable pan system allows for smooth pans and tilts at any height — giving you more freedom and flexibility—taking your productions to the level you've always dreamed of.

Designed for today's professional and independent videographer, the Advanta-Jib Lite offers unprecedented convenience and control at an affordable price. If you're comfortable with a traditional tripod head, mastering the Advanta-Jib Lite is fast and easy. With Dykortech's patented technology, you have ultra-smooth control through a system of cables and hydraulics with camera pan and tilt/roll control located at the rear end of the jib.

FEATURES

- Complete camera crane system including 4' arm, hydraulic head and a remote control package. Ideal for compact cameras (10 lbs. or less), mounts to any tripod with 3/8" stud able to support the system weight.
- Patented hydraulic tilt and open cable pan system allows for smooth pans and tilts at any height.
- Pan and tilt at any height.
- Built-in mechanical pan and tilt/roll head (operated from jib rear).
- User friendly - pan-handle pan and tilt/roll operation.
- Remote operation is accomplished utilizing LANC/Panasonic protocols.
- Quick assembly and disassembly.
- Lightweight for easy transport and set-up.
- Standard jib weighs only 16 lbs.
- Camera can be mounted over and under-slung for various production applications.
- C/W jib boom lock, jib pan lock, camera tilt lock.
- No tripod head required.
- Superior, durable construction.
- Matte black finish minimizes reflection.

Advanta-Jib Lite *(Mfr # ADVANTA-JIB LITE • B&H # DYAJL4)*
Includes Pan Tilt and Roll Head, Fulcrum, Panhandle Weight Bar, three Cam CB Springs, Leveling Bar and Cable, Video and LANC/Panasonic Remote Extensions, LCD Monitor Mount, and Quick Release Sliding Camera Shoe.....**1998.95**

Underslung Head *(Mfr # UNDERSLUNG HEAD • B&H # DYUH)*
Allows the camera to be mounted under the jib. This creates a low angle advantage reaching lower levels of perspective while increasing the tilt angle to 160°. This head will work with the same pan and tilt controls as the regular head.....**258.95**

Tail Extension *(Mfr # TAIL EXTENSION • B&H # DYTE)*
Extends tail section by 10" to reduce the amount of counter-weight required to counterbalance the jib arm when front extensions are added. It comes with the appropriate cables and connections.....**198.95**

Real Dirty Extension *(Mfr # REAL DIRTY EXTENSION • B&H # DYRDE3)*
3' extension kit, works with the Dirty Extension allowing a 10' reach. It comes with cables and connections.....**198.95**

Dirty Extension *(Mfr# DIRTY EXTENSION • B&H# DYDE3)*
3' extension kit, extends jib to 7' reach. It comes with the appropriate cables and connections.....**198.95**

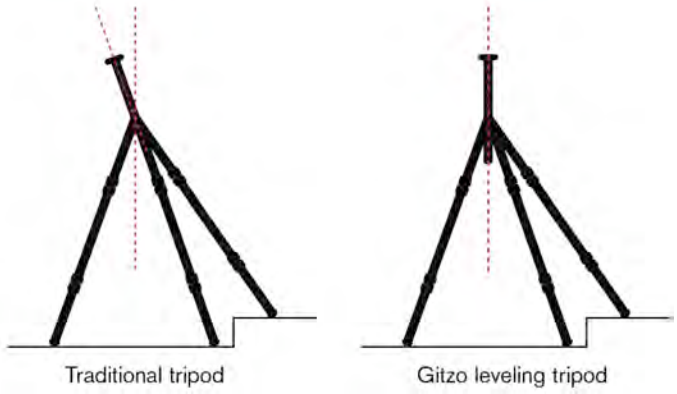
Jib Bag *(Mfr # JIB BAG • B&H # DYJB)*
Convenient soft lightweight case for transporting jib.....**54.95**

Short Pan Handle *(Mfr # SHORT PAN HANDLE • B&H # DYSPH)*
For use in tight operating locations.....**24.95**

GITZO

LEVELING TRIPODS

Gitzo's leveling tripods have a ball joint-mounted center column designed to let you get your camera perfectly level simply by adjusting column inclination instead of having to set each leg individually. In addition, leveling tripods have all the features and benefits of the Gitzo Mountaineer carbon fiber range.
All-purpose tripods, they are leveled instantly with the simple twist of a knob, making them perfect for shooting on uneven terrain. Features include a silky-smooth rapid center column that's grooved to prevent rotation, a stainless steel weight hook for added stability, a removable spirit level at the center column base, and ergonomic rubber grip locks for easy handling. Up to 30% lighter than an equivalent aluminum tripod yet it does not compromise on strength, torsional stability or durability.



- Their column (±12°) lets you set your camera perfectly level without adjustment of the tripod legs, and keeps your equipment closer to the vertical of the tripod's center of gravity for more stable shooting on uneven terrain.
- Open the tripod, leaving the center column down. Loosen the leveling system locking knob. Adjust the center column inclination to get it level; for reference use the built-in bubble spirit level. When the column is correctly leveled, tighten the locking knob. Slide the center column to the required height.
- Constructed using a dual "screw thread and glue" jointing technology which provides greater durability and reliability.
- The center column locking collar above the shoulder makes it easy to move the column up and down. The rapid column can easily be inverted for an alternative shooting angle or low level macro work.
- Ftted with sliding stops, which enable the legs to be individually set at different angles, providing more flexibility and permitting very low angle shooting.
- Telescopic leg extensions and center columns are fitted with anti-slippage rubber cushioned locking rings.

G1380 Fluid Head *(Mfr # G1380 • B&H # GIG1380)*

A professional fluid video head designed for today's lightweight DV, DVCAM and HDV cameras. The head features perfect balancing system, variable fluid drag control on pan and tilt movements for smooth repeatable actions, separate pan and tilt locks. Innnovative and unique interchangeable spring balance mechanism allows the use of a variety of camcorders with different payloads. The counterbalance system is adjustable with 6 interchangeable springs to cover cameras weighing from 2-23 lbs.....**999.95**

Davis & Sanford

Pro Vista Video Tripod with FM18 Head and W3 Dolly with 3" Rubber Wheels

Perfect for field, educational or industrial applications, the Pro Vista is a heavy-duty double strut 3-section tripod and fluid head. Features include self-aligning metal quick-flip leg locks for fast set up. Included mid-level spreader adds additional support. Rubber feet grab any surface. Non-glare black anodized finish. The 75mm FM18 fluid head has an 18 lb. capacity and sliding quick release plate system for variable balance control. Two adjustable removable pan handles provide easy maneuverability, and independent tilt & pan adjustment/locks deliver effortless control. Also has bubble level for easy leveling. *(Mfr # PROVISTA7518 • B&H # DAPVT75)*.....**199.95**

	Column Type	Leg Sections	Max. Height with Extended Center Column	Max. Height Column Down	Minimum Height	Closed Height	Weight	Max. Load Capacity	Price
GT2530LVL *(GIGT2530LVL)*	Rapid	3	62.6"	54.3"	14.2"	25.6"	3.5 lbs	26.5 lbs.	**664.95**
GT2540LVL *(GIGT2540LVL)*	Rapid	4	67.7"	59.4"	12.6"	24"	3.7 lbs	26.5 lbs.	**743.95**

VISTA CRANE

26' Crane with Full Range Camera Pan/Tilt Head

Glidecam's Vista Crane system offers quick assembly and precise 360° maneuvability. Designed for cameras up to 40 lbs., the crane is extremely versatile with varying boom lengths and balance settings. Adjustable boom arms allow you to raise the height of your camera to over 30', yet all parts of the system can be stored easily in a lightweight carrying case and two custom padded canvas bags. Once the Vista Head III camera head is installed, a remote joystick lets you pan and tilt the camera with seamless continuity while the crane moves in perfect alignment upon operator command. The Vista Head III has a 3/8" mounting holes/slots allowing you to attach and horizontally balance a pan and tilt video head and can be set up in either high or low mode.

Vista Camera Crane with Vista Crane support base, Vista Crane and Vista Head III *(Mfr# VC • B&H# GLVC)*.....**16,499.95**

Vista Head and Vista Head II

Vista Head and Vista Head II are the most affordable and versatile full range camera pan-tilt heads on the market today. They feature full 360° pan and tilt action. They can be set up and operated in both high mode (overslung) and low mode (underslung). The Vista Head is designed to handle cameras weighing up to 20 pounds with ease, while the Vista Head II supports cameras weighing up to 30 lbs. They feature super smooth, high-torque motors with 12v power. Their supplied control boxes provide smooth and accurate, proportional joystick control and come with a 15' extension cable. They also include a 12v AC transformer and power converter that can be used all over the world. The Vista Head works great with the Camcrane 200, as well as other brand crane and jib arms.

Vista Pan/Tilt Head *(Mfr # VISTAHEAD • B&H # GLVH)* ....**1899.95** **Vista II Pan/Tilt Head** *(Mfr # VHD2 • B&H # GLVHD2)*.....**2399.95**

CAMCRANE 200

A tripod-mounted, boom-arm, camera crane system designed to allow you to smoothly boom your camera up or down, and move your camera in an infinite number of 360° arcs. When balanced and used correctly the Camcrane 200 moves with such tremendous precision and fluidity, that the results can only be called "picture perfect".

Camera cranes have been an industry standard for over 85 years. People have used cranes to move cameras to new heights both literally and figuratively, and now you can too. Supporting up to 25 lbs., the Camcrane 200 is the most affordable and versatile crane of its type on the market today. With its ease of set-up and variable boom lengths, you'll soon find yourself shooting the shots that you've always dreamed of.

Camcrane 200 *Mfr # CC200 • B&H # GLCC200)* **439.95**

CORE X4

Extreme Monopod

The best way to get high altitude shots. While others are straining to hold their cameras over their heads, unable to monitor what they are shooting and hoping for useable footage, the Core X4 extends to an amazing 30' allowing you to relax and concentrate on getting the best shot with ease. And its small footprint means shooting in a crowd won't block anyone's view.

The Core X4 lets you get the shots you're looking for with maximum comfort and minimum hassle. It is designed with the professional videographer in mind, allowing fast and easy setup and can be ready to use on site within minutes.

FEATURES

- The Core X4's unique head mount system allows you to use a variety of different cameras of various sizes. It will accommodate any camcorder - with remote LANC control - up to 15 lbs.
- Each turn of the tilt wheel control tilts the camera-mount smoothly up and down - up to a full 90°. You can shoot at any tilt angle needed to get the shot, from nearly straight up, to looking straight down on your subject.
- Users can monitor the shot comfortably at eye-level, even as they pan, tilt and zoom the camera as needed up to 30' in the air. It allows one cameraperson to get shots that previously would only have been possible with large and cumbersome crane setups that require an entire crew of operators.
- Control pan and zoom with ease using the handle-mounted LANC controller that attaches via internal cabling - cables are built into the mast itself - to your camera's remote LANC control, allowing you to control your camera comfortably and easily at any height.
- Controlling the tilt of your camera is easy with the unique tilt-wheel control. The advanced pulley system gives you full crane control, without the bulk. A short jog forward or backward with the wheel mechanism tilts the camera up or down as needed. As the mast is extended or lowered to the desired height, the wheel unit spools out or takes up the needed amount of cable, and then locks into place for use.
- The wheel and handle assembly is fully adjustable. It can be raised or lowered on the mast to whatever position the user prefers. Constructed of virtually indestructible lightweight aluminum and designed to weather the elements, it will last a full lifetime of use.
- The built-in LCD (NTSC/PAL) monitor allows you to easily see what you're shooting even with the camera elevated to a full 30' in the air. The monitor is also adjustable. It can tilt forward or backward to eliminate glare and provide the best viewing angle. And can be raised or lowered to accommodate any height and angle the operator is comfortable with.
- The LCD monitor is powered by the included battery pack, which is worn around the waist. Provides up to 9-hours of hassle-free use, and plugs into the HI-POD unit via cable with 4-pin XLR connector.
- Made of hard rubber that's built to last, the pivoting foot allows the operator to smoothly turn the Core X4, thus making for fluid pans.
- A small setup stand is included, making it easy to load your camera onto the head mount, raise the mast to the desired height, and go.

Core X4 Extreme Monopod *(B&H # HIHP)* **5149.50**

JONYJIB 2

Available in four sizes, the JonyJib 2 can be fitted with optional accessories like the MotorHead 20 or 30 motorized pan & tilt unit, a motorized focus and zoom unit for broadcast lenses, a ZR1000 LANC zoom & focus unit and an LCD monitor all neatly connected via an optional wiring kit, power distribution box and an Anton Bauer Gold mounting plate.

What sets the JonyJib 2 apart from other cranes, is its ability to telescope and nest within itself. Its modularity is built on its lightweight, octagonal, aluminum, black powder-coated 4' extension sections which start at the tail of the jib with the largest diameter, and progressively get smaller as you get closer to the camera. The best part is, the arm breaks down to fit into an optional 48" tripod bag or case. The pivot, camera platform, rear control center and miscellaneous items fit into an optional Pelican 1650 carrying case.

The JonyJib 2 is expandable from 9' (2 sections) to 18' (5 sections) in 3' increments. Each extension tube is 4' long giving a 1' overlap between sections. Since each section slides out, pulled from the previous sections, you may store unused sections in the tail as ballast weight. This lightens your counterweight demand. You can buy as few, or as many sections as you need, then purchase more sections when you need them.

The pivot point is pre-drilled to mount the Anton Bauer Gold Mount plate kit that feeds a 12v power distribution box at the tail. The distribution box feeds 12 volt power to the motorized pan & tilt head, the monitor and the camera. The pivot point is also pre-drilled to mount an optional monitor platform for 8-9" CRT style monitors. The adjustable camera platform leveling tether is also anchored at the pivot point. The camera platform is designed to over-sling or under-sling the motorized pan & tilt head without any changes. Just attach it 'either way' and there's 360° pan & tilt clearance. The main arm and extension sections are aluminum while the pivot point, camera platform and rear control center are steel. JonyJib 2's are powder-coated with a cobalt black finish, have a rear control center and 100mm mounting hub.

JonyJib 2 - 9 *(Mfr # JONYJIB2 09 • B&H # JOJJ9)*
9' jib with rear control center- supports 35 lbs **1349.95**

JonyJib 2 - 12 *(Mfr # JONYJIB2 12 • B&H # JOJJ12)*
12' jib with LCD monitor mount- supports 30 lbs **1694.95**

JonyJib 2 - 15 *(Mfr # JONYJIB2 15 • B&H # JOJJ15)*
15' jib with rear control center- supports 35 lbs **2164.95**

JonyJib 2 - 18 *(Mfr # JONYJIB2 18 • B&H # JOJJ18)*
18' jib with LCD monitor mount- supports 20 lbs **2499.95**

Transport Bag for JonyJib 2-9 *(Mfr # JJBAG9 • B&H # JOBJJ9)* **259.95**
Transport Bag for JonyJib 2-12 *(Mfr # JJBAG12 • B&H # JOBJJ12)* **259.95**
Transport Bag for JonyJib 2-15 *(Mfr # JJBAG15 • B&H # JOBJJ15)* **259.95**
Transport Bag for Jony Jib 2-18 *(Mfr # JJBAG18 • B&H # JOBJJ18)* **259.95**

JONYJIB PRO

Like the JonyJib2, the PRO version has the ability to telescope and nest within itself. This crane's modularity is built on its lightweight, octagonal, aluminum, black anodized 4' extension sections which start at the tail of the jib, with the largest diameter, and progressively get smaller as you get closer to the camera. The best part is, the arm breaks down to fit into a 48" tripod bag or case. The pivot, camera platform, rear control center and miscellaneous items fit into a Pelican 1650 case.

The JonyJibPRO is expandable from 9' (2 sections) to 30' (9 sections) in 3' increments. Each extension tube is 4' long giving a 1' overlap between sections. Since each section slides out, pulled from the previous sections, you may store unused sections in the tail as ballast weight. This lightens your counterweight demand. Buy as few, or as many, sections as you need, then purchase more sections when you need them.

The pivot point is pre-drilled to mount an optional Anton Bauer Gold Mount plate kit that feeds a 12v power distribution box at the tail. The distribution box feeds power to the motorized pan & tilt head, zoom & focus controls, the monitor and the camera. The pivot point is also pre-drilled to mount an optional monitor platform for 8-9" CRT style monitors. The adjustable camera platform leveling tether is also anchored at the pivot point. The camera platform is designed to over-sling or under-sling the motorized pan & tilt head without any changes. Just attach it 'either way' and there's 360°pan & tilt clearance. The main arm and extension sections are aluminum while the pivot point, camera platform and rear control center are steel. They're all powder coated with a cobalt black finish.

JonyJib Pro - 9
JonyJib Pro - 12
JonyJib Pro - 15
JonyJib Pro - 18
JonyJib Pro - 21
JonyJib Pro - 24
JonyJib Pro - 27
JonyJib Pro - 30

TH-M20

Aluminum 2-Stage Tripod with Fluid Head

Designed to be used with lightweight Mini DV and HDV camcorders weighing up to 8.8 lbs., the unique TH-M20 features a true fluid head with integrated 65mm claw ball, making leveling smooth and steady even on the bumps or the slopes. Elliptical double leg sections made of aluminum alloy construction makes for a rugged support which is as light as it is durable. The mid-range spreader adds structural integrity while accommodating angled and/or irregular terrain. Includes oversized rubber feet for greater stability, and comes complete with carrying case and shoulder strap for a comfortable over-the-shoulder solution on the go.

TH-M20 Aluminum 2-Stage Tripod with Fluid Head *(Mfr # THM20; B&H # LITHM20)*: With 65mm ball base fluid head, quick release plate, mid-level spreader, and soft case. Supports 8.8 lbs **179.95**

DL-2 Dolly *(Mfr # DL2; B&H # LIDL2)*: Each wheel has a foot activated lock/release pedal making it easy to lock-down and release without having to bend over **99.95**

LS-22 SYSTEMS

LS-22 systems are based on the H22 fluid head. The H22 is fitted with an adjustable two positions of counterbalance for front or back heavy cameras, as well as standard cameras weighing up to 8.8 lbs. Very affordable, the H22 also features light fixed fluid drag and a 75mm claw ball for fast, efficient leveling. Ideal for DV and HDV camcorders, a newly developed, magnesium-made quick shoe with butterfly camera screw facilitates fine adjustment of counterbalance. Disc caliper tilt brake ensures operator safety and camera security. Dual rosettes allow left-handed or two-handed operation.

T58 Aluminum 1-Stage Tripod: Full featured tripod with an industry standard 75mm bowl, the T58 features aluminum alloy construction, robust single extension design and positive locking leg knob for fast, confident setups. Supports up to 22 lbs.

T68 Aluminum Two-Stage Tripod: Supporting loads up to 98 lbs., the T68 accepts most 75mm ENG-oriented fluid heads, while rotary stage locks assure dependable, tool-free setup. Tandem aluminum alloy upper leg sections provide superior torsion resistance. Each leg terminates with a hardened steel spike for use on soft, unstable ground.

	LS-22	LS-22M	LS-22 (2A)	LS-22M (2A)
Load Capacity	8.8 lbs.	8.8 lbs.	8.8 lbs.	8.8 lbs.
Tilt Angle	+90/-60	+90/-60	+90/-60	+90/-60
Drag Mode	Fix	Fix	Fix	Fix
Weight	8 lbs.	8 lbs.	8 lbs.	8 lbs.
Max. Height	61"	58"	58"	58"
Min. Height	30"	25.5"	25.5"	25.5"
Ball Diam.	75mm	75mm	75mm	75mm

LS-22 SYSTEMS

LS-22 *(Mfr # LS22ZC3; B&H # LILS22J)*: Includes H22 fluid head, PH-2 pan arm, T58 tripod, SP-1 spreader and TC-60 case **399.95**

LS-22M *(Mfr # LS22M; B&H # LILS22M)*: Includes H22 fluid head, PH-2 pan arm, T58 tripod, MS-1 spreader and TC-50 case **479.95**

LS-22 (2A) *(Mfr # LS222A; B&H # LILS222A)*: Includes H22 fluid head, PH-2 pan arm, T68 tripod, SP-1 spreader and TC-60 case **469.95**

LS-22M (2A) *(Mfr # LS22M2A; B&H # LILS22M2A)*: Includes H22 fluid head, PH-2 pan arm, T68 tripod, MS-1 spreader and TC-50 case **499.95**

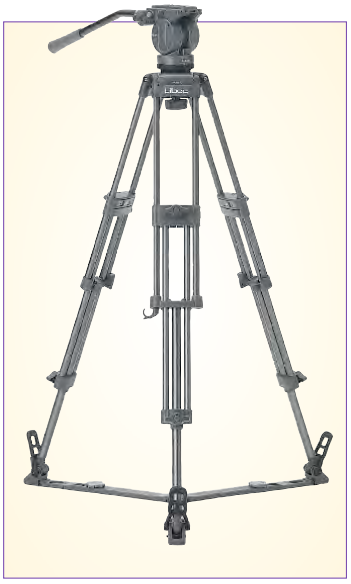
LIBEC

LS-38 & LS-55 SYSTEMS

LH-55 Head

LS-38 systems are based on of H38 fluid head and T72 two-stage aluminum tripod. LS-55 systems are the same except they step-up with the LS-55 fluid head.

H38 Fluid Head: A 75mm fluid head with fixed counterbalance and silky-smooth fixed fluid drag, the H38 supports 8-18 lbs. with a 75mm claw ball for fast and secure leveling. Sliding plate with 3/8 screw with video pin balances uneven camera/lens configurations. Dual rosettes allow left-handed or two-handed operation.



H55 Fluid Head: The H50 Fluid Head has 2-step drag control for both Pan and Tilt, and a sliding quick mount plate with 3˝ (80mm) travel for camera balance. Tilt angle is ±90º. Includes 75mm claw-ball, one pan handle (PH-7) and claw-ball locking knob. Camera load capacity is 8-22 lbs. Weighs 13.5 lbs. Dual rosettes allow left-handed or two-handed operation.

T72 Aluminum Two-Stage Tripod: Supporting loads up to 98 lbs., the T72 accepts most 75mm ENG-oriented fluid heads, while rotary stage locks assure dependable, tool-free setup. Tandem aluminum alloy upper leg sections provide superior torsion resistance. Each leg terminates with a hardened steel spike for use on soft, unstable ground. At the end of the day, a convenient retractable lanyard hooks all three legs together for transport.

	LS-38 (2A)	LS-38M (2A)	LS-55 (2A)	LS-55M (2A)
Load Capacity	8-18 lbs.	8-18 lbs.	8-22 lbs.	8-22 lbs.
Tilt Angle	+90/-80	+90/-80	+90/-90	+90/-90
Drag Mode	Fix	Fix	Fix	Fix
Weight	13 lbs.	11 lbs.	13.5 lbs.	13.5 lbs.
Max. Height	63″	63″	63″	63″
Min. Height	22″	22″	22″	22″
Ball Diam.	75mm	75mm	75mm	75mm

LS-38 & LS-55 SYSTEMS

LS-38 (2A) *(Mfr # LS382A • B&H # LILS382A)*: Includes H38 fluid head, PH-3 pan arm, T72 tripod, SP-1 spreader and TC-60 case.....**649.95**

LS-38M (2A) *(Mfr # LS38M2A • B&H # LILS38M2A)*: Includes H38 fluid head, PH-3 pan arm, T72 tripod, MS-2 spreader and TC-60 case **675.95**

LS-55 (2A) *(Mfr # LS552A • B&H # LILS552A)*: Includes H55 fluid head, T72 two-stage tripod, SP-1 ground spreader and TC-60 soft case **899.95**

LS-55M(2A) *(Mfr # LS55M2A • B&H # LILS55M2A)*: Includes H55 fluid head, T72 two-stage tripod, MS-2 mid-level spreader, FP-3 large rubber feet and TC-60 soft case.....**953.95**

PH-9 Zoom Handle

Now you can have off camera control of both record and zoom functions (with two-phase zoom speed control) in a single ergonomically designed pan handle. The adjustable PH-9 adapts to most Canon and Fujinon ENG type 8-pin connector lenses and will conform to many Fujinon broadcast lenses with the addition of a 12-pin conversion adapter.

- Two record switches are available (top and bottom side of pan handle) for use, depending on pan handle position. Record/Return function can be alternated with Rec/Ret exchange switch.
- Easy manipulation of zoom and record On/Off function enables smoother and smarter shooting.
- Two speed zoom (fast or slow). Length or angle of pan handle is easily adjustable.
- Equipped with 8-pin connector as standard for controlling both Canon and Fujinon lenses (just set the Canon/Fujinon lens exchange switch). A 12-pin connector for controlling certain Fujinon broadcast lenses is available as an option.

PH-9 Zoom Controller Handle

(Mfr# PH9 • B&H# LIPH9) **319.95**

LS-60 SYSTEMS

LS-60 systems are based on the H60 fluid head and T78 single-stage or T98 two-stage aluminum and carbon fiber tripods. The H60 weighs 9 lbs. and has a load capcity of 17-28 lbs.

LH-60 Head

	LS-60	LS-60M	LS-60 (2A)	LS-60M (2A)	LS-60 (2C)	LS-60M (2C)
Load Capacity	17-28 lbs.	17-28 lbs.	17-28 lbs.	17-28 lbs.	17-28 lbs.	17-28 lbs.
Tilt Angle	+85/-65	+85/-65	+85/-65	+85/-65	+85/-65	+85/-65
Drag Mode	2-Step	2-Step	2-Step	2-Step	2-Step	2-Step
Weight	15.5 lbs.	15.5 lbs.	16.0 lbs.	16.0 lbs.	15.0 lbs.	15.0 lbs.
Max. Height	61″	62″	62″	63″	62″	63″
Min. Height	32″	38″	22″	30″	22″	30″
Ball Diam.	100mm	100mm	100mm	100mm	100mm	100mm

H60 Fluid Head: Supporting up to 28 lbs., the H60 features 2-mode (strong and weak) torque change for pan and tilt, sliding plate (50mm forward and backward) to accommodate uneven payloads, and a 2-step fluid drag that makes setup rapid and repeatable. 100mm diameter claw ball makes leveling smooth and steady even on the bumps or the slopes. For easy setup, the H60 includes a bubble level. Comes equipped with a PH-7 extendable pan handle and sliding camera plate.

T78 Single-Stage Aluminum Tripod *(Mfr # T78; B&H # LIT78)*

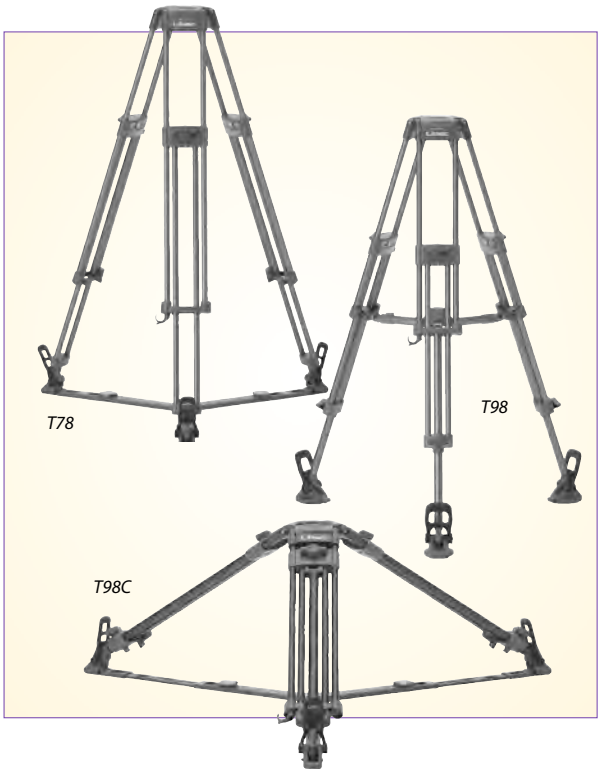
Supporting loads up to 98 lbs., the T78 accepts most 100mm cine and video oriented fluid heads, while cine-style rotary stage clamps assure dependable leg locking regardless of ambient temperatures. Tandem aluminum alloy upper leg sections provide superior torsion resistance. Each leg terminates with a hardened steel spike for use on soft, unstable ground. At the end of the day, a convenient retractable lanyard hooks all three legs together for transport **319.95**

T98 Two-Stage Aluminum Tripod *(Mfr # T98; B&H # LIT98)*

The T98 is a two-stage aluminum alloy tripod features robust die-cast 100mm receiver for rapid leveling and supports up to 100 lbs. Dual-tubed upper leg sections provide superior torsion resistance when executing hard pans, and the dependable rotary stage clamps are completely temperature-independent. Each leg terminates with hardened stainless steel spikes for use on soft, unstable ground. A convenient retractable lanyard fastens all three legs together for transport **534.95**

T98C Two-Stage Carbon Fiber Tripod *(Mfr # T98C; B&H # LIT98C)*

Made of carbon fiber composite construction, the T98C is as strong as its aluminum equivalent, yet 7 lbs. lighter. Supporting up to 98 lbs., rotary stage locks assure dependable, tool-free setups, and the 100mm half-bowl accepts most ENG-oriented fluid heads. Each leg terminates with a hardened stainless steel spike for use on soft, unstable ground. Convenient retractable lanyard hooks all three legs together for transport **749.95**



LS-60 SYSTEMS

H60 Fluid Head: With PH-7 Pan Arm and camera plate *(Mfr # H60 • B&H # LIH60)* **1069.95**

LS-60 *(Mfr # LS60 • B&H # LSLS60M)*: Includes H60 fluid head, PH-7 pan arm, T78 tripod, SP-1 ground-level spreader, and SC-7 soft case **1499.95**

LS-60M *(Mfr # LS60M • B&H # LILS60M)*: Includes H60 fluid head, PH-7 pan arm, T78 tripod, BR-3S mid-level spreader, FP-3 large rubber feet, and SC-7 soft case **1608.95**

LS-60 (2A) *(Mfr # LS602A • B&H # LILS602A)*: Includes H60 fluid head, PH-7 pan arm, T98 tripod, SP-1 ground-level spreader and SC-9 soft case **1699.95**

LS-60M (2A) *(Mfr # LS60M2A • B&H # LILS60M2A)*: Includes H60 fluid head, PH-7 pan arm, T98 tripod, BR-3S mid-level spreader, FP-3 large rubber feet and SC-9 case **1823.95**

LS-60 (2C) *(Mfr # LS602C; B&H # LILS602C)*: Includes H60 fluid head, PH-7 pan arm, T98C two-stage carbon fiber tripod, SP-1 ground-level spreader, and SC-9 soft case **1896.95**

LS-60M (2C) *(Mfr # LS60M2C; B&H # LILS60M2C)*: Includes H60 fluid head, PH-7 pan arm, T98C two-stage carbon fiber tripod, BR-3S mid-level spreader, FP-3 large rubber feet and SC-9 soft case **1978.50**

LS-70 • LS-85 SYSTEMS

H70 Head

The heart of the LS-70 systems is the H-70 fluid head. Supporting up to 33 lbs., the H70's counterbalance mechanism supports various operating configurations including camcorder, standalone camera, even studio configuration with a large viewfinder. Systems include the T78 single-stage, or T98 two-stage aluminum and carbon fiber tripods (see previous page for description).

To accommodate varying payloads (13-33 lbs.), a 4-step counterbalance system and sliding camera plate provide finger-tip handling up to the load limit. The sliding plate features a patented locking mechanism and allows 4" (100mm) of travel for camera balance. The tilt and pan functions employ a simple 4 steps change system to select a torque. The patented 4-Step Drag Control System permits four individual levels of drag tension to be set on either pan or tilt to accomplish the smoothest camera moves imaginable. Makes setup fast and repeatable with a quick twist of an ergonomically-positioned knob.

LS-70 SYSTEMS

H70 Fluid Head: With PH-7 Pan Arm, bubble leve and camera plate *(Mfr # H70 • B&H # LIH70)* **1819.95**

LS-70 *(Mfr # LS70; B&H # LILS70)*: Includes H70 fluid head, PH-7 pan arm, T78 tripod, SP-1 ground-level spreader, and SC-9 soft case..... **2059.95**

LS-70M *(Mfr # LS70M • B&H # LILS70M)*: Includes H70 fluid head, PH-7 pan arm, T78 tripod, BR-3S mid-level spreader, FP-3 large rubber feet, and SC-9 soft case..... **2299.95**

LS-70 (2A) *(Mfr # LS702A • B&H # LILS702A)*: Includes H70 fluid head, PH-7 pan arm, T98 tripod, SP-1 ground-level spreader, and SC-9 soft case.. **2388.95**

LS-70M (2A) *(Mfr # LS70M2A • B&H # LILS70M2A)*: Includes H70 fluid head, PH-7 pan arm, T98 tripod, BR-3S mid-level spreader, FP-3 large rubber feet and SC-9 case..... **2469.95**

LS-70 (2C) *(Mfr # LS702C • B&H # LILS702C)*: Includes H70 fluid head, PH-7 pan arm, T98C carbon fiber tripod, SP-1 ground-level spreader, and SC-9 soft case..... **2583.95**

LS-70M (2C) *(Mfr # LS70M2C; B&H # LILS70M2C)*: Includes H70 fluid head, PH-7 pan arm, T98C carbon fiber tripod, BR-3S mid-level spreader, FP-3 large rubber feet and SC-9 soft case..... **2699.95**

H85 FLUID HEAD

Supporting up to 38 lbs., the H85 features a patented counterbalance system that allows the optimum balance to be easily achieved for diverse camera weights and angles. Provides a tilt angle of +90/-90, enabling stable shooting in all situation. Unique pan and tilt serial drag system allows for smooth camera operation in all situations. Whip pans? Slow motion sequences? No problem- continuously-variable true fluid drag provides precisely the right amount of dampening required with a quick twist of an ergonomically-positioned knob. The LED illumination leveling device insures fast, accurate positioning in low light situation (extended battery life for 2 years). Adoption of LED allows the leveler to light internally for easily leveling in dark area. Lighting time is about 15 seconds. Snap in dove tail plate sliding plate system achieves an almost immediate camera balance through a ±50mm positioning range. Reliable operation through a temperature range of -22F to 140 ensures steady operation under the most severe climatic conditions.

H85 Head

H80 Fluid Head: With PH-7 Pan Arm and camera plate *(Mfr # H70; B&H # LIH70)* **1819.95**

LS-85 SYSTEMS

LS-85 *(Mfr # LS85 • B&H # LILS85)*: Includes H85 fluid head, PH-7 pan arm, T78 single-stage tripod, SP-1 ground-level spreader, and SC-9 soft case. Supports 28 lbs..... **3459.95**

LS-85M *(Mfr # LS85M • B&H # LILS85M)*: Includes H85 fluid head, PH-7 pan arm, T78 single-stage tripod, BR-3S mid-level spreader, FP-3 large rubber feet, and SC-9 soft case..... **3558.95**

LS-85 (2A) *(Mfr # LS852A • B&H # LILS852A)*: Includes H85 fluid head, PH-7 pan arm, T98 two-stage tripod, SP-1 ground-level spreader and SC-9 soft case..... **3626.95**

LS-85M (2A) *(Mfr # LS85M2A • B&H # LILS85M2A)*: Includes H85 fluid head, PH-7 pan arm, T98 two-stage tripod, BR-3S mid-level spreader, FP-3 large rubber feet and SC-9 case..... **3753.95**

LS-85 (2C) *(Mfr # LS852C • B&H # LILS852C)*: Includes H85 fluid head, PH-7 pan arm, T98C two-stage carbon fiber tripod, SP-1 ground-level spreader, and SC-9 soft case..... **3849.95**

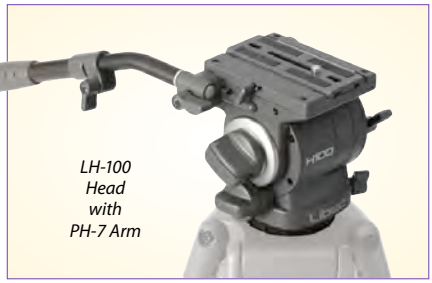
LS-85M (2C) *(Mfr # LS85M2C • B&H # LILS85M2C)*: Includes H85 fluid head, PH-7 pan arm, T98C two-stage carbon fiber tripod, BR-3S mid-level spreader, FP-3 large rubber feet and SC-9 soft case..... **3948.95**

LS-100 SYSTEMS

H100 Fluid Head

Extremely durable, the H100 handles up to 50 lbs. with newly designed retractable winding up counter balance knob which enable users to adjust the balance at minimum strength. Like the H85, the H100 features a patented counterbalance system that allows the optimum balance to be easily achieved for diverse camera weights and angles. Pan and tilt serial drag system with LED illumination leveling device. Large snap in dove tail quick release plate slides 50mm forward and backward. Reliable operation through a temperature range of -22F to 140 ensures steady operation under the most severe climactic conditions.

H100 Fluid Head: With PH-7 Pan Arm and camera plate *(Mfr # H100 • B&H # LIH100)* **3999.95**



LH-100 Head with PH-7 Arm

T-102 Single-Stage Heavy-Duty Aluminum Tripod *(Mfr # T102 • B&H # LIT101)*

Ideal for location and studio applications, the T-102 is a heavy-duty aluminum single-stage tripod that offers high-payload capacity and durable design. Equipped with a high impact resistant 100mm-bowl base, the T-102 operates with a mid-level or on-ground spreader and provides a payload capacity of 198 lbs.....**1029.95**

T-103 Two-Stage Heavy-Duty Aluminum Tripod *(Mfr # T103 • B&H # LIT103)*

The T-103 is a two-stage extra heavy-duty aluminum alloy tripod which supports up to 198 lbs. Dual-tubed leg sections provide superior torsion resistance when executing hard pans, and the dependable cine-style rotary stage clamps are completely temperature-independent. Each leg terminates with hardened stainless steel spikes for use on soft, unstable terrain or with a ground-level a spreader on delicate surfaces. Convenient retractable lanyard fastens all three legs together for easy transport **1174.95**

LS-100 SYSTEMS

LS-100 *(Mfr # LS100 • B&H # LILS100)*: Includes H100 fluid head, PH-7 pan arm, T102 single-stage tripod, SP-5 ground-level spreader, and SC-7 soft case. Supports 28 lbs.....**4995.95**

LS-100M *(Mfr # LS100M • B&H # LILS100M)*: Includes H100 fluid head, PH-7 pan arm, T102 single-stage tripod, BR-5S mid-level spreader, FP-3 large rubber feet, and SC-7 soft case.....**5179.95**

LS-100 (2A) *(Mfr # LS1002A • B&H # LILS1002A)*: Includes H100 fluid head, PH-7 pan arm, T103 two-stage tripod, SP-5 ground-level spreader and SC-7 soft case **5279.95**

LS-100M (2A) *(Mfr # LS100M2A • B&H # LILS100M2A)*: Includes H100 fluid head, PH-7 pan arm, T103 two-stage tripod, BR-5S mid-level spreader, FP-3 large rubber feet and SC-7 case **5443.95**

	LS-70 Systems						LS-85 Systems						LS-100 Systems			
	LS-70	LS-70M	LS-70 (2A)	LS-70M (2A)	LS-70 (2C)	LS-70M (2C)	LS-85	LS-85M	LS-85 (2A)	LS-85M (2A)	LS-85 (2C)	LS-85M (2C)	LS-100	LS-100M	LS-100 (2A)	LS-100M (2A)
Load Capacity	13-33 lbs.	13-33 lbs.	13-33 lbs.	13-33 lbs.	13-33 lbs.	13-33 lbs.	11-38 lbs.	11-38 lbs.	11-38 lbs.	11-38 lbs.	11-38 lbs.	11-38 lbs.	11-50 lbs.	11-50 lbs.	11-50 lbs.	11-50 lbs.
Tilt Angle	+90/-75	+90/-75	+90/-75	+90/-75	+90/-75	+90/-75	+90/-90	+90/-90	+90/-90	+90/-90	+90/-90	+90/-90	+90/-90	+90/-90	+90/-90	+90/-90
Drag Mode	4-Step	4-Step	4-Step	4-Step	4-Step	4-Step	Continu.	Continu.	Continu.	Continu.	Continu.	Continu.	Continu.	Continu.	Continu.	Continu.
Weight	17 lbs.	17 lbs.	17.5 lbs.	17.5 lbs.	16.5 lbs.	16.5 lbs.	17 lbs.	17 lbs.	17.5 lbs.	17.5 lbs.	16.5 lbs.	16.5 lbs.	24 lbs.	23 lbs.	23 lbs.	25 lbs.
Max. Height	63″	62″	63″	63″	63″	62″	62″	62″	63″	62″	63″	62″	62″	62″	62″	75″
Min. Height	32″	38″	22″	22″	22″	30″	32″	38″	22″	30″	22″	22″	43″	43″	43″	38″
Ball Diam.	100mm	100mm	100mm	100mm	100mm	100mm	100mm	100mm	100mm	100mm	100mm	100mm	100mm	100mm	100mm	100mm

LIBEC

Tripod Dollies

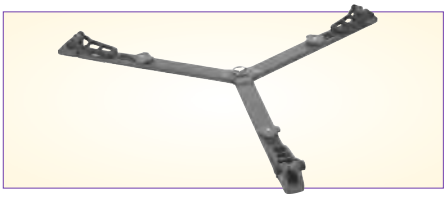
Designed to work with all tripods (except the TH-M20, T-102 and T-103), the DL-3 and DL-5S (variable length—makes it easy to move around close quarters) allow you to dolly in any direction without the need for tracks. Each 4″ wheel has a foot activated lock/release pedal making it easy to lock-down and release without having to bend over. Constructed of corrosion-resistant aluminum alloy, they also feature a patented folding system which is operated with the turn of a lever.

DL-3 Dolly: Fixed spread (36"), folded length is 14", weighs 9 lbs *(Mfr # DL3 • B&H # LIDL3)*.....**219.95**

DL-5S Dolly:
Variable spread (36-46"), folded length is 20", weighs 9 lbs *(Mfr # DL5S • B&H # LIDL5S)* **319.95**

DL-8 Dolly *(Mfr # DL8 • B&H # LIDL8)*
Equipped with 4" indoor wheels, the DL-8 is designed for use with the T-102/T-103 heavy-duty tripods. It features foot-controlled independent brakes, durable cast and extruded aluminum alloy construction, and sturdy neoprene tie-downs for rapid, secure assembly. Folded length is 24″ weighs 9 lbs.....**775.95**

Ground Spreader



Lightweight for fast setup and tear down, Libec's ground spreaders are made of ABS plastic with molded rubber tie-downs. Each section of the spreader extends 5″ and has a graduated scale for even adjustment. Tripods fold with the spreader attached.

SP-1: Ground spreader for T-72, T78, T98, T98C *(Mfr # SP1 • B&H # LISP1)*.....**109.95**

SP-5: Ground spreader for the T101 *(Mfr # SP5 • B&H # LISP5)*.....**169.95**

P110

Pneumatic Pedestal

The P110 is a small size pedestal that offers great flexibility without taking up too much space. Featuring an advanced air pressure system, the P110 smoothly handles loads up to 66 lbs., easily accommodating mid-range camera packages which can include light-weight tele-prompter system, as well as professional cameras used in a small studio, at events, or any kind of industrial and institutional application.

- Two stage pneumatic design—the lower mechanical portion locks into place to provide secure camera positioning while the upper pneumatic column offers smooth camera elevation and depression moves.
- Air pump attached to the main body frame allows air to be pumped in anywhere and anytime – even while a camera is mounted on the pedestal. This allows you to check and adjust air pressure while using the pedestal.
- Air pressure can be gradually adjusted by discharging air through a bleed valve. A safety valve protects against over pressurizing of pneumatic column.
- Large steering wheel affords greater ease in handling when shifting columns up and down, or when moving the pedestal.
- Large double wheel 5" casters allow the P110S to move smoothly and quickly. The double stopper system secures the wheels and axle shafts by just snapping in.
- Multi postioning caster locking positions to guarantee exact, repeating, pedestal dolly moves. A track lock mechanism locks the wheels of the pedestal, so that it only moves in a desired position.
- Cable guards prevent the casters from rolling over and becoming tangled in camera cables when the tripod is moved around in a studio.
- The column and Dolly can be quickly disassembled for convenient transport. Column weighs 18 lbs., the Dolly 16 lbs.
- Maximum height is 61", minimum is 31". Weighs 40 lbs., supports up to 66 lbs. Attach the optional LA-100 Low Angle Adapter to shoot at low angles. (Height from the ground to mount is only 10".)

STUDIO PEDESTAL SYSTEMS

110 Pneumatic Pedestal (100mm Bowl) with DL-10 Dolly
(Mfr # P110 • B&H # LIP110) **3999.95**

LA-110 Low Angle Adapter *(Mfr # LA110 • B&H # LILAAP110)*
For use with the DL-10 Dolly.....**263.95**

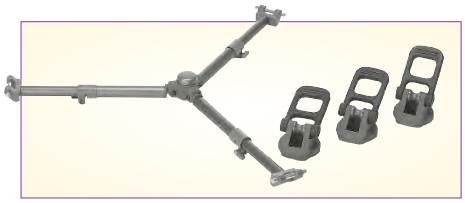
LS60PD Studio Pedestal System *(Mfr # LS60PD • B&H # LILS60PD)*
Includes P110 pedestal, H60 fluid head, and two PH-7 pan arms.....**4999.95**

LS70PD Studio Pedestal System *(Mfr # LS70PD • B&H # LILS70PD)*
Includes P110 pedestal, H70 fluid head, and two PH-7 pan arms.....**5449.95**

LS85PD Studio Pedestal System *(Mfr # LS85PD • B&H # LILS85PD)*
Includes P110 pedestal, H85 fluid head, and two PH-7 pan arms.....**6599.95**

LS100PD Studio Pedestal System *(Mfr # LS100PD • B&H # LILS100PD)*
Includes P110 pedestal, H100 fluid head, and two PH-7 pan arms.....**7795.95**

Mid-Level Spreaders



Mid-level spreaders are designed to stabilize the tripod legs in the most awkward positions. Two locking positions (45° and 180°) are provided to secure the leg spread. The spreaders can be detached from any one or all the legs for even greater flexibility. The MS-1 and MS-2 also include a set of three large feet to ensure stable shooting.

MS-1 Mid-Level Spreader: For T68 tripod. *(Mfr # MS1 • B&H # LIMS1)*.....**95.95**

MS-2 Mid-Level Spreader: For T78, T98, T98C tripods. *(Mfr # MS2 • B&H # LIMS2)* **214.95**

MS-3 Mid-Level Spreader: For the T102, T103 tripod—no feet *(Mfr # MS3 • B&H # LIMS3)* **257.95**

Zoom Controllers

Compatible with Canon and Fujinon lenses, Libec's unique zoom controls can clamp on tripod pan handles, monopods, stabilizers and other similar devices. Zoom speed is variable form slowest to fastest by a very sensitivie thumb switch. The further you rotate the zoom controller, the faster the zoom speed.

ZC-9Pro: Universal zoom control for most ENG cameras (Canon and Fujinon lenses). *(Mfr# ZC9PRO • B&H# LIZC9P)* **229.95**

ZC-9EX: Zoom controller for the Sony PMW-EX1 with Canon or Fujinon lenses. (Mfr# ZC-9EX • B&H# LIZC9EX).....**269.95**

ZC-3DV: Zoom controller for most Sony and Canon DV camcorders with LANC control, as well as Panasonic camcorders with cam remote jack. *(Mfr # ZC3DV • B&H # LIZC3DV)*....**109.95**

AS-5 Accessory Support: Allows you to mount LCD monitors, lighting and other accessories on your video fluid head. My be attached to rosette of fluid head in upright or inverted position. Supports up to 2.2 lbs. *(Mfr # AS5S • B&H # LIAS5S)*.....**99.95**

JB-30U

Jib Arm with UM-3 Undermount Adapter

The JB-30U attaches quickly and easily to most conventional heads and tripods, giving it flexibility for use as a cost-effective studio crane where on-shot elevation is required, or on location where setup speed are critical. It provides precisely balanced booming with a load capacity of 44 lbs. from absolute ground level to 72" in height. The rear part of the arm, (which holds the counterweights), is easily adjustable to provide for the most suitable camera balance. An easily reversible bowl offers extremely low camera angles. Standard configuration includes a 75/100mm bowl base attachment. Standard barbell-type plates (not included) are employed for the counterweight, and the whole assembly sets up and breaks down in a simple, logical manner. *(Mfr # JB30U • B&H # LIJB30)* **2059.95**

JB-30 Heavy-Duty Kit:
Includes the JB-30 jib arm, T101 tripod and DL-8 dolly. *(Mfr # JBHEAVYKIT • B&H # LIJB30UHK)* **2999.95**

HM-1 Handle Mount for JB-30U Jib Arm *(Mfr # HM1 • B&H # LIHM1)*: Mounts on the back end of the jib arm, and allows use of additional pan arms, or an AS-5 remote monitor support. Good combination with PH-9 at rear end position zoom control.....**214.95**

Tracking Rail System

The Libec TR-320 tracking dolly system allows you to use your existing Libec tripod, pedestal or jib to achieve super smooth camera tracking movements at a very affordable price. The track comes in 32" sections and can be added to or reduced in length to suit the situation. Lightweight, compact and easily transportable CR-90 90° curves and EX-160S extra track lengths are available as options.

TR320 Track Rail System

The standard TR-320 package comes complete with 128" of straight track and a universal dolly that packs down into a neat carrying case for location work.

This EX-160S is the ideal solution for when you need just a bit more track to roll on, or when you have a specific need for a short track layout. This extension is straight, 6' long and interfaces perfectly with the Libec track system.

The CR-90 is a lightweight aluminum track set that sets up fast and easy. This set completes a 90° turn, and interfaces perfectly with the Libec track system.

TR320 Track Rail System with Dolly and Transport Case - 10.5' *(Mfr # TR320 • B&H # LITR320)* **1999.95**

CR-90 Curved Track Rail with Case *(Mfr # CR90 • B&H # LICR90)*.....**729.95**

EX-160S Track Rail Extension with Case (Straight) *(Mfr # EX160S • B&H # LIEX160S)*.....**272.95**

VIDEO HEADS

526 Pro Fluid Video Head

Designed for heavy-duty, high-end ENG and EFP applications, the 526 is a feature-packed fluid video head that supports weight loads of up to 35 lbs. It features a replaceable and removable pan arm rosette, and large rubber-padded pan, tilt and drag knobs for a better grip. A precise fluid drag system comprised of three step settings for low, medium and high drag levels, plus an additional no-drag setting for such snap-pans and tilts. Counterbalance is achieved through an adjustable spring for camera weights between 17.6 and 33.1 lbs. The built-in 100mm half-ball adapts to a number of Manfrotto tripods with a 100mm receiver, allowing the quick levelling of the camera with the aid of the bright levelling bubble. The 526 comes with one pan arm and the long 3272 plate.

519 Pro Fluid Video Head

Professionals utilize a wide range of cameras including Mini DV, DVCAM, HD, and ENG. The versatile 519 is a compact, yet heavy duty fluid video head capable of accommodating a counterbalance payload from 3.3 up to 19.8 lbs. This is a revolutionary breakthrough, as the 519 is the only video head encompassing both interchangeable and adjustable counter-balance springs. Combining both features allow you to easily interchange a vast array of cameras as well as quickly fine-tune the perfect balance point of whatever camera being used, all with just one head. In addition, fluid drag is easily controlled with a large click-stop numbered knob in seven increments. Drag can be adjusted from the highest possible setting to nearly zero drag, allowing for the finest control through 360° pan and ±90° tilt.

516 Pro Fluid Video Head

Specifically designed for the latest DV camcorders used by documentary and industrial videographers, the 516 is very compact and light but can support cameras up to 22 lbs. This cost-effective high-performance head is equipped with fluid cartridges that provide continuous adjustable drag control. This system gives quite a wide range of friction control down to "zero drag" and operates on both pan and tilt axis. Additional features include separate tilt and pan locking mechanism; a fixed counter balance spring of 16.5 lb. load capacity at a center of gravity of 5"; two telescopic pan handles; and a bubble level. It can be mounted on a flat base tripod with a 3/8" female thread attachment or by attaching the ART 3141BALL to the head base, allowing it to fit a 100mm bowl.

	526	519	516	503HDV	501HDV	701RC2	700RC2
Load Capacity	35.3 lb.	22 lb.	22 lb.	17.6 lb.	13.2 lb.	8.8 lb.	4.4 lb.
Counter Balance	—	Interchangeable from 2.2 - 19.8 lbs.	Fixed 16.5	0 to 88 lbs.	Fixed 5.5	Fixed 16.5	—
Tilt Range	+75° -75°	+90° -90°	+90° -60°	+90° -60°	+90° -60°	+90° -60°	+90° -75°
Type of Drag	Continuous Variable	Continuous Variable	Continuous Variable	Continuous Variable	Fixed plus variable Teflon Friction	Fixed	Fixed
Head to Tripod Attach	100mm half bowl	75mm half bowl	3/8" female thread	3/8" female thread	3/8" female thread	3/8" female thread	3/8" female thread
Camcorder Weight	8.8 to 23.1 lb.	8.8 to 23.1 lb.	8.8 to 23.1 lb.	4.4 to 17.6 lb.	4.4 to 17.6 lb.	2.2 to 6.6 lb.	2.2 to 5.5 lb.
Mfr#/B&H #	*526 / BO526*	*519 / BO519*	*516 / BO516*	*503HDV/BO503HDV*	*501HDV/BO501HDV*	*701RC2/BO701RC2*	*700RC2/BO700RC2*
Price	**1247.95**	**867.95**	**562.95**	**337.95**	**173.95**	**110.95**	**76.95**

VIDEO HEADS

503HDV Pro Fluid Video Head

Designed for today's HDV professional shooters, the 503HDV has a completely new ergonomic, easy-to-use, functional design. It's features include large ergonomic locks and knobs allowing for a more solid grip and better control. For enhanced ease of use, the tilt lock and friction controls are located on the left side of the head. The 503HDV has an improved and adjustable counterbalance capacity: a switch controls the different counterbalance settings, allowing you to adjust the system to accommodate various payloads for different filming needs. The counterbalance system can be adjusted to four positions ensuring both smoother tilt movements and greater equipment safety. In addition, it has an illuminated levelling bubble and a replaceable pan bar rosette.

501HDV Pro Fluid Video Head

Inside the 501HDV is a fixed counterbalance spring (set for a typical weight of camera + accessories of 5.5 lbs.) that helps ensure both smoother tilt movements and greater equipment safety even when tilt locks are inadvertently left off. The easy-to-reach on/off switch allows the counterbalance system to be disengaged or re-engaged for different filming setups. The 501HDV video head also offers improved ergonomics with locks and knobs that allow a more solid grip and better fingertip control. Additional features include separate pan and tilt locks, gradual tilt friction adjustment system, flat base (with standard 3/8" thread), quick release camera plate and repositionable pan bar from its succesful predecessor.

701RC2 Mini Video Head

The 701RC2 is one of the most compact and lightweight two-way heads found on the market and is designed to support the latest Mini DV and compact prosumer/professional compact High-Definition camcorders. Small and lightweight, the 701RC2 can accommodate a payload of up to 8.8 lbs. and is ideal for set-ups such as a fully equipped 3-CCD mini DV camcorder. It is equipped with a fixed 3.3 lb. counterbalance spring which combines with a camera plate attachment made of a touch and go/sliding plate who can shift from ±15mm from the 0 point to optimize the position of the counterbalance spring and deliver a wide range of balancing positions. Fluid drag on the 701RC2 is fixed. The 701RC2 has a fixed length pan bar with a soft handle and separate locking mechanisms to the head to adjust it as you like. The sliding quick-release video plate system is based on the 3157N equipped with the usual VHS pin.

700RC2 Mini Video Head

A compact and lightweight 2-movement video head designed principally to support the latest digital video equipment, the 700RC2 has a fixed length pan bar with soft handle and separate locking mechanisms for the 360° pan and the +90°/-75° tilt. Smooth and constant movements on both axes are assured by a fixed system of fluid cartridges. Equipped with quick release 3157N video plate system with VHS PIN and a secondary safety catch. Head to tripod attachment is 3/8" female.

TRIPODS

542ART ART Carbon Fiber Pro Video Tripod

Use of carbon fiber tubing makes this two-stage video tripod one of the lightest in its class. The 542 uses the patented A.R.T. (Advanced Release Technology) mechanism for the fastest opening, positioning and closing of any video tripod in the world—ideal for filming under pressure. Comes with a 100mm-75mm bowl adapter for compatibility with all industry-standard half-ball video heads. Included mid level "squid" spreader offers improved anti-torsion resistance and keeps legs locked safely in position even when space is cramped and tripod footprint is necessarily smaller. Double stainless steel spiked feet come with quick-on/off rubber shoes for better grip on smooth floors. No protruding parts, levers or knobs to catch or damage. When closed, tripod legs interlock without additional clips, straps or hooks to ensure compactness and prevent damage. Leg lock mechanism can be adjusted for increased or reduced tightness.

532ART ART Aluminum Pro Video Tripod

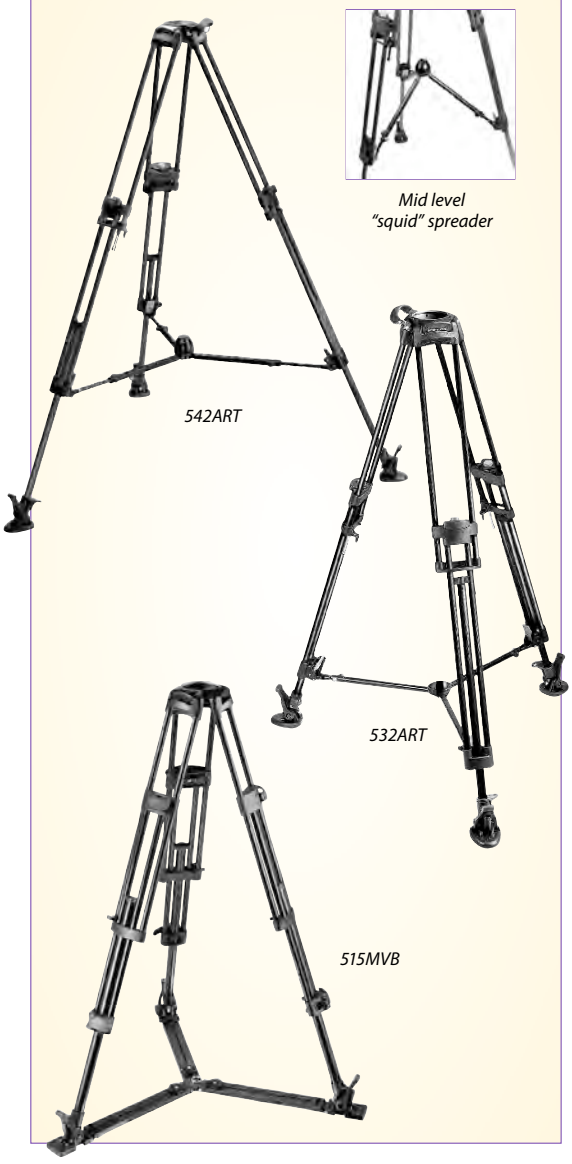
The aluminum version of the rapid deployment 542ART carbon tripod. The 532 also uses the patented A.R.T. (Advanced Release Technology) mechanism for the fastest opening, positioning and closing of any video tripod in the world. It comes with a 100mm-75mm bowl adapter, has a mid-level "squid" spreader, and double stainless steel spiked feet with quick-on/off rubber shoes for better grip on smooth floors. No protruding parts, levers or knobs to catch or damage. When closed, tripod legs interlock without additional clips, straps or hooks to ensure compactness and prevent damage. Leg lock mechanism can be adjusted for increased or reduced tightness.

525MVB/515MVB Lightweight Video Tripods

Two-stage, lightweight, high tensile aluminum tripods that are extremely rigid and stable, they have a die-cast aluminum crown with a built-in 75mm (525MVB) or 100mm interface bowl (515MVB), adjustable leg clamp levers for reliability and safety in the field and a floor-level spreader which aids tripod leg angle setting adjustment. Lowest leg section has twin spiked metal feet. The tripods can also be equipped with spiked feet shoes, different types of dollies and two models of mid level spreader.

3193/3186 Pro Video Tripods

Tandem aluminium legs combine with a 100mm half bowl attachment. Features include high tensile tubular aluminium legs with one step leg angle positioning system (21°). Legs can be adjusted within a 180° arc to other angle by using a 531SPRB or 530SPRB mid level spreader combined with a set of 565 spike foot shoes in case of unlevelled ground or by using a 3138 floor spreader. Legs can be locked to any height by a quick lever leg locks and stainless steel fittings. Twin spiked feet are standard. Otherwise identical, the 3186 is a short version of the 3193.



	542ART	532ART	525MVB	515MVB	3193	3186	3182	351MVB2	351MVCF	3068	528XB	3221WN
Closed Length	28.7″	28.7″	28.3″	28.3″	37.4″	20.5″	36.6″	27.7″	27.9″	37″	39″	25.6″
Min. Height	15.7″	15.7″	12.6″	12.6″	35.4″	19.3″	33.1″	24.8″	24.2″	18.1″	28.7″	3.1″
Max. Height	59.8″	59.8″	61.4″	61.4″	59.4″	26.8″	59.4″	59″	58″	57.9″	58.3″	54.3″
Weight	8.8 lb.	9.7 lb.	7.7 lb.	7.7 lb.	10.9 lb.	9.3 lb.	7.9 lb.	7.7 lb.	6.8 lb.	12.6 lb.	16.3 lb.	6.2 lb.
Load Capacity	33.1 lb.	33.1 lb.	33.1 lb.	33.1 lb.	44.1 lb.	44.1 lb.	44.1 lb.	28.6 lb.	28.6 lb.	39.7 lb.	110 lb.	15.4 lb.
Bowl	75/100mm	75/100mm	75mm	100mm	100mm	100mm	75mm	75mm	75mm		100mm	
B&H #	*BO542ART*	*BO532ART*	*BO525MVB*	*BO515MVB*	*BO3190**	*BO3185B*	*BO3181**	*BO351MVB*	*BO351MVCF*	*BO3068*	*BO528XB*	*BO3221WN*
Price	**1453.95**	**1130.95**	**435.95**	**435.95**		**382.95**		**274.95**	**723.95**	**239.95**	**660.00**	**185.95**

MANFROTTO

TRIPODS

3182 Lightweight Video Tripod

Supplied with a 75mm half bowl attachment, the 3182 is designed with tandem upper legs and single lower legs with variable angle adjustment and twin spiked feet. Tripod top spider has a two steps (18°-28°) leg angle positioning system. Legs can be adjusted within a 180° arc to other angle by using a 531SPRB or 530SPRB mid level spreader combined with a set of 565 spike foot shoes in case of unlevelled ground or by using a 3138 floor spreader. Leg locks by a quick lever and stainless steel fittings make this tripod extremly versatile and easy to use.

351MVB2 Lightweight Video Tripod

Equipped with a 75mm bowl combined with upper twin-leg design for greater rigidity, the 351MVB2 has a built-in shoulder spreader allowing you to adjust the legs at two different angles. To complete the package are twin-spiked feet to accommodate Manfrotto accessories such as their range of dollies. The result is an extremely portable, light and affordable professional video tripod.

351MVCF Carbon Fiber Lightweight Video Tripod

An innovative support solution for DV and Mini DV and compact ENG cameras, the 351MVCF offers unrivalled torsion rigidity with substantial weight savings. A two-stage carbon fiber video tripod with a 75mm half bowl, the 351MVCF combines together a twin leg design for the first stage and a single leg design for the second stage of the tripod, all completed with a double spiked feet. Legs have two angles adjustment while if they have to be adjusted at any angle of 180° the tripod needs to be equipped with a 3189 mid level spreader.

3068 Video Tripod

Stainless steel extension legs and extra sturdy leg locks make the 3068 the robust choice for video crews around the world. Remarkably stable, due to its rigid center brace construction and steel extension legs, which lower the center of gravity. Centerpost permits 9¼" of extension for precise positioning. Features built-in spirit level at the shoulder and telescopic mid level spreader. Unique variable-angle center brace system allows minimum elevation as low as 17¾". Extends to 67", weighs only 12½ lbs. Legs come complete with rubber feet and retractable metal spike for secure locking into a dolly or spreader.

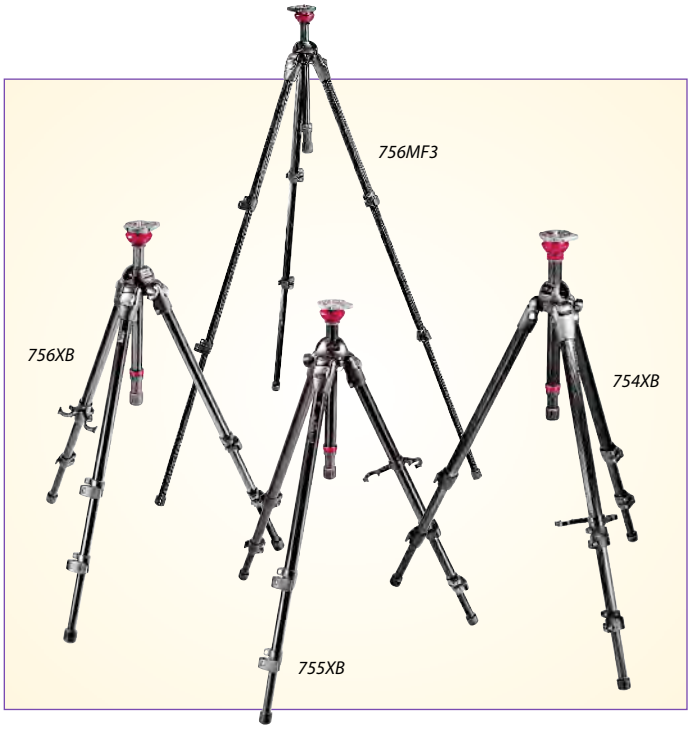
528XB Video/Movie Video Tripod

With a massive 110 lb. load capacity, the 528XB is the ideal location tripod. It is a sturdy single-stage tripod with a single-tube leg structure. Tubes are made of stainless steel for strength under heavy loads, and aluminium for weight saving. The leg spread is fully adjustable, but also incorporates a 30° locked position for faster set up and greater strength. A 100mm bowl accepts industry-standard half-ball video heads and allows you to level the head quickly for accurate panoramic shots. The included claw ball allows you to use it with heads not equipped with a half ball. The 528XB includes a versatile mid-level spreader, which has telescopic "ratchet" braces that click into place in each of the preset positions for faster deployment. Each brace can be individually set, allowing each tripod leg to be separately positioned.

3221WN Video Tripod

Ideal for DV and Mini DV camcorders, the lightweight, sturdy and portable all-metal 3221WN is one of the Manfrotto's easiest and intuitive tripods to operate. It features four pre-set independent leg angles for great positioning flexibility and versatility, a long center column for extra adjustment, three leg warmers, quick flip lever locks and retractable rubber feet with steel spikes. The single-tube leg design helps keep weight and size to a minimum, yet offers ample anti-torsional rigidity and strength for compact video cameras.

MDeVe series



The digital era has brought a drastic reduction in the weight and size of video camera equipment, matched by enormous advances in the picture quality achievable with the most minuscule of systems. Those working in the video sector are increasingly demanding camera supports tailored to these small cameras but that make no compromises in key areas such as rigidity which could jeopardize the fluidity and smoothness of camera movements.
Designed for DV, Mini DV and Micro DV markets, Manfrotto's MDeVe family of tripods provides high performance in an extremely compact and lightweight structure. The series is made up of six tripods; three are entirely in aluminum and three have carbon fiber leg sections with magnesium castings. All six are two-stage tripods and are supplied with quick-release leg locking levers, asymmetric leg angle presets and, patented, rapid center column with built-in levelling half ball. The fact that the 50mm diameter ball with bubble spirit level is attached not to the tripod top spider but to the top of the center column allows you to level the top plate (and consequently the head and camera) and even adjust the camera height without needing to make micro adjustments to the tripod legs, representing a massive time saving and giving you considerable added convenience.

MDeVe MagFiber Tripods

756MF3 MDeVe MagFiber Video Tripod *(Mfr # 756MF3; B&H # BO756MF3)*
The 756MF3 is the most innovative tripod of the MDEVE series due to the combination of low weight (Carbon Fiber for the legs/ Magnesium die casting) and high load capacity materials used for its construction. Its unique, patent-pending aluminum center column construction and precision-machined red anodized aluminum includes a built 50mm leveling ball system locked by a detachable rotating grip built at the bottom of the center column, which allows the camera operator to level the camera and even adjust its height without needing to make micro adjustments to each individual tripod leg. The castings of the 756MF3 are constructed of Magnesium to reduce the weight. The crown design also allows the center column to be horizontally mounted **395.95**

755MF3 MDeVe MagFiber Video Tripod *(Mfr # 755MF3; B&H # BO755MF3)*
Same as 756MF3 but with a higher load capacity **452.95**

745MF3 MDeVe MagFiber Video Tripod *(Mfr # 745MF3; B&H # BO745MF3)*
Two stage tripod made made using locking collars in magnesium and legs tubes in carbon fiber to provide better torsion rigidity and less weight during transportation **365.95**

MDeVe Aluminum Tripods

745XB MDeVe Aluminum Video Tripod *(Mfr # 745XB; B&H # BO745XB)*
Two stage aluminum tripod specifically geared towards the "on-the-go" videographers looking for a simple, straightforward, and affordable tripod without sacrificing the key virtue of stability. With a maximum load capacity of 13.2 lb, the 745B is designed to handle payloads commonly associated with Mini DV or DVCAM. An integrated 50mm leveling ball allows for quick set up with ±15° of leveling capability. Ideal for travel, it quickly folds up to a compact 24.8" and weighs only 5.3 lb. It has a maximum working height of 54.3" and can provide support as low as 8.7" with all three legs opened to a full 90° **213.95**

755XB MDeVe Aluminum Video Tripod *(Mfr # 755XB; B&H # BO755XB)*
Designed for professional videographers, this is an extremely versatile tripod, ideal for Mini DV camcorders. It is made entirely from aluminum, and has a removable center column with built-in 50mm leveling ball and bubble spirit level that can easily be re-fitted as a lateral arm. This allows the camera to be offset from the leg position, and is the simplest way to shoot a subject from directly overhead **254.95**

756XB MDeVe Aluminum Video Tripod *(Mfr # 756XB; B&H # BO756XB)*
Professionals will love this extremely compact and light aluminum video tripod.The tripod has an easily removed centre column provided with a 50mm leveling ball and spirit level. Perfectly supports most Mini DV camcorders..... **216.95**

MANFROTTO

MDeVe SERIES

Right Angle Bracket for Leveling Center Column *(Mfr # 553; B&H # BO553)*
The Right Angle Bracket is designed to be used with a "leveling center column" in horizontal orientation (e.g. 555B, 556B Leveling Column). This simple L-bracket makes it possible to mount any tripod head in a normal horizontal position parallel to the ground, even when using the column in horizontal position. It has 3/8" male and female tripod and head connections, and a bubble level to make leveling easier and faster.....**57.50**

MDeVe SERIES FEATURES:

1. Tripod-to-head connection via a disc with 3/8" male thread, built-in spirit level and three grub screws for secure locking mountings.
2. Mounted on a built-in 50mm half bowl levelling system (on 745B and 745MF3 tripods).
3. Single tube leg profile made of round-section aluminium or carbon fiber.
4. Four different leg angle settings.

	756MF3	755MF3	745MF3	745XB	755XB	756XB
Closed Length	23.4"	26.6"	24.8"	24.8"	26.6"	21.9"
Minimum Height	21.5"	8.7"	8.7"	8.7"	19.1"	16"
Maximum Height	46.9"	54.7"	52.5"	54.3"	58.3"	47.4"
Weight	4 lb.	4.6 lb.	4.4 lb.	5.3 lb.	6.2 lb.	4.4 lb.
Load Capacity	8.5 lb.	15.4 lb.	13.2 lb.	15.4 lb.	15.4 lb.	8.8 lb.
Dolly	3127/3137	3127/3137	3127/3137	3127/3137	3127/3137	3127/3137
Spreader	3155	3155	3155	3155	3155	3155
B&H #	*BO756MF3*	*BO755MF3*	*BO745MF3*	*BO754XB*	*BO755XB*	*BO756XB*
Price	**395.95**	**452.95**	**365.95**	**213.95**	**254.95**	**216.95**

MONOPODS

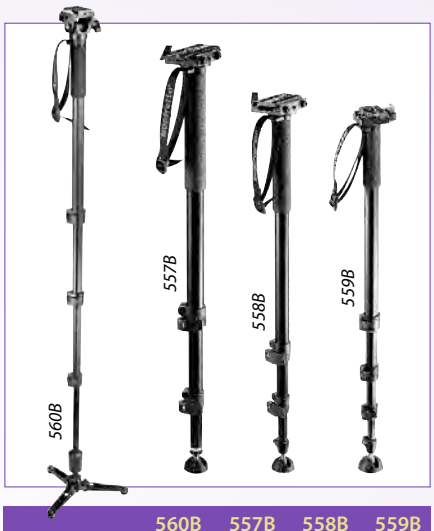
The monopod is an important part of every videographer's support equipment. Besides the tripod, the monopod is the best way to hold a camcorder in situations where space is limited, the quantity and weight of the equipment carried on location needs to be kept to a minimum, or set-up speed is needed.

Fluid Video Monopod *(Mfr # 560B; B&H # BO560B)*: A portable solution for smooth shooting with Mini DV and HDV cameras in confined spaces absorb normal body vibrations. The three pivoting, retractable feet ensure a firm footing while the quick release tilt top with angle lock knob lets you frame more creatively.....**148.95**

Video Monopod *(Mfr # 557B; B&H # BO557B)*: Stable three-section professional monopod featuring flip lock levers and a sliding camera plate adapter to adjust the camera's center of balance. Ideal for ENG style camcorders.....**106.95**

Video Monopod *(Mfr # 558B; B&H # BO558B)*: Light and compact three-section professional monopod with flip lock levers and a sliding camera plate to adjust the camera's center. Ideal for DVCAM and Mini DV camcorders.....**101.95**

Video Monopod *(Mfr # 559B; B&H # BO559B)*: A lightweight, compact 4-section monopod with flip lock levers, and a built-in quick release mechanism for easy mounting and removal of the camera. Ideal for small and very compact Mini DV camcorders.....**79.95**



	560B	557B	558B	559B
Max. Height	65.5"	64.6"	62.6"	63.3"
Folded Length	26"	26.3"	25.6"	21.6"
Load Capacity	4.4 lb.	26.4 lb.	17.6 lb.	9.9 lb.
Leg Sections	4	3	3	4
Weight	1.5 lb.	2.4 lb.	2.4 lb.	1.2 lb.

ACCESSORIES

DOLLIES

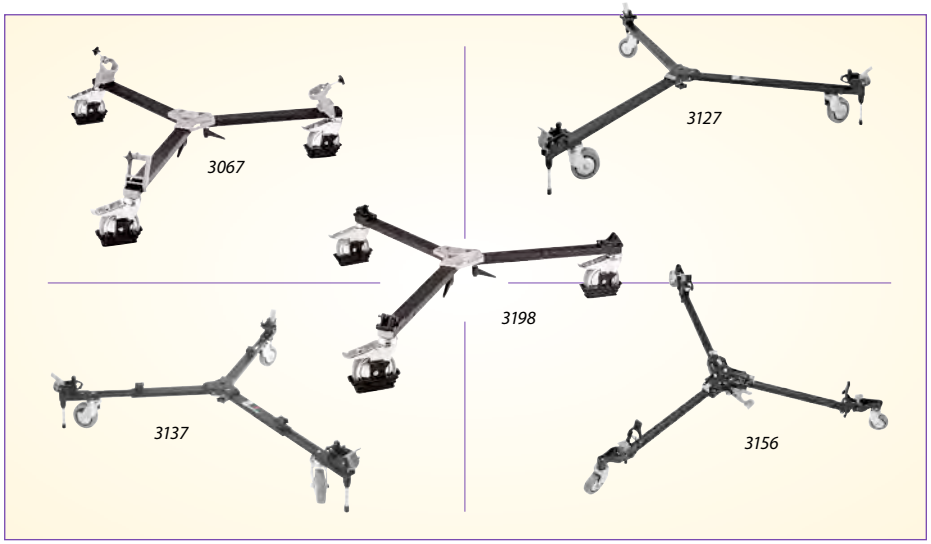
Folding AutoDolly *(Mfr # 3156; B&H # BO3156)*
Single lever braking system controls all three 3.1" wheels. Includes 3/8" attachment which allows you to fix a head for low angle shooting. It folds legs for transporting and storage. Designed for Manfrotto's 3068, 3193, 3185, 3182, 351MVB2, 351MVCF, 515MVB, 525MVB, 532ART, 542ART **189.95**

Video Dolly *(Mfr # 3067; B&H # BO3067)*
Heavy duty, super sturdy dollies are designed for use with large still and video tripods. They feature large 5" individually braked wheels with cable guards. Folds for transporting. Designed for Manfrotto's 3068 ..... **274.95**

Video Dolly *(Mfr # 3127; B&H # BO3127)*
Designed for light and medium weight tripods. The 3" wheels have a sure-lock feature that raises the wheels free of the ground so that the dolly rests on separate feet. Designed for Manfrotto's 3221WN, 745XB, 745MF3, 755XB, 755MF, 756XB, 756MF3 ..... **108.95**

Portable Dolly *(Mfr # 3198; B&H # BO3198)*
Same as 3067 Dolly with ability to accept spiked tip tripods. Designed for Manfrotto's 3182, 351MVB2, 351MVCF **264.95**

Basic Dolly *(Mfr # 3137; B&H # BO3137)*
Everything that the 3127 has with the addition of variable spread to the legs. Suitable for standard and spiked feet. Designed for Manfrotto's 3221WN, 745B, 745MF3, 755B, 755MF, 756XB, 756MF3 ..... **132.95**



STRAPS

Quick Action Strap *(Mfr # 401N; B&H # BO401N)*:
A quick and easy padded accessory for carrying your tripod. The shorter straps fasten to one of the tripod legs, the longer, adjustable quick-release straps bind the remaining legs together..... **49.95**

Short Strap *(Mfr # 3044TSB; B&H # BO3044TSB)*:
A simple 2" wide loop strap with an adapter and a spring clip that makes attaching and detaching the strap from the tripod easy. It features a single-fixing system whereby the hook attaches to the tripod spider and loops around legs **29.95**

Short Strap *(Mfr # 3447; B&H # BO3447)*:
Same as above, but with a narrower (1.57") black rubberized fabric..... **29.50**

Long Strap *(Mfr # 3044; B&H # BO3044)*:
A basic 2" wide adjustable strap. A spring clip fastens quickly to the steel ring at the shoulder of the tripod, and a closed loop goes around the feet of the tripod and tightens to grip them securely..... **29.95**

Long Strap *(Mfr # 3044NAR; B&H # BO3044NAR)*:
Same as above, but with a narrower (1.57") black rubberized fabric..... **29.95**

SPREADERS

Tripod Spreader for Spiked Feet *(Mfr # 3138; B&H # BO3138)*: Universal tripod spreader with variable diameter width controls from 31.5" to 51.2". It accepts spiked tip tripod. Designed for the 3193, 3185, 3182, 351MVCF **68.95**

Tripod Spreader *(Mfr # 3155; B&H # BO3155)*
Universal tripod spreader with variable diameter width controls from 31.5" to 51.2". Designed for Manfrotto's 3221WN, 745XB, 745MF3, 755XB, 755MF, 756XB, 756MF3..... **54.50**

Low Angle Stabilizer *(Mfr # 3427; B&H # BO3427)*
Designed to increase stability only for "floor-level" working positions. Quickly fitted between the 3138/3155 spreader and the head locking system, it gives total rigidity with minimal torque movement even on fast pans. Designed for Manfrotto's 515MVB and 525MVB tripods..... **CALL**

Mid Lever Spreader *(Mfr # 3189; B&H # BO3189)*
Designed to fit the mid level leg joint casting of 3193, 3185, 3182, 351MVB2, 351MVCF tripods to provide additional rigidity and structural support **41.95**

Mid Lever Spreader *(Mfr # 531SPRB; B&H # BO531SPRB)*
Designed to fit the mid level leg joint casting of the 515MVB and 525MVB tripods to provide additional rigidity and structural support. The spreader braces are telescopic..... **59.50**

"Squid" Mid Lever Spreader *(Mfr # 530SPRB; B&H # BO530SPRB)*
Fits the mid-level leg joint casting to provide additional rigidity and structural support. Unlike most spreaders, the innovative "Squid" lets you fine-tune the spreader brace angle to perfectly suit your working position. In combination with this continuous angle adjustment, you can use the quick click-stop arm length presets for rapid, precise operation..... **209.95**

MANFROTTO

ACCESSORIES

529B Hi-Hat *(Mfr # 529B; B&H # BO529B)*
Get shots from the tightest or lowest of locations - and thanks to the built-in spreader, you can use the 529B on any even surface. The feet are rubber-padded to protect delicate surfaces and have a hole, so that it can be screwed to a ladder, apple-box or a sheet of wood. Recommended for the 526, 519 (with 3426 adapter), 516 (with 500BALLSH adapter), 3460 (with 500BALLSH adapter), and 501HDV (with 500BALLSH adapter).....**189.95**

Mini Ball Head LCD *(Mfr # 482LCD; B&H # BO482LCD)*
A swivel mounting accessory than can be attached to the bottom of LCD or TFT monitors so you can mount the monitor to the top of the camera by using the "hot shoe" located on the top of the most camcorders.....**46.95**

Super Clamp without Stud *(Mfr # 2915; B&H # BO2915)*: This universal clamp can be securely mounted on any tube from 0.5" to 2.1". Includes wedge inserts for better grip.....**24.95**

Monitor Holder *(Mfr # 3152; B&H # BO3152)*: Designed to hold a monitor mounted on a tripod by using a standard 16mm stud. Straps hold monitor securely in place.....**46.95**

100mm to 75mm Adapter *(Mfr # 3426; B&H # BO3426)*: A precision-engineered unit that converts all Manfrotto 100mm bowl tripods into a 75mm bowl.....**34.50**

HYDROSTATIC ARMS

Mini Hydrostatic Arm *(Mfr # 814; B&H # BO814)*: The shortest arm at 5.1", it is also the most powerful. The pivoting pin is threaded with 1/4-20" and 3/8" studs so it can be attached to the top of a video camera to support a small monitor or other video accessory with an exceptional load of 7.7 lbs..**159.95**

Small Hydrostatic Arm *(Mfr # 819; B&H # BO819)*: This arm spans 7", and supports up to 4.85 lbs. It is the ideal companion for attaching a video monitor to a camera or using as a flag support. Like the Mini Arm, the pivoting pins are 1/4-20" and 3/8" threaded with one side offering a platform to provide a larger footprint for the equipment being supported by the arm.....**169.95**

Medium Hydrostatic Arm *(Mfr # 823; B&H # BO823)*: This arm features 5/8" and 1/4" pins to support larger and heavier items. One of the two pins is hex shaped to mate perfectly with Manfrotto's Super Clamp. With a total length of 9.25", the 823 is ideal to position lighting fixtures or cameras virtually anywhere. A ball pivot encapsulated in a hydraulic oil-filled chamber enables the arm to be locked in position with only a gentle turn of the knob.....**196.95**

BALL LEVELLERS

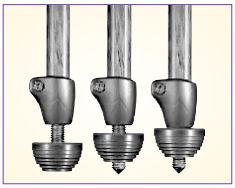
100mm Half Ball *(Mfr # 3141BALL; B&H # BO3141BALL)*
Half ball for levelling video heads on tripods equipped with 100mm bowl....**44.95**

75mm Half Ball *(Mfr # 3284; B&H # BO3284)*
Half ball for levelling video heads on tripods equipped with 75mm bowl.....**46.50**

100mm Short Half Ball *(Mfr # 500BALLSH; B&H # BO500BSH)*
Complete with a short locking handle to mount flat-base heads to the 529B Hi-Hat.....**49.95**

75mm Short Half Ball *(Mfr # 520BALLSH; B&H # BO520BSH)*
Complete with a short locking handle to mount all Manfrotto flat-base heads to any 75mm bowl tripod including the 529B Hi-Hat (with optional adapter 3426).....**46.95**

Tripod/Monopod Feet



Reversible rubber/metal spiked feet supplied with a dedicated fixing tool. The spike is made of a special hard stainless steel alloy extremely resistant to corrosion.

Set of 3 for 3221WN, 745XB, 745MF3, 755XB Tripods *(Mfr # 055SPK2; B&H # BO055SPK2)*.....**28.95**

Set of 3 for 756XB Tripod
(Mfr # 190SPK2; B&H # BO190SPK2).....**31.95**

Set of 3 for 756MF3 Tripod
(Mfr # 440SPK2; B&H # BO440SPK2).....**32.95**

Set of 3 for 3443 Tripod
(Mfr # 441SPK2; B&H # BO441SPK2).....**33.95**

For 559B Monopod
(Mfr # 449SP2; B&H # BO449SP2).....**16.95**

For 558B Monopod
(Mfr # 676SP2; B&H # BO676SP2).....**16.95**

Suction Cup/ Retractable Spike Feet

A rubber suction cup feet with retractable stainless steel spike. The suction cup increases the footprint of the tripod by almost 20 times, giving much greater stability when needed. The feet can be removed and replaced at will.

Set of 3 for 3221WN, 745XB, 745MF3, 755XB Tripods *(Mfr # 055SCK2; B&H # BO055SCK2)*.....**54.50**

Set of 3 for 756XB Tripod
(Mfr # 190SCK2; B&H # BO190SCK2).....**49.95**

Set of 3 for 756MF3 Tripod
(Mfr # 440SCK2; B&H # BO440SCK2).....**54.50**

Set of 3 for 755MF3 Tripod
(Mfr # 441SCK2; B&H # BO441SCK2).....**52.50**

Spike Foot Shoes *(Mfr # 565; B&H # BO565)*
Set of 3 for 3186, 3193, 3182, 351MVB2, 351MVCF, 515MVB, 525MVB tripods.....**19.95**

Surveyors Spiked Foot *(Mfr # 3257; B&H # BO3257)*
Rubber foot with retractable metal spike for monopods.....**13.95**

All-Weather Tripod Shoes *(Mfr # 230; B&H # BO230)* Set of three 5.5" shoes that attach to tripod feet or monopods to provide stability in snow, mud or soft ground.....**19.95**

VIDEO REMOTE CONTROLS

Manfrotto's video camera remote control units put the essential commands of Sony, Canon and Panasonic cameras at your fingertips. Ideal for use with a video tripod & head, monopod, Fig Rig, jib arm, crane or alternative support system. Pan bar versions (which integrate directly with your video head) offer the advantage of allowing you to operate both camera movement and recording/zoom functions with the same hand without having to touch the camera itself; helping eliminate shake and unwanted vibration from your shooting. Clamp versions reduce the number of buttons and controls to the bare minimum, but where you use them is limited only by your imagination. They can be attached to anything from tubes, pipes, table tops, Fig Rigs, steering wheels, handlebars, hang-gliders or almost anything else.

523PRO Professional Remote Zoom Control for Sony and Canon DV/HDV Camcorders

Features a record/stop button, a power on/ standby button, three different zoom speed control buttons (slow, medium and fast) and a push auto focus button. The zoom wheel can be used to control one of the three preset, maximum zoom speeds or a customizable maximum speed which you can set to exactly the level you want. For all zoom speeds you can choose between progressive zoom or fixed zoom speed. The LED shows you which speed you have selected. No matter what you choose, you can easily repeat zooms in subsequent takes of the same shot. The 523PRO also allows you to set left- and right-handed operation. Achieve in focus images when working in manual focus mode. You can also use the manual focus in and out buttons and change the focus direction. 523PRO does not come with any parts to fit to the head, instead utilizes the pan bar clamp that comes with all Manfrotto heads. *(Mfr # 523PRO • B&H # BO523P)* **390.95**

522P Remote Control for Panasonic AG-DVC-30, AG-DVC80, AG-DVX100A/B and AG-HVX200

A dual circuit, progressive zoom remote control unit built into a video head pan bar suitable for the 501HDV, 503, 516, 519 and 526 video heads. The dual circuit allows you to choose between a zero power consumption "analog" mode for basic functions (record/stop and progressive min-max zoom via a professional zoom wheel) and a 3 AA battery-powered, advanced, customizable "digital" mode. The digital mode gives you the record/stop function, and the zoom wheel can be used to control one of three preset maximum zoom speeds or a customizable maximum speed which you can set to exactly the level you want. The 522P also allows you to set left- or right handed operation by changing zoom wheel direction. 522P does not come with any parts to fit to the head, but instead utilizes the pan bar clamp that comes with all Manfrotto heads. *(Mfr # 522P • B&H # BO522P)* **69.00**

PADDED TRIPOD BAGS

Mini Air Bag *(Mfr # MBAGD; B&H # BOMBAGD)*
A simple unpadded rucksack-style bag for small tripods. It has a bungee cord top opening and adjustable straps, and comes in resistant nylon **15.95**

27.5" Tripod Bag *(Mfr # MBAG70; B&H # BOMBAG70)*
An unpadded tripod bag that is designed to carry tripods with heads up to 27" long. A zipper extends down the length of the bag, and a padded end cap offers tripod head protection **41.95**

31.5" Tripod Bag *(Mfr # MBAG80; B&H # BOMBAG80)*
Same as above, but slightly larger to carry tripods with heads up to 31" long **49.95**

31.5" Padded Tripod Bag *(Mfr # MBAG80P; B&H # BOMBAG80P)*
An asymmetric tapered bag with Thermoform padding that holds the tripod in place and protects it. Carries tripods with heads up to 31" long.....**74.95**

35.4" Padded Tripod Bag *(Mfr # MBAG90P; B&H # BOMBAG90P)*
Similar to the above, but slightly larger. Bag can be hand-carried horizontally by the side handle, vertically by the end handle or shoulder-carried using the included shoulder strap. Carries tripods with heads up to 35" long.....**99.95**

39.4" Padded Tripod Bag *(Mfr # MBAG100P; B&H # BOMBAG100P)*
Same as above, but slightly larger to carry tripods with heads up to 39" long **109.95**

47.2" Padded Tripod Bag *(Mfr # MBAG120P; B&H # BOMBAG120P)*
Same as above, but slightly larger to carry tripods with heads up to 47" long **124.95**

VIDEO REMOTE CONTROLS

Manfrotto is the first company to offer a single unit that control both the Fujinon and Canon interchangeable lenses used by professional camcorders. The Intelligent embedded system that allows it to automatically recognize and communicate with the lens you connect it to is what sets Manfrotto's Lens Controls head and shoulders above the rest. In other words: more flexibility at a lower investment, less gear to carry around, less to go wrong — all backed up by Manfrotto's truly worldwide service and support network.

524CFi *(Mfr # 524CFI; B&H # BO524CFI)*

Intelligent Zoom Remote Control for ENG Lenses

A pan bar-mounted remote control unit for Canon and Fujinon video camera lenses with intelligent circuitry and programming to differentiate between the two. It offers an easy-to-operate progressive zoom, record/stop and RET (return - plays back last 3 seconds of footage then stops at the last recorded frame ready to record again). The red dial allows you to quickly and easily limit the maximum zoom speed to avoid too-fast transitions while the zoom direction switch lets you change from left-right to right-left zooming **384.95**

521CFi *(Mfr # # 521CFI; B&H # BO521CFI)*

Basic Intelligent Zoom Remote Control for ENG Lenses

The 521CFi offers all the functions of the 524CFi in a smaller clamp control, and is suitable for use with the Fig Rig, with jib arms and in a wide variety of other shooting setups. This allows you to take full advantage of the latest compact HD camcorders with interchangeable lenses. It offers easy-to-operate progressive zoom, record/stop and RET. A small side-mounted dial allows you to quickly and easily limit the maximum zoom speed to avoid too-fast transitions while the zoom direction switch (also on the side of the unit) lets you change from left-right to right-left zooming **259.95**

524AX *(Mfr # 524AX; B&H # BO524AX)*

Zoom Remote Control for Angenieux ENG Lenses

Professional DV cameras continue to evolve and borrow many of the features found on the very high-end ENG cameras including removable manual lenses. Using the same popular pan-handle design of the 523PRO and 522P remotes, Manfrotto offers a zoom remote control for Angenieux ENG lens. The 524AX comes with a built-in 35.4" 8-pin cable to automatically adapt to the 8-pin connection found on most analog ENG lenses..... **372.95**

Video Remote Control Accessories

Remote Pan Bar Adapters: A pan bar adapter kit that connects the Manfrotto remote control to video heads from other manufactures. Available for Fluid Heads with pan bar socket diameter:

12mm *(Mfr # 522PB12; B&H # BO522PB12)* **39.95**
13mm *(Mfr # 522PB13; B&H # BO522PB13)* **39.95**
14mm *(Mfr # 522PB14; B&H # BO522PB14)* **39.50**
16mm *(Mfr # 522PB16; B&H # BO522PB16)* **39.50**
18mm *(Mfr # 522PB18; B&H # BO522PB18)* **41.95**
22mm *(Mfr # 522PB22; B&H # BO522PB22)* **36.95**
25mm *(Mfr # 522PB25; B&H # BO522PB25)* **36.95**
30mm *(Mfr # 522PB30; B&H # BO522PB30)* **36.95**

Rain Cover for Remote Control *(Mfr # 523RC; B&H # BO523RC)*: Waterproof cover for Manfrotto 522 and 523 Remote Control Series supplied with a crystal clear vinyl panel to allow to view the remote control button during the shooting session. The cover slips quickly over the remote pan bar to protect it froim rain or sudden showers..... **29.95**

Standard Remote Control Cable *(Mfr # 522SCA; B&H # BO522SCA)*: 9.8". Replacement **9.95**

Remote Control Cable Extension *(Mfr # 522EXTC; B&H # BO522EXTC)*: 35.4'. Replacement **45.95**

Remote Control Cable Extension *(Mfr # 522EXTC30; B&H # BO522EXTC30)*: 98'. Replacement .. **107.95**

DOLLIES

Doorway Dollies

For years the Doorway Dolly has proven its versatility on stage and location. Quick change pneumatic wheels are standard equipment. Combination Track/Stage Wheels allow for running on hard surfaces. The Dolly can easily be fitted with Matthews Hot Buttons for use on straight or curve track. The platform is fitted with a recessed camera tie down and is carpeted for a non-slip, low maintenance surface. The Doorway Dolly will move through a full range of travel with either the Push Bar or Pull Bar. Load it with gear to get to the location with ease! The platform can be flipped over for even lower camera positioning. Ground clearance is 9" or 3" when inverted. The removable side boards add an extra 10" per side for increased platform width. The wheelbase is 28¼" wide and the platform length is 51". Hot Buttons can be easily installed to accommodate standard 24.5" width track. Weight capacity is 800 lbs.

Doorway Dolly with Turret

Doorway Dolly *(Mfr # 395100; B&H # MADDW)*
Weighs 117 lbs.....**1769.95**

Doorway Dolly with Turret *(Mfr # 395043; B&H # MADDWT)*
Provides a 360° swing of both the camera mount and operator with all the functions of the standard dolly system. Mitchell mount and single operator seat are standard. It weighs 197 lbs. **4893.50**

Hot Buttons *(Mfr # 395011; B&H # MAWHB)*
Set of 4 track wheels for straight or curved track.....**704.95**

Straight Track Wheels *(Mfr # 395001)*
Self-contained bearings designed to work on hard surfaces or 1½" diameter straight track only .....**CALL**

Briefcase Dolly

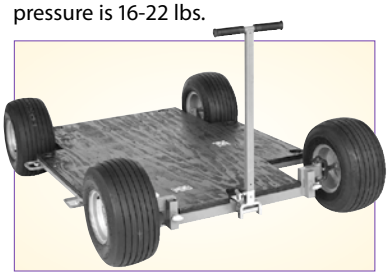
Airline transportable, the Briefcase Dolly is easy to set up, and totally self contained with casters, track wheels, locking push bar and pull handle, all in a durable case which opens into the dolly platform. Use with casters to shoot or haul equipment on regular surfaces, or use with track wheels to run on regular track, focus track, or even PVC or metal pipe. It will run on straight or curve track and will easily support up to 500 lbs. Weighs 59 lbs., measures 6 x 19.5 x 29".

Briefcase Dolly *(Mfr # 395022; B&H # MADBC)* **2699.95**

Wheel Assembly for Briefcase Dolly (4 are needed) ea .....**CALL**

Western Dolly with Pop-Off Wheels

The Western Dolly has a heavier-duty platform than the Doorway, and offers a maximum capacity of 1200 lbs. The wider and longer platform, wider tires and extended wheelbase provide a significantly smoother ride. Pop-Off wheels allow quick removal and easy storage. The axle is captivated into the wheel assembly to prevent the axle from becoming separated from the wheel upon removal. It has a 52" wheel base, with an overall length of 76". The platform size is 48" wide by 66" long. Tire pressure is 16-22 lbs.



Used as an equipment transportation vehicle or as a camera platform, the Western Dolly provides reliable, heavy duty, steady support at a reasonable price. As it is impossible to anticipate the manner in which the dolly will be loaded or the slope of the terrain on which it will be used, Matthews has made the capacity of each axle match the total capacity of the dolly, making the Western Dolly the strongest dolly of its type.

A turret assembly that allows mounting of two seats and a complete camera configuration supported by a Mitchell Base is also available.

Doorway Dolly *(Mfr # 395047; B&H # MADR)*
Complete with pop-off wheels, push bar and push handle **2213.50**

Push Bar Tilt Adapter *(Mfr # 395005)*: 34°, set of two.....**CALL**

Round-D-Round Doorway Dolly

A next generation doorway dolly, the Round-D-Round Doorway Dolly (51" long and 28.25" wide) offers all-wheel steering for greater turning flexibility, and can negotiate an extremely tight circle of 6'. The camera operator is able to mount into six different fixed locations. Steering with the push/pull bar is possible from either ends of the dolly. In addition to being able to mount the seat directly onto the post, the included offset arm can be installed to give the camera operator more choices for seating positions and camera angles.

An optional second seat and offset arm offers the ability of having a second person seated on the dolly. This provides virtually unlimited camera and operator positioning as the dolly rolls on track with either Hot Buttons or the Centipede. Of course, using the dolly directly on the ground with the standard pneumatic rubber tires is another option. With a load capacity over 1100 lbs., this excellent choice for stage or location is carpeted for a non-slip low-maintenance surface.

Round-D-Round Dolly *(Mfr # 395300; B&H # MARDRDDW)* **2599.95**
Round-D-Round Seat *(Mfr # 395310; B&H # MASRDRDDW)*.....**257.50**
Secondary Offset Arm *(Mfr # 395302; B&H # MASSOSA)*.....**49.95**

DOLLIES & TRACKS

Bazooka

The Bazooka is based on the international, industry-standard Elemac mounting system. Lightweight and easily mounted to any Doorway Dolly with just three bolts, the Bazooka adjusts from 24" to 39¼". Whether used "free-standing" or in conjunction with any other camera dolly, the Bazooka reveals a myriad of creative imaging possibilities when using the Elemac mounting plate and a variety of side arms and adapters. The Bazooka offers a wide range of camera mount configurations at very affordable prices.

Bazooka *(Mfr # 377702; B&H # MABAZ)* **1054.95**
Elemac to 100mm Bowl *(Mfr # 845120; B&H # MACBCA)* **339.50**
Elemac to Mitchell Adapter *(Mfr # 515024; B&H # MAEMA)* **394.50**
Elemac to Elemac Arm *(Mfr # 515021; B&H # MAEEAB)* **299.95**
Elemac Mounting Plate *(Mfr # 515003; B&H # MAEMP)*.....**146.95**

Centipede

A fast, efficient way to achieve a smooth dolly track shot. Can be used with most camera dollies less than 34" in width. Each truck consists of 8 wheels, 32 per set, staggered in position. Wheels will perform on older, less than perfect track as well as newer, precision track systems using 1½" diameter rails. The Centipede's wheels will remain round under normal conditions. The suggested working load range is 200 - 1500 lbs. Dollies with less than a 46" wheel base will work well with the 10' diameter curve track. An optional carrying case is available to protect the Centipede, and make transporting it easier

Centipede *(Mfr # 395200; B&H # MACX)*: Set of 2. Weighs 27.5 lb **2156.50**
Centipede Case *(Mfr # 395199; B&H # MACCQ)*: Weighs 31.2 lb.....**774.95**

Lenny Levelers

The Lenny Leveler has been designed to stabilize and level the Doorway Dolly. The stabilizer arms relocate the load base from the pneumatic tires to provide an increased footprint and more stable platform. The extended footprint is especially desirable when a jib arm is mounted on the Doorway Dolly, as it effectively increases the center of gravity.

Lenny Levelers *(Mfr # B395101; B&H # MALL)*: Set of 4. Weighs 40 lb **654.50**

Dolly Track

Matthews manufactures heavy wall and stainless steel Dolly Track. Heavy wall is manufactured from 1½" diameter steel tube and is chrome-plated to protect it from negative environmental effects. It is slightly less expensive than stainless steel track. Stainless steel track does not require plating. Due to the inherent characteristics of the material, it is impervious to the elements.
(Note: Matthews doesnt' recommend that the two types of track be used together.) The chrome plating used on the Heavy Wall can create size buildup and the finished diameter may be slightly larger. This can create a noticeable "bump" at the joint. Matthews curved tracks are available to complete 10', 20' and 70' diameter circles. Be advised that most dollies will not navigate the 10' circle without the addition of a multi wheeled device such as the Matthews Centipede.
Four pieces of 90º curve track are needed to complete a circle. Eight pieces are required for 20' diameter and 16 pieces for the 70' diameter circle. All Matthews Dolly Track is rated to a maximum payload of 1200 lbs. at the industry standard of 24.5" center to center track width.

Straight Track - Heavy Wall

4' Heavy Wall *(Mfr # 399735; B&H # MATS4)*: 4' section, 23.5 lbs.....**356.50**
8' Heavy Wall *(Mfr # 397055; B&H # MATS8)*: 8' section, 37 lbs **469.50**
10' Heavy Wall *(Mfr # 399736; B&H # MATS10)*: 10' section, 45 lbs.....**523.95**

Curved Track - Heavy Wall

8' Heavy Wall *(Mfr # 397050; B&H # MATC8)*: 20' diameter, 30 lb.....**489.95**
10' Heavy Wall *(Mfr # 397083; B&H # MATC10)*: 70' diameter, 41 lb.....**699.95**
90° Tight Radius *(Mfr # 397081; B&H # MATC90D)*: 10' diameter, 21 lb.....**654.50**

Straight Track - Stainless Steel

4' Stainless Steel *(Mfr # 397070; B&H #)*: 4' section, 22.5 lbs .....**CALL**
8' Stainless Steel *(Mfr # 397065; B&H #)*: 8' section, 36 lbs .....**CALL**

Curved Track - Stainless Steel

8' Stainless Steel *(Mfr # 397059; B&H #)*: 20' diameter, 30.5 lb.....**CALL**
90° Tight Radius *(Mfr # 397080; B&H #)*: 10' diameter, 23 lb.....**CALL**

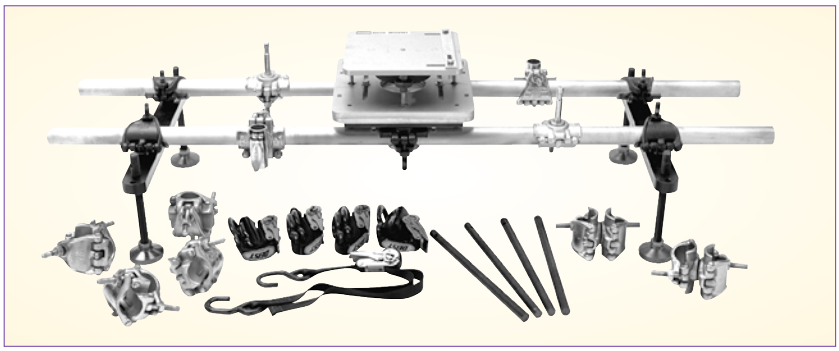
Heavy Wall Starter Track *(Mfr # 397054; B&H # MATS)*: Weighs 7 lb.....**231.95**

Track Wedge *(Mfr # 399734; B&H # MAWT)*: Used to level track and to drive as a wedge to create perfect vertical or horizontal conditions.....**2.95**

CAMERA SUPPORT — CAR RIGS

Hood Mount Kit

Widely used in the television and movie industry, Matthews' auto mount systems enable construction of most any type of auto or motorcycle mounts. Available in separately or in kits, any number of heads will mount on the system. The Hood Mount Kit will also work as a rear deck, roof, and wheel mount of almost any still, film or video camera.



Hood Mount Kit *(Mfr # 415166; B&H # MAHMK)*
Kit includes a low profile leveling head, slide plate, two work horse clamps, four standard screw jacks with large leveling pads, four extended screw jacks with large leveling pads, five tie down straps, two baby grid clamps, two junior grid clamps, four 90° clamps, and two swivel clamps.....**2399.95**

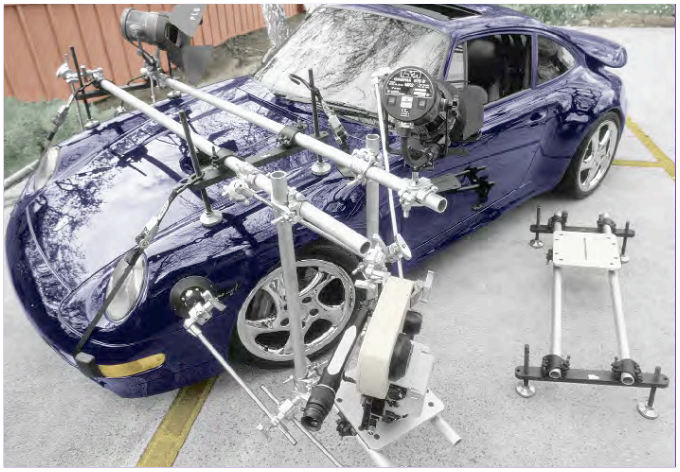
Low Profile 4-Way Leveling Head *(Mfr # 415151; B&H # MALPLH)*
Has 4 independent screw levelers for precise leveling of almost any still or video camera used in this system **879.95**

Side Mount Kit Hostess Tray *(Mfr # 415167; B&H # MASMK)*
Allows basic mounting and level positioning of a camera onto the side of a motor vehicle. The kit includes a side mount bracket, low profile leveling head, two tie down straps and four screw jacks with small leveling pads.....**1379.95**

Side Mount Bracket Assembly Only *(Mfr # 735161; B&H # MASMA)*
Can be used as a second rig that accepts the camera and leveling head, for opposite angle shots while mounted on a motor vehicle.....**879.95**

Slide Plate *(Mfr # 735152; B&H # MASP)*
For mounting a camera to the side of a motor vehicle. A leveling head gets mounted to the top.....**213.95**

2-Way Tilt Plate *(Mfr # 415165; B&H # MATP2W)*
Vertical or horizontal tilting camera support for car rigs.....**419.95**



Standard Screw Jack Set *(Mfr # 425154; B&H # MASJS)*
A set of 4 screw jack extensions, 9" each, for use with the Side Mount Kit. These extensions allow regulation of angle and distance of the camera platform from the vehicle in use. With leveling pads.....**279.95**

Extended Screw Jack Set *(Mfr # 425155; B&H # MASJE)*
A set of 4 screw jack extensions, 15" each. With leveling pads **304.50**

Work Horse Clamp *(Mfr # 425153; B&H # MACWH)*
A bar with two pipe clamps. An integral part of the Side Mount Kit and Bracket Assembly.....**259.95**

Tie Down Straps *(Mfr # 735156; B&H # MASX)*
Adjustable nylon tie-down strap, with attached "S" Hooks for fastening and securing a frame or bracket **27.95**

Small Leveling Pads *(Mfr # 6111100; B&H # MALPS)*
To level and stabilize the camera support rig while mounted on a motor vehicle **42.50**

Large Leveling Pads *(Mfr # 6084100; B&H # MALPL)*
To level and stabilize the camera support rig while mounted on a motor vehicle **69.95**

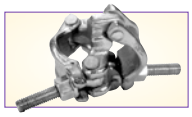
Horizontal Frame Clamp *(Mfr # 415163; B&H # MACHF)*
Use in any of eight different positions.....**89.50**

Swivel Grid Clamp *(Mfr # 425160; B&H # MACSG)*
Grips 1¼ to 1½" pipe diameter. Virtually unbreakable when the ultimate in strength is required. Exceeds tensile strength @16,000 lbs.....**29.95**

Baby Grid Clamp *(Mfr # 425157; B&H # MACBG)*
Clamps securely on overhead grids, car rigs or camera car rails for the mounting of light fixtures. Can be inverted with the pin mounting into a Grip Head for spanning pipe between 2 stands.....**42.95**

Junior Grid Clamp *(Mfr # 425158; B&H # MACJG)*
For mounting larger lighting fixtures to overhead grids, car rigs or camera car rails.....**39.95**

Right Angle Grid Clamp *(Mfr # 425159; B&H # MAC90D)*
Used for mounting a light, or other grip equipment, at a 90° angle to a grip pipe, or truss. Ends in a 5/8" pin.....**27.95**



CAMERA SUPPORT — GENERAL

Suction Cups

Suction Cups have 5/8" pins (except the 10" Pump Cup). Pump it until the red marker disappears to create an amazing bond to non-porous surfaces. Used for camera shots on car hoods in conjunction with the 4-Way Tilt Plate.

10" Pump Cup *(Mfr # 417023; B&H # MASC10)*
A heavy duty style without 5/8" pins.....**198.95**

6" Pump Cup *(Mfr # 427000; B&H # MAPC)*
With 5/8" pin.....**93.50**

4.5" Pump Cup *(Mfr # 427005; B&H # MASPC4.5)*
With camera mount.....**118.50**

6" Pump Cup *(Mfr # 427006; B&H # MASPC6)*
With camera mount.....**167.50**

4-Way Tilt Plate

4-Way Tilt Plate *(Mfr # 417010; B&H # MASC10MK)*
A compact camera mounting unit with tilt adjustment in two planes, allowing the camera to be inverted 180°. The base has a series of mounting holes, or it can be mounted with the 10" suction cup or optional 'C' clamp.....**669.95**

Mounting Kit *(Mfr # 417024; B&H # MAAK4WTP)*
An adapter that mounts the 4-Way Tilt Plate to the 10" Suction Cup.....**69.95**

Camera Risers

Camera Risers, commonly known as High Hats, raise the camera and head a fixed distance off the dolly or support piece. The units have Mitchell mounting configurations on both top and bottom.

6" Mitchell Camera Riser
(Mfr # 417006; B&H # MACR6) **523.50**

12" Mitchell Camera Riser
(Mfr # 417012; B&H # MACR12) **523.50**

Adapters

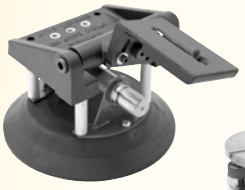
100mm Claw Ball to Mitchell Flat Base Adapter *(Mfr# 815121; B&H# MACBMA)*.....**388.50**

Elemack to Mitchell Adapter
(Mfr # 515024; B&H # MAEMA) **394.50**

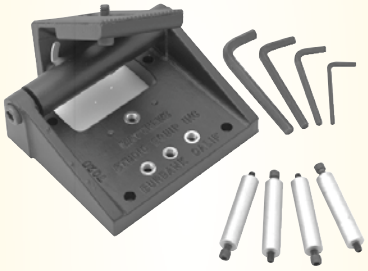
Mitchell to Elemack Adapter
(Mfr # 515025; B&H # MAAME) **279.95**

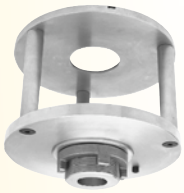
10" Pump Cup

6" Pump Cup

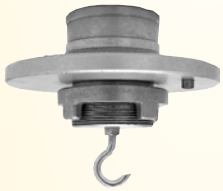

4-Way Tilt Plate

4-Way Leveling Head


4-Way Tilt Plate Mounting Kit


6" Mitchell Camera Riser

100mm Claw Ball to Mitchell Flat Base Adapter


Mitchell to Elemack Adapter

Elemack to Mitchell Adapter

4-Way Leveling Head

Knurled screws allow the positioning of the camera platform to be perfectly level in two planes and adjustable within ±1°. Mitchell configuration or specify Elemack thread for mounting.

4-Way Leveling Head
(Mfr # 415063; B&H # MALHMM) **835.95**

4-Way Leveling Head with Flat Mount
(Mfr # 395063; B&H # MALHFM).....**791.95**

4-Way Leveling Head with Elemack Mount
(Mfr # 725063; B&H # MALHEM).....**879.95**

Bangi

Bangi *(Mfr # 417021; B&H # MAMBQ)*
Used to offset the camera from the tripod or other mount. Its most common use is extreme tilt shots. It features Mitchell style mounts sliding on aluminum bronze rods. The Bangi will support most camera systems.....**853.50**

High Hats

Designed to provide stable support, High Hat allows the mounting of a video fluid head to get great footage without shakes and vibrations at an extremely low camera angle. Available in a variety of different sizes, ideal to mount it on a board or any other location where you need the use of a video head.

6" High Hat 100mm Claw Ball
(Mfr # 815515; B&H # MAHH6BB100).....**514.50**

6" High Hat with Mitchell Base
(Mfr # 815510; B&H # MAHH6M) **484.50**

Mitchell Top Plate
(Mfr # 5028; B&H # MAMTP) **213.95**

Mitchell Camera Nut
(Mfr # 1880; B&H# MAMCN).....**102.95**

P8 PNEUMATIC SYSTEM

The P8 Pneumatic Pedestal is the ideal solution for the budget- minded broadcast studio operation. With a load capacity of 175 lbs., the P8 provides smooth pedestal floor moves through the self-steering system. It easily rolls through doorways with minimum clearance of 28". The pneumatic column can be precisely balanced to allow for a floating camera position. The steering wheel is 19" in diameter and easily steers the cable-shrouded 5.75" diameter dual wheel trucks. Ideal for the budgets of small television or production studios, the P8 provides low angle camera action, while its compact size and ease of maneuverability insure complete control.

P8 Pneumatic Studio Pedestal:
Completely sealed pressure system 1 to 1 ratio (PSI to load) with pressure relief valve at 250 PSI. Standard compressed air is used; 12 pressure differential trim wafers provided. Weighs 302 lbs. and has a maximum load capacity of 175 lbs. *(Mfr # 814800 • B&H # MAP8)* **12,123.50**

MT1 Heavy-Duty Tripod

With the highest degree of structural integrity and dependability, the MT-1 is used at most of the world's major sporting events. Constructed of high strength aluminum alloy castings and stainless steel, it is finished to withstand the most severe weather. It features a combination leg spike, bolt down pads and spherical ball feet. It weighs 28 lbs. and has a 265 lb. load capacity.

◆ Heavy-duty aluminum construction ◆ Mitchell base mount
◆ Single extension design ◆ Maximum height of 44"
(Mfr # 812170; B&H # MAMT1).....**2093.95**

Brass Brake for MT-1 *(Mfr # 22421K • B&H # MABMT1)*
Simplicity and reliability are the best words to characterize the redesigned MT-1 brake. The brake replaces the original multi-part brake assembly with a single brass plate that has been engineered to provide positive, service-free locking **59.95**

DL-7 Dolly for MT-1 *(Mfr # 811171 • B&H # MAD7)*: A firm, stable platform required for "whip" pans and other rapid camera movements, with no tripod, jitter, twist or swaying **1378.50**

PETER LISAND
Lisand Studio Pedestal

The Lisand Studio Pedestal combines strength, rigidity, light weight and low cost, to create an economical alternative to traditionally large, heavy and expensive TV studio pedestals. While its was designed to meet the demands of cable TV, educational and corporate studio communicators, its light weight and compact transport dimensions make it equally at home on the road, in temporary studio locations. The center column of the Lisand Studio Pedestal is equipped with a sealed, air charged cartridge, providing lift assist for camera payloads up to 50 lbs. The standard, "hi-hat" top, will accept 100mm ball leveling fluid heads of all major head manufacturers. This design permits immediate mounting of the head to the pedestal without first converting or adapting the head to a flat base configuration. Maintaining the head's ball level capability permits fast and simple compensation for any irregularities in the studio floor. Optional hi hat tops are available to accommodate 150mm ball level fluid heads and all flat base head configurations. The Lisand Studio Pedestal, without fluid head, weighs 24 lb. The wheels quickly remove, allowing the pedestal to reduce to a transport size of just 34" long x 12" diameter.

(Mfr# PLSP1 • B&H# PEPLSP1) **1809.95**

DS SERIES FLUID HEADS

DS5 High-Quality Precision Mini-DV Head

Attaches to your MiniDV camera using the industry standard 1/4" + pin attachment and provides a true fluid pan and tilt drag offering smooth movements needed to produce high quality MiniDV productions. Disc-style tilt and pan locks guarantee non-slip rock-solid lock-off shooting positions. 75mm ball levelling which lets you set up your tripod to any position, then quickly adjust your fluid head using the rear-mounted bubble level for perfect horizon setting.

- Self locking quick release plate with 1/4" + pin with a 20mm sliding range to offset lens/battery payloads.
- Disc-style tilt and pan locks with rotary control.
- True fluid action clutch pack.
- Rear-mounted bubble level combines with 75mm ball levelling system for rapid horizon setting.

DS5 Solo DV Alloy System *(Mfr # 1637; B&H# MIDS5SDVAT)* : System includes the DS5 Fluid Head, Solo DV 2 Stage Alloy Tripod, Pan Handle with Handle Carrier, and the Solo DV Case **949.95**

DS10 Professional HDV System

Similar physical appearance and features as the DS5 fluid head with two selectable counterbalance positions for MiniDV/DVCAM/HDV camcorders with larger lens/battery from 5.5 to 11 lbs. Improved pan and tilt drag adjustments provide a friction boost to the true fluid action. Aids in drag control under high wind or adverse location conditions.

- Large battery or lens? Sliding quick release plate will offset your load for perfect tilt balance.
- Direct attachment to a Mini DV camcorder with 1/4" + pin attachment, or attach to Sony-style tripod plate with optional 1/4" and 3/8" screws.
- Fluid drag plate system with friction boost.
- 2-position selectable counterbalance control.
- Calliper-style disc pan & tilt locks. Rotary control guarantees non-slip, rock solid lock-off.
- Industry-standard 75mm ball levelling with bubble level is a quick means of resetting horizon level without having to adjust or reposition the tripod.

DS10 System *(Mfr # 828; B&H # MIDS10AGKQ)*: Includes DS10 fluid head, lightweight 75mm alloy tripod, non-telescopic above-ground spreader, ENG/EFP tripod rubber feet, pan handle with handle carrier, tripod shoulder strap, and soft case **1049.95**

DS10 Solo DV CF System *(Mfr # 1511; B&H # MIDS10SDV2)*: Includes DS10 fluid head, Solo DV 2-stage alloy tripod, pan handle with handle carrier, Solo DV strap, and Solo DV case..... **1294.95**

DS10 ENG System *(Mfr # 832; B&H # MIDS10EAGCK)*: Includes DS10 fluid head, 2-stage 75mm alloy tripod, above-ground spreader, ENG/EFP tripod rubber feet, pan handle with handle carrier, tripod shoulder strap, and soft case *(876)*..... **1449.95**

DS10 Solo DV Alloy System *(Mfr # 1640; B&H # MIDS10SDVAT)*: Includes DS10 fluid head, Solo DV 2-stage alloy tripod, pan handle with handle carrier, and Solo DV case..... **1099.95**

DS20 Superior HDV System

As the superior fluid head of the DV range, the DS20 offers 1/4"+ pin or 1/4"+ 3/8" screw attachments to attach MiniDV or tripod Adapter plates. Adjustable pan and tilt drags provide continuous friction for your flexible applications, while 'flick-of-a-switch' selectable counterbalance lets you tilt balance larger camcorders ranging from 11 to 22 lbs.

- MiniDV/DVCAM/HDV camcorders to 22 lbs.
- Fluid drag adjustment provides a friction boost to the true fluid action for high wind or adverse conditions.
- Camera plate choice: 1/4" + 3/8" screws or 1/4" + pin.
- Selectable counterbalance system.
- Rotary control, calliper-style pan & tilt disc lock.
- Safety lock sliding quick release plate.
- 75mm ball levelling with rear-mount bubble level.

DS20 Fluid Head *(Mfr # 184; B&H # MIDS20)*: Supports 20 lbs **1159.95**

DS20 Solo DV Alloy System *(Mfr # 1643; B&H # MIDS20SDVAT)*: Includes DS20 fluid head, Solo DV 2-stage alloy tripod, pan handle with handle carrier, and Solo DV case..... **1349.95**

DS20 Solo DV CF System *(Mfr # 1514; B&H # MIDS20SDV2)*: Includes DS20 fluid head, Solo DV 2-stage alloy tripod, pan handle with handle carrier, Solo DV strap, and Solo DV case..... **1499.95**

DS20 System *(Mfr # 848; B&H # MIDS20EOGK)*: Includes DS20 fluid head, 2-stage 75mm alloy tripod, DS ground spreader, pan handle with handle carrier, tripod shoulder strap, and soft case..... **1549.95**

DS20 ENG System *(Mfr # 850; B&H # MIDS20EAGK)*: Includes DS20 fluid head, 2-stage 75mm alloy tripod, above-ground spreader, ENG/EFP tripod rubber feet, pan handle with handle carrier, tripod shoulder strap, and soft case..... **1599.95**

ARROW SERIES FLUID HEADS

Miller's Arrow Series of fluid heads utilize high-precision die-cast housings, pre-treated with chromate to prevent corrosion and anti-corrosive fixings that contribute to their proven reliability. The fluid module drag system is sealed to ensure consistency even in extreme temperatures, and, combined with additional modules, achieves true variance in drag settings, unlike wind-up drag systems. Soft take-offs, and smooth stops with over-runs are the hallmark of Miller's drag systems. Whether its diagonal shots, precise framing or long tight shots, you are in total control. Miller's variable counterbalance systems combined with a sliding camera platform ensure a quick set-up rather than time-consuming turning required on wind up counterbalance systems. Changing camera configurations in the field are made simple and rebalance is achieved quickly.

Arrow 25 Drag Performance from HDV to ENG

A 100mm true fluid head designed to support the latest generation in acquisition from the film-ready HDV alternatives to the lightweight ENG camcorders weighing up to 30.8 lbs. It features 5-step fluid drag, 4-step spring counterbalance, and a 70mm sliding quick-release camera plate. The LED illuminated bubble level and drag controls are rear mounted for easy operator access and monitoring, and a second rosette is provided for left- or two-handed configurations. For peace of mind, pan and tilt locks utilize caliper disc brakes for reliable, short-throw fixing.

Arrow 25 Fluid Head *(Mfr # 1022; B&H # MIA25FH)*: Holds camcorders weighing up to 30.8 lbs **2573.50**

Arrow 25 1769 System *(Mfr # 1769; B&H # MIA25SSAS2S)*: Arrow 25 fluid head, Sprinter II single-stage alloy tripod, ground spreader, pan handle with handle carrier, and Arrow soft case..... **3899.95**

Arrow 25 1770 System *(Mfr # 1770; B&H # MIA25SSAS2SQ)*: Arrow 25 fluid head, Sprinter II single-stage alloy tripod, mid spreader, tripod rubber feet, pan handle with handle carrier, and Arrow soft case..... **4194.95**

Arrow 25 1773 System *(Mfr # 1773; B&H # MIA252SAS2S)*: Arrow 25 fluid head, Sprinter II two-stage alloy tripod, ground spreader, pan handle with handle carrier, and Arrow soft case..... **4197.95**

Arrow 25 1774 System *(Mfr # 1774; B&H # MIA252SAS2SQ)*: Arrow 25 fluid head, Sprinter II two-stage alloy tripod, mid spreader, tripod rubber feet, pan handle with handle carrier, Arrow soft case..... **4457.95**

Arrow 25 1778 System *(Mfr # 1778; B&H # MIA252SCFS2S)*: Arrow 25 fluid head, Sprinter II two-stage carbon fiber tripod, mid spreader, tripod rubber feet, pan handle with handle carrier, and Arrow soft case..... **4979.95**

Arrow 25 1793 System *(Mfr # 1793; B&H # MIA25SE3SCFS)*: Arrow 25 fluid head, SOLO ENG 3-stage carbon fiber tripod, pan handle with handle carrier, Solo shoulder strap, and Arrow soft case..... **3749.50**

Arrow 40 Precision Performer for News Gathering

The Arrow 40 fluid head performance and features evolved from the demanding world of news gathering. Strength, durability and smooth fluid action have been combined in a simple-to-operate fluid head featuring 7 position pan and tilt drag, 4 counterbalance positions to suit all portable ENG camcorders, rear mount controls and backlit illumination on pan/tilt indicators and bubble level. With 7 position pan and tilt drag the Arrow 40 offers the widest range and heaviest drag in its class. From fast-action sports shooting to long, slow pans the Arrow 40 exceeds expectations of precision, quality and features for the ENG operators.

Arrow 40 Fluid Head *(Mfr # 1025; B&H # MIA40FH)*: Holds camcorders weighing up to 35.2 lbs **3359.95**

Arrow 40 1680 System *(Mfr # 1680; B&H # MIA40SSS2AS)*: Arrow 40 fluid head, Sprinter II single-stage alloy tripod, ground spreader, pan handle with handle carrier, and Arrow soft case..... **4669.95**

Arrow 40 1681 System *(Mfr # 1681; B&H # MIA40SSS2ASQ)*: Arrow 40 fluid head, Sprinter II single-stage alloy tripod, mid spreader, tripod rubber feet, pan handle with handle carrier, and Arrow soft case..... **4671.95**

Arrow 40 1690 System *(Mfr # 1690; B&H # MIA402SS2CFS)*: Arrow 40 fluid head, Sprinter II two-stage carbon fiber tripod, mid spreader, tripod rubber feet, pan handle with handle carrier, Arrow soft case..... **5664.95**

Arrow 40 1709 System *(Mfr # 1709; B&H # MIA40SE3SCFS)*: Arrow 40 fluid head, SOLO ENG 3-stage carbon fiber tripod, pan handle with handle carrier, Solo shoulder strap, and Arrow soft case..... **3749.95**

Arrow 40 1686 System *(Mfr # 1686; B&H # MIA402SS2AS)*: Arrow 40 fluid head, Sprinter II two-stage alloy tripod, mid spreader, tripod rubber feet, pan handle with handle carrier, and Arrow soft case..... **5244.95**

ARROW SERIES FLUID HEADS

Arrow 55 Heavy-Duty Performance for ENG/EFP

The Arrow 55 is a 100mm true fluid head that provides higher load capacity (up to up to 55 lbs.) to suit documentary, lifestyle, and HD productions. It is particularly suited to long-lens applications or Studio EFP configurations. It features 7-position pan and tilt drag, 4-step spring counterbalance positions to suit all portable EFP camcorders, and an oversized 100mm sliding quick-release camera plate. The LED-illuminated bubble-level and drag controls are rear-mounted for easy operator access and monitoring, and a second rosette is provided for left- or two-handed configurations. For peace of mind, pan and tilt locks utilize caliper disc brakes for reliable, short-throw fixing.

- 7 (plus zero) positions of fluid pan and tilt drag
- 4 positions of counterbalance
- Rear mounted controls
- White illumination of bubble level and indicators for pan and tilt
- 100mm quick release sliding platform
- 100mm ball leveling

Arrow 55 Fluid Head *(Mfr # 1028; B&H # MIA55FH)*: Supports camcorders weighing up to 55 lbs **4041.95**

Arrow 55 1717 System *(Mfr # 1717; B&H # MIA55SSS2AS)*: Arrow 55 fluid head, Sprinter II single-stage alloy tripod, ground spreader, pan handle with handle carrier, and Arrow soft case **5456.50**

Arrow 55 1718 System *(Mfr # 1718; B&H # MIA55SSS2ASQ)*: Arrow 55 fluid head, Sprinter II single-stage alloy tripod, mid spreader, tripod rubber feet, pan handle with handle carrier, and Arrow soft case **5664.95**

Arrow 55 1737 System *(Mfr # 1737; B&H # MIA55HDSSAS)*: Arrow 55 fluid head, heavy-duty single-stage alloy tripod, mid spreader, tripod rubber feet, pan handle with handle carrier **5982.95**

Arrow 55 1741 System *(Mfr # 1741; B&H # MIA55HD2SCFS)*: Arrow 55 fluid head, heavy-duty two-stage carbon fiber tripod, mid spreader, tripod rubber feet, pan handle with handle carrier, and HD soft case **6816.50**

Arrow 55 1726 System *(Mfr # 1726; B&H # MIA552S2CFS)*: Arrow 55 fluid head, Sprinter II two-stage carbon fiber tripod, mid spreader, tripod rubber feet, pan handle with handle carrier, and Arrow soft case **6189.95**

DS SERIES AND ARROW SERIES FLUID HEAD SPECIFICATIONS

	DS5	DS10	DS20	ARROW 25	ARROW 40	ARROW 55
Weight	3.5 lb.	3.7 lb.	3.9 lb.	6.6 lb.	7.1 lb.	7.1 lb.
Load Capacity	0 - 5.5 lb.	5.5 - 11 lb.	11 - 22 lb.	7 - 30 lb.	15 - 35 lb.	22 - 55 lb.
Pan Drag	Fluid drag plate system	Fluid drag plate system with friction boost	Fluid drag plate system with friction boost	5 selectable fluid drag positions + 0	7 selectable fluid drag positions + 0	7 selectable fluid drag positions + 0
Pan Rotation	360°	360°	360°	360°	360°	360°
Pan Lock	Calliper disc brake system	Calliper disc brake system	Calliper disc brake system	Calliper disc brake system	Calliper disc brake system	Calliper disc brake system
Tilt Drag	Fluid drag plate system	Fluid drag plate system with friction boost	Fluid drag plate system with friction boost	5 selectable fluid drag positions + 0	7 selectable fluid drag positions + 0	7 selectable fluid drag positions + 0
Tilt Rotation	+ 90°/ -75°	+ 90°/ -75°	+ 90°/ -75°	± 90°	± 90°	± 90°
Tilt Lock	Calliper disc brake system	Calliper disc brake system	Calliper disc brake system	Calliper disc brake system	Calliper disc brake system	Calliper disc brake system
Counterbalance	Single fixed position	2 selectable positions	Single fixed position	4 selectable positions	4 selectable positions	4 selectable positions
Camera Platform	Sliding QR plate	Sliding QR plate with 1/4" + pin	Sliding QR plate with 1/4" + pin & 1/4" & 3/8" screws	QR plate with 1/4" & 3/8" screws	QR plate with 1/4" & 3/8" screws	QR plate with 1/4" & 3/8" screws
Sliding Range	60mm (±30mm)	60mm (±30mm)	60mm (±30mm)	70mm (±35mm)	70mm (±35mm)	100mm (±50mm)
Height Above Bowl	137mm	137mm	137mm	162mm	162mm	162mm
Mounting Base	75mm ball levelling	75mm ball levelling	75mm ball levelling	100mm ball levelling	100mm ball levelling	100mm ball levelling
Illuminated Controls	—	—	—	Bubble level and pan/tilt indicators	Bubble level and pan/tilt indicators	Bubble level and pan/tilt indicators
Temperature Range	-40°C to +65°C	-40°C to +65°C	-40°C to +65°C	-40°C to +65°C	-40°C to +65°C	-40°C to +65°C
Pan Handle	Fixed length	Fixed length	Fixed length	Fixed length	Telescopic	Telescopic

DS SERIES ALLOY TRIPODS

For small studio and location production, Miller's DS Series are professional lightweight tripods built for compact storage, maximum strength and optimum versatility. Miller's range of carbon and alloy, 75mm and 100mm, one and 2-stage tripods let you set up higher and lower in seconds, while offering optimum torsional rigidity for stable shooting in the studio or on location. Choice of above-ground or ground spreaders helps reduce set-up time and provides maximum stability on level or uneven surfaces.

440 DV Single-Stage Lightweight Tripod

Designed for small studio and location production, the 440 is a cost-effective solution for tight budgets. Made of durable black anodized alloy tubing, it has industry-standard 75mm bowl levelling which is attached to a ball-leveling mount that ensures bowl-to-leg fastening, resists loosening and eliminates joint instability. The 440 extends to a maximum height of 52.4", and closes down to 32.7". It has a single extension design and a toggle clamping system. It weighs 5.5 lbs., and supports up to 33 lbs.

440 DV Single-Stage Lightweight Tripod *(Mfr # 440; B&H # MI440)* **469.50**

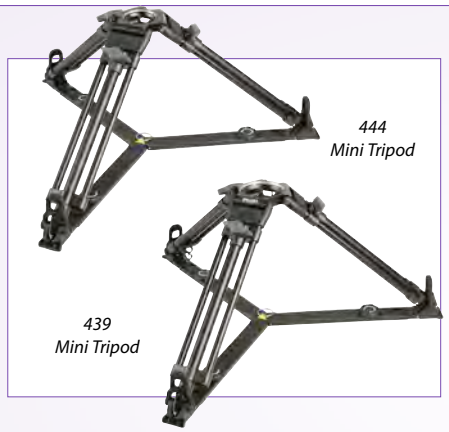
420 DV Two-Stage Lightweight Tripod

Designed for rugged field use with extended two-stage height range, the 420 is made of durable black anodized alloy tubing, and features an above-ground spreader that provides maximum stability on uneven surfaces. It has industry-standard 75mm bowl levelling which is attached to a ball-leveling mount that ensures bowl-to-leg fastening, resists loosening and eliminates joint instability. The 420 extends to a maximum height of 61.4", has a minimum height of 15.4", and closes down to 27.2" for easy transport. It weighs 6.6 lbs., supports up to 55 lbs.

420 DV Two-Stage Lightweight Tripod *(Mfr # 420; B&H # MI420)* **824.95**

440 DV Single-Stage Lightweight Tripod

420 DV Two-Stage Lightweight Tripod


444 Mini Tripod

439 Mini Tripod

SPECIAL APPLICATION TRIPODS

444 Mini Tripod *(Mfr # 444; B&H # MI444)*

A single-stage tripod constructed with aluminum alloy, the 444 Mini Tripod offers 75mm bowl fixing, attached to a ball-leveling mount to ensure bowl-to-leg fastening, eliminating joint instability. Featuring toggle leg clamping system, this lightweight, compact tripod is quick and easy to set up and provides optimum torsional rigidity for stable shooting under any condition. Maximum height of 26", it supports up to 30 lb **399.95**

439 Mini Tripod *(Mfr # 439; B&H # MI439)*

Same as above with a 100mm bowl fixing.....**399.95**

455 Baby Legs Kit *(Mfr # 455; B&H # MI455)*

A 100mm two-stage alloy tripod with soft case and ground spreader. Constructed with aluminum alloy, the Baby tripod offers a 100mm bowl fixing attached to a ball-leveling mount to ensure bowl-to-leg fastening, eliminating joint instability. Featuring a toggle leg clamping system, this lightweight, compact tripod is quick and easy to set up and provides optimum torsional rigidity for stable shooting under any condition. The 455 has a maximum height of 20.5", a minimum height of 9.8", and folds down to 13.8" for easy transport. It has a payload capacity of 55 lb..**944.95**

SOLO ENG / SOLO DV TRIPODS

Designed for lightweight MiniDV and DVCAM camcorders, SOLO Series professional tripods feature leg angle locks that eliminate the need for a tripod spreader, and offer optimum torsional rigidity and long term durability. The 1505 SOLO ENG telescopic carbon fiber tripod was designed for video journalists on the run. It features a sleek three-stage telescoping design, and has an operating height range from 8.7" to an impressive 73". The two-stage SOLO DV tripods deliver a 12" - 63" height range, a silk-smooth fluid pan & tilt, plus an ultra-light, ultra-stable spreaderless tripod design.

1505 SOLO ENG Stellar ENG or EFP Support

The 1505 SOLO ENG has changed how cameraman view telescopic tripods by achieving incredibly high torsional rigidity in the lightest 100mm carbon fiber/magnesium design. Boasting an incredible 8" - 73" height range, this 3-stage ring-locking tripod collapses down to just 25½". Designed for video journalists on the run, SOLO ENG is ultra-light and ultra-versatile, utilizing leg angle locking to eliminate the need for a spreader, and to reduce overall system weight and complexity.

1505 SOLO ENG Three-Stage Lightweight Tripod *(Mfr # 1505; B&H # MI1505)* **944.95**

1630 SOLO DV Two-Stage Alloy Tripod

The 2-stage telescoping SOLO DV alloy tripod is designed for the single operator: quickly and securely setting up to 63", packing down to a compact 27" for transport; and hitting a low 9". Selectable leg angle locks ensure rapid stabilisation at any height, while the 75mm diecast alloy bowl and fluid head bubble level offers quick levelling, optimum torsional rigidity and durability under extreme field conditions.

1630 SOLO DV Two-Stage Lightweight Tripod *(Mfr # 1630; B&H # MI1630)* **469.95**

1501 SOLO DV Two-Stage Carbon Tripod

The two-stage telescoping SOLO DV 1501 carbon fiber tripod is designed for a single operator. It sets up quickly and securely setting up to 63", packing down to a compact 27" for transport; and hitting a low 9". Selectable leg angle locks ensure rapid stabilization at any height, while the 75mm diecast alloy bowl and fluid head bubble level offers quick levelling, optimum torsional rigidity and durability under extreme field conditions.

1501 SOLO DV Two-Stage Lightweight Tripod *(Mfr # 1501; B&H # MI1501)* **682.95**

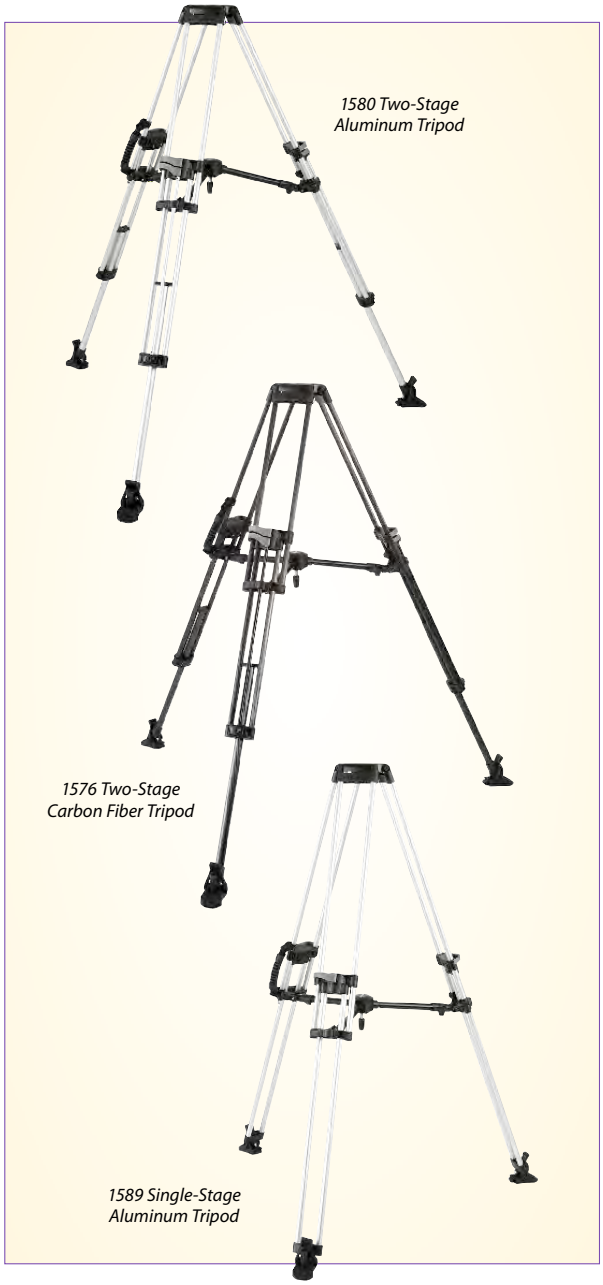
DS SERIES AND SOLO SERIES TRIPOD SPECIFICATIONS

	440	420	444	439	455	1505	1630	1501
Weight	5.5 lbs.	6.6 lbs.	4 lbs.	4 lbs.	6.2 lbs.	6.8 lb.	6.4 lb.	5.5 lb.
Load Capacity	33 lb.	55 lbs.	33 lbs.	33 lbs.	55 lbs.	66 lb.	44.1 lb.	44.1 lb.
Bowl Diameter	75mm	75mm	75mm	100mm	100mm	100mm	75mm	75mm
Maximum Height	52.4"	61.4"	26.4"	26.4"	20.5"	73.6"	64"	63.5"
Minimum Height	24.4"	15.4"	11.8"	11.8"	9.8"	8.7"	9.2"	9.2"
Transport Length	32.7"	27.2"	18.9"	18.9"	13.8"	25.9"	27.6"	27.3"
Tube Type	Alloy	Black Alloy	Alloy	Alloy	Alloy	Carbon Fiber	Alloy	Carbon Fiber
Construction	Single-stage	2-stage	Single-stage	Single-stage	2-stage	3-stage	2-stage	2-stage

SPRINTER II TRIPODS

Sprinter II ENG tripods feature Miller's patented Sprint-Lok leg clamping system, which let you set-up in seconds. These easily accessible, high-speed locks let you independently adjust both stages of a two-stage tripod using one hand. Set-up speed is also increased by the rapid-action transport clips that flip on and off the tripod leg. A rugged mid-level spreader with an adjustable center hub lets you precisely and quickly fine-tune the height, while giving you the advantage of an extra 100mm of adjustment. A flexible inline carry handle ensures balanced carrying of the Sprinter II with any 100mm ENG head. The inline handle offers rigidity in the grip, with a flexible, inline Cordura attachment to the leg and lets the handle recede when the tripod is packed down. Sprinter II tripods are available as single- or two-stage tripods, with ultra-light carbon fiber or durable, anodized aluminum leg tubing.

- Easily accessible, high-speed dual action locks make it ergonomically easier to operate the co-located side action levers.
- Height-adjustable mid-level spreader for perfect height or width trimming.
- Quick leg height adjustment from one easy reach location.
- Unique inline carry handle comfortably carry the Sprinter II.
- Forever-flat rubber foot design provides stable support on any surface.



1589 Single-Stage Aluminum Tripod *(Mfr # 1589; B&H # MI1589)*
Single-stage tripod with integrated carry handle **737.50**

1584 Single-Stage Carbon Fiber Tripod *(Mfr # 1584; B&H # MI1584)*
Single-stage tripod with integrated carry handle ..... **CALL**

1580 Two-Stage Aluminum Tripod *(Mfr # 1580; B&H # MI1580)*
2-stage tripod with dual Sprint-Loks and integrated carry handle **1082.95**

1576 Two-Stage Carbon Fiber Tripod *(Mfr # 1576; B&H # MI1576)*
2-stage tripod with dual Sprint-Loks and integrated carry handle **1523.50**

1593 Two-Stage XL Carbon Fiber Tripod *(Mfr # 1593; B&H # MI1593)*
2-stage extended-height tripod with integrated carry handle ..... **CALL**

	1589	1580	1576	1584	1593
Tube Configuration	Single-Stage	Two-Stage	Two-Stage	Single-Stage	Two-Stage
Tube Material	Alloy	Alloy	Carbon Fiber	Alloy	Carbon Fiber
Maximum Load	100 lb.	100 lb.	100 lb.	100 lb.	100 lb.
Weight	6.8 lb.	7.7 lb.	6.3 lb.	5.5 lb.	7.5 lb.
Maximum Height	56.3″	60.4″	60.4″	57″	76″
Minimum Height	25″	17.3″	17.3″	26.1″	27″
Transport Length	33.1″	27.6″	27.6″	32.5″	34.6″

HD TRIPOD SERIES

Heavy-Duty ENG/EFP Tripods

HD tripods are built with the strength and tortional rigidity to take the full ENG/EFP workload — extreme climates and temperatures to -40° — and deliver rock-solid stability and optimum payload security when supporting studio camera configurations. They feature an easily detachable Mid-Level Spreader that lets you fine-tune your spreader position to match your application and location, an adjustable flip-lock for quick set-up and easy maintenance, and detachable rubber feet to provide stage support on any surface. Available as single- or two-stage tripods, 100 or 150mm bowl design, with high-strength 24mm cross-linked carbon fiber tubing or sturdy, hard anodized alloy tubing.

- Extended 2-stage height range for heavy-duty ENG; solid, single-stage support for EFP/sports.
- Available in high-strength 24mm cross-linked carbon fiber tubing or sturdy, hard-anodized alloy tubing.
- Split in-line carry handle for balanced hand-carrying (100mm only).
- Fully-adjustable Mid-Spreader with infinitely variable center hub adjustment allows rapid set-up on any level or uneven surface.
- Adjustable flip locks offer quick set-up and easy maintenance.

HD Heavy-Duty Carbon Fiber Tripod *(Mfr # 925; B&H # MI925)*
2-stage tripod with 100mm bowl and integrated carry handle **1879.95**

HD Heavy-Duty Alloy Tripod *(Mfr # 931; B&H # MI931)*
Single-stage with 100mm bowl and integrated carry handle.....**1229.95**

HD Heavy-Duty Studio Alloy Tripod *(Mfr # 932; B&H # MI932)*
Same as above, but 5.9" shorter for attachment to Studio Dolly...**1208.50**

HD Heavy-Duty Carbon Fiber Tripod *(Mfr # 937; B&H # MI937)*
2-stage tripod with 150mm bowl.....**1879.50**

HD Heavy-Duty Alloy Tripod *(Mfr # 943; B&H # MI943)*
Single-stage tripod with 150mm bowl.....**1352.95**

HD Heavy-Duty Studio Alloy Tripod *(Mfr # 944; B&H # MI944)*
Same as above, but 5.9" shorter for attachment to Studio Dolly...**1352.95**

HD Mini Heavy-Duty Alloy Tripod *(Mfr # 935; B&H # MI935)*
Mini single-stage tripod with 100mm bowl **1289.95**

HD Mini Heavy-Duty Alloy Tripod *(Mfr # 945; B&H # MI945)*
Mini single-stage tripod with 150mm bowl **1409.95**

	925	931	932	937	943	944	935	945
Tube Configuration	2-Stage	Single-Stage	Studio Single-Stage	2-Stage	Single-Stage	Studio Single-Stage	Mini Single-Stage	Mini Single-Stage
Tube Material	Carbon Fiber	Alloy	Alloy	Carbon Fiber	Alloy	Alloy	Alloy	Alloy
Maximum Load	210 lb.	210 lb.	210 lb.	210 lb.	210 lb.	210 lb.	210 lb.	210 lb.
Weight	9.9 lb.	11.5 lb.	10.4 lb.	10.1 lb.	11.8 lb.	10.6 lb.	8.8 lb.	9.3 lb.
Maximum Height	62.6"	62"	50"	63.6"	62.6"	50.4"	37.8"	38.2"
Minimum Height	18.9"	30.9"	23.2"	20.5"	31.5"	24"	13.8"	14.6"
Transport Length	29.5"	36.6"	30.8"	29.5"	37"	31.1"	25.4"	25.6"

MILLER

PROJIB

Camera Jib Arm

Projib Camera Jib Arm shown on a tripod

Extend the creative scope of your film and video production. The Projib jib arm frees you from the limitations of single point-of-view shooting by adding a third dimension to your shot selection. For example, a pan and tilt head gives you horizontal and vertical motion from a fixed axis, while the Projib pans, tilts and diagonally tracks, to let you change your point-of-view. This is great for rehearsing the best position for 'pack shot' or 'table-top' shooting, while the dramatic tracking effects must be seen to be believed. Imagine tracking from ground level in a forest stream up to over 6½' in height in a single movement! Projib is lightweight, compact and portable, and is precision-engineered to meet the toughest physical demands of ENG/EFP and studio production. Designed to handle camera payloads up to 50 lb., Projib attaches easily to most conventional 100mm heads and tripods. This gives it flexibility for use as a cost-effective studio crane where on-shot elevation is required, or on location where set-up speed, weight and size are critical.

- Portable and lightweight, Projib is designed for single operator set-up. It weighs 25 lbs. packs down to 48" and supports 50 lbs.
- The silk-smooth diagonal tracking shots of Projib add a third dimension to traditional camera pan and tilt movements.
- A 6' swing, plus the versatile height range of tripod mounting, lets you shoot from ground level to over 6'.
- Available as a standalone unit or in system packages to suit lightweight field production or EFP/studio applications.

SPECIFICATIONS

Weight	25.1 lb.
Payload Capacity	55 lb.
Pan Drag	Adjustable friction system
Pan Rotation	360°
Pan Lock	Friction lock
Tilt Drag	Adjustable friction system
Tilt Lock	Friction lock
Counterbalance	1" center barbell weights
Dimensions	9.1 x 21.7 x 48" (WDL)
Height Range	78.7"
Head Attachment	100mm ball
Tripod Attachment	100mm ball
Levelling Indicators	2x Bubble levels
SKU #	*Mfr # 711; B&H # MI711*
Price	$2749.95

PROJIB SYSTEMS

Projib/Arrow 25 Single-Stage Alloy HD System *(Mfr # 1797; B&H # MI1797)*: Projib jib arm, Arrow 25 fluid head, heavy-duty single-stage alloy tripod, Sprinter/HD mid spreader, Sprinter/HD tripod rubber feet, pan handle with handle carrier, Projib soft case **7151.95**

Projib/Arrow 40 2-Stage Carbon Fiber HD System *(Mfr # 1713; B&H # MI1713)*: Projib jib arm, Arrow 40 fluid head, heavy-duty 2-stage carbon fiber tripod, Sprinter/HD mid spreader, Sprinter/HD tripod rubber feet, pan handle with handle carrier, HD soft case, Projib soft case **8719.95**

Projib/Arrow 55 Single-Stage HD Dolly System *(Mfr # 1749; B&H # MI1749)*: Projib jib arm, Arrow 55 fluid head, heavy-duty single-stage alloy Studio tripod, Sprinter/HD mid spreader, 2 pan handles with handle carriers, Projib soft case, Studio Tracker dolly **9988.50**

OPTIONAL ACCESSORIES

Studio Dolly

Studio Dolly *(Mfr # 480; B&H # MI480)*: Combined with the Projib, the Studio Dolly is an indispensable creative tool. Smooth action castors, and a sturdy wheel lock ensure light, smooth dolly action. It features a reinforced center hub, a collapsible arm design, individual wheel brakes, and an integrated carry handle. Its 24.8" collapsed length enhances portability **787.95**

Studio Dolly *(Mfr # 481; B&H # MI481)*: With height-adjustable cable guards **1003.95**

Studio Dolly *(Mfr # 483; B&H # MI483)*: With independent track-wheel-locking and height-adjustable cable guards **1324.95**

Undermount Kit *(Mfr # 715; B&H # MI715)*: Lets you track from ground level up to nearly 6' with absolute stability. Unlike other reverse mounts, it fits directly below the existing bowl to ensure the camera's center of gravity remains at its most stable point ..... **Call**

Projib Soft Case

Projib Soft Case *(Mfr # 712; B&H # MI712)*: Ultra-light, ultra-tough protection for the Projib. Carry handles allow you to carry the Projib by hand or on your shoulder **367.50**

PEDESTALS

Pedestal 30 *(Mfr # 730; B&H # MI730)*

A gas lift pedestal for 30 lb. EFP and studio cameras, the Pedestal 30 delivers stability and column lift in a budget-conscious pedestal. It offers rapid, air-assisted column lift to all 10-30 lb. small studio cameras with LCD viewfinders and lightweight lens remote controls, and glides smoothly across any studio floor with its sturdy three-legged base and 4" castors with integrated brake locks.

- ◆ Gas assist lift column and lock.
- ◆ 4" castors with integrated brake locks.
- ◆ Flat base for universal head attachment.
- ◆ Suits small TV and corporate studios.

	Weight	Minimum Height Range	Height Range	Payload Capacity	Maximum Height Range	Mfr # / B&H # and Price
Pedestal 30	42 lb.	31.9"	32-46" in gas assist column	30.8 lb.	41.7"	*730/MI730* **$1174.95**

Pedestal 30 with Arrow 25 Fluid Head *(Mfr # 733; B&H # MI733)*: The Arrow 25 adds 5 pan (plus '0') and 5 tilt (plus '0') drag positions to the Pedestal 30. This package gives you smooth moves in any direction, with safe, fast height re-positioning. Gliding an ENG or EFP camera with top mount viewfinder across a studio floor has never been smoother and more cost effective **4342.95**

Pedestal 60 *(Mfr # 732; B&H # MI732)*

The Pedestal 60 is a great solution for cameras where height repositioning is necessary. With a maximum payload capacity of 60 lb., this highly portable stand has the ability to support all EFP portable cameras with teleprompters. The gas assist column lift ensures rapid height repositioning, while the sturdy base and 4" castors offer smooth moving across all studio floors.

- ◆ Gas assist lift column with 60 lb. capacity.
- ◆ 4" castors with integrated brake locks.
- ◆ Flat base for universal head attachment.
- ◆ Column lock off and damping for safety.

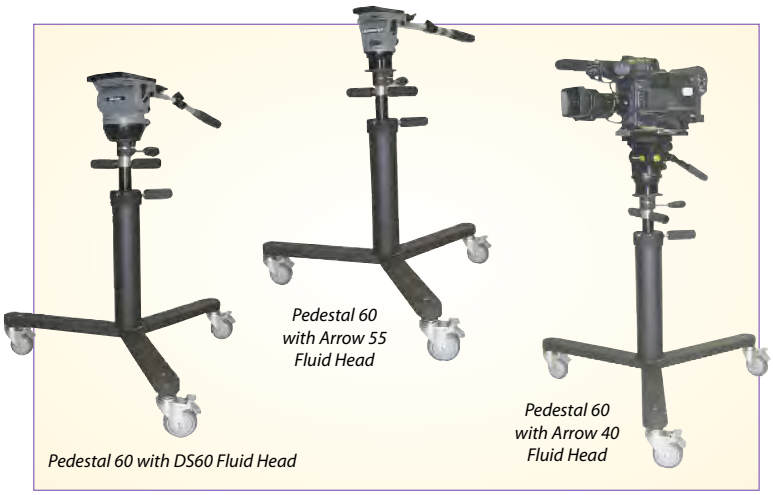
	Weight	Minimum Height Range	Height Range	Payload Capacity	Maximum Height Range	Mfr # / B&H # and Price
Pedestal 60	42 lb.	31.9"	32-46" in gas assist column	60.1 lb.	41.7"	*732/MI732* **$1149.50**

Pedestal 60 Longer Column Option *(MI732L)*: Allows the Pedestal 60 to extend from 38" - 54" ..... **CALL**

Pedestal 60 with Arrow 40 Fluid Head *(Mfr # 735; B&H # MI735)*
The Arrow 40 adds 7 pan (plus '0') and 7 tilt (plus '0') drag positions, and four positions of counterbalance to the Pedestal 60. Gliding an ENG or EFP camera with a top mount viewfinder across the studio floor has never been smoother and more cost effective **4679.95**

Pedestal 60 with Arrow 55 Fluid Head *(Mfr # 737; B&H # MI737)*
The Arrow 55 adds 7-step fluid drag, 4-step spring counterbalance, and an oversized 100mm sliding quick-release camera plate. It offers the ideal column support for all EFP small studio cameras **5494.95**

Pedestal 60 with DS60 Fluid Head *(Mfr # 738; B&H # MI738)*
Designed to smoothly move 60 lb. payloads across the floor, this combination gives you stability and rapid column height adjustment for EFP cameras with teleprompters and CRT viewfinders. The DS60 Fluid Head adds dual telescopic handles with 4 pan/tilt positions and 4 counterbalance positions **6594.95**



MILLER

SPREADERS

On-Ground Spreader *(Mfr # 411; B&H # MI411)*: For all lightweight, single-stage and 2-stage toggle tripods, the 411 features rapid set-up and pull down by keeping tripod legs at an equal or preset distance, telescopic arm extensions and integrated swivel foot pads **346.50**

On-Ground Spreader *(Mfr # 470; B&H # MI470)*: For all Sprinter II single- and 2-stage tripods... **368.95**

Non-Telescopic Above-Ground Spreader *(Mfr # 835; B&H # MI835)* : For the DS Series 440 DV single-stage lightweight tripod. The Above-Ground spreader has the ability to quickly set up on uneven surfaces like steps and rocks, and offers rapid set-up and pull-down by keeping tripod legs at an equal or preset distance. It attaches to the center bracket of a tripod **158.50**

Adjustable Above-Ground Spreader *(Mfr # 510; B&H # MI510)*: For the DS Series 440 DV single-stage lightweight tripod. Its arms extend to 20.7" to allow extension of a tripod leg without detaching the spreader. It folds down within the tripod legs **314.95**

Adjustable Above-Ground Spreader *(Mfr # 512; B&H # MI512)*: Same as above, for the DS Series 420 DV two-stage lightweight tripod **314.95**

Adjustable Mid-Level Spreader *(Mfr # 990; B&H # MI990)*: For all Sprinter II and HD tripods. It attaches directly to the center bracket of the tripod with a quick release latch, and allows rapid set-up and pull down by keeping the tripod legs at an equal or preset distance relative to each other. It features telescopic arm extensions, an infinitely-adjustable center hub, and a fast spring clip spreader attach/detach **439.95**

Adjustable Mid-Level Spreader with Attachment Brackets *(Mfr # 991; B&H # MI991)*: Same as above, but with attachment brackets. For all Sprinter II and HD tripod **474.95**

ENG/EFP Tripod Rubber Feet *(Mfr # 550; B&H # MI550)*: Suitable for all lightweight, single-stage and two-stage tripods with above-ground spreaders (ground spreaders have integrated foot pads). Rubber feet provide stable support for tripods on any surface. Set of 3 ..... **114.50**

Sprinter/HD Tripod Rubber Feet *(Mfr # 475; B&H # MI475)*: Suitable for all Sprinter II and HD tripods with an above ground spreader (ground spreaders have integrated foot pads). Rubber feet provide stable support for tripods on any surface. Set of 3 ..... **114.50**

SOFT CASES

Miller compact and comfortable soft cases feature rigid sidewalls sandwiched between high-density foam padding, a patented head-end cradle that protects the fluid head from heavy bumps during flight and vehicle transport, heavy-duty zippers on the bag and all packets, padded carry straps and weatherproof Cordura construction.

	1518	872	876	870	874	974
Weight	1.4 lb.	6.6 lb.	3.7 lb.	7.7 lb.	4.2 lb.	9.5 lb.
External Dimensions (LWH)	33.5 x 6.15 x 6.5"	36.6 x 7.5 x 8.3"	36.6 x 8.3 x 8.3"	42.5 x 7.5 x 8.3"	42.3 x 8.3 x 8.3"	38.6 x 10.2 x 10.2"
Accomodates	DV Solo Tripods	Arrow 2-stage tripods[1]	2-stage tripods[2]	Arrow 1-stage tripods[1]	DS & 1-stage tripods[1]	Arrow HD tripods
SKU / Price	MI1518 **$63.50**	MI872 **$369.95**	MI876 **$244.95**	MI870 **$368.50**	MI874 **$244.95**	MI974 **$379.95**

1. *Except HD tripod* ***2.*** *Except Arrow and systems with HD tripod*

DOLLIES

394 Lightweight Aluminum Dolly *(Mfr # 394; B&H # MI394)*: The SOLO Dolly boasts a 28.7" minimum width dimension for safe maneuverability through standard doorways, while a collapsed length of only 21.7" and aluminum construction weighing only 5.5 lb. enhances portability. The ergonomically designed carry handle is molded into the dolly's reinforced die-cast center bracket for optimum carriage strength. TPR rubber wheels offer ultra-smooth, fluid-style rolling action, and dual-lock braking on each wheel and castor. For Solo DV and SOLO ENG tripods **442.95**

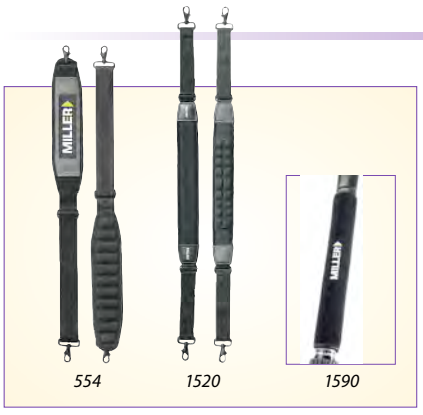
391 Lightweight Aluminum Dolly *(Mfr # 391; B&H # MI391)*: Built for 75mm DS tripods and lightweight payloads, the 391 offers cost-effective, professionally smooth dolly action. It features 2.95" wheels, independent wheel locks, and integrated rubber tripod stirrups. The 391 folds down for easy carriage with carry handle. A secure saddle mount locks the tripod firmly.....**559.95**

390 Medium Duty Aluminum Dolly *(Mfr # 390; B&H # MI390)*: A cost-effective dolly for use with Miller 100mm toggle-style DS tripods, as used with the lightweight ENG/Studio system. It features 125mm wheels for light, smooth dolly action, independent wheel locks, integrated rubber tripod stirrups, and a secure saddle mount that locks the tripod firmly. The 390 folds down and is easily carried with the carry handle **766.95**

480 Studio Dolly *(Mfr # 480; B&H # MI480)*: For Sprinter/HD tripods. The 480 has a reinforced center hub with collapsible box tubing arms. Smooth action castors ensure sturdy, smooth support under all Miller ENG and HD tripods. It features sturdy Tente roller castors, individual wheel brakes, and an integrated carry handle **787.95**

481 Studio Dolly with Cable Guards *(Mfr # 481; B&H # MI481)*: For Sprinter/HD tripods. The 481 Studio Dolly boasts height-adjustable cable guards for smoothing out studio floor litter, plus a reinforced center hub with collapsible box tubing arms, smooth action castors, and a sturdy wheel lock. The collapsible arm design lets the 481 glide through doorways unhindered.....**1003.95**

483 Studio Dolly with Cable Guards and Tracking Locks *(Mfr # 483; B&H # MI483)*: For Sprinter/HD tripods. The 483 Studio Dolly combines height-adjustable cable guards with independantly controllable wheel tracking. The tracking system lets you lock and glide the 483 dolly in a straight line across the studio floor, and also lets you rotate your dolly in a circular motion by engaging a single wheel. It has a reinforced center hub with collapsible box tubing arms, smooth action castors, and a solid individual braking system **1324.95**



SHOULDER STRAPS

554 Shoulder Strap *(Mfr # 554; B&H # MI554)*: A 2" wide weatherproof Cordura/Nylon shoulder strap with ergonomic 'padded cell' air-bubble shoulder support. A safety spring latch attaches to all 75mm and 100mm tripods. 31.5" minimum length; 43.3" maximum length.....**118.50**

1520 Shoulder Strap *(Mfr # 1520; B&H # MI1520)*: A 1.5" wide weatherproof Cordura/Nylon shoulder strap with ergonomic 'padded cell' air-bubble shoulder support for Solo DV tripods.....**43.95**

1590 Solo Protective Leg Covers *(Mfr # 1590; B&H # MI1590)*: Additional protection for Solo legs. Available as a pack of three covers. Will cover leg with or without standard neoprene grip.....**CALL**

ACCESSORIES

CAMERA PLATES AND SCREWS

493: 1/4" -20 & Location Pin Adapter Carriage: Industry-standard 1/4" and pin fits all standard Miller camera plates. Direct-to-camera base for Mini DV camcorders.
(Mfr # 493; B&H # MI493) **44.95**

490: Quick-Release Sliding Camera Plate: Quick-release sliding camera plate with 60mm travel. For DS-5 and DS-10 fluid heads. Includes the 1/4" -20 and Location Pin Adapter Carriage (493). *(Mfr # 490; B&H # MI490)* **84.50**

489: DS-20 Camera Plate: Quick-release sliding camera plate with 60mm travel. For DS-20 fluid head. Includes the 1/4" -20 and Location Pin Adapter Carriage (493), plus 1/4"-20 (036) and 3/8"-16 (037) screws.
(Mfr # 489; B&H # MI489) **128.95**

860: Arrow Camera Plate: Euro-style quick-release sliding camera plate with 70mm travel for all Arrow fluid heads. Includes industry-standard 1/4"-20 (036) and 3/8"-16 (037) screws for attachment. *(Mfr # 860; B&H # MI860)* **134.95**

1060: Arrow Camera Plate: Large Euro-style quick-release sliding camera plate with 100mm travel for DS-60 fluid head. Includes two 3/8"-16 (037) screws for attachment.
(Mfr # 1060; B&H # MI1060) **149.95**

036: 1/4" -20 (Small) Screw: Small screw to attach camera to quick-release camera plates.
(Mfr # 036; B&H # MI036) **12.50**

037: 3/8"-16 (Large) Screw: Large threaded screw to attach camera to quick-release camera plates. *(Mfr # 037; B&H # MI037)* **12.50**

SPECIAL MOUNTS

465: 75mm Hi Hat: Bolts to any flat surface; can be permanently mounted. Suits 75mm ball levelling heads. 44 lb. payload capacity.
(Mfr # 465; B&H # MI465) **319.95**

466: 100mm Hi Hat: Accommodates 100mm ball levelling heads. Supports a payload of up to 55 lbs. *(Mfr # 466; B&H # MI466)* **314.95**

467: 150mm Hi Hat: Accommodates 150mm ball levelling heads. Supports a payload of up to 88 lbs. *(Mfr # 467; B&H # MI467)* **466.95**

ADAPTERS

378: 100 to 75mm Tripod Bowl Adapter: Lets you mount 75mm ball levelling heads onto 100mm ball tripods, Hi-hats and Pro Jib. Accepts all 75mm heads: DS5, DS10 and DS20.
(Mfr # 378; B&H # MI378) **158.50**

362: 150mm Bowl to Flat Base Adapter: Adapts a ball levelling head to a flat base tripod mounts. Die-cast alloy construction guarantees durability and strength.
(Mfr # 362; B&H # MI362) ..... **Call**

360: 100mm Bowl to Flat Base Adapter: Adapts ball levelling head to flat base tripod mounts. Die-cast alloy construction guarantees durability and strength For all Arrow heads.
(Mfr # 360; B&H # MI360) ..... **Call**

361: 75mm Bowl to Flat Base Adapter: Adapts ball levelling head to flat base tripod mounts. Die-cast alloy construction guarantees durability and strength. Accepts all 75mm heads: DS5, DS10 and DS20.
(Mfr # 361; B&H # MI361) **148.95**

PAN HANDLES

679: 16mm Fixed-Length Pan Handle: With black handle carrier for Arrow 25 fluid head. Durable black anodized aluminium tubing.
(Mfr # 679; B&H # MI679) **174.50**

680: 16mm Fixed-Length Pan Handle: With grey handle carrier for DS-5, DS-10 and DS-20 fluid heads. Durable black anodized aluminium tubing. *(Mfr # 680; B&H # MI680)* **174.50**

688: 16mm Fixed-Length Pan Handle: For DS-5, DS-10 and DS-20 heads. With positive grip rubber handle. *(Mfr # 688; B&H # MI688)* ... **CALL**

692: 16mm Telescopic Pan Handle: Extends from 15.4" to 24". For Arrow 40 and 55 heads.
(Mfr # 692; B&H # MI692) ..... **CALL**

694: 16mm Telescopic Pan Handle: Extends from 15.4" to 24". With black handle carrier for Arrow 40 and Arrow 55 fluid heads. Durable black anodized aluminium tubing.
(Mfr # 694; B&H # MI694) **223.50**

684: 16mm Telescopic Pan Handle: Extends from 15.4" to 24". With grey handle carrier for DS60 fluid head. Durable black anodized aluminium tubing. *(Mfr # 684; B&H # MI684)* . **223.50**

FLUID HEADS

Ultimate 1030HD • Ultimate 1030HDS

Featuring OConnor's stepless, ultra-smooth pan & tilt fluid drag specifically enhanced for HD applications, the Ultimate 1030HD provides ultimate control and stability for HD shooting up to 39 lbs. A mid-sized head based on the Ultimate 2575C fluid head—the standard for 35mm film cameras, the 1030HD features OConnor's patented sinusoidal counterbalance system for true, accurate balance at any point in the tilt range. Ultra-smooth pan and tilt true-fluid drag may be adjusted down to a zero setting, necessary for stable, confident "whip" movements. Positive tilt-locking pin positively locks head for fast and safe camera changes. Interchangeable platforms for 100mm, 150mm, Mitchell, and Sachtler/Vinten.

The 1030HDS is the "Studio" Version of the 1030HD. With a ±60° tilt range and an increased capacity load of 41 lbs. the 1030HDS is ideal for studio applications.

Ultimate 1030HD Fluid Head *(Mfr # 1030-173; B&H # OC1030HD)* **3889.95**

Ultimate 1030HDS (Studio) Fluid Head *(Mfr # 1030-333; B&H # OC1030HDS)* **4163.50**

Ultimate 1030HD Fluid Head Package *(Mfr # 1030HD-PKG; B&H # OC1030HDPKG)*: Includes Ultimate 1030HD fluid head, mini European quick release with camera mounting plate, 14.5" pan arm, 10" pan arm extension, 100mm ball base, 100mm tiedown **4999.95**

Ultimate 1030HDS (Studio) Fluid Head Package *(Mfr # 1030HDS-PKG; B&H # OC1030HDSPKG)*: Includes Ultimate 1030HDS fluid head, mini European quick release with camera mounting plate, 14.5" pan arm, 10" pan arm extension, 100mm ball base, 100mm tiedown **5134.95**

Options for the Ultimate 1030HD and 1030HDS

Mini European Quick Release *(Mfr# 08430 • B&H# OCQRSM1030)* **542.50**

Large European Quick Release: With 120mm camera mounting plate and screws *(Mfr # 1030-268 • B&H # OCQRSL1030)* **654.95**

150mm Ball Base Adapter: Allows mounting on 150mm bowl tripods. Requires 150mm ball tiedown *(Mfr # 08414 • B&H # OCBB150)* **339.95**

150mm Ball Tiedown: For attaching the Ultimate 1030HD/HDS on 150mm bowl tripods. *(Mfr # 08417 • B&H # OC150TD)* **113.95**

Mitchell base Adapter: Allows mounting on Mitchell base tripods. Requires Mitchell base tiedown (Mfr# 08281 • B&H# OCBM) **338.50**

Mitchell Tiedown: Five-lobed retaining nut used with gear and fluid heads with Mitchell threaded post mounts.

14.5" Pan Handle with 34° bend (3/4" diameter)
(Mfr # 1030-145 • B&H # OCH145DV) **143.50**

10" Extension for above *(Mfr # 1030-152 • B&H# OCHE10)* **147.50**

12" Pan Handle with 30° bend (18mm diameter)
(Mfr # 1030-246 • B&H # OCH121030) **196.50**

11.5" Extension for above *(Mfr # 2575-135 • B&H # OCHE115)* **217.95**

7" Straight Base Handle (18mm diameter)
(Mfr # 08390 • B&H # OCHSBDV) **156.50**

Randall Handle Extension: For 18mm diameter handles
(Mfr # 08388 • B&H # OCHER14) **359.95**

Eyepiece Leveler Bracket: For use when using long, heavy eyepiece extensions. *(Mfr # 08359 • B&H # OCEPLB1030)* **348.50**

Ultimate 2060HD

Specifically engineered for supporting HD cameras, the Ultimate 2060HD features OConnor's peerless sinusoidal counterbalance system, but with the addition of greatly enhanced pan and tilt dampening. Higher resolution means more critical attention to details such as sets, lighting, makeup, and the actual conveyance of the camera- herein lies the need for an especially smooth fluid head, such as the ULTIMATE 2060HD. Capable of supporting camera payloads up to 83 lbs., it features dual adjustable pan arms, an interchangeable top stage, an interchangeable base, and threaded connection points for finder extensions and an assistant's box. Platform locking pin holds the platform horizontal during camera changes. It also carries a 5-year warranty for parts and labor

Ultimate 2060HD Fluid Head: *(Mfr # 2060-163; B&H # OC2060HDFH)* **7316.50**

Ultimate 2060HD Fluid Head Package *(Mfr # 2060HD-PKG; B&H # OC2060HDPKG)*
Includes Ultimate 2060HD fluid head, Euro-style quick release with 120mm mounting plate and screws, 12" pan bar, 11.5" pan arm extension, 150mm ball base, 150mm tiedown **8946.95**

FLUID HEADS

Ultimate 2575C

The Ultimate 2575C is the pinnacle of true fluid head design. With a payload capacity of up to 133 lbs. it is just the ideal choice for large studio or EFP camera payloads requiring precision handling. The head features continuously variable dual-axis sinusoidal counterbalance for finger-tip camera control throughout the 180° tilt range, and continuously variable fluid drag to suit any shooting style. A collapsible counterbalance crank handle and numerical readout make repeatable counterbalance easy. The top stage slides to accommodate uneven payloads due to heavy lenses or magazines, and has a 120mm euro quick-release for rapid setups and take-downs. Illuminated bubble level facilitates efficient, precise setups in any working conditions

Ultimate 2575C Fluid Head *(Mfr # 2575-253; B&H # OC2575C)* **9399.95**

Ultimate 2575C Fluid Head Package *(Mfr # 2575C-PKG • B&H # OC2575CPKG)*: Includes Ultimate 2575C fluid head, large Euro quick-release, 18mm pan arm, Mitchell base, Mitchell tiedown **11,237.50**

120EX Fluid Head

Based on new sinusoidal EX-technology, the patented 120EX fluid head features a new kind of stepless counterbalance system as well as a new ultra-smooth pan & tilt fluid drag designed for film style shooting. Now, with the use of EX-technology OConnor can offer the features it has become famous for while offering an additional benefit— extended capacity. With a new counterbalance mechanism at the heart of the EX-technology, the 120EX can be boosted into EX-mode to achieve a whole new realm of counterbalance.

The 120EX fluid head has a given payload of 30-120 lbs. for the ±90° tilt range. With traditional counterbalance mechanisms any payload heavier than this maximum weight can't be balanced. The 120EX can go far beyond that by slowly limiting tilt range as the payload is increased. The maximum payload is reached at a tilt range of ±60°. That means, in EX mode the 120EX can counterbalance up to incredible 240 lbs. at a tilt range of ±60°; all based on a 8" center of gravity.

120EX Standard Assembly: Includes 120EX Head, Mitchell base and tiedown, european handle and extension, geared platform plate *(Mfr# C12250001 • B&H# OC120EXSA)* **11,478.50**

Options for Ultimate 2060, 2575C and the 120EX

Standard OConnor Plate *(Mfr # 08283 • B&H # OCQRP2575)* **407.95**

Euro Style Quick Release for 2060HD, 2575C: With 120mm camera mounting plate and screws. *(Mfr # 2575-120 • B&H # OCQRSL2575)* **1056.50**

Panavision Dovetail Plate *(Mfr # 2575-110 • B&H # OCPPD2575)* **606.95**

Arriflex Dovetail Slide Plate
(Mfr # 2575-210 • B&H # OCPAD2575) **612.50**

Arriflex 24" Platform Plate Assembly
(Mfr # C2575-240 • B&H # OCPPA) **1004.50**

Straight Base Pan Handle (18mm diameter)
(Mfr # 08389 • B&H # OCHS2060) **156.50**

Randall Handle Extension: For 18mm diameter handles
(Mr# 08388 • B&H# OCHER14) **359.95**

Front End Handle (for 2575 & 120EX Only)
Designed to fit into the front rosette. This provides the operator with the ability to maneuver and position the camera safely, accurately, and comfortably. *(Mfr# 08409 • B&H# OCFEH2575)* **289.95**

16.5" Pan Handle with 30° Bend (1" diameter)
(Mfr # 2575-107 • B&H # OCH1652575) **217.95**

12" Extension for Above *(Mfr# 2575-105 • B&H# OCHE12)* **238.95**

Eyepiece Leveler Bracket *(Mfr # 08359 • B&H # OCEPLB1030)*
For use when using long, heavy eyepiece extensions **348.50**

Assistant's Front Box *(Mfr # MFB100 • B&H # OCAFB)*
Provides storage for tools and accessories when using any of the fluid heads **288.50**

Assistant's Front Box Mount *(Mfr # 08308 • B&H # OCAFBM)*
Provides a mounting position for the MFB100 Assistant's Front Box when using any of the OConnor fluid heads **292.95**

TRIPODS

25L Two-Stage Carbon Fiber Tripod with Spreader

The 25L is an ultra lightweight two-stage tripod and has an incredible range of 15" to 66" while maintaining an extremely stable platform. A perfect choice for EFP, the carbon fiber 25L incorporates recessed horizontal leg lock levers that are easily accessible for safe and secure height adjustment.

35L Carbon Fiber Tripod with Spreader (100mm)

This lightweight, rugged, quick deployment tripod features instant set-up on most terrain. This is achieved by having a ring, located under the tripod top casting, which releases all three legs simultaneously. Each leg can also be independently adjusted. The ultimate ENG tripod, the 35L also has a two-position adjustable rigid spreader that adds even greater height range.

For fast breaking news, sports and production, this tripod goes from 26" to 62" with a single adjustment. Just press, lift, release, the three legs will lock automatically and you're ready to go.

Cine HD and Cine HD Baby Tripods

Constructed from time-proven aluminum alloy metallurgy, there will be no surprises, and they require no special accommodations. The single-stage design and die-cast spider ensure maximum rigidity for head and camera loads up to 309 lbs. and the rotary stage clamps provide tool-free temperature-independent leg fixing. Otherwise the same, the Cine HD Baby is a short leg tube "baby" version for extra low angles.

- Single-stage design for maximum rigidity
- Die-cast alloy spider/receiver top stage
- Rotary stage clamps are temperature-independent
- Dual leg spikes for high and low angles

25L Carbon Fiber 2-Stage Tripod Legs (100mm Bowl) with Mid-Level Spreader *(Mfr# 25L-103 • B&H# OC25L)* **1964.95**

35L Carbon Fiber 1-Stage Tripod Legs (100mm Bowl) with Two-Position Spreader - Supports 60 lbs. *(Mfr# 35L-003 • B&H# OC35L)* **1817.50**

Cine HD Single-Stage Aluminum Alloy Tripod (Mitchell) *(Mfr# C1221-0001 • B&H# OCCHDTM)* **1864.50**

Cine HD 1-Stage Aluminum Alloy Baby Tripod (Mitchell) *(Mfr# C1221-0002 • B&H# OCCHDBTM)* **1726.50**

	25L	35L	Cine HD	Cine HD Baby
Material	Carbon Fiber	Carbon Fiber	Aluminum	Aluminum
Load Capacity	60 lbs.	60 lbs.	309 lbs.	309 lbs.
Weight	7.3 lbs.	8.1 lbs.	29.3 lbs.	18.5 lbs.
Maximum Height	66"	62"	69.2"	34.6"
Minimum Height	14.75"	26"	33.6"	4"
Ball Diameter	100mm	100mm	Mitchell or 150mm	Mitchell or 150mm
Collapsed Length	28"	36.5"	40.4"	23.6"
Collapsed Width	7"	7"	11.1"	11.1"

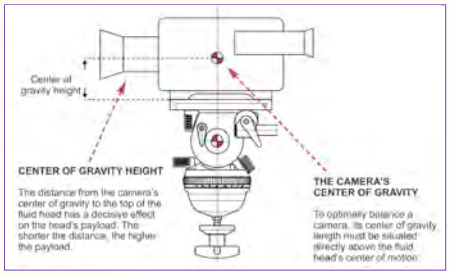
SACHTLER

FLUID HEADS

Functional and Easy to Operate

Sachtler's fluid heads offer 100 percent reliability. The patented damping system excels even when you and your equipment are challenged by the most adverse shooting conditions imaginable. Extreme temperatures have absolutely no effect on Sachtler's fluid heads. They provide frictionless operation, are free of hydraulic oil and are completely enclosed in their own capsule against any external influence. A special feature of the heads is their ease of operation. Instead of time-consuming adjustment and re-adjustment in search of the perfect balance, Sachtler's fluid heads offer finely tuned counterbalance for optimized settings.

Stability



A key reason why Sachtler fluid heads function so reliably is their stability. All components cooperate in a friction-free environment, a key consideration for users who want equipment that functions tirelessly for years to come. In addition the modern, lightweight materials used helps limit the stress that unnecessary weight can have on your equipment, especially during long shoots.

The Secret behind the Payload

The center of gravity height (C.O.G.) of the camera set up on a fluid head is decisive in determining the head's payload. The C.O.G. describes the distance between the camera or camcorder's center of gravity and the top edge of the fluid head being used. The shorter the distance, the greater the maximum camera weight.

Workmanship

The meticulous quality of these products is due in part to Sachtler's close working relationship with film and television professionals. The regular feedback sent in from the field provides their engineers with the constant incentive to redesign even their most proven products. The result is solid, innovative and extremely reliable products with a longer than usual life span.

Systems designed to meed your needs

A fluid head can only be fully effective with the right pedestal or tripod. Sachtler also offers a wide range of camera support system packages that are designed to meet your demands. The systems let operators choose between differently configured tripods with e.g. spreaders or mid-level spreaders. In most cases, a padded bag or cover is included in the package. Users can also customize and extend their own systems with optional accessories, such as additional pan bars or adapters.

The film maker's partner

Sachtler is a sustaining member of many different organizations and institutions that represent and unite camera operators, film makers and manufacturers of film and broadcast technology. Membership in the German Society of Cinematographers (bvk), has put them into direct contact with all well-known cameramen and camerawomen in the German speaking world. And their international service and dealer network puts them into direct contact with camera operators all over the globe. Sachtler also exchanges experiences with many of the other manufacturers of broadcast equipment in the International Association of Broadcast Manufacturers (IABM), where questions concerning standardization, current technical trends and developments are discussed.

Recommended for High Definition (HD)

All Sachtler fluid heads are suitable for use with HD cameras. Some heads, such as the Cine 75 HD or the Horizon, are particularly user friendly for classical film camera operators, who will find all the operating controls in their usual place. Of course, those who shoot with cinematography camcorders (e.g. Varicam) also want to take advantage of features such as a viewfinder extension or front box. Excellent solutions for users of small and lightweight HDV cam-corders are also available, such as the SpeedBalance head DV 6 SB.

Service

Sachtler's worldwide distribution provides a widespread service net. All authorized dealers can carry out repairs or exchange parts. And in acute situations, Sachtler even provides replacement tripods or heads. Additionally, you can download operation manuals for almost all Sachtler products directly from their website. They provide highly detailed technical information, lists of parts and explosion drawings.

From Featherweight to Heavyweight

Sachtler offers the ideal tripod for every camera and camcorder. Whether your equipment weighs just a few hundred grams, like the digital (Mini) DV camcorder commonly used in day-to-day news gathering, or over 110 lb., like many film and studio cameras loaded with multiple accessories and high-performance optical systems, we have the right tripod for you.

Guarantee

Every Sachtler product comes complete with a comprehensive guarantee. Thorough quality testing both during and on completion of production ensure problem-free, reliable operation over a long life span.

75MM FLUID HEADS

FSB 2

Sensitive, fast and robust – the FSB 2 is a small head that delivers awesome shots. Perfectly designed for Mini DV and small HDV cameras, the FSB 2 can handle payloads ranging from 0 to 4.4 lbs. It offers counterbalance settings of 1 and 0, and has three horizontal and three vertical grades of drag plus 0. No compromises have been made with regard to the damping, which is based on the same construction principles as Sachtler's "large" heads.

FSB 2 Fluid Head *(Mfr # 0207)* ..... **CALL**

FSB 6 • FSB 6T

Bigger, but equally sensitive, fast and robust, the FSB 6 handles payloads ranging from 2.2 to 13.2 lbs., and is ideal for Mini DV and HDV cameras. It is also the only head in its class to feature Sachtler's Snap & Go sideload mechanism which boasts an exceptionally large 4.7" sliding range and 10-step counterbalance, which ensures extremely fine and fast balancing. Alternatively, the head is also available with the classic Touch & Go camera plate (FSB 6T). The FSB 6 also has three horizontal and three vertical grades of drag plus 0. For added convenience, a self-illuminated Touch Bubble makes balancing in poor light conditions even easier. No compromises have been made with regard to the damping, which is based on the same construction principles as Sachtler's "large" heads.

FSB 6 Fluid Head *(Mfr # 0407; B&H # SAFSB6)* **1249.95**

FSB 6T Fluid Head *(Mfr # 0405; B&H # SAFSB6T)* **1249.95**

Model	Payload	Weight	Tilt Range	Counterbalance	Drag	Bowl Diameter
FSB 2	4.4 lbs.	4.1 lbs.	+90/-70°	2 Steps	3+0	75mm
FSB 6	13.2 lbs.	4.4 lbs.	+90/-70°	10 Steps	3+0	75mm
FSB 6T	13.2 lbs.	4.1 lbs.	+90/-70°	10 Steps	3+0	75mm

FSB Cell

Combine the FSB 2 or FSB 6 with Sachtler's revolutionary FSB Cell, and the fluid heads become real powerhouses. This 10.5 AH lithium rechargeable camera battery, which fits directly below the camera, provides 8 hours of shooting time, ensuring maximal flexibility on the set. The ultra-high performance FSB Cell is a 7.2 volt lithium-ion battery that loads directly beneath Mini DV and HDV cameras. Shaped like a camera plate, the battery's underside fastens perfectly onto the fluid head to ensure secure locking. The battery's 1.4 lb. weight is positioned directly over the fluid head. This optimizes camera control, by acting neutrally when balancing the camera, as well as adding stability. The result is uniform, smooth camera pans. When teamed with the FSB CELL, the sliding range of the camera set-up is extended even further to 8.6" (225mm) for optimal balance.

- The FSB Cell's high-performance lithium-ion lets you operate MiniDV and HDV camcorders for over 8 hours, greatly increasing independence on the shoot.
- As with other Sachtler products, extremely fast changeover between tripod and shoulder further adds to on-set flexibility - the camera is quickly removed together with the battery and just as easily replaced.
- It incorporates the Sachtler Snap & Go camera attachment system into its top and bottom surfaces for sure and easy connection between the camcorder and Sachtler fluid head. Thus the operator can quickly convert from tripod mount to hand-held us
- The FSB Cell can be used with Sony, Canon and Panasonic cameras with an optional an adapter cable connecting battery and camera.

FSB Cell *(Mfr # 0781 • B&H # SAFSBC)*
7.2v 10.5AH Camcorder Battery **219.95**

Battery Charger *(Mfr # 0782 • B&H # SACFSBB)*
For FSB Cell **169.95**

FSB Cell Cable Adapter *(Mfr # 0785 • B&H # SACAFSBBS1)*
For Sony DSR-PD170, DCR-VX2100, HDR-FX1 ..... **78.95**

FSB Cell Cable Adapter *(Mfr # 0788 • B&H # SACAFSBBP)*
For Panasonic AG-HVX200, AG-DVX100A/B **78.95**

FSB Cell Cable Adapter *(Mfr # 0786 • B&H # SACAFSBBS2)*
For the Sony HVR-Z1U **78.95**

FSB Cell Cable Adapter *(Mfr # 0787 • B&H # SACAFSBBC)*
For Canon XH-1, XL-1/1s/2, GL-1/GL-2 ..... **78.95**

75mm & 100mm FLUID HEADS

DV 6 SB

Compact digital cameras have created a new era in electronic reporting, documentaries and industrial films. It's easy to see why – they are light, fast and highly versatile. To complement these cameras is the DV 6 SB fluid head, the professional choice. The DV 6 SB comes with 5-step fluid damping (5 horizontal and 5 vertical grades of drag) and a 10-step counterbalance system from 2 to 20 lbs. This enables the ambitious videographer to not only use different camera loads, but also to choose between different drag steps. For added convenience, equipped with self-illuminated Touch Bubble that make balancing in poor light conditions even easier.

DV 6 SB Fluid Head *(Mfr # 0605; B&H # SADV6SB)* **1599.95**

DV 8 SB

Ideal for documentary, industrial videos, and more, the DV 8 SB steps-up with 12-step counterbalance system and payload capacity from 2 to 26 lbs. Interchangeable pan arm rosettes allow a second pan bar, standard or telescopic, to be added if ever you need it. Weighs just 2 oz. more than the DV 6 SB. Like the DV 6 SB, it includes 2.4" sliding balance plate and Touch & Go quick-release, and 5-step fluid damping (5 horizontal and 5 vertical grades of drag). For added convenience, equipped with self-illuminated Touch Bubble that make balancing in poor light conditions even easier.

DV 8 SB Fluid Head *(Mfr # 0805; B&H # SADV8SB75)* **2198.95**

DV 8 / 100 SB

Ideal for documentary and industrial videos, and much more, the DV 8/100 SB is identical to the the DV 8 SB except it's used with 100mm bowl. Features 12-step counterbalance system and payload capacity from 2 to 26 lbs. Includes illuminated bubble level, 2.4" (60mm) slidng balance plate and Touch & Go quick release.

DV 8 / 100 SB Fluid Head *(Mfr # 0806; B&H # SADV8SB100)* **2306.95**

DV 12 SB

With a load capacity of up to 30 lbs., the DV-12 SB is the choice for the professional videographer utilizing heavy camcorders who demands the smoothest pans and tilts in addition to rapid setup. It features a 12-step counterbalance system with a 2.8" (70 mm) sliding plate for perfect balance, and 5 steps of drag plus zero in both axes for whip pans. Tap holes let you mount an optional viewfinder extension adapter, and the Touch & Go quick-release system makes mounting and take down a non-issue: no fumbling, no struggling, no worries.

DV 12 SB Fluid Head *(Mfr # 1205; B&H # SADV12SB)* **2784.95**

Video 15 SB

The Video 15 SB, like the other SB (Speed Balance) heads, offers high-precision and extremely fast counterbalance for all digital camcorders from broadcast to Mini DV. Similar to the DV-12 SB, the Video 15 SB steps up with 7 steps of drag plus zero in both axes for whip pans, and a payload capacity of up to 35 lbs.

Video 15 SB Fluid Head *(Mfr # 1505; B&H # SAV15SB)* **3588.50**

100mm FLUID HEADS

Video 18 SB

With the Video 18 SB fluid head, the latest technology is also available to heavier ENG cameras. This head offers significantly finer counterbalance graduation (10-step counterbalance) and a payload of up to 40 lbs. Fast, safe and reliable, the Video 18 SB has a frictionless damping system with seven levels of drag, offering maximum safety in fast-paced reporting situations. With its Touch & Go quick release system, you can attach and release your camera with one hand. The balance plate's sliding range of 120mm (4.7") lets you precisely compensate for a variety of configuration weights, while the self-illuminating Touch Bubble uses a conventional battery, ensuring easy leveling even under unfavorable lighting conditions.

Video 18 SB Fluid Head *(Mfr # 1805; B&H # SAV18SB)*.....**4949.95**

Video 18 Dutch

Today, the normal shot just doesn't satisfy expectations anymore. Shots need to be thrilling, breathtaking, electrifying – camera language has become more spectacular. So why not take full advantage of breathtaking scenes and extraordinary settings? With Sachtler's Video 18 Dutch, you can do just that. The head for special effects provides you with seven steps of drag, even in conjunction with lateral tilt. The Video 18 Dutch features a cross-sliding plate with a sliding range of 60 mm / 2.4" to provide for precise camera control. Thus the camera's center of gravity can be exactly aligned over the swiveling axis. The head is able to tilt the horizon, and features a scale on its right side that shows the exact degree of third axis movement.

Video 18 Dutch Fluid Head *(Mfr # 1804 • B&H# SAV18D)*.....**3317.95**

Video 20 SB

The extremely flexible Video 20 SB can be used for EFP applications, because it combines an even greater level of carrying power with an increased carrying capacity. Do you need rear camera operation and on-camera viewfinder monitors? No problem for the powerful Video 20 SB. The Video 20 SB steps-up from the Video 18 SB with 12-step counterbalance and extremely high carrying capacity with a maximum payload of 55 lb. The Video 20 SB also has a long 120mm (4.7") balance plate sliding range.

Video 20 SB Fluid Head *(Mfr # 2005; B&H # SAV20SB)*.....**6542.95**

Model	Payload	Weight	Tilt Range	Counterbalance	Drag	Bowl Diameter
DV 6 SB	20 lbs.	5.3 lbs.	+90/-75°	12 Steps	5+0	75mm
DV 8 SB	26 lbs.	5.5 lbs.	+90/-75°	12 Steps	5+0	75mm
DV 8 / 100 SB	26 lbs.	5.7 lbs.	+90/-75°	12 Steps	5+0	100mm
DV 12 SB	30 lbs.	6.0 lbs.	+90/-75°	12 Steps	5+0	100mm
Video 15 SB	35 lbs.	6.2 lbs.	+90/-75°	12 Steps	7+0	100mm
Video 18 SB	26 lbs.	7.3 lbs.	±90°	10 Steps	7+0	100mm
Video 18 Dutch	40 lbs.	5.7 lbs.	±80°	5 Steps	7+0	100mm
Video 20 SB	55 lbs.	7.5 lbs.	±90°	12 Steps	7+0	100mm

150mm FLUID HEADS

Video 25 Plus

With the Video 25 Plus and its 7-step, temperature-independent damping system, professional camera operators capture the naked truth with perfect clarity. Need to change position? Tilt angles up to 90° are no problem—even under maximum load. Fast, safe, and reliable, the Video 25 Plus displays an 18-step counterbalance that can be adjusted easily and safely in 9 stages via dial. Fine tuning is achieved via a half step function which can either be engaged or disengaged. The self-illuminating Touch Bubble helps you level the camera even in poor lighting conditions. With a maximum payload of 71 lbs. the Video 25 Plus is ideally suited to HDTV and wide screen cameras. For added convenience, a viewfinder extension mount is included.

Video 25 Plus Fluid Head *(Mfr # 2500P; B&H # SA25P)* **7142.95**

Video 25 Plus FB

The Video 25 Plus FB is unusually light for a studio / OB head. Its assembly lock mechanism lets you set up your equipment safely. It features horizontal and vertical brakes that are conveniently located at the rear side facing the studio camera operator) and easy to reach. The 4-hole bores are standard for TV equipment and allow you to use the head on all FB tripods. The Video 25 Plus FB is a featherweight that handles heavyweight cameras and camcorders. One of the fluid heads most frequently used by international television crews, it is easy to see that this head was created for combination with Pedestals Combi, CI and CIII. (Ball adapter available to mount on a tripod bowl.)

Video 25 Plus FB Fluid Head *(Mfr # 2501P; B&H # SAV25PFB)* **7039.95**

Video 60 Plus EFP • Video 60 Plus Studio

Extremely lightweight (weighs just 18.5 lbs.), the Video 60 Plus EFP has a 150mm center of gravity height to easily support up to 132 lbs. Balance plate has a sliding range of up to 115mm / 4.5", allowing you to safely balance the camera at any tilt angle. The 9-step damping system lets you move the camera gently, safely and friction-free – as quickly as the objects move. And tilt it wherever you want it to go. Follow the action, even when everything suddenly turns upside down. Easy to identify, direct-response horizontal and vertical brakes are vibration-free. Integrated assembly lock lets you mount the camera quickly and safely.

Its displays an 18-step counterbalance which can be adjusted easily and safely in 9 stages with the well known Sachtler dial. Fine-tuning is achieved via a half step function, which can either be engaged or disengaged. Finally, the head has a modular design, allowing you to change it for different applications. Modifications include, modify with V-plate; with pan bar with rosette; with flat base; with Mitchell fitting. The flat-base version of the Video 60 Plus EFP, the Video 60 Plus Studio is designed for OB and studio operation. It also comes with a V-Plate (the EFP version comes with a Touch & Go Plate 35) and has fatter pan arms (front section only).

Video 60 Plus EFP Fluid Head *(Mfr # 6000; B&H # SAV60P)* .....**8273.95** **Video 60 Plus Studio Fluid Head** *(Mfr # 6001; B&H # SAV60PFB)*.....**8167.95**

Video 75 Plus EFP • Video 75 Plus Studio

The Video 75 Plus EFP and Video 75 Plus Studio offer outstanding payload range of 25 to 190 lbs. Suitable for a variety of camera configurations and flexible applications in both EFP and studio operation, they offer users a broad palette of solutions. They display a 24-step plus Boost Button counterbalance which can be adjusted easily and safely in 12 stages with the well-known Sachtler dial. Fine-tuning is achieved via a half step function, which can either be engaged or disengaged. For even more precise adjustment the balance plate on the Video 75 Plus EFP has a sliding range of up to 120mm / 4.7", and up to 145mm / 5.7" for the Video 75 Plus Studio. This allows you to safely balance the camera at any tilt angle.

The Video 75 Plus EFP/Studio have a modular design, allowing you to change them for different applications. Various configuration options are available like; 150mm Ball Base with the Touch & Go quick release system and camera plate 35 wedge or Flat Base with the V-shaped wedge plate, or you can even mount it on a Mitchell Mount base.

Video 75 Plus EFP Fluid Head *(Mfr # 7500; B&H # SAV75P)* .....**9399.95** **Video 75 Plus Studio Fluid Head** *(Mfr # 7501; B&H # SAV75PFB)*.....**9877.95**

150mm FLUID HEADS

Video 90 FB

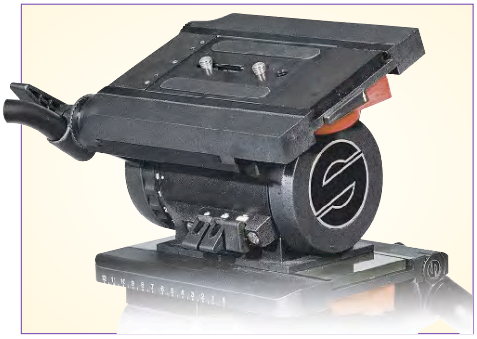
Professional camera operators choose the Video 90 FB for OB and studio applications for good reason. Lightweight yet capable of supporting enormous loads up to 250 lbs. with 24-step counterbalance, it features simple, sturdy, squeeze-proof construction, and unsurpassed leak-proof, frictionless, maximum damping (7 grades +0) that is identical on the horizontal and vertical planes. A high-performance, jerk-free damping system is indispensable for long focal lengths in OB applications. Independent from the damping system, a 27-step counterbalance with fine tuning adjustments allows a variety of equipment to be used, and can be activated and deactivated individually.

The head features direct-response horizontal and vertical brakes. Mounted on the back of the head, they are absolutely vibration-free, thus guaranteeing exceptionally smooth operation. The integrated assembly lock lets you mount the camera quickly and safely, while a fine tuning knob ensures perfect counterbalance.

The Sachtler Quick fix lets you mount flat base heads with a single screw. This saves lots of time, especially if you have to change equipment quickly, which is all in a day's work in OB environments. Interface for teleprompter mounting allows you to place the teleprompter right next to the rotating axis. Need to use counterweights? This is also no problem for the Video 90 FB, which supports maximum loads up to 250 lbs.

Video 90 FB Fluid Head *(Mfr # 8092; B&H # SAV90)* **10,023.95**

Dutch Head 35



The Dutch Head 35 also features Sachtler's patented fluid damping and counterbalance systems. In addition, it has a cross-sliding plate that uses a high precision dove-tailed guidance with a sliding range of 60 mm / 2.4". This enables the camera's center of gravity to be aligned exactly over the head's swiveling axis. The head is able to tilt the horizon, and features a scale on the right side panel that shows the exact degree of third axis movement.

Sachtler's patented damping system takes everything is stride. The individual modules are frictionless and contain no hydraulic oil. This means they are permanently leak proof. The damping action of heads is identical across both horizontal and vertical planes and offers you five steps of drag, for smooth camerawork under the toughest of rough conditions. You can completely disengage the drag for fast panning without affecting the dynamic counterbalance system.

The sliding camera mount and plate with a 2.4" sliding range, allows the camera's center of gravity to be exactly aligned over the swiveling axis. Most importantly, once adjusted, the settings cannot be lost.

Dutch Head 35 Attachment *(Mfr # 3004; B&H # SADHA)* **4603.95**

Model	Payload	Weight	Tilt Range	Counterbalance	Drag	Bowl Diameter
Video 25 Plus	77 lbs.	9.9 lbs.	+90/-75°	18 Steps	7+0	150mm
Video 25 Plus FB	77 lbs.	9.9 lbs.	+90/-75°	18 Steps	7+0	150mm
Video 60 Plus EFP	143 lbs.	18.5 lbs.	+90/-60°	18 Steps	9+0	150mm
Video 60 Plus Studio	143 lbs.	20.7 lbs.	+90/-60°	18 Steps	9+0	150mm
Video 75 Plus EFP	187 lbs.	26.2 lbs.	+90/-60°	24 Steps	9+0	150mm
Video 75 Plus Studio	187 lbs.	28.4 lbs.	+90/-60°	24 Steps	9+0	150mm
Video 90 FB	254 lbs.	31.3 lbs.	+90/-45°	24 Steps	7+0	150mm
Dutch Head 35	110 lbs.	13.7 lbs.	±60°	8 Steps	8+0	150mm

FLUID HEADS for FILM

Cine 30 HD

Sachtler's fluid head Cine 30 HD features a sideload mechanism for the camera plate. A key advantage of this technology is that the fluid head can be side-loaded together with its camera set-up – quickly and easily. The mechanism is compatible with camera plates from OConnor and ARRI. The operating elements, manufactured according to 2K processes, are especially convenient. If you need a front box for all sorts of utensils or tools, it is simple to mount an adapter which is exceptionally practical for film and HD shooting.

Any long-suffering camera assistant will appreciate the Sachtler Cine 30 HD 150mm fluid head and its unique side-load sliding camera plate. With the camera fully equipped, mounting and dismounting using the Snap & Go locking mechanism is safe, efficient, and worry-free. Fully compatible with Arri and OConnor camera plates, and features a fine adjustment for a tight, secure fit even if the plate is worn from use.

Counterbalance is accomplished with an 18-step selector dial and a high/low range lever for rapid, yet fine-tuned, repeatable setups. Horizontal and vertical drag is governed by a similar 7-step (plus zero) indexed selector system in conjunction with Sachtler's patented leak-proof frictionless cartridges, which carry a separate 2-year warranty. A tilt safety lock guarantees the integrity of the payload until it is secured, and caliper disk brakes ensure reliable pan and tilt fixing during operation with a quick flip of a short-throw lever. Naturally, the Cine 30 HD is covered by the standard Sachtler 2-year warranty, as well as comprehensive worldwide voice and web-based tech support, complete with CAD drawings, manuals, and service bulletins.

Cine 30 HD Fluid Head (150mm) - *(Mfr # 3006 • B&H # SAC30HD)* **7,452.95**

Cine 75HD

Classic film cameras are being increasingly replaced by high definition cameras in the area of movie production. Sachtler's fluid head Cine 75 HD is ideal for both types of production.
The payload range of 4 to 75 kg / 9 to 165 lb also comes with a huge selection of accessories for the various cameras used with the head. And, of course, interfaces for a Front Box and viewfinder extension are standard accessories.

Cine 75 HD Fluid Head (150mm) - *(Mfr# 7502 • B&H# SAC75HD)* **9,804.50**

Studio 9+9

Ideal for 16 and 35mm film cameras, the Studio 9+9, features Sachtler's unique, patented damping system that has been significantly extended. As the name indicates, there are now nine levels of extra-powerful drag, ensuring perfect counterbalance in 18 steps. Levels 2 to 7 are fairly fine, while the jump from levels 7 to 9 is much greater.

The fluid head also boasts a new sliding plate, which has an integrated spindle drive. Centering the camera weight is now fast and easy - just slide the plate quickly into place and fine tune with the spindle drive if required. The counterbalance system combines the renowned Sachtler system with a dial knob system, compensating perfectly for any load up to 120 lb.

9+9 Fluid Head (150mm) - *(Mfr# 6002 • B&H# SAS9P9)* **8,282.50**

Model	Payload	Weight	Tilt Range	Counterbalance	Drag	Bowl Diameter
Cine 30 HD	77 lbs.	12.3 lbs.	+90/-75°	18 Steps	7+0	150mm
Cine 75 HD	165 lbs.	26.2 lbs.	+90/-60°	24 Steps	9+0	150mm
Studio 9+9	121 lbs.	18.5 lbs.	+90/-60°	18 Steps	9+0	150mm

SOOM

Multifunctional Camera Support System for Mini DV & HDV Camcorders

Developed to solve the shooter's dilemma of which type of camera support to transport to studio or location, Sachtler's innovative SOOM elegantly configures into 4 distinct support tools - all in one compact, easy-to-carry system.

1) For going low, the SOOM TriSpread mid-level spreader, which sports its own 75mm bowl, can be disconnected from the legs and used on its own as a low-level 2-stage "baby tripod" with a height range of 8" to nearly 19". Rubberized spikes assure firm footing.

2) Available as individual components or as a complete integrated system, the SOOM system includes the SOOM single-stage tripod with 75mm bowl ready to be mated to a Sachtler FSB or other fluid head. In this configuration, the SOOM TriPod provides a vertical height range from 27" to 56". The integrated TriSpread mid-level spreader delivers stability, even over uneven ground. There is a choice of removable rubber feet or hardened steel spikes.

3) The third part of the SOOM system is the SOOM Tube. The Tube looks like a small, automotive drive shaft with a universal joint on one end. It's a telescoping mono-pod with a retractable foot that the shooter can trap with their foot providing slip-proof operation. The "u-joint" on the top is actually another 75mm bowl where you can mount the tripod's pan/tilt head. Sports a range of 34" to 62", great for getting shots in places where a tripod just can't go, like in a crowd.

4) When you need more height, combining the SOOM TriPod with the SOOM Tube, deftly transforms into the SOOM HiPod capable of telescoping vertically to a variable lens height of over 8 feet. Thus it is ideal for shooting over obstacles or crowds. Sachtler incorporated a protective dampening feature that automatically deploys as the center column is collapsed, preventing the camera payload from crashing down.

This versatile Sachtler system may be reconfigured from one function to the next quickly and easily and without tools. SOOM's modularity not only gives the shooter freedom of spontaneous creativity, but also allows for a wide range of yet-to-be-developed accessories to expand the unit's functionality in the future. The SOOM system collapses to 37" for easy transportation in a single bag or case. The rugged SOOM system, featuring all 4 functions, weighs a total of 11.4 lbs (15.8 lbs with a Sachtler FSB 6 fluid head). When used in combination with the FSB 6 head, the system supports up to 13.2 lbs. For easy transport over long distances and through rough terrain, acustom-designed SOOM Bag featuring carrying straps, wheels and backpack straps is also available.

SOOM Tripod (26.8"-55.9") *(Mfr # S2003-0003 • B&H # SASTP)*.....**799.95**

SOOM Tri-Spreader *(Mfr# S2004-0001 • B&H# SAMLSQ)*.....**428.95**

SOOM Tube *(Mfr # S2005-0001 • B&H # SASHC)*.....**489.95**

SOOM Tripod with SOOM Tri-Spreader and Carrying Case *(Mfr # 4160 • B&H # SASTTSC)*.....**1443.95**

Complete SOOM System with FSB-2: Includes the SOOM Tripod, SOOM Tri-Spreader, SOOM Tube, FSB-2 Fluid Head and Carrying Case. *(Mfr # 0280 • B&H # SAFSB2S)*.....**2509.95**

Complete SOOM System with FSB-6: Includes the SOOM Tripod, SOOM Tri-Spreader, SOOM Tube, FSB-6 Fluid Head and Carrying Case. *(Mfr # 0480 • B&H # SAFSB6S)*.....**3099.95**

Complete SOOM System: Includes SOOM Tripod, SOOM Tri-Spreader, SOOM Tube and Carrying Case *(Mfr # 4161 • B&H # SASTTSHPC)*.....**2178.95**

TRIPODS (75mm Bowl)

Sachtler tripods have proven themselves worldwide for over 45 years—whether in the Antarctic at temperatures of -40 °C / -40 °F or in the desert's scorching heat. Sachtler uses aluminium and carbon fiber for its tripods. Both materials stand out for their extraordinary resilience and extremely high safety against rupture. And because carbon fiber (CF) is exceptionally lightweight, it is the choice of camera operators who often need to travel. Carbon fiber has an additional advantage – it is more pleasant to hold at extremely low temperatures.

Single extension tripods usually have a rotary clamping system that secures each tripod leg in the required extension position within a matter of seconds. Double extension tripods are locked into place in a flash with Sachtler fast-action clamps, with the help of a lever specially designed for this purpose. The Speed Lock tripod also features an easy-to-use, patented clamping system. A single release lever operates the two fasteners on each leg of this double extension tripod. Depending on the payload, Sachtler tripods fit their fluid heads using a variety of connections. 75mm bowls are usually utilized with tripod systems that carry lightweight digital camcorders. 100mm fittings are widely used with tripods in ENG operation. Heavy film and television cameras find a reliable mount on tripods with 150mm fittings that, using adapters, can also be easily converted for different applications. Studio pedestals and OB tripods come with flat base for use with studio heads.

DA75/L • ENG 75/2D

With their compact dimensions, these tripods are indispensable companions for small Mini DV and HDV cameras. Used in combination with the FSB 2, FSB 6 , DV6 SB and DV8 SB, the DA 75/L single extension with rotary clamp and ENG 75/2 D double extension with rotary clamp use Dural aluminum leg tubes to provide sturdy, lightweight support. Dural aluminum is an alloy employed in the manufacture of aircraft landing gear, and ensures great strength and reliability at a lower cost than carbon fiber. The tripods also incorporate the proven Touch & Go system enabling fast changeover, so camera operators can go from using the tripod to shooting from the shoulder within a matter of seconds.

DA 75/L Aluminum Tripod *(Mfr # 4183; B&H # SADA75L)* **463.50**

ENG 75/2D Two Stage Aluminum Tripod *(Mfr # 4188; B&H # SADA752D)* **712.95**

Speed Lock 75 CF

A professional tripod with the most compact dimensions on the market, the Speed Lock 75 CF is a fast, lightweight solution for MiniDV, HDV, DVCAM and DVCPRO ENG camcorders. Made from carbon fiber and therefore particularly lightweight, it also boasts smaller transport measurements than any other comparable tripod in its class. Designed for use with any fluid head that has a 75mm ball, it is a perfect companion for the Sachtler FSB 2, FSB 6, DV6 SB and DV8 SB heads.

The Speed Lock 75 CF is ideal for one-handed operation. And with its fast-action clamping system, it is ready to use within seconds. A clamp on each of the double-extension tripod legs releases and locks the leg with speed and precision. Just three clamps are used to lock the six clamping connections. In addition, an optional carrying strap with adjustable shoulder supports offers users the best possible carrying comfort.

Speed Lock 75 CF Carbon Fiber Tripod *(Mfr # 4588; B&H # SASL75CF)* **948.95**

Model	Payload	Weight	Material	Height	Folds to	Bowl Diameter
DA 75/L	33 lbs.	4.2 lbs.	Aluminum	55.9″	32.3″	75mm
DA 75/2D	44 lbs.	4.9 lbs.	Aluminum	57.9″	25.6″	75mm
Speed Lock 75 CF	44 lbs.	4.4 lbs.	Carbon Fiber	57.9″	25.6″	75mm

TRIPODS (100mm Bowl)

DA Aluminum Single Stage Tripods

Dural aluminium (DA) 100mm single stage tripods are fitted with the Sachtler rotary clamping system which delivers the speed and mobility that news professionals and other users need. They come in a variety of sizes from the tiny DA 100 K, with its mini spreader, to the DA 100 L, which has a maximum height of 55.5". The DA 100 HD has a maximum load of 176 lb. A highly cost-effective alternative to carbon fiber tripods, standard dural aluminium tripods also have a tube diameter of 0.63", while HD (heavy-duty) versions have a tube diameter of 0.87".

Do you need to get down to a frog's perspective? The DA 100 K offers stability for extremely low shooting positions. And like all the others in the line, it also features the Sachtler rotary clamping system. You'll see and feel how securely your tripod is locked.

DA-100M Medium Tripod Legs *(Mfr # 5151; B&H # SADA100M)* **959.95**
DA-100L Long Tripod Legs *(Mfr # 5182; B&H # SADA100L)*.....**944.95**
DA-100D Tripod Legs *(Mfr # 5480; B&H # SADA1002D)* **1367.50**
DA-100K Short Tripod Legs *(Mfr # 5122; B&H # SADA100S)* **869.95**

Model	Payload	Weight	Material	Height	Folds to	Bowl Diameter
DA-100M	77 lbs.	4.9 lbs.	Aluminum	30.3"	20.1"	100mm
DA-100L	77 lbs.	6.4 lbs.	Aluminum	55.9"	32.3"	100mm
DA-100D	176 lbs.	9.7 lbs.	Aluminum	55.9"	32.3"	100mm
DA-100K	88 lbs.	3.3 lbs.	Aluminum	10.6"	8.7"	100mm

Carbon Fiber Single Stage Tripods

Sachtler's carbon fiber is especially twist-resistand since it is drawn out of one piece. Lighter and more stable than aluminum, carbon fiber ensures maximum stability and carrying capacity. They also don't bend or corrode and are less influenced by temperature.

Sachtler carbon fiber single stage tripods are solid as a rock and light as a feather at the same time. For example, the CF 100 M weighs just 4 lb. and has a maximum load of 99 lb! The standard carbon fiber tripods CF 100 L and CF 100 M both have tube diameters of 0.63", while the HD version CF 100 HD has a tube diameter of 0.87" for a maximum load of 198 lb. All models in the line feature the Sachtler rotary clamping system which delivers the speed and mobility that news professionals and other users need.

CF-100M Medium Tripod Legs *(Mfr # 5351; B&H # SACF100M)* **1149.95**
CF-100L Long Tripod Legs *(Mfr # 5382; B&H # SACF100L)*.....**1358.50**
CF-100HD Tripod Legs *(Mfr # 5380; B&H # SACF100HD)*.....**1,474.95**

Model	Payload	Weight	Material	Height	Folds to	Bowl Diameter
CF-100M	99 lbs.	4.2 lbs.	Carbon Fiber	30.3"	20.1"	100mm
CF-100L	99 lbs.	5.3 lbs.	Carbon Fiber	55.9"	32.3"	100mm
CF-100HD	198 lbs.	8.2 lbs.	Carbon Fiber	55.9"	32.3"	100mm

TRIPODS (100mm Bowl)

ENG Aluminum and Carbon Fiber Two-Stage Tripods

Available in both dural aluminum and carbon fiber, two-stage tripods have an enlarged height range (lower bottom and higher top position), rendering them more universal. Locking of the legs is achieved in seconds by Sachtler's unique quick clamping system. In addition, their transport length is even shorter, and with their folding handle (ENG 2DHD and ENG 2CFHD only), you can easily carry the tripod in a horizontal position. Heavy-duty versions are available for extra stability. The heavy-duty aluminum tripod has a 20mm diameter tube vs. 16mm, and the heavy-duty carbon fiber model has a 24mm diameter tube vs. 22mm. For example, the ENG 2 D HD weighs just 10.8 lb, yet its continuous dual-tube design safely and stably carries payloads of up to 198 lb even at its maximum height of 61.8".

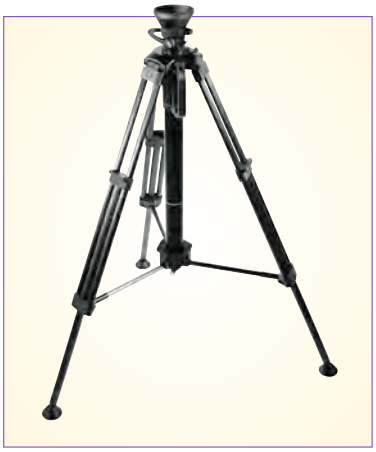
Model	Payload	Weight	Material	Height	Folds to	Bowl Diameter
ENG-2D	77 lbs.	6.8 lbs.	Aluminum	61.0"	27.6"	100mm
ENG-2D HD	198 lbs.	11 lbs.	Aluminum	63.4"	29.5"	100mm
ENG-2CF	88 lbs.	5.7 lbs.	Carbon-Fiber	61.0"	27.6"	100mm
ENG-2CF HD	209 lbs.	8.6 lbs.	Carbon-Fiber	63.4"	29.5"	100mm

ENG 2D Aluminum Tripod *(Mfr # 5186 • B&H # SADA1002D)*.....**1199.95**
ENG 2D HD Aluminum Tripod *(Mfr # 5490 • B&H # SADA100HD2D)*.....**1534.50**
ENG 2CF Carbon Fiber Tripod *(Mfr # 5386 • B&H # SACF1002CF)*.....**1299.95**
ENG 2CF HD Carbon Fiber Tripod *(Mfr # 5390 • B&H # SACF100HD2CF)*...**1799.95**

Speed Lock CF • Speed Lock CF HD

The Speed Lock CF is the fastest two stage tripod in the world! Simply release the three easy to reach clamps and it is ready for action. This extremely sturdy and twist-resistant carbon fiber tripod ensures that you're already shooting while others are still setting up. It takes just three quick movements and the Speed Lock CF is ready for action – and you don't even have to bend over! The patented clamping system lets you adjust the tripod smoothly and safely, even with a camera mounted. Carbon fiber construction ensures minimal load-free weight, and increases stability and twist resistance. On top of that, the clamping connection forms a third tube to further increase stability. The ergonomically shaped, high-tech clamps have a rounded design which ensures that cables slide off without catching. In addition, you can tell at a glance whether the legs are clamped into position. The Speed Lock CF weighs less than 6.6 lb, only a few ounces more than the ENG 2 CF, highly favored by camera crews all over the world. And if you need strength, the HD model has an amazing clamping force of 209 lb. These tripods are, of course, compatible with all existing 100mm accessories.

Speed Lock CF 2 Stage Carbon Fiber Tripod Legs *(Mfr # 5586 • B&H # SASLCF2)* **1749.95**
Speed Lock CF HD 2 Stage Heavy Duty Carbon Fiber Tripod Legs *(Mfr # 5590 • B&H # SASLCF2HD)*.....**2153.50**



Model	Payload	Weight	Material	Height	Folds to	Bowl Diameter
Speed Lock CF	88 lbs.	6.8 lbs.	Carbon Fiber	61.0"	27.6"	100mm
Speed Lock CF HD	209 lbs.	11 lbs.	Carbon Fiber	63.4"	29.5"	100mm

Hot Pod CF

The fastest tripod in the world, the Hot Pod CF is the perfect companion for the DV 8/100, DV 12, DV 15 and Video 18 Plus/Sensor. All that's needed to change the fluid head is a touch of the button – no tools are required. With its centering function, the Hot Pod's locking system simultaneously releases and locks all three legs. The pneumatic center column easily lifts loads up to 40 lb. (Hot Pod CF10) or 55 lb. (Hot Pod CF14) to lens heights of over 6.6' and has a factory set elevation force that is maintenance free. And if you need to move quickly, the Hot Pod CF has both a handle and a strap for easy carrying.

Hot Pod CF 10 1-Stage Carbon Fiber Hot Pod Tripod Legs *(Mfr # 538510; B&H # SAHPCF10)* **2569.95**
Hot Pod CF 14 1-Stage Carbon Fiber Hot Pod Tripod Legs *(Mfr # 538514; B&H # SAHPCF14)*.....**2569.95**

TRIPODS (150mm Bowl)

Cine 150 • Cine 2000

With their all-metal construction and large 35mm/1.4" tube diameter, the Cine 150 and Cine 2000 are extremely stable tripods. Oversized rotary stage clamps ensure dependable leg fixing and ease of use, even with gloved hands. Each leg is tipped with long stainless steel spikes for a firm footing in soft, unstable ground, and pivot stiffness is adjustable with convenient fold-away levers. The different height ranges of the Cine 150 Medium and Long complement each other, allowing use in various of applications. The Cine 2000 Short offers a minimum height of 6.7" making it ideal to keep the tripod footprint to a minimum.

Cine 150 Long Aluminum Tripod Legs *(Mfr # 6290; B&H # SAC150L)*.....**1968.95**

Cine 150 Medium Aluminum Tripod Legs *(Mfr # 6250; B&H # SAC150M)*...**1744.95**

Cine 2000 Short Aluminum Tripod Legs *(Mfr # 6232; B&H # SAC2000S)*..**1588.95**

Cine Mitchell

Otherwise the same as their Cine 150 Medium and Cine 150 Long counterparts, the Cine Mitchell Medium and Long are designed for fluid heads with Mitchell or or flat base fittings as well asa gear heads.

Cine Mitchell Medium Tripod Legs *(Mfr # 6255 • B&H # SACMM)*.....**1859.50**

Cine Mitchell Long Tripod Legs *(Mfr # 6295 • B&H # SACML)*.....**2007.95**

OB 2000 for OB and studio applications

The OB 2000 is the tripod for heavy cameras. The single stage, heavy duty, flat-base tripod has a built-in stabilizer which can hold a hand crank column and lock it into place. Rotating rubber feet are built into the tripod legs. Built-in bubble and tripod leg scaling provide simple and precise leveling. The OB 2000 supports all common flat-base heads, including Mitchell video fittings, which do not require an adapter. Also includes a mid-level spreader.

OB 2000 Aluminum Tripod Legs *(Mfr # 6481 • B&H # SAOB2000)*.....**2689.95**

DA Aluminum Single-Stage and Dual Stage Tripod Legs

Like the 100mm series, the three models in the dural aluminium (DA) 150mm series are designed to ensure that every perspective is covered. The DA-150K, for example, with its minimum height of just 6.3", enables shots from extremely low viewing angles.

DA-150L Long Tripod Legs *(Mfr # 6192; B&H # SADA150L)*.....**1359.95**

DA-150ML Medium-Long Tripod Legs *(Mfr # 6181; B&H # SADA150ML)*.....**1247.95**

DA-150K Short Tripod Legs *(Mfr # 6132; B&H # SADA150S)*.....**1064.95**

EFP-2D Aluminum Dual-Stage Legs *(Mfr # 6186; B&H # SADA1502D)*.....**1455.95**

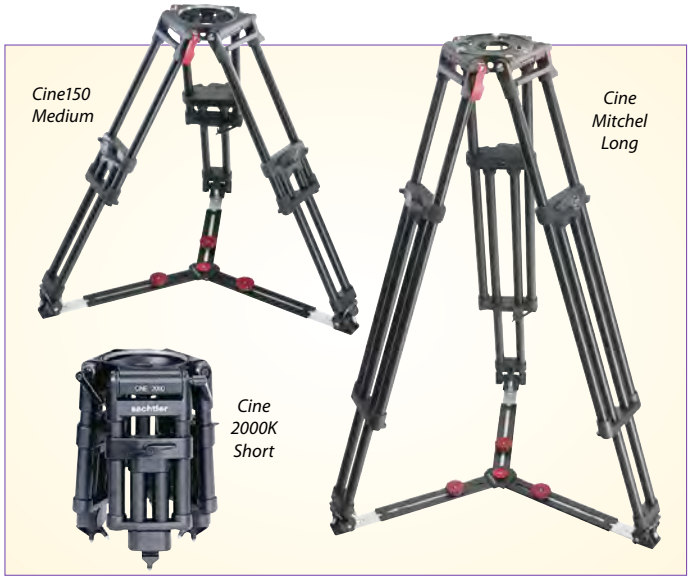
Carbon Fiber Single Stage and Two-Stage Tripod Legs

Like the 100mm series, Sachtler's 150mm carbon fiber single stage tripods are solid as a rock and light as a feather at the same time.

CF-150L Long Carbon Fiber Tripod Legs *(Mfr # 6392; B&H # SACF150L)*.....**1757.50**

CF-150ML Medium Carbon Fiber Legs *(Mfr # 6381; B&H # SADA150ML)*.....**1649.95**

EFP-2CF Carbon Fiber Dual-Stage Legs *(Mfr # 6386; B&H # SACF1502CF)*...**1841.95**



OB 2000 Center Column Hand Crank

Height adjustments with complex camera configurations are rarely easy. Extending the legs can be very difficult, and at times impossible without help. But with the OB 2000 hand crank column, you will glide to the top! All you have to do is crank your camera to the desired height. The 14.2" lift range extends the maximum height of the OB 2000 to 67.7". The built-in stabilizer of the OB 2000 holds the hand crank column.

A brace which anchors the tripod to the pedestal tower is built into the base of the column guide tube. The hand crank column complies with all safety regulations observed by TV broadcasters and is compatible with all common flat base heads, as well as the Sachtler Quickfix mount.

Center Column Hand Crank *(Mfr # 6205 • B&H # SACCOB2000)*.....**2499.95**

PEDESTALS

Picture transmission needs to be first rate, even during vertical camera movement. Sachtler pedestals enable smooth, precise and jerk-free height adjustment. Our full range of weight classes, designs and accessories ensures outstanding performance for all applications, from video studios right up to OB vans.

Pedestal C I

The C I combines a tripod with a pneumatic central column. The air pressure inside the central column can be adjusted to suit the exact weight of your configuration, so the camera actually floats on a cushion of air. A brake locks the central column in any position, while a transport latch lets you carry the pedestal safely, even when the central column is under pressure. The maintenance-free central column rests on six ball bearings, two of which can be adjusted to ensure jerk-free motion even after long, intensive shoots. Each bearing is coated with hard rubber to absorb sliding noises.

C I System (Flat Base) with Dolly 75 *(Mfr #4191• B&H # SAP14)*.....**2199.95**

Pedestal C III

The C III is ideal for industrial studios and user-friendly mobile studios. The C III lifting column moves so smoothly you can even operate it while shooting. Its extensive adjustment range, silent dolly and fast, tool-free assembly and disassembly ensure ideal conditions for outstanding pictures – in any location. You can combine the C III with any Sachtler fluid head, even the Video 60 Plus, dependent only on your camera load.

C III with Dolly XL- *(Mfr #5195 • B&H # SAPEDC3)* **7194.95**

Combi Ped 1-40

Thanks to its modular design, the lightweight Combi Ped 1-40 is ideal for EFP and OB portable use. The compact construction provides maximum stability at a low weight. The Combi Ped 1-40 provides crab steering functionality to provide simple manoeuvring. The pedestal enables smooth and vibration-free height adjustment. A column brake locks the column in any position. A transport latch keeps the pedestal securely in position during transport. An air pump is included, providing convenient pressurization of the pedestal at any location. The Combi Ped 1-40 setup is tool-free: The dolly and column can be easily connected using eccentric clamps, and engaging the steering column.

- The Combi Ped 1-40 is a steerable (crab) pedestal. The steering ring can be detached easily for transportation. Four trim weights are included as standard with the pedestal, and can be put in the trim weight storage pockets on the steering ring to compensate for variations in temperature during a production.
- 5″ wheels with easy to adjust cable guards and individual wheel brakes.
- Pressure gauge provides easy monitoring of air pressure inside the column. A pressure relief valve prevents damage caused by overfilling.

Combi Ped 1-40 (*(Mfr #2473)* .....**CALL**

Specifications	Pedestal C I	Pedestal C III	Combi 1-40
Weight	20.3 lbs.	36.4 lbs.	54 lbs.
Payload	44.1 lbs.	121 lbs.	88 lbs.
Height Range	26.8″ – 61.8″	28.1″ – 61.8″	31.1″ – 52.4″
Lift	15.4″	16.5″	16.5″
Clearance	36.6″	39″	27.5″
Head Fitting	Flat Base	Flat Base	Flat Base

VARIO PED 2-75 • STUDIO PED 2-75

Two-Stage Steering Pedestals with Vario or Studio Pedestal Dolly

Your pedestal affects the quality of your work. Highly stable, yet lightweight, Sachtler's Vario and Studio pedestals provide optimum support in both OB and studio environments. Perfectly suited for all weights and sizes of modern broadcast cameras, each pedestal has a built-in Quickfix attachment which ensures fast setup, while the large column diameters provide exceptional stability. Air-filled columns make them far safer than gas-filled pedestals. In addition, a pressure relief valve prevents damage caused by overpumping.

Vario Ped

Sachtler thought of everything! Do you need to change heads? A column latch and Quickfix attachment make this even faster. And fast vertical panning is child's play with the friction damping systems. In addition, the crab-and-steer function enables simple maneuvering with defined rolling turns. In order to enable balancing during the shoot – for example in case of sudden temperature change – the steering wheel has easily accessible slots for the balance weights (included). Narrow clearance is not a problem, as the dolly arm positions are easy to adjust. Even the power cable features extra padding to protect it from being crushed. The steering wheel, column, and dolly quickly disassemble for transport.

Studio Ped

Studio pedestals are not only incredibly simple to use – they are extremely user-friendly too. Camera operators can easily view the wheel positions at all times and operate the three individual wheel brakes from any position. The crab-and-steer function enables simple maneuvering with defined rolling turns. The power cable, of course, features extra padding to protect it from being crushed. In addition, most of the pedestal surfaces are rubber coated so you can push the unit with your feet, and the balance weights are covered in plastic to avoid contact with lead. A small steering wheel is available and can even be used with a teleprompter. It takes just a few minutes to convert the Studio Ped into a Vario Ped for mobile use or to replace the standard studio wheels with large OB wheels or air wheels.

FEATURES

- Their modular design allows the steering wheel, column and dolly to be assembled in seconds without tools. Due to the increased weight, the Studio Pedestals provide just the right feel for maneuvering in the studio, while keeping all the advantages of an OB pedestal – narrow track ability, in particular.
- They are steered by a removable hand wheel on which holders are fitted for trim weights to compensate for temperature changes during a shooting session.
- A column lock and Sachtler Quickfix mount for fast changes of the fluid head are standard, as is the friction damping which prevents unwanted movement of the column during rapid tilting.
- Whether on hard rubber wheels or optional pneumatic tires, the Vario Peds can shrink to 27" doorway clearance for narrow passages. The Dolly base may be folded for easy transport. Crab and steer switching, individual wheel brakes and cable guards are standard on both pedestals.

Studio Pedestal Only

- The Studio Pedestal has all the advantages of the Vario series and combine the feel of a traditional pedestals with a kick strip to maneuver the pedestal by foot.
- The large, flat dolly surface eases camera setup by providing a platform for accessories and better visibility of the wheels and thus the steering direction.

Specifications	Vario Pedestal 2-75	Studio Pedestal 2-75
Weight	121 lbs.	181 lbs.
Payload	165 lbs.	165 lbs.
Height Range	26.0" – 56.3"	26.0" – 56.3"
Lift	30.3"	30.3"
Clearance	27.2" – 36.2"	35"
Head Fitting	Flat Base, Quickfix	Flat Base, Quickfix

The Vario 2-75 and Studio 2-75 are "true" two-stage pedestals, offering an extended 'on air' stroke of 30", with a load capacity of 165 lbs. The height range of the Vario and Studio pedestals allows horizontal cameras to shoot people sitting or standing.

Vario Pedestal 2-75 System (Quick Fix) with Vario Dolly *(Mfr# 5201 • B&H# SAVARPED275)* **17,799.95**

Studio Pedestal 2-75 System (Quick Fix) with Studio Pad Dolly *(Mfr# 5275 • B&H# SASP75)* **19,999.95**

TRIPOD SYSTEMS

FSB-2 (supports up 4.4 lbs.) and FSB-6 (up to 13.2 lbs.) Tripod Systems

FSB-2 Aluminum Tripod System
Consists of:
FSB-2 Fluid Head, 1-Stage Tripod, Mid-Level Spreader and Padded Case. *(Mfr # 0272 • B&H # SAFSB2ML1S)* **799.95**

FSB-2 Aluminum Tripod System
Consists of:
FSB-2 Fluid Head, 2-Stage Tripod, Mid-Level Spreader and Padded Case. *(Mfr # 0273 • B&H # SAFSB2ML2S)* **954.95**

FSB-2 FSB-2 Carbon Fiber Tripod System
Consists of:
FSB-2 Fluid Head, 2-Stage Tripod, Mid-Level Spreader and Padded Case. *(Mfr # 0275 • B&H # SAFSB2ML2CFS)*.....**1149.95**

System with FSB-2 Head

FSB-6 Aluminum Tripod System - consists of:
FSB-6 Fluid Head, 2-Stage Tripod, Mid-Level Spreader and Padded Case *(Mfr # 0473 • B&H # SAFSB6ML2S)* **1439.95**

FSB-6 Aluminum Tripod System - consists of:
FSB-6 Fluid Head, 1-Stage Tripod, Mid-Level Spreader and Padded Case *(Mfr # 0472 • B&H # SAFSB6ML1S)* **1399.95**

FSB-6 Aluminum Tripod System - consists of:
FSB-6 Fluid Head, 2-Stage Tripod, Mid-Level Spreader and Padded Case *(Mfr # 0443 • B&H # SAFSB6TML2S)* **1499.95**

FSB-6 Carbon Fiber Tripod System - consists of:
FSB-6 Fluid Head, 2-Stage Tripod, Mid-Level Spreader and Padded Case *(Mfr # 0475 • B&H # SAFSB6ML2CFS)* **1699.95**

DV-6SB (up to 20 lbs.), DV-8SB (to 26 lbs.) & 12SB (to 30 lbs.) Tripod Systems

DV-6SB Aluminum Tripod System - consists of: DV-6SB Fluid Head, DA-75L 1-Stage Tripod, Mid-Level Spreader and Hard Case *(Mfr # 0642 • B&H # SADV6SB1S)* **1719.95**

DV-6SB/2D Aluminum Tripod System -
consists of: DV-6SB Fluid Head, DA-75/2D ENG 2-Stage Tripod, Mid-Level Spreader and Hard Case.
(Mfr # 0643 • B&H # SADV6SB2S).....**1899.95**

DV-6SB SL Carbon Fiber Tripod System -
consists of: DV-6SB Fluid Head, Speed Lock 75CF 2-Stage Tripod, Mid-Level Spreader and Softcase.
(Mfr # 0650 • B&H # SADV6SBSLMCF).....**2149.95**

DV-8SB Aluminum Tripod System - consists of: DV-8SB Fluid Head, DA-75L 1-Stage Tripod, Mid-Level Spreader and Hard Case *(Mfr # 0842 • B&H # SADV8SB1S)* **2449.95**

DV-8SB/2D Aluminum Tripod System - consists of:
DV-8SB Fluid Head, DA-75/2D ENG 2-Stage Tripod, Mid-Level Spreader and Hardcase.
(Mfr # 0843 • B&H # SADV8SB2S).....**2599.95**

DV-8SB SL Carbon Fiber Tripod System - consists of:
DV-8SB Fluid Head, Speed Lock 75CF 2-Stage Tripod, Mid-Level Spreader and Softcase.
(Mfr # 0850 • B&H # SADV8SBSLMCF).....**2959.95**

DV-8SB Aluminum Tripod System - consists of:
DV-8SB Fluid Head, DA-100L 1-Stage Tripod, On-Ground Spreader, and Hard Case.
(Mfr # 0860 • B&H # SADV8100SB).....**3799.95**

DV-8SB ENG Carbon Fiber Tripod System - consists of:
DV-8SB Fluid Head, ENG 2CF 2-Stage Tripod, On-Ground Spreader, and Hard Case.
(Mfr # 0662 • B&H # SADV8100SBCF) **4767.95**

DV 12 SB Fluid Head

DV 8 SB Fluid Head

DV-6SB Tripod System

DV-12SB Aluminum Tripod System - consists of:
DV-12SB Fluid Head, DA-100L 1-Stage Tripod, On-Ground Spreader, and Case.
(Mfr # 1260 • B&H # SADV12SBS).....**4505.50**

DV-12SB ENG Carbon Fiber Tripod System - consists of:
DV-12SB Fluid Head, ENG 2CF 2-Stage Tripod, On-Ground Spreader, and Hard Case.
(Mfr # 1262 • B&H # SADV12SB2CF) **5001.95**

DV-12SB ENG Carbon Fiber Tripod System - consists of:
DV-12SB Fluid Head, ENG 2CF 2-Stage Tripod, Mid-Level Spreader, Rubber Feet and Soft Case.
(Mfr # 1263 • B&H # SADV12SB2MCF) **5499.95**

DV-12SB SL Carbon Fiber Tripod System - consists of:
DV-12SB Fluid Head, Speed-Lock CF 2-Stage Tripod, Mid-Level Spreader, Rubber Feet and Case.
(Mfr # 1265 • B&H # SADV12SBSLMC) **5999.95**

DV-12SB Carbon Fiber Hot-Pod Tripod System - consists of: DV-12SB Fluid Head, 1-Stage Hot-Pod 10 Tripod, with Integrated Mid-Level Spreader, and Case.
(Mfr # 1214 • B&H # SADV12SBHP).....**5099.95**

V-12SB SL Carbon Fiber Tripod System - consists of: DV-12SB Fluid Head, Speed-Lock CF 2-Stage Tripod, Mid-Level Spreader, Rubber Feet and Case.
(Mfr # 1265 • B&H # SADV12SBSLMC) **5989.95**

TRIPOD SYSTEMS

Video 15SB (up to 35 lbs.) and System 18 (up to 45 lbs.) Tripod Systems

Video-15SB Hot-Pod Carbon Fiber Tripod System - consists of: Video-15SB Fluid Head, 1-Stage Hot-Pod 14 Tripod with integrated Mid-Level Spreader and Hardcase - *(Mfr # 1514 • B&H # SAS15PSBHP)*.....**6249.95**

Video-15SB Aluminum Tripod System - consists of: Video-15SB Fluid Head, DA-100 ENG 2D 2-Stage Tripod, On-Ground Spreader, and Case *(Mfr # 1561 • B&H # SAS15PSBENG2)*.....**4946.95**

Video-15SB ENG Carbon Fiber Tripod System - consists of: Video-15SB Fluid Head, ENG 2CF 2-Stage Tripod, On-Ground Spreader, and Hard Case *(Mfr # 1562 • B&H # SAS15PSBENGC)*.....**5599.95**

Video-15SB Carbon Fiber Tripod System - consists of: Video-15SB Fluid Head, ENG 2CF 2-Stage Tripod, Mid-Level Spreader, Rubber Feet and Case *(Mfr # 1563 • B&H # SAS15PSBENMC)*.....**6594.95**

Video-15SB Carbon Fiber Tripod System - consists of: Video-15SB Fluid Head, Speed-Lock CF 2-Stage Tripod, Mid-Level Spreader, Rubber Feet and Case - *(Mfr # 1565 • B&H # SAS15SBSLMCF)*.....**6699.95**

18 PLUS Carbon Fiber Hot-Pod System - consists of: Video 18 Plus Fluid Head, 1-Stage Hot-Pod Tripod with Integrated Mid-Level Spreader and Hardcase. *(Mfr # 1820US • B&H # SASYST18NC)*.....**7559.95**

System 18/1861- Includes Video 18 SB Fluid Head, ENG 2D Tripod, Ground-Level Spreader, and ENG-2 Cover- *(Mfr # 1861 • B&H # SASY18SB2D)*.....**6897.95**

System 18/1864- Includes Video 18 SB Fluid Head, Speed Lock CF tripod, Ground Spreader, and Padded Bag. *(Mfr # 1864 • B&H # SAS18SBSL)*.....**7399.95**

System 18/1862- Includes Video 18 SB Fluid Head, ENG 2 CF Tripod, Ground-Level Spreader, and Padded Bag. *(Mfr # 1862 • B&H # SASY18SB2CF)*.....**7369.95**

System 18/1863- Includes Video 18 SB Fluid Head, ENG 2 CF Tripod, Mid-Level Spreader, Rubber Feet, and Padded Bag. *(Mfr # 1863 • B&H # SAS18SBENG2M)*.....**7639.95**

System 18/1865- Includes Video 18 SB Fluid Head, Speed Lock CF tripod with rubber feet, 100/150 Mid-Level Spreader, and Padded Bag. *(Mfr # 1865 • B&H # SAS18SBSLMCF)*.....**8119.50**

System 15 / 20 / 25 / 60 / 75 / 90 Tripod Systems

System 15 SB C III- Video 15 SB and Pedestal C III- Supports 35 lbs *(Mfr # 1570; B&H # SAS15SBC3)*.....**10,347.95**

20 SB HD CF Carbon Fiber Tripod System - Video 20 SB Fluid Head, ENG-2 CF HD 1-Stage Tripod, On-Ground Spreader and Soft Bag - Supports 55 lbs *(Mfr # 2072 • B&H # SAS20SBHDCF)*.....**9006.50**

System 20/2062- Includes Video 20 SB Fluid Head, ENG-2 CF tripod, SP-100 Ground-Level Spreader, and Padded Bag- Supports 55 lbs *(Mfr # 2062 • B&H # SAS20SBENG2)*.....**8564.95**

System 20/2073- Includes Video 20 SB Fluid Head, ENG-2 CF HD tripod with rubber feet, 100/150 Mid-Level Spreader, Padded Bag- Supports 55 lbs *(Mfr # 2073 • B&H # SAS20SBHDMCF)*.....**9613.50**

System 20/2074 Includes Video 20 SB Fluid Head, Speed Lock CF HD, SP 100/150 Ground Spreader, Padded Bag- Supports up to 55 lbs *(Mfr # 2074 • B&H # SAS20SBSLHD)* **8995.95**

System 20/2075 Same as above except with SP 100/150 Mid-Level Spreader *(Mfr # 2075 • B&H # SAS20SBSLMCF)* ..**9869.95**

25 PLUS Carbon Fiber Tripod System - consists of: Video 25 Plus Fluid Head, EFP-2CF 2-Stage Tripod, On-Ground Spreader and Hardcase - Supports 11-77.2 lbs *(Mfr # 2512 • B&H # SAS25)*.....**9845.95**

Video 25 Plus Head

Cine 75 HD Aluminum Tripod System
Cine 75 HD Fluid Head, Cine-2000L 1-Stage Tripod and On-Ground Spreader - Supports 9-165 lbs.
(Mfr # 7522 • B&H # SASC75HD).....**CALL**

60 PLUS Carbon Fiber Tripod System - consists of: Video 60 Plus Fluid Head, EFP-2CF 2-Stage Tripod, On-Ground Spreader and Hardcase - Supports 35-143.3 lbs. *(Mfr # 6012 • B&H # SAS60)*.....**11,176.95**

60 OB Aluminum Tripod System - Video 60 Plus Fluid Head, OB-2000 1-Stage Tripod and Dolly - Supports 35-143 lbs. *(Mfr # 6095 • B&H # SAS60OB2000)*.....**12,699.95**

75 PLUS EFP Carbon Fiber Tripod System - consists of: Video 75 Plus EFP Fluid Head, EFP-2CF 2-Stage Tripod, On-Ground Spreader and Hardcase - Supports 25-178.6 lbs. *(Mfr # 7512 • B&H # SAS75P)*.....**12,009.95**

75 PLUS OB-2000 Aluminum Tripod System - consists of: Video 75 Plus Studio Fluid Head, OB-2000 1-Stage Tripod and Dolly - Supports 25-187.4 lbs. *(Mfr # 7595 • B&H # SAS75POB2000)*.....**14,107.50**

90 OB Aluminum Tripod System - Video 90 FB Fluid Head, OB-2000 1-Stage Tripod and Dolly - Supports up to 253.5 lbs. *(Mfr # 8095 • B&H # SAS90OB)*.....**14,783.95**

ACCESSORIES

Mid-Level and On-Ground Spreaders

An on-ground spreader is used when shooting is performed on a level surface, such as studio, city streets, offices, sport fields and stadiums. It allows for rapid set-up and pull down by keeping tripod legs at an equal or preset distance relative to each other. Attaches directly to the feet at the bottom of a tripod and its arms are telescopic to allow extension of a tripod leg without detaching the spreader.

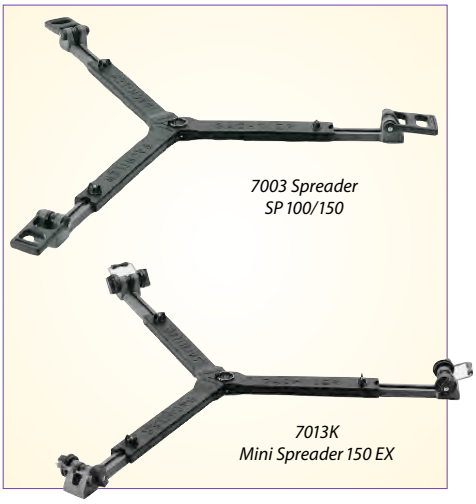
Mid-level spreader Kit: Includes mid-level spreader and 3 rubber feet for the for the Speed Lock 75 CF, ENG 75/2 D and DA 75 tripods. *(Mfr # 7011 • B&H # SAMLS)* **204.95**

Spreader SP 75: On-Ground spreader for all 75mm Bowl Tripods and Pedestal C I *(Mfr # 7001 • B&H # SASP14)* **209.95**

Spreader SP 100: On-Ground spreader for all 100mm Bowl Tripods (Except DA-100 Short Tripod) *(Mfr # 7002 • B&H # SASP100)* **449.95**

Mini Spreader SP 100: On-Ground for DA-100 Short Tripod *(Mfr # 7002K • B&H # SASPMINI)* ...**434.95**

Spreader SP 100/150: Heavy-Duty On-Ground Spreader - for all 100mm and 150mm tripods (except Short, OB-2000/M and Cine 2000 tripods) *(Mfr # 7003 • B&H # SASP100150)* **537.95**



Mini Spreader 150
Heavy-Duty On-Ground Spreader for DA-100 and DA-150 Short
(Mfr # 7003K; B&H # SASP100150Q) **549.95**

Mini Spreader EX
On-Ground spreader for Cine 2000 Short Tripod *(Mfr # 7013K; B&H # SAMSEX)* **609.95**

Spreader SP 150 EX
On-Ground spreader for OB-2000/M, Cine 2000 and Cine 2000 Medium Tripods (Except Cine 2000 Short)
(Mfr # 7013; B&H # SASP150EX) **579.95**

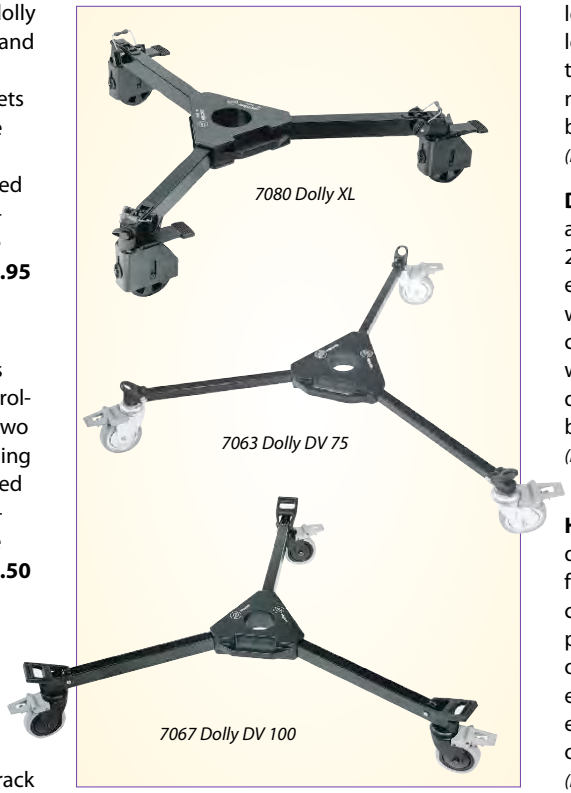
Mid-Level Tripod Spreader
For all Tripods 100mm and 150mm Bowl, OB-2000M, Cine 2000 (Except Short Tripods)
(Mfr # 7007; B&H # SASP100OG) **599.95**

Dollies

Dolly DV 75: Provides smooth and stable dolly action for all 75mm (for DA-75L, DA-75/2D and Pedestal C I) tripods. Features independent wheel locks and are foot controllable that lets you fix the direction of one, two or all three wheels. A collapsed length of 25" enhances portability, while the ergonomically designed carry handle is molded into the dolly's reinforced center bracket for optimum carriage strength. *(Mfr # 7063; B&H # SAD75)* **489.95**

Dolly DV 100: Provides smooth and stable dolly action for all 100mm tripods. Features independent wheel locks and are foot controllable that lets you fix the direction of one, two or all three wheels. Collapses to 26" enhancing portability, while the ergonomically designed carry handle is molded into the dolly's reinforced center bracket for optimum carriage strength. *(Mfr # 7067; B&H # SADDV100)* **857.50**

Dolly S: Provides smooth and stable dolly action for most 100 and 150mm tripods (except Hot-Pod, DA-100/150 Short, OB-2000/M and Cine 2000 tripods). Features fast-action foot-operated brakes, adjustable cable guards and is fitted with track locks to provide tricycle steering. A collapsed length of only 26" enhances portability, while the ergonomically designed carry handle is molded into the dolly's reinforced center bracket for optimum carriage strength.
(Mfr # 7065; B&H # SADS) **1384.95**



Dolly XL: Provides smooth and stable dolly action for the OB-2000, OB-2000M and Cine 2000 tripods. Features fast-action foot-operated brakes, adjustable cable guards and is fitted with track locks to provide tricycle steering. A collapsed length of 28" enhances portability, while the ergonomically designed carry handle is molded into the dolly's reinforced center bracket for optimum carriage strength.
(Mfr # 7080; B&H # SADXL) **2204.95**

Hot Pod Dolly: Provides smooth and stable dolly action for all Hot-Pod tripods. Features fast-action foot-operated brakes, adjustable cable guards and is fitted with track locks to provide tricycle steering. A collapsed length of only 21" enhances portability, while the ergonomically designed carry handle is molded into the dolly's reinforced center bracket for optimum carriage strength.
(Mfr # 7066; B&H # SADHP) **1393.50**

ACCESSORIES

Rubber Feet

Snap these feet onto your tripod when it's not possible to use the dual spiked feet, ideal on slippery and glossy floors.

7004 Rubber Feet: Set of 3 for all Tripods with Off-Ground Spreaders (Except OB-2000/M and Cine 2000/M Tripods)
(Mfr # 7004; B&H # SARF7004) **349.95**

7014 Rubber Feet EX: Set of 3, for OB-2000, OB-2000M, Cine 2000 Cine 2000M tripods.
(Mfr # 7014; B&H # SARF7014) **339.95**

Pan Bars

0992 Pan Bar DV75: for DV-1, DV-2 II, DV-4 II, DV-6, DV-8 and DV 8/100 Fluid Heads.
(Mfr # 0992; B&H # SAPADV2) **89.95**

1075 Pan Bar DV 100: for DV-12, DV-15 and Video 14 Fluid Heads.
(Mfr # 1075; B&H # SAPAV14) **148.95**

3470 Pan Bar DV Right (telescopic): for all DV Fluid Heads *(Mfr # 3470; B&H # SATRPBDV)* **356.95**

3471 Pan Bar DV Left (telescopic): for all DV Fluid Heads. *(Mfr # 3471; B&H # SATLPBDV)* **356.95**

3270 Pan Bar PLUS Right (telescopic): for DV-12, DV-15, Caddy, Video 18/20 all versions, Video 25 Plus, Video 60 Plus, Panorama Plus, Horizon Plus, Dutch 35 and Video 18 Dutch Fluid Heads. *(Mfr # 3270; B&H # SARPAV18)* **356.95**

3271 Pan Bar PLUS Left (telescopic): For DV-12, DV-15, Caddy, Video 18/20 all versions, Video 25 Plus, Video 60 Plus, Panorama Plus, Horizon Plus, Dutch 35 and Video 18 Dutch Fluid Heads.
(Mfr # 3271; B&H # SALPAV18) **356.95**

3170 Pan Bar MOVIE Right: For Studio 9+9 and Studio 80 II Fluid Heads.
(Mfr # 3170; B&H # SAPAS80) **526.95**

3172 Front Pan Bar: Front-Mounted Short Cine-Style Pan Bar Handle for Cine 75 HD and Video 75 Plus EFP Fluid Heads.
(Mfr # 3172; B&H # SAFPBC75HD) **327.95**

Camera Plates and Adapters

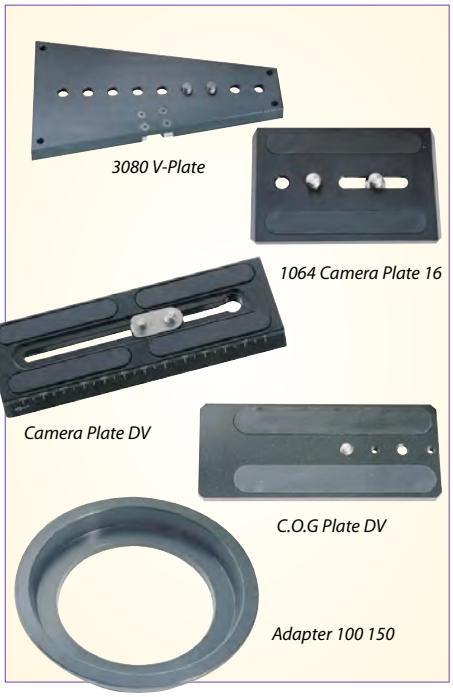
1464 Camera Plate DV 8: Touch and Go Wedge Plate for DV-8, DV-8/100 and Video 14/75 Fluid Heads.
(Mfr # 1464; B&H # SA1464) **79.95**

1465 C.O.G. Plate DV: Center of Gravity (C.O.G.) Touch and Go Wedge Plate for DV-2, DV-4 and DV-6 Fluid Heads.
(Mfr # 1465; B&H # SA1465) **224.95**

1064 Camera Plate 16: Touch and Go Wedge Plate for Caddy, DV-12, DV-15, Video 18, Video 20, Panorama Plus, Horizon Plus, Video 25 and Video 18 Dutch Fluid Heads.
(Mfr # 1064; B&H # SA1064) **94.95**

1063 C.O.G. Plate 16: Center of Gravity (C.O.G.) Touch and Go Wedge Plate - for DV-12, DV-15, Caddy, Video 18, Video 20 and Video 25 Fluid Heads. *(Mfr # 1063; B&H # SA1063)* **249.95**

3051 Camera Plate 35: Touch and Go Wedge Plate for Video 25 Plus FB, Video 60 and 75 Plus EFP, Cine 75 HD, Studio 9+9, Studio 80 and Dutch Head 35 Fluid Heads.
(Mfr # 3051; B&H # SA3051) **174.95**



3080 V-Plate: Touch and Go Wedge Plate for Video 60 Plus Studio and Video 90 Fluid Heads.
(Mfr # 3080; B&H # SA3080) **373.50**

6050 Studio Set-Up Video 60 Plus: Platform with V-Shaped Wedge Plate - to convert Video 60 Plus EFP to Video 60 Plus Studio.
(Mfr # 6050; B&H # SASSUV60) **1295.95**

6051 EFP Set-Up Video 60 Plus: Platform with Camera Plate 35 - to convert Video 60 Plus Studio to Video 60 Plus EFP.
(Mfr # 6051; B&H # AESUV60) **1087.95**

7550 Studio Set-Up Video 75 Plus: Platform with V-Shaped Wedge Plate - to convert Video 75 Plus EFP to Video 75 Plus Studio.
(Mfr # 7550; B&H # SASSUV75P) **1295.95**

7551 EFP Set-Up Video 75 Plus: Platform with Camera Plate 35 - to convert Video 75 Plus Studio to Video 75 Plus EFP.
(Mfr # 7551; B&H # SAESUV75P) **1087.95**

1091 Sandwich Touch and Go: Adapter with Camera Plate 16 (#1064).
(Mfr # 1091; B&H # SA1091) **319.95**

ACCESSORIES

Viewfinder Extensions/ Converters / Adapters

Adapter Viewfinder Extension 12/15: 3980 Viewfinder Extension Adapter for Video 15 SB and DV 12 SB fluid heads
(Mfr # 3980; B&H # SAAVFEDV12).....**64.95**

Adapter Viewfinder Extension 18/20: for Video 18 Plus and Video 20 Plus fluid heads
(Mfr # 3981; B&H # SAAVFEV18P).....**64.95**

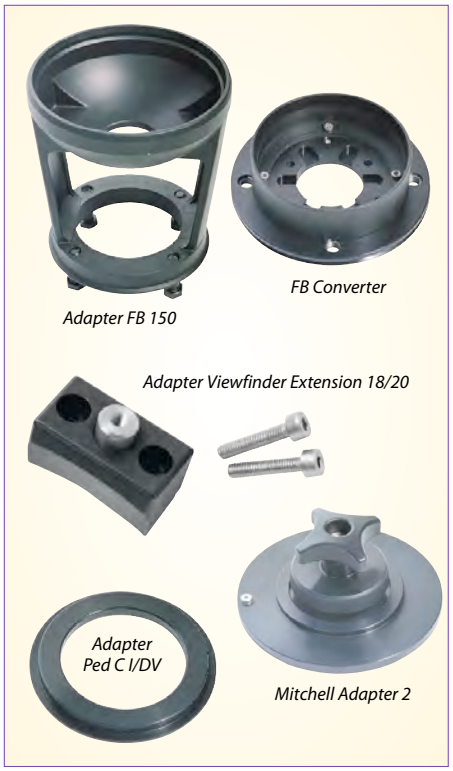
FB Converter: for Video 18/20 Plus heads on pedestals and OB tripods (except Pedestal C I)
(Mfr # 3913; B&H # SAAVFEV18P).....**64.95**

Multi Disc: Universal Flat Base adapter for the DV-8/100, DV-12, DV-15, Video 18 & 20 III FB, Video 25 Plus and Video 60 Plus onto the Pedestal CII, Combi Ped and Vario Pedestal.
(Mfr # 3914; B&H # SAMD).....**213.95**

Quickfix Adapter: Gives a Quickfix mount for the Video 25 Plus, Video 60 Plus and Video 90, to mount them on the OB 2000 tripods or Pedestal CII *(Mfr # 3910; B&H # SA3910)*.....**759.95**

Adapter Ped C I/DV: Allows use of DV 8/100, DV 12, DV 15 and Video 15 Plus heads on Pedestal C I *(Mfr # 1030; B&H # SAP14DVA)*.....**58.95**

Adapter Ped C I/Plus: Allows use of the Video 18 and 20 (Plus and Sensor) fluid heads onto the Pedestal C I. *(Mfr # 3941; B&H # SAP14A)*...**169.95**



Adapter 75/100: Allows 75mm ball base fluid heads to be used on tripods with 100mm bowl *(Mfr # 3906; B&H # SA3906)*.....**189.95**

Adapter 100/150: Allows 100mm ball base fluid heads to be used on tripods with 150mm bowl *(Mfr # 3901; B&H # SA3901)*.....**244.95**

Adapter FB/100: Allows 100mm ball base fluid heads to be used on FB tripods and pedestals (Multi Disc is required for C II Pedestal). *(Mfr # 3903; B&H # SAFBA100MM)*...**169.95**

Adapter FB/150: Allows 150mm ball base fluid heads to be used on FB tripods and pedestals *(Mfr # 3908; B&H # SAFBA150MM)*....**244.95**

Mitchell Adapter Plate: Allows Cine 75 HD, Studio 9+9 and Horizon Plus to be used on Mitchell tripod *(Mfr # 3902; B&H # SAMAP)*.....**319.95**

Mitchell Adapter piece with Locking Knob: For Cine 75 HD, Studio 9+9, Video 75 Plus EFP and Video 60 Plus EFP to be used on Mitchell tripods *(Mfr # 6053; B&H # SAMAV60)*.....**52.95**

Cable Clamp V 60: To organize expensive, heavy signal and power cables with the Video 60 fluid head. *(Mfr # 6054; B&H # SACCV60)*....**179.50**

Cable Clamp V/C 75: Same as above with the Video 75 Plus and Cine 75 HD fluid heads *(Mfr # 6055; B&H # SACCV75P)*.....**179.50**

Tripod Cases and Bags

Cover 100 II: Hard plastic case to ship a DV-8 /100, DV-12, DV-15, all Video 15/18/20 and Panorama versions on 100 Long or HD tripods with spreader and Hot Pod. It has an adjustable top cover with about a 3.5" leeway.
(Mfr # 9309; B&H # SAC100).....**459.50**

Cover ENG 2: For DV-8 /100, DV-12, DV-15, all Video 15/18/20 and Panorama versions on ENG 2 and Speed Lock CF tripods , and DV-6, DV-8, DV-12, DV-15, Video 15/18 on Pedestal C I. *(Mfr # 9311; B&H # SACENG2)*.....**439.95**

Cover 100M: Hard plastic case designed to ship a Sachtler 100mm medium ball tripod with a spreader.
(Mfr # 9214; B&H # SAC100M).....**286.50**

Cover 150SE: Hard plastic case to ship a Sachtler 150mm medium ball tripod with a spreader (without fluid head), or Dolly S and Dolly DV-100. *(Mfr # 9316; B&H # SAC150SE)* **373.50**

Padded Bag ENG 2: Soft padded tripod carry bag for ENG 75/2D tripod DV-2 II, DV-4 II or DV 8/75mm head, or DV 8 with 100mm ball, DV-12, DV-15, Video-15, Video-18, Video-20 fluid heads on 2-fold extension or Speed Lock CF tripods. Bag is carried by interlocking handles or attached shoulder strap.
(Mfr # 9104; B&H # INPG9104).....**269.95**

Padded Bag ENG/EFP:
For DV 8 with 100mm ball, DV-12, DV-15, Video-15, Video-18, Video-20 fluid heads on 100 mm long, 100 HD, Hot Pod tripods; DV-8 wit 100mm ball, DV-12, DV-15, Video-15, Video-18, Video-20 fluid heads on ENG 2 HD, Speed Lock CF HD tripods; Horizon Plus and Video 25 Plus fluid heads on 2-fold extension EFP 2 tripods. strap. Bag is carried by interlocking handles or attached shoulder strap.
(Mfr # 9106; B&H # SAPBEFP).....**563.50**

FLUID HEADS

DAIWA 05 — 75mm Spring Balance System

Constructed from durable all-metal material, the Daiwa-05 fluid head is designed to provide smooth performance for today's lightweight digital camcorders. Features a preset counterbalance system, procuring perfect balance for camera's ranging between 3 to 11 lbs. It also offers an integrated counterbalance system with +90/-72 tilt angle, a 75mm claw ball base, as well as a quick release system for quick setup and disengagement of your camera.

- Durable all-metal head construction handles a recommended load of 4 to 11 lbs.
- Sliding camera mount plate with 50mm of movement forward or rearward for balance.
- Professional disk type pan and tilt brake
- Pre-set counter balance and movement drag
- Includes Telescopic Pan Bar (#PH05L) and Camera Mounting Plate (#PKS05)

Daiwa-05 Fluid Head (75mm Ball Base) - Supports 11 lbs *(Mfr# DAIWA05 • B&H# SLD05)*.....**699.00**

DAIWA 06 — 75mm Spring Balance System

Perfect for independent TV productions using Mini DV camcorders, the Daiwa-06 fluid head provides smooth effortless professional performance, quality lightweight construction and simple operating procedures. You literally mount the camera, slide the plate to balance, aim and shoot. Features a preset counterbalance system providing perfect balance for today's DV and HDV camcorders ranging between 8 and 19 lbs. Also offers high viscosity fluid drag pan and tilt system and quick release plate with ±2.5 inches of adjustment for perfect horizontal counterbalance.

- Reliable spring balance system with simple to operate pre-set counter balance and drag / friction for lighter weight cameras.
- Compact professional fluid head made from aluminum die-casting.
- Smooth fluid movements with separate locks for pan and tilt.
- Tiltable control handle, 75mm claw ball base and spirit level.
- Includes Telescopic Pan Bar (#PH10L) and Camera Mounting Plate (#PKS06).

Daiwa-06 Fluid Head (75mm Ball Base). Supports 19 lbs *(Mfr# DAIWA06 • B&H# SLD06)*.....**849.00**

DAIWA 08 — 75mm Cam Balance System

Constructed from die-cast all-metal material, the Daiwa-08 fluid head is designed to provide smooth performance, for today's on-the-move compact ENG camcorders. It features an infinitely adjustable counterbalance system, procuring perfect balance for camera's ranging between 13 to 22 lbs. Variable viscosity drag pan and tilt system, providing infinite and repeatable adjustments and can be adjusted down to "zero" setting. Comes with a tilting and telescopic control handle, 75mm claw ball base, quick release camera plate with safety lock and spirit level.

- Professional Cam Balance system creates smooth performance with a full range of drag controls for tilt and pan movements
- Compact design and all metal construction.
- Designed for outstanding performance with DV/HDV cameras weighing 13 to 20 lbs.
- Includes Telescopic Pan Bar (#PH10L) and Camera Mounting Plate (#PKS08)

Daiwa-08 Fluid Head (75mm Ball Base) - Supports 20 lbs *(Mfr# DAIWA08 • B&H# SLD08)* .....**CALL**

Model	Payload	Weight	Tilt Range	Drag	Bowl Diameter
DAIWA 05	11 lbs.	3.6 lbs.	+90/-72°	Constant Viscosity	75mm
DAIWA 06	17 lbs.	5.06 lbs.	+90/-68°	Constant Viscosity	75mm
DAIWA 08	20 lbs.	7.04 lbs.	+90/-75°	Variable Viscosity	75mm

FLUID HEADS

DAIWA 11 — 100mm Cam Balance System

Designed to meet the requirements of today's camera operator, the Daiwa-11 fluid head, with it's load capacity of up to 29 lb. is ideal for ENG/EFP dockable camera's with long lenses and batteries. Perfectly counterbalanced through a tilt range of +90/-60°, with an infinite and repeatable pan and tilt friction, provides unsurpassed smoothness and personalized feel.
The Daiwa-11 comes with telescopic pan handle, quick release plate, spirit level and 100mm ball base, that allows it to be mounted on any tripod with a 100 mm bowl.

- ◆ Superior performance with cameras weighing 13 to 25 lbs.
- ◆ Once mounted and balanced, the camera load is perfectly counter balanced throughout the tilt range of +90° to -60°
- ◆ Full range of controls including infinitely adjustable drag for tilt and pan movements
- ◆ Includes Telescopic Pan Bar (#PH10L) and Camera Mounting Plate (#PKS10)

Daiwa-11 Fluid Head (100 mm Ball Base) - Supports 25 lb *(Mfr# DAIWA11 • B&H# SLD11)*.....**2359.00**

DAIWA 15 — 100mm Cam Balance System

Designed to meet the requisite needs of the ENG/EFP operator, the Daiwa-15 fluid head, with it's load capacity of up to 33 lbs. is ideal for the latest portable digital camera configurations used in professional broadcast, educational and corporate productions. Perfectly counterbalanced through a tilt range of +90/-60 degrees, achieving perfect balance for camera's ranging between 18 to 33 lbs. Variable viscosity drag pan and tilt system provides unsurpassed smoothness and personalized feel.
The Daiwa-15 fluid head comes with telescopic pan handle, quick release plate, spirit level and 100mm ball base, that allows it to be mounted on any tripod with a 100mm bowl.

- ◆ Excellent heavy-duty fluid head for both ENG and EFP / Studio applications
- ◆ Perfect counter balance for DV camcorders throughout the tilt range of +90° to -60°
- ◆ Unsurpassed smoothness with infinitely adjustable and repeatable drag settings
- ◆ Includes Telescopic Pan Bar (#PH10L) and Camera Mounting Plate (#PKS10)

Daiwa-15 Fluid Head (100mm Ball Base) - Supports 33 lbs *(Mfr# DAIWA15 • B&H# SLD15)*.....**3299.00**

DAIWA EP56 — 100mm Cam Balance System

Designed to meet the needs of the ENG/EFP operator, the Daiwa-15 utilizes space age die-cast alloys, composites, titanium and bronze materials, to bring about lightweight design and construction, for outstanding quality, reliability and performance. Ideal for the latest portable digital camera configurations used in professional broadcast, educational and corporate productions, the head is perfectly counterbalanced through a tilt range of +90/-60 degrees, achieving perfect balance for camera's ranging between 18 to 33 lbs. Variable viscosity drag pan and tilt system.

- ◆ Sliding quick release plate with safety lock provides ±2.5 inches of adjustment, for perfect horizontal counterbalance.
- ◆ Variable and repeatable viscosity fluid drag system, ensuresperfect pictures while pan and tilt movements, without jerks and vibrations. Once set on the right setting you can always go back, with the line markings on the adjustment knobs.
- ◆ Built-in spirit level, for easy horizontal leveling
- ◆ Includes Telescopic Pan Bar (#PH10L) and Camera Mounting Plate (#PKS10)

Daiwa-EP56 Fluid Head (100 mm)- Supports 48.5 lb (22 kg) *(Mfr# EP56 • B&H# SLDEP56)*.....**3399.00**

Model	Payload	Weight	Tilt Range	Drag	Bowl Diameter
DAIWA 11	25 lbs.	9.25 lbs.	+90/-60°	Variable Viscosity	100mm
DAIWA 15	33 lbs.	9.25 lbs.	+90/-60°	Variable Viscosity	100mm
DAIWA EP56	48.5 lbs.	9.25 lbs.	+90/-60°	Variable Viscosity	100mm

TRIPOD LEGS

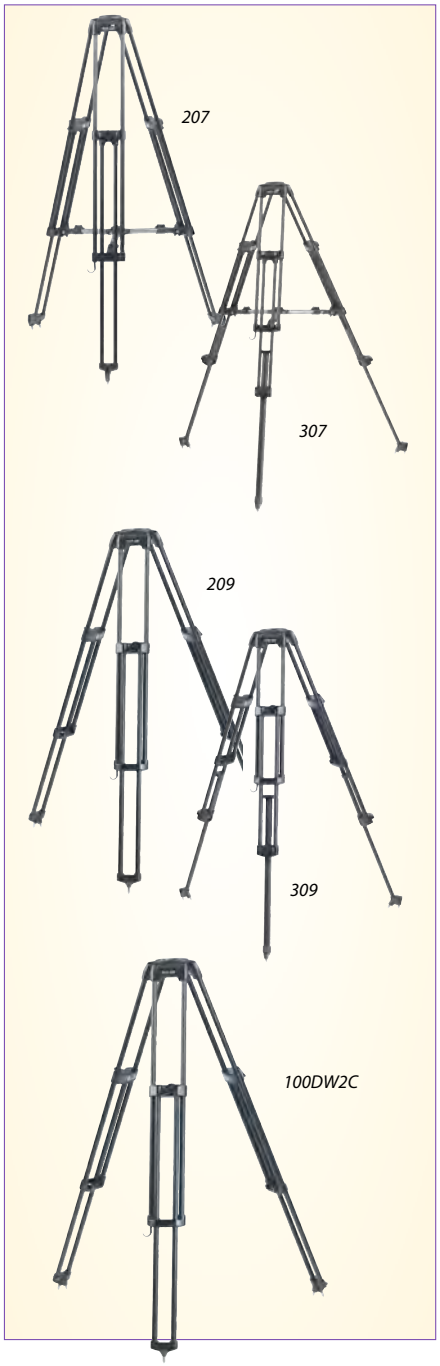
207 • 307
Lightweight Single and Dual-Stage Tripods

The 207 (single-stage) and 307 (dual-stage) tripods are constructed from hard-anodized aluminum alloy leg tubing in conjunction with composite moldings and bronze bearing surfaces, providing superior structural integrity and unsurpassed reliability. They feature a leg locking design that won't permit slippage or over compression (leg damage) and can be field adjusted. The leg pivots are self-adjusting. With dual stage design, the 307 tripod adds the capability of getting close to the ground for low-angle shots. They includes a removable ,mid-level spreader, dual spike tips, and a 75mm claw ball bowl.

- ◆ Durable all aluminum rail construction
- ◆ Single- and dual-stage design for fast set-up and fold down
- ◆ Mid-level spreader included (removable)
- ◆ 75mm bowl for mounting heads
- ◆ Maximum height of 55.8″ (207) and 58″ (307)
- ◆ Support up to 28 lbs
- ◆ Perfect for Daiwa 05, 06 and Daiwa 08 heads

207 1-Stage Tripod Legs (75mm Bowl) with Mid-Level Spreader *(Mfr# 207 • B&H# SL207)* **499.00**

307 2-Stage Tripod Legs (75mm Bowl) with Mid-Level Spreader *(Mfr# 307 • B&H# SL307)* **599.00**



209 • 309
Lightweight Single and Dual-Stage Tripods

The 209 (single-stage) and 309 (dual-stage) tripods are constructed from hard-anodized aluminum alloy leg tubing in conjunction with composite moldings and bronze bearing surfaces, providing superior structural integrity and unsurpassed reliability. studio applications. Their leg lock design prevents slippage or over compression and is field adjustable by the camera person. Leg pivot assemblies are self-adjusting. With dual-stage design, the 309 tripod adds the capability of getting close to the ground for low-angle shots.

- ◆ Durable all aluminum rail construction
- ◆ Single-stage and dual-stage design for fast set-up and fold down
- ◆ 100mm bowl for mounting heads
- ◆ Maximum height of 61.1″ (209) and 62″ (309)
- ◆ They support up to 55 lbs.
- ◆ Perfect for Daiwa 11, Daiwa 15 and other heads with 100mm mount

209 1-Stage Tripod Legs (100 mm Bowl)- Supports 55 lb *(Mfr# 209 • B&H# SL209)* **649.00**

309 2-Stage Tripod Legs (100mm Bowl)- Supports 55 lb *(Mfr# 309 • B&H# SL309)* **739.00**

100DW 2C Super Lightweight Carbon Fiber Legs

The 100DW2C is a carbon fiber tripod which utilizes a single stage leg design, mid-level spreader and composite molded fittings, permitting virtually no radial motion or instability.

- ◆ Maximum height of 62 inches
- ◆ Two leg sections for greater capacity
- ◆ 100mm bowl for mounting heads
- ◆ Perfect for the Daiwa EP56, Daiwa 15, Daiwa 11 and other heads with 100mm mount

100DW 2C Carbon Fiber 1-Stage Tripod Legs (100mm Bowl) *(Mfr# 100DW2C • B&H# SL100DW2C)* .**999.00**

Model	Payload	Weight	Material	Height	Folds to	Bowl Diameter
207	28 lbs.	6.16 lbs.	Aluminum	55.8″	33″	75mm
307	28 lbs.	6.61 lbs.	Aluminum	58″	27.6″	75mm
209	55 lbs.	7.92 lbs.	Aluminum	61.14″	37.5″	100mm
309	55 lbs.	8.14 lbs.	Aluminum	62″	28.3″	100mm
100DW 2C	55 lbs.	6 lbs.	Carbon Fiber	62″	35.2″	100mm

TRIPOD SYSTEMS

Daiwa-05 Aluminum Tripod System *(Mfr # DW5M1; B&H # SLD05M1)*
Consists of Daiwa-05 Fluid Head, 207 tripod, mid-level spreader and 1030-UL soft-sided heavy-duty nylon tripod case.....**1099.00**

Daiwa-05 Aluminum Tripod System *(Mfr # DW5F1; B&H # SLD05F1)*
Consists of Daiwa-05 Fluid Head, 207 tripod, FL-9 on-ground spreader and 1030-UL soft-sided heavy-duty nylon tripod case.....**1249.00**

Daiwa-05 Aluminum Tripod System *(Mfr # DW5M2; B&H # SLD05M2)*
Consists of Daiwa-05 Fluid Head, 307 tripod, mid-level spreader and 890-7 soft-sided heavy-duty nylon tripod case.....**CALL**

Daiwa-05 Aluminum Tripod System *(Mfr # DW5F2; B&H # SLD05F2)*
Consists of Daiwa-05 Fluid Head, 307 tripod, FL-9 on-ground spreader and 890-7 soft-sided heavy-duty nylon tripod case.....**CALL**

Daiwa-06 Aluminum Tripod System *(Mfr # DW6M1; B&H # SLD06M1)*
Consists of Daiwa-06 Fluid Head, 207 tripod, mid-level spreader and 1030-UL soft-sided heavy-duty nylon tripod case.....**1299.00**

Daiwa-06 Aluminum Tripod System *(Mfr # DW6F1; B&H # SLD06F1)*
Consists of Daiwa-06 Fluid Head, 207 tripod, FL-9 on-ground spreader and 1030-UL soft-sided heavy-duty nylon tripod case.....**1499.00**

Daiwa-06 Aluminum Tripod System *(Mfr # DW6M2; B&H # SLD06M2)*
Consists of Daiwa-06 Fluid Head, 307 tripod, mid-level spreader and 890-7 soft-sided heavy-duty nylon tripod case.....**1499.00**

Daiwa-06 Aluminum Tripod System *(Mfr # DW6F2; B&H # SLD06F2)*
Consists of Daiwa-06 Fluid Head, 307 tripod, FL-9 on-ground spreader and 890-7 soft-sided heavy-duty nylon tripod case.....**1699.00**

Daiwa-08 Aluminum Tripod System *(Mfr # DW8M1; B&H # SLD08M1)*
Consists of Daiwa-08 Fluid Head, 207 tripod, mid-level spreader and 1030-UL soft-sided heavy-duty nylon tripod case.....**2199.00**

Daiwa-08 Aluminum Tripod System *(Mfr # DW8F1; B&H # SLD08F1)*
Consists of Daiwa-08 Fluid Head, 207 tripod, FL-9 on-ground spreader and 1030-UL soft-sided heavy-duty nylon tripod case.....**2399.00**

Daiwa-08 Aluminum Tripod System *(Mfr # DW8M2; B&H # SLD08M2)*
Consists of Daiwa-08 Fluid Head, 307 tripod, mid-level spreader and 890-7 soft-sided heavy-duty nylon tripod case.....**2399.00**

Daiwa-08 Aluminum Tripod System *(Mfr # DW8F2; B&H # SLD08F2)*
Consists of Daiwa-08 Fluid Head, 307 tripod, FL-9 on-ground spreader and 890-7 soft-sided heavy-duty nylon tripod case.....**2599.00**

Daiwa-11 Aluminum Tripod System *(Mfr # DW11M1; B&H # SLD11M1)*
Consists of Daiwa-11 Fluid Head, 209 tripod, ML-9 mid-level spreader and 1080-9 soft-sided heavy-duty nylon tripod case.....**3199.00**

Daiwa-11 Aluminum Tripod System *(Mfr # DW11F1; B&H # SLD11F1)*
Consists of Daiwa-11 Fluid Head, 209 tripod, FL-9 on-ground spreader and 1080-9 soft-sided heavy-duty nylon tripod case.....**3149.00**

Daiwa-11 Aluminum Tripod System *(Mfr # DW11M2; B&H # SLD11M2)*
Consists of Daiwa-11 Fluid Head, 309 tripod, ML-9 mid-level spreader and 890-9 soft-sided heavy-duty nylon tripod case.....**3249.00**

Daiwa-11 Aluminum Tripod System *(Mfr # DW11F2; B&H # SLD11F2)*
Consists of Daiwa-11 Fluid Head, 309 tripod, FL-9 on-ground spreader and 890-9 soft-sided heavy-duty nylon tripod case.....**3199.00**

Daiwa-11 Tripod System *(Mfr # DW11D1; B&H # SLD11D1)*
Consists of Daiwa-11 Fluid Head, 209 tripod and DY9 dolly.....**3299.00**

Daiwa-11 Carbon Fiber Tripod System *(Mfr # DW11M3 • B&H # SLD11M3)*
Consists of Daiwa-11 Fluid Head, 100DW 2C tripod, ML-9 mid-level spreader and 1080-9 soft-sided heavy-duty nylon tripod case.....**3549.00**

Daiwa-11 Carbon Fiber Tripod System *(Mfr # DW11F3 • B&H # SLD11F3)*
Consists of Daiwa-11 Fluid Head, 100DW 2C tripod, FL-9 on-ground spreader and 1080-9 soft-sided heavy-duty nylon tripod case.....**3499.00**

Daiwa-15 Aluminum Tripod System *(Mfr# DW15M1 • B&H# SLD15M1)*
Consists of: Daiwa-15 Fluid Head, 209 1-Stage Tripod, ML-9 mid-level spreader and 1080-9 Softcase - Supports 33 lbs.....**Call**

Daiwa-15 Aluminum Tripod System *(Mfr# DW15M1 • B&H# SLD15M1)*
Consists of: Daiwa-15 Fluid Head, 309 2-Stage Tripod, ML-9 mid-level spreader and 1080-9 Softcase - Supports 33 lbs.....**3780.95**

Daiwa-15 Aluminum Tripod System *(Mfr# DW15F1 • B&H# SLD15F1)*
Consists of: Daiwa-15 Fluid Head, 209 1-Stage Tripod, FL-9 on-ground spreader and 1080-9 Softcase - Supports 33 lbs.....**3849.00**

Daiwa-15 Aluminum Tripod System *(Mfr# DW15F2 • B&H# SLD15F2)*
Consists of: Daiwa-15 Fluid Head, 309 2-Stage Tripod, FL-9 on-ground spreader and 1080-9 Softcase - Supports 33 lbs.....**3899.95**

Daiwa-EP56 Aluminum Tripod System *(Mfr# DWEP56M1 • B&H# SLDEP56M1)*
Consists of: Daiwa-EP56 Fluid Head, 209 1-Stage Tripod, Mid-Level Spreader and Softcase - Supports 35.2 lbs.....**4299.00**

Daiwa-EP56 Aluminum Tripod System *(Mfr# DWEP56M2 • B&H# SLDEP56M2)*
- consists of: Daiwa-EP56 Fluid Head, 309 3-Stage Tripod, Mid-Level Spreader and Softcase - Supports 35.2 lbs.....**4299.95**

ACCESSORIES

Camera Mount Plates (repl.)

PKS05 for Daiwa 05 Head
(Mfr# PKS05 • B&H# SLPKS05) **95.95**

PKS08 for Daiwa 08 Head
(Mfr# PKS08 • B&H# SLPKS08) **109.95**

PKS10 for Daiwa 11 and Daiwa 15 Heads
(Mfr# PKS10 • B&H# SLPKS10) **129.95**

Foot Pads

Snap these foot pads onto your tripod legs when it isn't possible to use the dual spiked feet. Ideal on slippery and glossy floors. Sold singularly. For use with all Daiwa tripods
(Mfr# FOOTPAD • B&H# SLFP) ..... **ea. 34.95**

PH10L Pan Handle

Left-handed (reversible for right-handed users) telescoping pan handle for Daiwa 06, 08, 11, 15 and EP56 fluid heads
(Mfr# PH10L • B&H# SLPH10L) **119.95**

CLAMP HEAD 38

The CLAMP HEAD 38 is prefect for attaching small LCD monitors, to a light stand, railing, or tripod leg or even branch that has a diameter of 1.5″ or less. It has a 2-way pan head that allows it to be locked in a wide variety of positions. Its all-metal construction will hold up for years of use.
(Mfr# 618-020 • B&H# SLCH38) **49.95**

Carrying Cases

Heavy nylon soft-sided case fitting the 207 tripod with smaller fluid heads like the Daiwa 05, 06, 08 *(Mfr # CASE1030UL • B&H # SL1030UL)*.. **42.95**

Heavy nylon soft-sided case with reinforced sides fitting the 209 tripod with heavy-duty fluid heads like the Daiwa 11 and 15
(Mfr # CASE10809 • B&H # SL10809) **156.95**

Heavy nylon soft-sided case with reinforced sides fitting the 307 and 309 tripod legs with the Daiwa 11 and 15 heavy-duty fluid heads
(Mfr # CASE8909 • B&H # SL8909) **139.95**

DY7 and DY-9 Dollies

The DY-7 and DY-9 are designed for quiet, smooth and effortless tripod movement on studio floors. All wheel castors utilize non-marking, non-setting polyurethane tires mounted on stainless steel rims rotating on needle bearings. Each wheel has positive locking in both radial & axial rotation with step-on step-off design. Each dolly leg folds from a carrying position to 120-degree lock position with each leg terminating with a positive tripod leg lock (tapered cone) and clamping device. Wheel diameter is 3.9″ (100mm) and radius is 18.5″ (470mm)

DY-7 Medium-weight dolly (8.8 lbs.) for use with 207 and 307 tripods *(Mfr# DY7 • B&H# SLDY7)* .. **349.00**

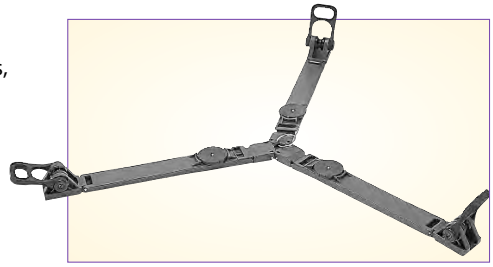
DY-9 Heavy-duty dolly (12.1 lbs.) for use with 209 / 207 and 309 / 307 tripods
(Mfr# DY9 • B&H# SLDY9) **479.00**

ML-9 Mid-Level Spreader

Designed for the 209 and 309 tripods, the ML-9 is used when shooting on uneven surfaces such as steps, rocky ground, and inclines. It allows for rapid set-up and take-down by keeping tripod legs at an equal or preset distance relative to each other. It attaches to the center bracket of a tripod and it has telescoping arms, allowing extension of a tripod leg without detaching the spreader.

ML-9 Adjustable Mid-Level Tripod Spreader with Foot Pads - for 209 and 309 Tripods
(Mfr# ML9 • B&H# SLML9) **224.95**

FL-9 Floor Spreader



Designed for the 207, 209, 307 and 309 tripods, the FL-9 is used when shooting on level surface, such as studios, city streets, offices, sport fields and stadiums. Rubber foot pads provide added stability on smooth surfaces. The FL-9 llows for rapid set-up and take-down by keeping tripod legs at an equal or preset distance relative to each other. It attaches directly to the feet at the bottom of a tripod and its arms are telescopic to allow extension of a tripod leg without detaching the spreader.

FL-9 On-Ground Tripod Spreader - for 207, 209, 307 and 309 Tripods *(Mfr# FL9 • B&H# SLFL9)* **164.95**

DHR-9 Remote Control Pan Handle

The DHR-9 combines zoom lens control with one-touch operation built into the pan handle. This puts controls, such as REC/RET and zoom, right at your fingertips. This allows videographers to operate both camera movement and recording controls with the same hand — freeing them to take care of creative decisions rather than having to worry about how to reach the camera buttons, follow the subject, and keep movements smooth all at the same time. Also available for Vinten and Sachtler heads.

- Ergonomic, telescoping panhandle, supports firm direction of both pan & tilt moves.
- Provides off-camera control of both record and zoom (tele/wide) functions
- Adapts to most Canon and Fujinon ENG lenses with 8-pin connectors (optional 8-pin to 12-pin adapter, will conform to many Fujinon Broadcast lenses)

DHR-9: Remote Control Pan Handle for Slik Daiwa Heads *(Mfr# DHR9 • B&H# SLDHR9)* **369.95**

SHR-9: Remote Control Pan Handle for Sachtler Heads *(Mfr # SHR9 • B&H # SLSHR9)* **412.50**

VHR-9: Remote Control Pan Handle for Vinten Heads *(Mfr # VHR9 • B&H # SLVHR9)* **369.95**

SPIDER SUPPORT SYSTEMS

SPIDER POD

Portable Tripod Riser and Standing Platform

A portable tripod riser and standing platform, the Spider Pod elevates a camera tripod and operator two feet. Designed for professional videographers, filmmakers and news crews who need to raise their camera's viewpoint with speed and stability, it allows a camera operator to shoot above crowds and capture images that are stable and unobstructed.

Large staging risers are often used as camera platforms. However, as an operator shifts footing, the camera and tripod may shake producing an unstable video image. When multiple shooters are on these shaky staging risers or camera are zoomed in, the problem is magnified. The Spider Pod features a separate tripod riser and standing platform eliminating camera shake caused by the camera operator.

- Setting up within 30 seconds, Spider Pod supports all standard tripods with spreaders or feet.
- Riser and platform measure 3.5 x 28 x 28", weigh 41 lbs.
- Tripod riser supports up to 200 lbs., the standing platform supports up to 300 lbs.

Spider Pod *(Mfr # TR2SP2 • B&H # SPSP)* **2019.95**

EXPANSION WEB Expanded Standing Platform System for the Spider Pod

Designed for those who need the portability of the Spider Pod, but require a larger standing area. Based on a modular concept, the Expansion Web provides many advantages over a traditional riser. The 2' x 2' square panels interlock in a variety of configurations to accommodate the full spectrum of shooting needs. This set of four panels provides a 4' x 4' platform area. Like the Spider Pod, the Expansion Web is separated from the tripod riser which eliminates any potential shake caused by operator movement. The modules form a platform large enough to accommodate a chair or stool for longer shooting times.

Portability makes the Expansion Web an ideal choice for remote broadcast needs, corporate video departments, and staging companies. It eliminates the need for a staging riser, sets up quickly, and is easy to transport and store. Various configurations are possible for total mobility around your tripod. Made of high-quality component materials, such as anodized aluminum and a carpeted slip-resistant surface, each modular square is designed to interlock with the others for a strong and stable standing platform. The ability to interlock from all four sides is key to its versatility and portability.

Expansion Web for Spider Pod: Includes four 2 x 2' square panels *(Mfr # EW • B&H # SPEWS)* **2199.95**

Tripod Riser and Expansion Web *(Mfr # TR2EW • B&H # SPSPEW)* **3399.95**

SCORPION POD

One-Piece Portable Tripod Riser and Standing Platform

A one-piece portable tripod riser and standing platform, the Scorpion Pod elevates a camera tripod and operator two feet. Designed for professional videographers and news crews who need to raise their camera's viewpoint with speed and stability, the Scorpion Pod brings the camera lens and operator's view clearly above the crowd.
Based on the Spider Pod's award-winning features, the Scorpion Pod consumes a small footprint of space on the floor, and can be easily set-up by one person in less than 30 seconds. Unique to the Scorpion Pod is its one-piece design. By integrating the tripod riser and standing platform, the weight of the unit is reduced making it easier to carry and set-up.

Scorpion Pod *(Mfr# SCP • B&H# SPSPS)* **1289.95**

VINTEN

TRIPOD SYSTEM

Renowned for their innovative design of pan and tilt heads, tripods and pedestals, Vinten's philosophy has always been to design camera support equipment that camera operators want. Producing award winning designs such as Vision, Vector, Osprey and Quattro, Vinten has an extensive knowledge of camera operator requirements. Working closely with camera operators, producers, directors and professional associations around the world, Vinten listens to their operational issues and build real solutions for them. Vinten designs and manufactures the very highest quality camera supports —able to withstand the most rigorous use and toughest conditions. All Vinten products are designed and manufactured in accordance with ISO 9001:2000. From fast-moving sports productions and dramatic ENG situations, to the slow and precise movements demanded in documentaries and drama - whatever the application, Vinten continues to develop a solution to meet the challenges and demands faced by producers and camera operators creating unique pictures for broadcast television, video and film. Vinten is also constantly striving to provide the most comprehensive worldwide customer support network. A global team of customer service professionals ensures that technical advice, training and service backup is always available.

PERFECT BALANCE SYSTEM

Compensating for the effect of gravity, Vinten's perfect balance makes the camera appear weightless in the hands of the cameraman. Vinten is the only manufacturer in the world to offer infinitely adjustable perfect balance.

Perfect balance means …

The camera feels weightless at any tilt angle enabling you to capture the perfect shot with minimal effort. And, it's just as easy to move diagonally as it is to pan the camera. Work for longer periods by reducing the physical strain of holding the camera in position. Zero maintenance and highly responsive.

Comparing Counterbalance Systems

As the camera tilts, the torque needed to counterbalance the camera increases. If the torque produced by the counterbalance system doesn't match the camera requirement exactly, it will either fall away or return to center, balancing only where the two lines cross.

This effect is most prominent with 'Linear' counterbalance systems as the tilt angle increases the effort required from the camera operator to stop it falling away or springing back increases. Frequently, camera operators rely on the drag system to dampen this 'out of balance' effect.

The patented Vinten Perfect Balance system offers infinite adjustment, providing precisely the right amount of torque necessary to counterbalance the camera throughout its range. No effort is required to move the camera, you can even go 'hands free'.

Vinten's infinite adjustment allows you to trim the counterbalance system so that exactly the right amount of torque is generated wherever the camera is positioned and because it balances perfectly, you use the ideal drag setting for shot framing, not to help balance the camera.

DRAG TECHNOLOGY

Vinten drag technology ensures precise framing at all times. Infinite adjustment allows you to select the level of drag you need and to work the way you want, rather than having to select from pre-determined levels as with stepped drag systems. Provides ultimate control with with continuous adjustment.

'Feel' your way to the drag setting that exactly suits you—no stepping, no compromises. Fast and repeatable set-up for perfect framing and control. Illuminated controls from Vision 11 upwards

Vinten drag systems provide a steep ramp at the start of the movement to ensure maximum control, particularly with slow framing adjustments that could be necessary with long tight shots and in difficult conditions. A shallower response curve is created as the speed of camera movement increases, enabling you to keep up with the shot as it develops.

Lubricated Friction - LF Drag

- Continuous drag adjustment; Controlled 'whip pan' movement
- Available on Vision 3, 6, 8, 11 and Vector 60, 70

Thin Film - TF Drag

In addition to the characteristics offered by the LF drag system, the patented TF drag system also offers…

- Increased range of drag from very light to exceptionally heavy
- A wide operating temperature range from –40°F to +140°F
- Outstanding 'whip pan' control
- Available on Vision 100, Vision 250 and Vector 700/450/900

PRO-6HDV & PRO-10

Protouch Range

Lightweight, high performance pan & tilt heads, the Pro-6HDV (up to 13.2 lbs.) and Pro-10 (up to 22 lbs.) are perfect for supporting the latest range of small professional DV camcorders in corporate, industrial and event videography. Designed to be simple to use the Pro-6 and Pro-10 incorporate easy to adjust drag knobs and are the ONLY heads in their class to include an illuminated leveling bubble for quick and convenient set up in low light situations. Continuously variable fluid drag ensures that they provide smooth movement and complete camera control. Protouch systems combine either the Pro-6 or Pro-10 lightweight heads with the Vinten Pozi-loc tripod. The outstanding rigidity and positive action clamping system of the Pozi-Loc tripod makes it the preferred tripod for camera operators worldwide for professional control of much greater payloads. Pro-6DC and Pro-10DC system packages include a two-stage black aluminium pozi-loc tripod, floor spreader and soft case.

Pro-6HDV and Pro-10 Pan and Tilt Heads

The Pro-6HDV and Pro-10 are designed to support the latest professional DV/HDV camcorders weighing up to 13.2 and 22 lbs. (respectively). They embody fluid drag assemblies for pan and tilt motions with brakes on each axis to lock the head in any position. An illuminated levelling bubble is fitted to the rear of the head and a quick-release, side-loading adjustable slide plate is provided for camera mounting. A single fixed pan bar is supplied.

Pro-6 Head: 75mm ball base with one pan bar *(Mfr # V4018-0001 • B&H # VIV40180001)*.....**464.95**

Pro-10 Head: 75mm ball base with one pan bar *(Mfr # 3809-3; B&H # VI38093)*.....**897.95**

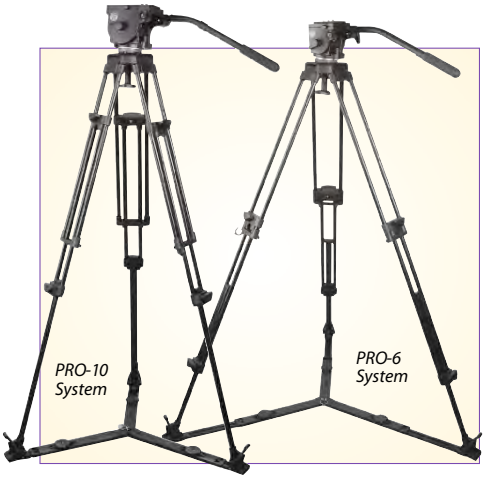
Pan and Tilt Heads Specification

Model	Payload	Weight	Tilt Range	Counterbalance	Bowl Diameter
Pro-6HDV	13.2 lbs.	3.5 lbs.	+90/-60º	Fixed	75mm
Pro-10	22 lbs.	5.2 lbs.	+90/-60º	Fixed	75mm

Tripod Specification

Model	Payload	Weight	Material	Height	Folds to	Bowl Diameter
Pozi-Loc	55 lbs.	7 lbs.	Aluminum	61.5"	28"	75mm

Pro-6HDV and Pro-10 Tripods



Pro-6HDV System: Includes Pro-6HDV, 2-stage aluminum Pozi-Loc tripod, floor spreader, soft case *(Mfr # PRO-6HDVF • B&H # VIPRO6HDVF)*....**999.95**

Pro-10 System: *(Mfr # PRO10DC; B&H # VIPRO10DC)*: 2-stage aluminum Pozi-Loc tripod, floor spreader and soft case.....**1,499.95**

Protouch Accessories

Protouch Dolly *(Mfr # U005-103; B&H # VIU005103)*: PD114 Dolly with cable guards.....**CALL**

Camera Mounting Plate *(Mfr # 3808-900SP; B&H # VI38089005P)*: For Pro-6. With one 1/4" screw, one 3/8" screw and locating pin.....**81.95**

Second Pan Bar *(Mfr # 3219-104; B&H # VI3219104)*: For Pro-6 and Pro-10.....**154.50**

Camera Mounting Plate *(Mfr # 3809-900SP; B&H # VI3809900SP)*: For Pro-10 with two 1/4" screws, one 3/8" screw and locating pin.....**81.95**

Soft Case *(Mfr # U005-190; B&H # VIU005190)*: For Pro-6 and Pro-10 systems.....**159.95**

Protouch Flat Base to 75mm Bowl Adapter *(Mfr # U005-153; B&H # VIU005153)*.....**64.95**

Protouch Flat Base to 100mm Bowl Adapter *(Mfr # U005-110; B&H # VIU005110)*.....**114.95**

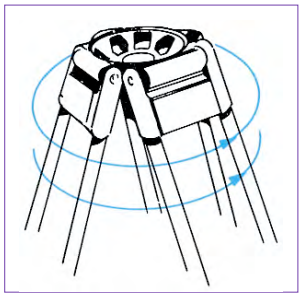
VISION PAN & TILT HEADS

RIGIDITY

Picture quality relies as much upon the rigidity of the camera support as it does on the smoothness of the pan & tilt head and the accuracy of the counterbalance. Vinten Pozi-Loc and the new Fibertec tripods have been designed to optimize rigidity without compromising operational essentials such as weight, reliability, maintenance and speed of set-up.

- Clearances in tripod design allow movement but are necessary for quick set-up and for the clamping system to work effectively. When the clamps are locked this clearance must be minimal so as to avoid unnecessary movement when framing, particularly on tight shots with long lenses.
- The use of drag forces a tripod to twist creating 'spring back' when the camera comes to rest, making precise shot framing and minor adjustments very difficult. The torsional rigidity of the tripod is the only thing that will minimize spring back.
- Vinten tripods combine minimal (Pozi-Loc) or "zero" clearance (Fibertec) with exceptional torsional rigidity, both are critical factors in providing the camera operator with ultimate control of the camera through every movement.

Why rigidity is important to your work:



- The less movement in a support the better the drag system works and the smoother an on air move.
- The less rigid a support the more spring back at the end of a movement, thus changing the shot framing.
- The less rigid a support the more shake is evident in wind buffeting etc.

All degrade the quality and therefore the value of your work.

Vision 3

Designed for today's smaller, lighter video cameras, the Vision 3 fluid head weighs just 5 lbs. yet incorporates many of the key features you would usually expect to see only in larger, more expensive heads—and at a fraction of the price. Versatile and extremely responsive, the Vision 3 comes with an illuminated levelling bubble for quick and easy set-up, detented and calibrated drag controls using Vinten's Lubricate Friction (LF) system, plus a full ±90° of smooth tilt movement.

Perfect for all professional video applications, a unique interchangeable spring balancing system offers perfect balance for a wide range of payloads from 2.2 to 22 lb. So whatever your camera configuration, the Vision 3 head provides professional features without compromising any of the functionality you'd expect from the Vision range.

Vision 3 Fluid Head *(Mfr # 35433 • B&H # VI35433)* **1079.95**

Vision 3 System: Including Vision 3 head, single-stage aluminum Pozi-Loc tripod, spreader, and soft case *(Mfr # V3AP1 • B&H # VIVIN3AP1)* **1799.95**

Vision 3 System: Includes Vision 3 head, two-stage aluminum Pozi-Loc tripod, spreader, and soft case *(Mfr # V3AP2 • B&H # VIVIN3AP2)* **1899.95**

Vision 3 System: Includes Vision 3 head, single-stage carbon fiber Pozi-Loc tripod, spreader, and soft case *(Mfr # V3CP1 • B&H # VIVIN3CP1)* **2299.95**

Vision 3 System: Includes Vision 3 head, two-stage carbon fiber Pozi-Loc tripod, spreader, and soft case *(Mfr # V3CP2 • B&H # VIVIN3CP2)* **2699.95**

Vision 6

Lightweight and compact, the Vision 6 fluid head is ideal for the professional lightweight, corporate and ENG user. Supporting the latest DV/HDV camcorders, Vision 6 provides a full ±90° of smooth tilt movement with a counterbalance range of 9.9 - 22 lbs. If you are constantly changing your camera set-up or you need that little bit of extra capacity, Vinten's unique infinitely adjustable perfect balance system lets you easily "set" just the right amount of counterbalance, so that your camera remains perfectly balanced, wherever it is positioned. Weighing just 5.3 lbs., the Vision 6 provides smooth shots, fast whip pan action and rapid set up. Comes with an illuminated levelling bubble for quick and easy set-up, detented and calibrated drag controls using Vinten's Lubricate Friction (LF) system.

Vision 6 Fluid Head *(Mfr # 34493 • B&H # VI34493)* **1865.95**

Vision 6 System: Includes Vision 6 head, single-stage aluminum Pozi-Loc tripod, spreader, and soft case. *(Mfr # V6AP1 • B&H # VIVIN6AP1)* **2699.99**

Vision 6 System: Includes Vision 6 head, two-stage aluminum Pozi-Loc tripod, spreader, and soft case. *(Mfr # V6AP2 • B&H # VIVIN6AP2)* **2899.99**

Vision 6 System: Includes Vision 6 head, single-stage carbon fiber Pozi-Loc tripod, spreader, and soft case. *(Mfr # V6CP1 • B&H # VIVIN6CP1)* **3099.99**

Vision 6 System: Includes Vision 6 head, two-stage carbon fiber Pozi-Loc tripod, spreader, and soft case. *(Mfr # V6CP2 • B&H # VIVIN6CP2)* **3299.99**

Vision 6 System: Includes Vision 6 head, 2-stage carbon fiber Pozi-Loc tripod, Spreadloc, and soft case. *(Mfr # V6CP2M • B&H # VIVIN6CP2M)* **3949.95**

VISION SERIES PAN & TILT HEADS

Vision 8

Designed for the latest portable digital camera configurations used in professional broadcast, educational and corporate productions. An extensive camera capacity means greater flexibility in your work allowing you to use a wide variety of camera configurations on a light-weight head. Continuously Variable Perfect Balance system and LF (Lubricated Friction) Drag System combine to provide the perfect tool for capturing news, training or corporate communication, time after time. Weighing just 5.6 lbs. the Vision 8 provides smooth shots, fast whip pan action and rapid set up. Comes with an illuminated levelling bubble for quick and easy set-up.

Vision 8 Fluid Head *(Mfr # 3441-3 • B&H # VIV8LF)*.....**3199.95**

Vision 11

Perfect for all ENG and professional broadcast productions where larger batteries, small viewfinders and small LCD prompters are constantly swapped. With a capacity of 14.3 - 37.5 lbs., it supports an extensive range of digital camcorders in ENG configuration. Illuminated drag controls and counterbalance with digital readout ensures simple and repeatable "dial in" camera set-up, allowing for rapid deployment in any lighting situation. Also includes an illuminated levelling bubble. The Vision 11 system provides you with an extremely cost effective, all purpose camera control system that's equally at home on a documentary shoot or covering news.

Vision 11 Fluid Head *(Mfr # 3442-3 • B&H # VIV11LFG)*.....**3974.95**

Vision 100

Defining the level of control excellence, the Vision 100 is perfect for all professional ENG or EFP situations that demand round the clock reliability. Ideal for today's digital camera configurations and one-piece camcorders, it incorporates the innovative TF drag system, allowing total control, precise movement, excellent camera control and consistent performance in the toughest conditions. The drag knobs are backlit for easy viewing and detented to give a 'dial-in' feel. It offers perfect balance throughout its payload range and features an illuminated digital balance readout which provides repeatability for easier and quicker set-up. Following the action is effortless even at the heaviest drag setting, regardless of your environment, allowing you the freedom to work the way you choose. The Vision 100 is available in black and with the Fibertec tripod. This definitive system lets you frame and follow the action like never before, allowing you to widen your production boundaries. Exceptionally robust, this system gives you ultimate control of your camera and is the ideal companion for the professional who demands only the best.

Vision 100 Fluid Head *(Mfr # 3466-3 • B&H # VIV100B)*.....**5072.95**

Vision 250

The standard in studio production as well as OB/EFP, the Vision 250 will support the latest portable cameras with viewfinders, prompters and pan bar controls. With a choice of easily changeable spherical or flat bases, it can be mounted on any pedestal or tripod, making it one of the most versatile products in the range.
The TF drag system allows you to select any level of adjustment, and because it works independently of the balance system, allows you to balance the pan and tilt axis so precisely that the effort needed to follow the action becomes totally insignificant. Provides constant drag and consistent performance over an extended temperature range from -40°C to +60°C. It also has the benefit of digital counterbalance readout, backlit drag controls and an illuminated level bubble, giving the camera operator the quickest and easiest set-up, particularly in low-light conditions. With its unique twin balancing mechanism, the Vision 250 can be easily adjusted to perfectly balance any camera and lens combination up to 72 lbs.

Vision 250 Fluid Head
(Mfr # 3465-3S • B&H # VIV250BB): Dual 100/150mm ball base **6952.50**

Vision 250 Fluid Head
(Mfr # 3465-3F • B&H # VIV250FB): Quickfix/4-bolt flat base..**7123.50**

	Vision 3	Vision 6	Vision 8	Vision 11	Vision 100	Vision 250
Maximum Payload	22 lb.	22 lb.	30.9 lb.	37.5 lb.	44.1 lb.	72.8 lb.
Counterbalance Range	2.2 - 22 lbs.*	9.9 - 22 lb.	12.1 - 30.9 lb.	14.3 - 37.5 lb.	15.4 - 44.1 lb.	22 - 72.8 lb.
Weight	5.1 lb.	5.3 lb.	6 lb.	6.2 lb.	7.1 lb.	13.5 lb.
Tilt Range	±90°	±90°	±90°	±90°	±90°	±90°
Ball Base	75mm	75mm	100mm	100mm	100mm	100/150mm
Leveling Bubble	Illuminated	Illuminated	Illuminated	Illuminated	Illuminated	Illuminated

** dependant on interchangeable spring*

VISION SERIES PAN & TILT HEAD SYSTEMS

Vision 8 Systems

For portable cameras and one-piece camcorders in counterbalance range 12-31 lbs.

Vision 8 Tripod System *(Mfr # V8AP1 • B&H # VIVIN8AP1)*
Includes Vision 8 fluid head, single-stage aluminum Pozi-Loc tripod, spreader, and soft case.....**4293.95**

Vision 8 Tripod System *(Mfr # V8AP2 • B&H # VIVIN8AP2)*
Includes Vision 8 fluid head, two-stage aluminum Pozi-Loc tripod, spreader, and soft case.....**4574.95**

Vision 8 Tripod System *(Mfr # V8CP1 • B&H # VIVIN8CP1)*
Includes Vision 8 fluid head, single-stage carbon fiber Pozi-Loc tripod, spreader, and soft case.....**4588.95**

Vision 8 Tripod System *(Mfr # V8CP2 • B&H # VIVIN8CP2)*
Includes Vision 8 fluid head, two-stage carbon fiber Pozi-Loc tripod, spreader, and soft case.....**4499.95**

Vision 8 Tripod System *(Mfr # V8CP2M • B&H # VIVIN8CP2M)*
Includes Vision 8 fluid head, two-stage carbon fiber Pozi-Loc tripod, mid-level spreader, and soft case.....**4899.95**

Vision 11 Systems

For cameras and one-piece camcorders in ENG configuration in counterbalance range 14-37 lbs.

Vision 11 Tripod System *(Mfr # V11AP2 • B&H # VIVIN11AP2)*
Includes Vision 11 fluid head, two-stage aluminum Pozi-Loc tripod, spreader, and soft case.....**5354.95**

Vision 11 Tripod System *(Mfr # V11CP2 • B&H # VIVIN11CP2)*
Includes Vision 11 fluid head, two-stage carbon fiber Pozi-Loc tripod, spreader, and soft case **5663.50**

Vision 11 Tripod System *(Mfr # V11CP2M • B&H # VIVIN11CP2M)*
Includes Vision 11 fluid head, two-stage carbon fiber Pozi-Loc tripod, mid-level spreader, and soft case.....**6016.95**

Vision 11 Tripod System *(Mfr # V11FT2 • B&H # VIVIN11FT2)*
Includes Vision 11 fluid head, Fibertec two-stage carbon fiber tripod, spreader, and soft case.....**CALL**

Vision 11 Tripod System *(Mfr # V11FT2M • B&H # VIVIN11FT2M)*
Includes Vision 11 fluid head, Fibertec two-stage carbon fiber tripod, mid-level spreader, and soft case.....**CALL**

Vision 100 Systems

For camcorders in ENG & EFP configuration in counterbalance range 15-44 lbs.

Vision 100 Tripod System *(Mfr # VB100AP2 • B&H # VIVB100AP2)*
Includes Vision 100 fluid head, two-stage aluminum Pozi-Loc tripod, spreader, and soft case.....**6958.95**

Vision 100 Tripod System *(Mfr # VB100CP2 • B&H # VIVINB100CP2)*
Includes Vision 100 fluid head, two-stage carbon fiber Pozi-Loc tripod, spreader, and soft case.....**7017.95**

Vision 100 Tripod System *(Mfr # VB100CP2M • B&H # VIVB100CP2M)*
Includes Vision 100 fluid head, two-stage carbon fiber Pozi-Loc tripod, mid-level spreader, and soft case.....**669950**

Vision 100 Tripod System *(Mfr # VB100AP2 • B&H # VIVB100AP2)*
Includes Vision 100 fluid head, dual telescopic pan bars, two-stage aluminum Pozi-Loc tripod, and soft case.....**6598.95**

Vision 100 Tripod System *(Mfr # VB100FT2 • B&H # VIVB100FT2)*
Includes Vision 100 fluid head, Fibertec two-stage carbon fiber tripod, spreader, and soft case. **7399.95**

Vision 100 Tripod System *(Mfr # VB100FT2M • B&H # VIVB100FT2M)*
Includes Vision 100 fluid head, Fibertec two-stage carbon fiber tripod, mid-level spreader, and soft case. **7699.95**

Vision 250 Systems

For studio cameras and EFP configurations, e.g. larger lenses, viewfinders in counterbalance range 22-73 lbs.

Vision 250 Pro Tripod System *(Mfr # VB250AP2 • B&H # VIVB250AP2)*
Includes Vision 250 fluid head, dual telescopic pan bars with clamp, two-stage aluminum Pozi-Loc tripod, lightweight floor spreader, and soft case.....**9369.95**

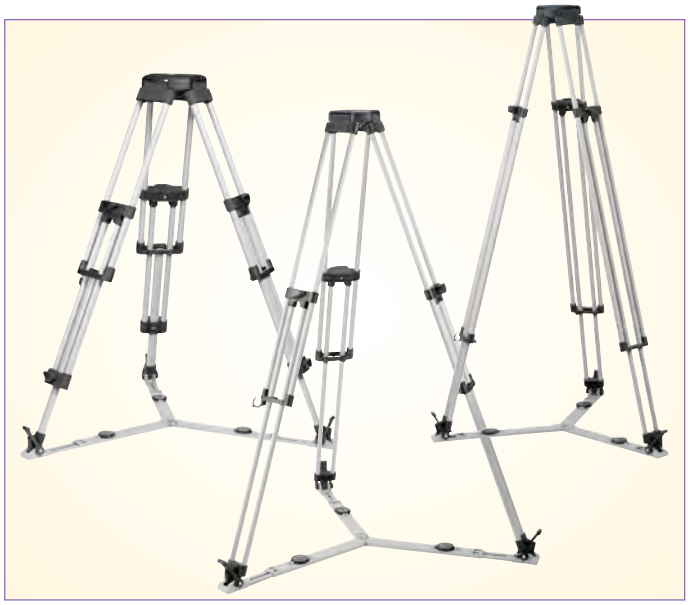
Vision 250 Pro Tripod System *(Mfr # VB250CP2 • B&H # VIVB250CP2)*
Includes Vision 250 fluid head, dual telescopic pan bars with clamp, two-stage carbon fiber Pozi-Loc tripod, lightweight floor spreader, and soft case.....**9939.95**

Vision 250 Pro Tripod System *(Mfr # VB250CP2M • B&H # VIVB250CP2M)*
Includes Vision 250 fluid head, dual telescopic pan bars with clamp, two-stage carbon fiber Pozi-Loc tripod, Spread-Loc mid-level spreader, and soft case.....**10,259.95**

Vision 250 Pro Tripod System *(Mfr # VB250AP2S • B&H # VIVB250AP2)*
Includes Vision 250 fluid head, dual telescopic pan bars with clamp, two-stage aluminum Pozi-Loc tripod, and EFP/OB folding dolly with 5" wheels **9369.95**

VISION SERIES TRIPODS

With unrivalled height range capability, the lightweight, compact Vision tripods are quick and easy to set up and offer maximum stability and torsional stiffness. They are available in single- or two-stage with either aluminium or carbon fiber legs with 'Pozi-Loc' clamps. The Pozi-Loc cam-operated clamping system requires low effort with a 90° turn from on to off, providing you with a positive indication that the tripod is securely locked. The profile of the knob ensures that camera cables cannot snag. The 'Baby Legs' tripod is a low-level version, with a minimum height of 11" which makes even lower shots possible. An optional mid-level spreader is available.



Vision Aluminum ENG Tripods

Vision ENG tripods are precision-engineered with single or two-stage legs made of aluminum alloy.

Single-Stage ENG Aluminum Pozi-Loc Tripod (75mm Bowl)
Extends 25.5 to 57.3", weighs 6.2 lbs. supports 55 lbs, folds to 34"
(Mfr # 3775-3 • B&H # VI37753): Supports 55 lbs **628.95**

Single-Stage ENG Aluminum Pozi-Loc Tripod (100mm Bowl)
Same specs as above *(Mfr # 3771-3 • B&H # VI37713)* **632.95**

Two-Stage ENG Aluminum Pozi-Loc Tripod (75mm Bowl)
Extends 16.4 to 61.5", weighs 7 lbs. supports 55 lbs, folds to 28"
(Mfr # 3774-3 • B&H # VI37743): Supports 55.1 lbs..... **863.50**

Two-Stage ENG Aluminum Pozi-Loc Tripod (100mm Bowl)
Same specs as above *(Mfr # 3770-3 • B&H # VI37703)* **863.50**

ENG Aluminum Pozi-Loc Baby Legs (75mm Bowl)
Extends 9.3 to 20.1", weighs 4.6 lbs. supports 55 lbs, folds to 12.9"
(Mfr # 3779-3 • B&H # VI37793)..... **861.95**

ENG Aluminum Pozi-Loc Baby Legs (100mm Bowl)
Extends 9.3 to 20.1", weighs 4.6 lbs. supports 55 lbs, folds to 12.9"
(Mfr # 3778-3 • B&H # VI37783): Supports 55.1 lbs..... **861.95**

Vision Aluminum EFP Tripods

Vision Aluminum EFP Tripods are designed to be used for demanding ENG and EFP work where long lens shots require exceptional rigidity.

Two-Stage EFP Aluminum Pozi-Loc Tripod (100mm Bowl)
Extends 20.5 to 61.9″, weighs 12.8 lbs. supports 99 lbs, folds to 30″
(Mfr # 3883-3 • B&H # VI38833)..... **1517.95**

Two-Stage EFP Aluminum Pozi-Loc Tripod (150mm Bowl)
Extends 20.5 to 61.9″, weighs 12.8 lbs. supports 99 lbs, folds to 30″
(Mfr # 3880-3 • B&H # VI38803) **1674.50**

EFP Aluminum Pozi-Loc Baby Legs (150mm Bowl)
Extends 11 to 19.7″, weighs 8.8 lbs. supports 99 lbs, folds to 14″
(Mfr # 3882-3 • B&H # VI38823) **1503.95**

Vision Carbon Fiber ENG Tripods

The ultimate in lightweight tripods, these innovative ENG tripods are manufactured in an axially and spirally wound construction which adds more strength and rigidity to the tripod.

Single-Stage ENG Carbon Fiber Pozi-Loc Tripod (75mm Bowl)
Extends 25.5 to 57.3", weighs 5 lbs. supports 55 lbs, folds to 28".
(Mfr # 3777-3 • B&H # VI37773)..... **933.95**

Two-Stage ENG Carbon Fiber Pozi-Loc Tripod (75mm Bowl)
Extends 16.4 to 61.5", weighs 5.6 lbs. supports 55 lbs, folds to 28".
(Mfr # 3776-3 • B&H # VI37763) **1193.95**

Single-Stage ENG Carbon Fiber Pozi-Loc Tripod (100mm Bowl)
Extends 25.5 to 57.3", weighs 5 lbs. supports 55 lbs, folds to 28".
(Mfr # 3773-3 • B&H # VI37733)..... **959.95**

Two-Stage ENG Carbon Fiber Pozi-Loc Tripod (100mm Bowl)
Extends 16.4 to 61.5", weighs 5.6 lbs. supports 55 lbs, folds to 28".
(Mfr # 3772-3 • B&H # VI37723): **1214.95**

Vision Carbon Fiber EFP Tripods

These sturdy construction of these innovative EFP tripods provide an excellent platform when camera movement is critical. They are ideal for sport and location productions. The carbon fiber construction provides the ultimate in tripod rigidity, offering a 20% increase in torsional strength over the aluminum tripod. Load capacity up to 45 lbs.

Two-Stage EFP Carbon Fiber Pozi-Loc Tripod (100mm Bowl)
Extends 25.5 to 57.3", weighs 6.2 lbs. supports 55 lbs, folds to 34".
(Mfr # 3884-3 • B&H # VI38843) **2059.95**

Two-Stage EFP Carbon Fiber Pozi-Loc Tripod (150mm Bowl)
Extends 2.5 to 61.9", weighs 12 lbs. supports 99 lbs, folds to 28".
(Mfr # 3881-3 • B&H # VI38813) **2287.95**

SPREADERS

Your choice of spreader is determined by the conditions you work in. A ground spreader is by far the most stable device. However, it is ideally suited to flat, hard surfaces. A mid-level spreader is better for rough terrain or confined spaces, but it can be at the cost of picture stability. The Spread-Loc and floor spreaders are suitable for the full range of Vision single and two-stage tripods (excluding Baby-Legs with their own dedicated spreaders) and Fibertec.

Spread-Loc Mid-Level Spreader

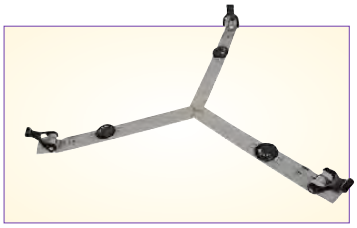
Spread-Loc Mid-Level Spreader

The revolutionary Spread-Loc is a lightweight, fully adjustable, geared mid-level spreader, controlled by a single lock knob. This ensures fast and simple set up and infinitely adjustable positioning in all applications. Its revolutionary design incorporates a unique deployment system and a number of innovative safety features to prevent accidental damage to both spreader and tripod. The Spread-Loc easily achieves multi-level positioning or an incredibly small footprint so in the toughest terrain or the tightest of spaces you can be sure of reliable camera support that gives you great control. The arms are individually extendable to provide a large spreader radius and facilitate use on uneven ground. Easily installed on any tripod provided with Spread-Loc attachment points. Also compatible with 'Pozi-Loc' 75mm, 100mm and 150mm bowl tripod, as well as all 'Torque-Safe' ENG tripods.

Spread-Loc Mid-Level Spreader *(Mfr # 37813 • B&H # VI37813)*: Complete with set of three rubber feet **739.50**

Lightweight Floor Spreaders

Lightweight spreaders provide greater stability to Vision tripods. Their flexibility means that they can cope with uneven terrain and their hinged construction enables them to fold with the tripod. Quick-release straps ensure that they can be easily installed or removed if required.



Heavy-Duty Floor Spreader

This spreader provides stability for heavy-duty tripods. Its flexibility means that it can cope with uneven terrain and the hinged construction enables it to fold with the tripod. Quick-release straps ensure that it can be easily installed or removed if required.

Gray Lightweight Floor Spreader *(Mfr # 33133 • B&H # VI33133)* **384.95**
Black Lightweight Floor Spreader *(Mfr # 33633 • B&H # VI33633)* **384.95**
Baby Legs Spreader *(Mfr # 33793 • B&H # VI33793)* **323.50**

Heavy Duty Floor Flexible *(Mfr # 33673 • B&H # VI33673)* **450.00**
Circular Anti-Skid Feet (Set of 3) *(Mfr # 3378902SP • B&H # VI3378902SP)*
For times when it's not possible to use the dual spiked feet **102.95**

Vision ENG/EFP Dollies

Vinten's lightweight and compact ENG/EFP folding dollies are available in Studio and OB (mobile production) versions, with cable guards fitted to the castoring wheel units. Both also have fast action foot-operated brakes. In addition, the ENG Studio dolly is fitted with track locks to allow the use of tricycle steer mode, which gives the Osprey and Pro-Ped tripods the ability to operate on track. Vision Dollies fold for easy transportation and storage.

	ENG (Studio) V3955-0001	ENG (OB) V3955-0002	ENG (Small) V3955-0003	EFP (OB) 3497-3E	EFP (Studio) 3497-3G
Leg Radius	19.7"	19.7"	17.7"	20.7"	20.7"
Castor Diameter	3.9"	4.9"	4.9 "	4.9"	4.9"
Skid Weight	12.8 lbs.	11.9 lbs.	11.7 lbs.	17 lbs.	20 lbs.
Cable Guards	YES	NO	NO	NO	YES
Track Locks	YES	NO	NO	NO	NO
Capacity	110.3 lb.	88.2 lbs.	110.3 lbs.	221 lbs.	221 lbs
Brakes	YES	YES	YES	YES	YES

STUDIO / OB PEDESTALS

Pedestals provide a number of advantages, but the real benefit of a balanced pedestal column is that it assists movement, enables precise camera elevation and avoids the effort and extra concentration needed to control an unbalanced camera, allowing the operator to pay full attention to shot framing. Perfect balance of the camera configuration is at the forefront of all Vinten innovations. Pro-Ped, Osprey and Quattro pedestals all utilize precisely engineered and patented systems, providing smooth, controllable camera balance. Studio noise levels are also a key consideration when selecting equipment, encouraging Vinten to develop new compositions that create far less disturbance than traditional materials. Vinten also use only the very best bearings and tracks, ensuring column elevation noise is minimal. Sound deadening materials are used to minimize noise further still. The Vinten range of pedestals offer the very best in camera control and freedom of movement to actively encourage creativity.

Vision Ped Plus **Studio Pedestal** *(Mfr # V39510001 • B&H # VIV39510001)*

The successor to the highly popular Vision Pedestal, with new and improved features including perfect balance, increased payload of 66 lbs. plus an integral manual pump and an inlet for use with an external supply. Weighing only 30 lbs., the Vision Ped Plus is the ideal solution for all-small production studios and corporate, educational, religious and government applications where simplicity of operation, portability and reliability is key. The pedestal is ideal for where professional framing and creative movement is essential and where lightweight prompter systems are required. In addition, there is a pressure gauge for clear and reliable set-up, a new detachable skid which improves overall stability significantly and a revised wheel braking system that ensures a smooth rolling base at all times **4433.95**

Pro-Ped **Studio Pedestal** *(Mfr # 39833C • B&H # VI39833C)*

An economical, lightweight pedestal, the Pro-Ped studio pedestal offers a two-stage system with a height range of 32". The lower stage column is balance-assisted to give easy elevation, while the upper stage offers perfect balance and 'on-shot' movement. The pneumatic counterbalance system employs a self-pumping action, making it easy-to-use on location. The dolly base is supplied with 5" wheels, track locks and cable guards **9259.95**

Pro-Ped **OB Pedestal** *(Mfr # 3983-3B • B&H # VI39833B)*

The Pro-Ped OB version is the same as the Studio version, except that it has 6" wheels, has a maximum height of 26.7", a minimum height of 58.9", and weighs 61.7" **9036.95**

Osprey Light **Studio Pedestal** *(Mfr # V39500001 • B&H # VIV39500001)*

Designed for the growing number of low budget studios that provide production facilities for niche channels and studios with live content. It is also suitable for mainstream studios requiring the quality of on shot movement that only a Vinten pedestal can provide.The Osprey Light is a 88 lbs. capacity pedestal, with a permanent full steering capability. This single stage pedestal also has a significantly improved wheel braking mechanism that eliminates the flat spots associated with traditional wheel brakes that can ruin a rolling shot.The pedestal is a great addition to those studios with limited budgets often requiring an extra pedestal but not wanting to limit capabilities and functionality **10,188.50**

Osprey Elite **Studio Pedestal** *(Mfr # 3574-3C • B&H # VI35743C)*

The 101lb. Osprey Elite supports the latest range of digital, portable and full facility cameras for studio production. The two-stage column offers 'on-shot' movement from a minimum height of 26" to a high of 56" with full crab and steer facilities controlled from a central steering ring. Its exceptional combination of lightness and structural integrity giving maximum stability while still allowing the column and dolly base to fold for easy transportation. The steering ring and kick ring are removable. Optional accessories include a portable hand pump to counterbalance the pneumatic system **19,217.50**

STUDIO / OB PEDESTALS

Osprey Elite **OB Pedestal** *(Mfr # 3574-3B • B&H # VI35743B)*

The same as the Studio version, but with a minimum height of 27", a maximum height of 57.3", and a wheel diameter of 6.3". It weighs 107.4 lbs **19,269.95**

Quartz One /Quartz Two **Studio Pedestals**

The versatile Quartz One is particularly suitable for news and studio productions. Its single-stage column supports a maximum payload of 209 lb. It incorporates a fully-skirted base with an innovative cable guard system, easily adjusted by three external knobs. The base offers maximum stability and rigidity, while the precise steering allows rapid repositioning, even in the tightest of sets. The light and sensitive feel of the column and crab steering controlled from a central steering ring enables fine and precise movements and a single foot brake gives that extra control at all times. Otherwise the same, the Quartz Two provides greater operational flexibility with its two-stage column, and has a 175 lb. capacity

Quartz One *(Mfr # 3825-3 • B&H # VI38253)* ..... **CALL** **Quartz Two** *(Mfr # 3826-3 • B&H # VI38263)* ..... **CALL**

Quattro-L **Studio Pedestal** *(Mfr # V3852-0003 • B&H # VIV38520003)*

Unique and innovative four-stage pedestal with an extensive range of benefits for today's camera operator. It provides an extensive height range capability and the opportunity to achieve creative lower angle shots. The four-stage column offerd maximum rigidity coupled with an unrivaled height range while minimizing torsional twist. Its triangular structure prevents any unwanted movement during operation. Revolutionary low-pressure pneumatic design ensures that it provides perfect balance throughout the 4-stages of elevation. Equipped with crab and steer, the highly-maneuverable studio base incorporates a unique cable guard jacking system. The pedestal can be charged simply by using an external hand pump **42,299.00**

Quattro-OBL **OB Pedestal** *(Mfr # V4002-0002 • B&H # VIV40020002)*

Same as the Quattro-L, but with a minimum height of 20", a maximum height of 59.4", a 7.8" wheel diameter. It weighs 255.8 lbs **40,454.95**

Quattro-SL **Pedestal** *(Mfr # V3963-0002 • B&H # VIV39630002)*

A compact pedestal designed for multi-camera studio locations, the Quattro-SL is perfect for restricted sets and smaller studios. (It easily tracks through any 30" set restriction.) As with all Quattro pedestals, the Quattro-SL offers a unique four-stage telescopic column, which allows exceptional minimal height. The unique triangular column design offers unrivalled torsional stiffness, minimizing all unwanted rotational movement. The low volume, low pressure pneumatic system combined with the new balance profile provides silky smooth, low effort elevation movement, allowing quiet and seamlessly developed shots. An optimized steering ring combined with low friction wheels allows confident tracking and reduced steering effort in any direction **34,199.00**

	Vision Ped Plus	Pro-Ped	Pro-Ped	Osprey Light	Osprey Elite	Osprey Elite	Quartz One	Quartz Two	Quattro -L	Quattro -OBL	Quattro -SL
Production	Studio	Studio	OB	Studio	Studio	OB	Studio/OB	Studio/OB	Studio/OB	Studio/OB	Studio/OB
Capacity	66 lbs.	121 lbs.	121 lbs.	88 lbs.	165 lbs.	165 lbs.	209.5 lbs.	176.4 lbs.	231.5 lbs.	231.5 lbs.	176.4 lbs.
Minimum Height	29.5"	26.2"	26.7"	30.1"	26"	27"	28"	26"	18.2"	20"	18.5"
Maximum Height	63"	58.4"	58.4"	51.4"	56"	57.3"	48"	56"	58.6"	59.4"	57.8"
Weight	33 lbs.	62.8 lbs.	62.8 lbs.	41.6 lbs.	101 lbs.	107.4 lbs.	180.8 lbs.	187.4 lbs.	348.8 lbs.	255.8 lbs.	300.6 lbs.
'On-Shot' Stroke	20"	16.1"	16.1"	21.2"	30.3"	30.3"	20"	30"	39.4"	39.4"	39.4"
Wheel Diameter	4"	5"	6"	4"	5"	6.3"	5"	5"	6.3"	7.8"	4.9"

STUDIO / OB PAN & TILT HEADS

Vector 70 & 700 provide up to 120° of perfectly balanced tilt range for digital studio and OB cameras with long lenses. The unique Vector counterbalance system is simple to adjust and requires no time-consuming cam changes when changing your configuration. The Vector 70H and 700H are also available for those using cameras with a high center of gravity.

Vector 70

The Vector 70 is a highly successful pan and tilt head using an entirely new, patented counterbalance mechanism. This is easily adjustable, with no time-consuming cam changes, to provide up to ±60° perfectly balanced tilt range for camera, lens and teleprompter combinations of up to 154 lb. It has a LF drag system, which is easily adjustable and provides smooth movement and consistent drag over a wide range of shots and whip pan. The Vector 70 has an integral soft-grip carrying handle, and a rear control pan and tilt brake,. It is supplied with one telescopic pan bar and an auto-locking wedge adapter which will accept a standard camera wedge.

Vector 70 *(Mfr # 3554-3 • B&H # VI35543)* ..... **Call**

Vector 70H *(Mfr # 3554-3H • B&H # VI35543H)*
For those using cameras with a high center of gravity ..... **Call**

Vector 700

The Vector 700 contains a TF drag system providing a high level of control and exceptionally smooth movement. The TF drag system is a calibrated 'non-contacting' system ensuring constant drag and consistent performance over an extended temperature range from -40°C to +60°C. Using the patented Vector counterbalance mechanism, this head is easily adjustable, with no time-consuming cam changes, to provide up to ±60° perfectly balanced tilt range for camera, lens and teleprompter combinations of up to 154 lb. The Vector 700 is supplied with one telescopic pan bar and a wedge Adapter which will accept a standard camera wedge.

Vector 700 *(Mfr # 34583 • B&H # VI34583)* ..... **Call**

Vector 700H *(Mfr # 34583H • B&H # VI34583H)*
For those using cameras with a high center of gravity **14,918.95**

Vector 90

The Vinten Vector 90 pan/tilt head supports oversized camera payloads up to 198.4 lbs. with perfect sinusoidal counterbalance. Once balanced, heavy cameras, such as the IMAX IW5A with a 2500' magazine, may controlled with the fingertips and move with fluid-like ease thanks, to the Lubricated Friction (LF) drag control system. True caliper disk brakes arrest movement during operation, and the center lock button firmly fixes the head in a horizontal position for safely mounting and dismounting camera payloads. Operation is assisted with the brightly illuminated rear-facing status LCD and bubble level, and dual pan arm rosettes allow left- or two-handed configurations.

Vector 90 *(Mfr # V3998-0001 • B&H # VIV39980001)* **10,574.95**

	Vector 70	Vector 90	Vector 450	Vector 700	Vector 950
Dimensions (HLW)	10 x 14 x 13.5"	9.8 x 8.9 x 13.5"	9.8 x 8.9 x 13.5"	10 x 14 x 13.5"	9.8 x 8.9 x 13.5"
Weight	38 lbs.	33 lbs.	33.1 lbs.	39.5 lbs.	33.1 lbs.
Tilt Range	±60° (70H: ±52°)	±90° (up to 99.2 lbs)	± 77° (± 90° @ 35kg)	±60° (70H: ±52°)	±90° (up to 132.2 lbs)
Capacity	154.4 lbs.	198.4 lbs.	99.2 lbs	154.4 lbs.	264.5 lbs.
Platform Adjustment	13"	+2.2 - 4.9"	+2.2 - 4.9"	13"	+2.2 - 4.9"
Pan Bar	Single Telescopic	Single Telescopic	Single Telescopic	Single Telescopic	Single Telescopic
Camera Fixing	Wedge Adapter	Wedge Adapter	Quick Release Plate	Wedge Adapter	Wedge Adapter
Levelling Bubble	Illuminated	Illuminated		Illuminated	
Base Fixing	4 bolt flat	4 bolt flat		4 bolt flat	

STUDIO / OB PAN & TILT HEADS

Vector heads have been synonymous with both studio and OB production world-wide for nearly a decade. The Vector 900 and 450 are designed for the new millennium and offer even more performance enhancements in one smaller package.

Vector 450

The Vector 450 is designed specifically for EFP applications, can cope with any camera payload from 22 lbs. through to 99.2 lbs., and offers perfect balance throughout its ±90° of tilt. This feature alone opens up all kinds of shots that have never been a simple option before. It covers all the area immediately below the operator's position or out as far as the lens allows. The typical configuration is supplied with a standard four bolt flat or spherical bases and an EFP Quickfit wedge adapter.

Vector 450 *(Mfr # 3805-3S • B&H # VI38053S)*: With 150mm bowl ..... **CALL**

Vector 450 *(Mfr # 3805-3F • B&H # VI38053F)*: With flat base ..... **CALL**

Vector 950

The Vector 950 comes complete with a standard four bolt base, single telescopic pan bar and wedge adapter. It offers a capacity of up to 264.5 lbs. and at this payload, provides ±60° of perfectly balanced tilt, allowing the safe control of today's long OB lenses. By combining the characteristics of the TF drag control with infinite perfect balance adjustment, the effort needed to control the effect of a heavy, moving camera payload remains constant and predictable, eliminating a major distraction. An LCD multifunction display offers a counterbalance readout, 24 hr. clock and stopwatch.

Vector 950 *(Mfr # V3996-0001 • B&H # VIV39960001)* **14,844.95**

HEAVY DUTY TRIPODS

Offering the most extensive height range available from heavy duty tripods on the market, the HDT has been totally re-designed, to offer increased torsional rigidity and robustness – ideal for large camera and lens combinations in any studio or OB application. The new pinned and glued telescopic leg design provides a wide range of height adjustment while offering superior strength and reliability. Set up has been made even simpler with the addition of engraved leg markings for rapid, even deployment and an integral level bubble allows for fine level adjustment. The new clamping system provides progressive feel to a positive stop which indicates when the leg is locked, ensuring simple and confident clamping.

Whatever the terrain, the HDT's three position swivel foot ensures a stable base. Choose from an increased length spike for soft surfaces, self-levelling pad for harder surfaces or a socket to fit all Vinten skids and floor spreaders. For more uneven surfaces, the newly designed mid-level spreader ensures the HDT is a convenient and stable option. The single piece, fixed length design offers exceptional strength and robustness, whilst simple to use and remove when necessary. With an integral carry handle providing comfortable and easy repositioning, this system is ideal for any terrain.

Combined with the Vector range, these systems provide maximum control and flexibility wherever the next location may be.

HDT-1 *(Mfr # 39013 • B&H # VI39013)*: One-stage heavy-duty tripod. Supports up to 308 lb **2747.95**

HDT-2 *(Mfr # 39023 • B&H # VI39023)*: Two-stage heavy-duty tripod. Supports up to 265 lb **3863.50**

Heavy-duty dollies are available in Studio and OB versions, and are capable of supporting up to 350 lbs. Both have fast-action foot-operated brakes, while the Studio version is fitted with adjustable cable guards and track locks to provide tricycle steering.

OB Skid for HDT-1 and HDT-2 *(Mfr # 3497-3B • B&H # VI34973B)* ..... **CALL**

Studio Skid for HDT-1 and HDT-2 *(Mfr # 3497-3C • B&H # VI34973C)* **1773.95**

Soft Case for HDT-1 Tripod *(Mfr # 3535-3 • B&H # VI35353)* **418.50**

Tube for HDT-1 Tripod *(Mfr # 3411-3S • B&H # VI34113S)* **559.95**

Soft Case for HDT-2 Tripod *(Mfr # 3343-3 • B&H # VI33433)* **418.50**

Tube for HDT-2 Tripod *(Mfr # 3411-3T • B&H # VI34113T)* **559.95**

ACCESSORIES & ADAPTERS

Vinten supply an extensive range of adapters. These include pan and tilt head to mounting adapters and camera to head adapters. Accessories include the Vinten portable pump and nitrogen charging adapter, both used for charging pedestals, and a variety of pan bars.

Extended Pan Bar Clamps

Extended Pan Bar Clamp for Vision 8 & 11 - Gray *(Mfr # 3219-34 • B&H # VI321934)* **..35.95**

Extended Pan Bar Clamp for Vision 100 & 250 - Black *(Mfr # 3219-105 • B&H # VI3219105)* **.362.95**

Vision 3 Balance Springs

Balance Spring #1 *(Mfr # U005-161 • B&H # VIU005161)*
Supports 2.2 lbs.....**44.95**

Balance Spring #2 *(Mfr # U005-162 • B&H # VIU005162)*
Supports 4.4 lbs.....**49.95**

Balance Spring #3 *(Mfr # U005-163 • B&H # VIU005163)*
Supports 6.6 lbs.....**48.95**

Balance Spring #4 *(Mfr # U005-164 • B&H # VIU005164)*
Supports 8.8 lbs.....**49.95**

Balance Spring #5 *(Mfr # U005-165 • B&H # VIU005165)*
Supports 11.0 lbs.....**48.95**

Balance Spring #6 *(Mfr # U005-166 • B&H # VIU005166)*
Supports 13.2 lbs.....**49.95**

Balance Spring #7 *(Mfr # U005-167 • B&H # VIU005167)*
Supports 15.4 lbs.....**44.95**

Balance Spring #8 *(Mfr # U005-168 • B&H # VIU005168)*
Supports 17.6 lbs.....**49.95**

Balance Spring #9 *(Mfr # U005-169 • B&H # VIU005169)*
Supports 19.8 lbs.....**48.95**

Balance Spring #10 *(Mfr # U005-170 • B&H # VIU005170)*
Supports 22.0 lbs.....**48.95**

Second Pan Bars

Pan Bar and Clamp *(Mfr # 3219-78 • B&H # VI321978)*
For Vision 3 and 6. Gray.....**159.95**

Telescopic Pan Bar and Clamp *(Mfr # 3219-106 • B&H # VI3219106)*: For Vision 3 and 6. Gray..**292.50**

Pan Bar and Clamp *(Mfr # 3219-71 • B&H # VI321971)*
For Vision 8. Gray.....**169.95**

Telescopic Pan Bar and Clamp *(Mfr # 3219-69 • B&H # VI321969)*: For Vision 8 & 11. Gray.....**288.50**

Telescopic Pan Bar and Clamp *(Mfr # 3219-91 • B&H # VI321991)*: For Vision 100 & 250. Black.....**292.95**

Camera Plates

Camera Mounting Plate *(Mfr # 3449-900SP • B&H # VI3449900SP)*: Complete with two 3/8" screws and 1/4" pin Adapter. For Vision 3 & 6.....**154.50**

1/4" Pin Adapter *(Mfr # 3330-29 • B&H # VI333029)*: Connects a camera with a 1/4" screw to a standard Vision camera slide plate.....**34.95**

Camera Mounting Plate *(Mfr # 3364-900SP; B&H # VI3364900SP)*: Complete with two 3/8" screws. For Vision 8, 11, 100 & 250.....**189.95**

Extended Camera Mounting Plate *(Mfr # 3330-33 • B&H # VI333033)*: Complete with two 3/8" screws. For Vision 8, 11, 100 & 250 ...**239.95**

Alternative Bases

150mm Leveling Bowl Adapter *(Mfr # 3330-17 • B&H # VI333017)*: With Quickfix ring and 4-bolt flat base.....**274.50**

100mm Leveling Bowl Adapter *(Mfr # 3330-16 • B&H # VI333016)*: With Quickfix ring and 4-bolt flat base.....**243.95**

75mm to 100mm Bowl Adapter *(Mfr # 3330-243 • B&H # VI3330243)*.....**59.95**

4-Bolt Flat Base to 150mm Bowl Adapter *(Mfr # 3104-3 • B&H # VI31043)*.....**399.95**

Ball Base for Vision 250 and HD250 *(Mfr # 3525-900SP • B&H # VI3525900SP)*.....**285.95**

Quickfix / 4-Bolt Flat Base *(Mfr # 3525-901SP • B&H # VI3525901SP)*:
For Vision 250 & HD250.....**276.95**

Quickfix Adapterss

Quickfix Adapter with 4-Bolt Flat Base *(Mfr # 3100-3 • B&H # VI31003)*: For use with the Osprey, Pro-Ped, Quartz and Quattro pedestals and heavy-duty tripods. It has a load capacity of 100 lb.....**618.95**

Quickfix Ring to fit 4-Bolt Flat Base Head *(Mfr # 3101-3 • B&H # VI31013)*: Allows a four-hole flat-base pan and tilt head to be installed on a heavy-duty tripod with a Mitchell fixing. 220 lb. load capacity **167.50**

Quickfix Adapter with 150mm Ball Base *(Mfr # 3143-3 • B&H # VI31433)*: For use with a Vision 150mm bowl tripod. 100 lb. capacity.....**949.95**

Quickfix Adapter with 100mm Ball Base *(Mfr # 3144-3 • B&H # VI31443)*: For use with a Vision 100mm bowl tripod. 100 lb. capacity...**1259.95**

Quickfix Levelling Adapter with 4-Hole Flat Base *(Mfr # 3328-30 • B&H # VI332830)*: Allows a pan and tilt head with a Quickfix base to be installed on a standard Vinten four-hole base. The clamp and spherical bearing allow the head to be levelled or set at an angle. 100 lb. capacity **1142.95**

Heavy-Duty Quickfix Adapter *(Mfr # 3490-3 • B&H # VI34903)*: Allows a pan and tilt head with a Quickfix base to be installed on an Osprey, Pro-Ped, Quartz, Quattro, heavy-duty tripods or any standard Vinten four-hole mounting. Load capacity 220 lb.....**613.95**

Quickfix Wedges

EFP Quickfit Automatic Adapter with Wedge *(Mfr # 37613 • B&H # VI37613)*: Provides a quick-release fixing for EFP cameras weighing up to 100 lb. Recommended for HD250 and Vector 450 fluid heads **678.95**

EFP Quickfit Wedge *(Mfr # 376113 • B&H # VI376113)*: With 2x 3/8" threaded screws. For EFP Quickfit Automatic Adapter.....**144.50**

EFP Quickfit Automatic Adapter with Wedge *(Mfr # 3371-3 • B&H # VI33713)*
Provides a quick-release fixing for EFP cameras weighing up to 55.1 lb. Recommended for Vision 6, 8, 11, 100 and 250 heads. Grey.....**339.50**

EFP Quickfit Automatic Adapter with Wedge *(Mfr # 3471-3 • B&H # VI34713)*
Provides a quick-release fixing for EFP cameras weighing up to 55.1 lb. Recommended for Vision 6, 8, 11, 100 and 250 heads. Black.....**339.50**

ENG Quickfit Wedge *(Mfr # 376311 • B&H # VI376311)*: With 2x 3/8" threaded screws. For ENG Quickfit Automatic Adapter.....**139.95**

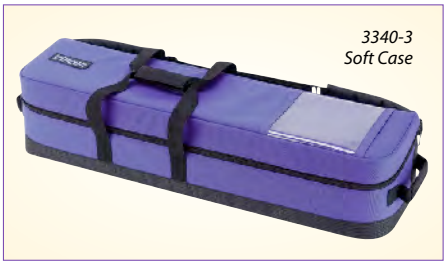
STUDIO ACCESSORIES

Soft Carrying Cases

Soft Case *(Mfr # 3334-3; B&H # VI33343)*: For Vision 3, 6, and 8 + single-stage tripod.....**209.95**

Soft Case *(Mfr # 3358-3; B&H # VI33583)*: For Vision 3, 6, 8, 11 and 100 + two-stage tripod.....**267.95**

Soft Case *(Mfr # 3339-3; B&H # VI33393)*: For Vision 8, 11 and 100 + single-stage tripod.....**456.50**



Soft Case *(Mfr # 3340-3; B&H # VI33403)*: For Vision 3, 6, 8, 11 and 100 + two-stage tripod.....**40495**

Soft Case *(Mfr # 3341-3; B&H # VI33413)*
For Vision 100, and 250 + EFP tripod.....**506.95**

Soft Case *(Mfr # 3440-202; B&H # VI3440202)*
For Vision ENG skid.....**251.95**

Soft Case *(Mfr # 3532-3; B&H # VI35323)*
For Fibertec system.....**398.95**

Hard Carrying Cases

Hard Transit Case *(Mfr # 3908-3; B&H # VI39083)*: For a Vision system tripod carried within a Vinten 3339-3 soft tripod case.....**594.95**

Hard Case *(Mfr # 3909-3; B&H # VI39093)*: For a Vision system tripod carried within a Vinten 3340-3 soft tripod case.....**649.95**

Hard Case *(Mfr # 3910-3; B&H # VI39103)*: For a Vision system tripod carried within a Vinten 3341-3 soft tripod case.....**736.95**

Octagonal Thermoplastic Case *(Mfr # 4337-3; B&H # VI43373)*: For Vision 3 and 6 single-stage ENG tripod systems.....**453.50**

Octagonal Thermoplastic Case *(Mfr # 4338-3; B&H # VI43383)*: For Vision 3, 6, 8, 11 and 100 two-stage ENG tripod systems.....**588.95**

Octagonal Thermoplastic Case *(Mfr # 5338-3; B&H # VI53383)*: For Vision 250 two-stage EFP tripod systems.....**399.95**

Wheel Sets

Osprey OB Wheel Set *(Mfr # 3329-30; B&H # VI3329-30)*: Set of three 6.3" wheels.....**2068.95**

Osprey OB Wheel Cable Guards *(Mfr # 3329-44; B&H # VI332944)*: Set of three.....**537.50**

Set of Soft Wheels for Quartz One and Quartz Two *(Mfr # 3429-904SP; B&H # VI3429904SP)*.....**1666.50**

Studio Wheel Set for Quattro-OB and OBL *(Mfr # 3446-910SP; B&H # VI3446910SP)*: Set of three 6.3" polycomposite wheels with cable guards.....**2919.95**

Steering Rings

25" Large Steering Ring *(Mfr # 3429-21; B&H # VI342921)*: For the Osprey Elite.....**363.50**

20.9" Small Steering Ring *(Mfr # 3374-17; B&H # VI337417)*: For Quartz.....**363.50**

23.2" Small Steering Ring *(Mfr # 3445-42; B&H # VI344542)*: For Quattro.....**616.95**

29.1" Large Steering Ring *(Mfr # 3445-43; B&H # VI344543)*: For Quattro-OBL.....**616.95**

Tiller Bar for Osprey
(Mfr # 3329-21; B&H # VI3329-21).....**CALL**

Charging

Portable Manual Pump *(Mfr # 3357-3; B&H # VI33573)*: For Osprey, Osprey Light, Pro-Ped, Vision Ped Plus, Quartz & Quattro.....**844.95**

Nitrogen Regulator *(Mfr # 10072; B&H # VI10072)*: Requires High Pressure Hose.....**739.95**

High Pressure Hose *(Mfr # 1503-4; B&H # VI15034)*: For use with the Nitrogen Regulator to charge Vinten gas-charged pedestals.....**118.95**

Pan Bars

Extra Short Pan Bar & Clamp
(Mfr # 3219-93; B&H # VI321993): For Vector 950, 700, 450 and 90. Black.....**226.95**

Short Pan Bar & Clamp
(Mfr # 3219-94; B&H # VI321994): For Vector 950, 700, 450 and 90. Black.....**226.95**

Telescopic Pan Bar & Clamp
(Mfr # 3219-82; B&H # VI321982): For Vector 950, 700, 450 and 90. Black.....**434.95**

Foam Handle Sleeve
(Mfr # 3219-84; B&H # VI321984): Black.....**313.50**

Camera Mounting Systems

Standard Wedge Plate *(Mfr # 3053-3; B&H # VI30533)*: For Vector 950, 700, 70 & 90.....**379.95**

Short Wedge Plate *(Mfr # 3391-3; B&H # VI33913)*: For Vector 950, 700, 70 & 90.....**CALL**

Wedge Extender *(Mfr # 3069-3; B&H # VI30693)*: For MK5 Head.....**2317.95**

Transit Flight Cases

Hard Transit Case *(Mfr # 3907-3; B&H # VI39073)*: For Vector 450, 950 & 90 head.....**1209.95**

Hard Transit Case *(Mfr # 3355-3; B&H # VI33553)*: For Vector 70 fluid head.....**1209.95**

Head Base Fixings

Mitchell Adapter 4-Bolt Flat Base to Heavy Duty Tripod *(Mfr # 3103-3; B&H # VI31033)*.....**569.95**

Mitchell Spider with Wingnut *(Mfr # 3724-3; B&H # VI37243)*.....**373.50**

Mitchell Spider Adapter *(Mfr # 3055-3B; B&H # VI30553B)*: For pedestals. Black.....**426.95**

Scaffold Clamp *(Mfr # 3407-1A; B&H # VI34071A)*: With 4-bolt fixing.....**1138.50**

8" Riser 4-Bolt Flat Base to 4-Bolt Flat Base *(Mfr # 3155-3; B&H # VI31553)*: Gray.....**488.50**

8" Riser 4-Bolt Flat Base to 4-Bolt Flat Base *(Mfr # 3155-3B; B&H # VI31553B)*: Black.....**488.50**

20mm Spacer Ring *(Mfr # 3354-900SP; B&H # VI3354900SP)*: For Vinten/Sachtler flange. 4-bolt flat base to 4-bolt flat base.....**179.95**

Mitchell Base with Wingnut *(Mfr # 3750-3; B&H # VI37503)*.....**508.50**

Vector Balance Mechanism Retaining Strap *(Mfr # 3448-940SP; B&H # VI3448940SP)*.....**43.95**

Adapter Ring *(Mfr # 1212-7; B&H # VI12127)*: For Mitchell base with wingnut.....**219.95**

Wingnut *(Mfr # 3432-201; B&H # VI3432201)*: For Mitchell Spider.....**124.95**

Panasonic

SONY

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The Professional Video SourceBook

Section6

MONITORS

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For Section 6, Monitors use Quick Dial #: 821

DM-3106 • DM-3009-P • DM-3016

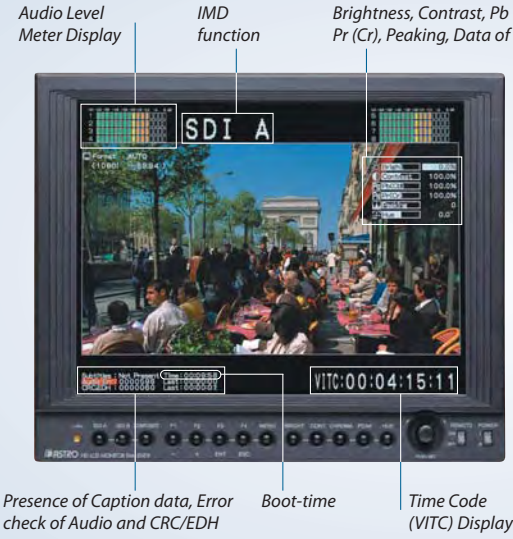
6.3-, 8- and 15" HD/SD 4:3 LCD Display Monitors

DM-3106

Highly efficient, flexible and reliable, the DM-3106 (6.3") and DM-3009-P (8") are equipped with two SD/HD-SDI inputs, one analog component, and one composite video. Designed for field monitoring mounted on ENG or digital cinema cameras, or studio applications in an OB van, broadcast or editing suite, the front panels are easily accessible for greater flexibility and control while on location use. The viewing angle is extremely visible and very sharp from almost any angle. They also provides many features which are not found on competing panels. They display information such as audio channels, time code, peaking, and markers. This gives the camera operator quick reference settings without interfering with the frame, due to superimposition. You will not believe the picture that you will be able to capture with these monitors. The DM-3016 (15") is virtually the same except it isn't portable (AC power only) and includes a stand.

FEATURES

- Equipped with two SD/HD-SDI, one analog component and one composite video input.
- Support all 1080i and 720p HDTV formats.
- Brightness and chroma level adjustments are easily controlled via front panel controls.
- Input channels, life-size display, monochrome, blue only and marker display are all controlled via easy-to-use front switches.
- High vertical and horizontal viewing angles ensure that users can continue to view the LCD no matter where they are positioned.
- Marker Identification (center, frame, 4:3, 13:9, 14:9, 2.35:1, 1.75:1, 1.66:1).
- Cursor display function.
- Automatic switching to field frequency rates of 60Hz or 60/1.00Hz.
- CRCC error detection of input channel (when HD-SDI is input).
- Supports two-channel tally inputs.
- Ultra lightweight and compact .
- The 6.3-, and 8" include IDX battery mounting, allowing use of popular V-mount batteries. DC 12v power via 4-pin XLR input can be used as well.



4:3 LCD Monitors

Designed for broadcasting applications, the 4:3 LCD monitor series can indicate time codes and status outside the image display area while the input images are displayed. Brightness adjustment, contrast adjustment, chroma adjustment and marker displays are among the many functions which are provided to enable the image quality and display the images to be adjusted.

	DM-3106	DM-3009-P	DM-3016
Display Size	**6"** (6.3" LCD Panel)	**8"** (8.4" LCD Panel)	**15"** (15" LCD Panel)
Resolution	1024 x 768 (960 x 540)	1024 x 768 (1024 x 576)	1024 x 768 (1024 x 576)
Brightness	300cd/m^2	400cd/m^2	350cd/m^2
Video System	1080i, 720p	1080i, 720p	1080p, 1080i, 720p
Inputs	Component BNC (x3) HD-SDI (SDI) BNC (x2)	Composite BNC (x1) HD-SDI (SDI) BNC (x2)	HD-SDI (D1-SDI) (x2) Tally
Dimensions (WHD); **Weight**	8.3 x 5.2 x 3.3"; 2.9 lbs.	8.4 x 6.9 x 2.5"; 4 lbs.	13.9 x 11.4 x 3.4"; 11 lbs.
Mfr. # / B&H #	*DM-3106 / ASDM3106*	*DM-3009 / ASDM3009*	*DM3016 / ASDM3016*
Price	**3,099.95**	**2,519.95**	**6,029.95**

DM-3011 • DM-3024 • DM-3032

9-, 24- and 32" HD/SD 16:9 LCD Display Monitors

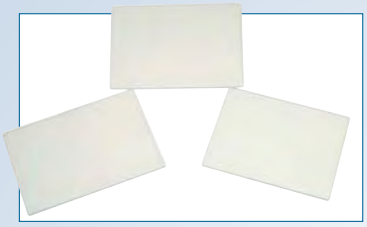
The DM-3011 is an easy-to-carry, lightweight high definition 9" liquid crystal monitor that can be used for monitoring while transmitting data, during remote broadcasting, on location as well as in the studio. It achieves high brightness, high contrast, and a wide field of vision.

Aimed at meeting the needs of digital cinema and broadcast studios, the DM-3024 (24") and DM-3032 (32") are HD/SD widescreen LCD monitors for monitoring at remote sites and inside studios. Input signal supports 25 SD/HD formats. Power can be supplied from a camera battery with an optional mounting plate on the back of the monitor. Functions includes brightness, contrast, and chroma-level adjusting as well as marker display. They employ a new 16x9 LCD, realizing high-brightness, and provides a wide field of vision. Easy operation is achieved with renovated operation controls.

FEATURES

- Equipped with two SD/HD-SDI and one composite video input.
- They support 25 HD/SD formats
- Pixel for pixel 1920 x 1080 LCDs with close to CRT quality colors and blacks
- Brightness and chroma level adjustments are easily controlled via front panel controls.
- High vertical and horizontal viewing angles ensure that users can continue to view the LCD no matter where they are positioned.
- Marker display function (center, frame, 4:3, 13:9, 14:9, 2.35:1, 1.85:1, 1.66:1).
- Cursor display function.
- Automatic switching to field frequency rates of 60Hz or 60/1.00Hz.
- CRCC error detection of input channel (when HD-SDI is input).
- Time code and audio level display functions
- Decide whether or not to display the input channels, same-magnification display, monochrome-only and markers.
- DM-3024 supports up to 4 simultaneous inputs (via optional input modules) and provides a quad-display view. Modular configuration allows choice of different interface options: HD-SDI, Dual Link HD-SDI, component, composite and DVI.

Schneider Optics Rhino Glass



Rhino Glass is a stylish and economical solution for safeguarding the screens of on-board monitors, vector scopes and waveform monitors from scratches and accidental damage, while simultaneously reducing reflection and glare.

Many LCD screens scratch easily and can be costly to replace. Commercial plastic screen protectors tend to wear out quickly and provide no defense against glare. Additionally, products constructed from plastic, or even plate glass, may have a tint that distorts the screen it's designed to protect.

Rhino glass is constructed from top-quality Water White precision optical glass and treated with a long-lasting anti-reflective coating. The result is a durable, yet cost effective neutral shield that protects the screens of expensive on board monitors while preserving their true colors.

Rhino Glass can be attached with self-stick velcro tape, which ensures easy removal for cleaning or replacement. A Rhino Glass monitor cover can be cleaned with most common glass cleaners. Rhino Glass works with monitors from Astro, Panasonic, Sony, Nebtek, Leader, Marshall and Cinetel. Available in standard and custom sizes.

Monitor	Glass Size	Square Inches	Mfr #
Sony LMD-9050	5.5" x 7.25"	39.9"	95-280011
Panasonic BT-LH80W	8" x 4.5"	36"	95-280004
Panasonic BT-LH900A	6" x 7.75"	46.5"	95-280002
Panasonic BT-LH1700	16.5" x 10.5"	180"	95-280003
Panasonic BT-LH2600	25" x 14.5"	368.75"	95-280005

V7000 • V9200

V-7000

7- and 9.2" Widescreen AC/DC LCD Monitors

The V7000 (7") and V9200 (9.2") are high resolution video monitors with a widescreen LCD panel. High-quality units capable of displaying images for serious production scenarios, they are compact enough for camera mounting or attaching to a jib-arm. They are also large enough to be seen on a desktop even from a distance. Standard accessories include a camera shoe-mount bracket, a table stand, AC and car power adapters and a wireless remote control.

- High-resolution (1440 x 234), anti-glare widescreen (16x9) panels make use of the latest TFT technologies for wide viewing angles and clear motion images. Ideal for use with a wide range of HDTV camcorders since they come with a shoe-mount camera bracket. Also light enough to be attached to a jib-arm and not affect balance. Lightweight, low power consumption and low cost make them ideal for all DV cameras.
- Monitor can be used conventionally as a widescreen display or via a menu option it can display in 4:3 mode. The picture can also be flipped horizontally and vertically.
- Inputs include composite video (RCA), audio, and stereo mini for cable TV or antenna.
- NTSC/PAL compatible, their on-screen menu system can display functions in English, Chinese, Russian, German and Arabic.
- Features include brightness and contrast controls, rear T-channel mount for versatility, built-in speaker and earphone jack.
- The V7000 measures 7.4 x 4.8 x 1" (WxHxD), weighs 16 oz. The V9200 is 9.6 x 6.7 x 1.5" (WxHxD), weighs 2 lbs.
- They include remote control, AC and 12v car adapters, AV cables, camera mount, tabletop stand/wallmount.

V-7000 7" Widescreen LCD Monitor *(Mfr # V7000 • B&H # IKV7000)* **329.95**
V-9200 9" Widescreen LCD Monitor *(Mfr # V9200 • B&H # IKV9200)* **399.95**
Sunshade Hood *(Mfr # SH7 • B&H # IKSH7)*: For the V-7000.....**24.95**
Metal Rack Unit with Two V-7000's *(Mfr # RM7000 • B&H # IKRM7000)*..**749.95**

V-8000W 8" Widescreen AC/DC LCD Monitor

The V-8000W is an 8" diagonal high resolution video monitor (double the resolution of the V7000 and V9000) with a widescreen 16:9 LCD panel. For even more versatility, it has a VGA input with computer resolution up to 1024 x 768. A high quality unit capable of displaying images for serious production scenarios, it is compact enough for camera mounting or attaching to a jib-arm. It is also large enough to be seen on a desktop even from a distance. Standard accessories include a camera shoe-mount bracket, a table stand, AC and car power adapters and a wireless remote control.

V-8000W

- High resolution (800 x 480), anti-glare widescreen (16 x 9) panel makes use of the latest TFT technologies for wide viewing angles and clear motion images. Ideal for use with wide range of HDTV camcorders since it comes standard with a shoe-mount camera bracket. Also light enough to be attached to a jib-arm and not affect balance.
- Inputs include two composite video (RCA), stereo audio, and VGA (15-pin).
- Measures 8.1 x 5.7 x 1.2" (WxHxD), weighs 1.07 lbs.
- NTSC/PAL compatible, their on-screen menu system can display functions in English, Chinese, Russian, German and Arabic.
- Additional features include brightness and contrast controls, automatic Off mode, rear T-channel mount for mounting versatility, and built-in speaker.
- Includes remote control, AC and 12v car adapters, AV and VGA cable, camera mount, tabletop stand/wallmount.

V-8000W 8" Stand-Alone VGA TFT LCD Monitor, 16:9, NTSC/PAL, Built-in Speaker *(Mfr# V8000W; B&H# IKV8000W)* **449.95**
Metal Rack Unit with Two V-8000W LCD Monitors *(Mfr # RM8000W; B&H # IKRM8000W)* **1029.95**

V8000T

8" 4:3 LCD Touchscreen Monitor

The unique V8000T is an 8" high resolution video monitor with a 4:3 LCD panel. It is compact enough for camera mounting or attaching to a jib-arm. It's large enough to be seen on a desk-top or be used as a kiosk. But what sets the V8000T apart is the touch sensitive screen. This feature allows you to connect it to a computer and control the on-screen action with your fingers. It includes drivers for all major operating systems, including Windows and OSX. Its uses the USB interface to communicate with your computer.

- Inputs include S-Video, two composite video (RCA), mono audio, and VGA (15-pin).
- Supports computer resolutions up to 1024 x 768.
- The picture can also be flipped horizontally and vertically.
- NTSC/PAL compatible, their on-screen menu system can display functions in English, Chinese, Russian, German and Arabic.
- Additional features include brightness and contrast controls, rear T-channel mount for mounting versatility, and built-in speaker.
- Measures 8 x 6.4 x 1.6" (WxHxD), weighs 1.8 lbs.
- Includes remote control, AC and 12v car adapters, AV cables, camera mount and tabletop stand.

V-8000T 8" LCD Monitor with Touch-Sensitive Panel *(Mfr# V8000T • B&H# IKV8000T)* **399.95**
Metal Rack unit with Two V-8000T's LCD Monitor *(Mfr # RM8000 • B&H # IKRM8000)* **949.95**

V-8000HD

V8000HD

8" Widescreen AC/DC HD LCD Monitor

The V8000HD is an 8" diagonal HD (High Definition) video monitor with a widescreen LCD panel that is capable of displaying images in 1080i, 720p, and 480p as well as standard definition in 4:3 and 16:9. Since the on-board LCD on most HDV camcorders are not capable of verifying focus for high definition images, the V-8000HD makes it easy to perform precise focus adjustments— which can be critical when trying to achieve maximum fidelity. It includes composite, S-Video and component inputs. It is compact enough for camera mounting or attaching to a jib-arm. It's large enough to be seen on a desk-top even from a distance.

- Features component HD inputs and outputs. It supports all the major HD formats like 1080i, 720p, and 480p. With its composite and S-Video inputs it also supports standard definition 4:3 and 16:9 formats.
- Inputs and outputs include composite (BNC), S-Video and component (BNCx3) with pass-through. All inputs are 4:3/16:9 switchable.
- Brightness, contrast and saturation controls.
- NTSC/PAL compatible, their on-screen menu system can display functions in English, Dutch, French, Italian, Spanish, Traditional Chinese, Simplified Chinese.
- Built-in support for "L" series batteries means that you can use camcorder batteries to power this monitor in the field.
- Includes AC adapter, camera shoe mount and remote control.

V-8000HD Monitor mounted on camera

V-8000HD 8" Widescreen HD LCD Monitor
(Mfr # V8000HD • B&H # IKV8000HD) **749.00**

Metal Rack Unit with Two V-8000HD's
(Mfr # RM8000HD • B&H # IKRM8000HD) **1599.95**

V-8000HD Deluxe Kit: *(Mfr # V8000HD/DK • B&H # IKV8000HDDK)*
Kit includes V-8000HD Ikan IBS-970 Sony-compatible battery, CH-750 battery charger and metal carrying case **849.95**

IKAN

V2500E

2.5" LCD Monitor

The V2500E really is the very edge of miniaturized video display technology. This tiny monitor sacrifices very little in image quality to deliver an ultimate portable video display. It is designed with a high resolution 480 x 234 pixel LCD panel with advanced technology for wide viewing angles. The screen has an anti-reflective coating for comfortable viewing in almost any ambient lighting condition. This model comes ready to use right out of the box with the AC adapter and a special video/audio cable.

- The V2500E can be placed just about anywhere you need a high quality video screen, even just temporarily. Because it is so lightweight (only 4 oz.) the monitor can be secured into place for any specific need. To facilitate mounting, the V2500e includes a threaded insert for mounting on a shoe or a stand. Can easily be mounted on a studio VCR, a camera, a jib-arm, etc.
- Portable high-quality video screen with vivid life-like and natural colors and wide ranging contrast. It also has an audio input, as well as a small built-in speaker with adjustable volume control.
- Allows you to control the brightness, contrast and color. This comes in handy when you want to match up with other monitors.

V2500E 2.5" LCD Monitor with Table Stand and AC Adapter *(Mfr # V2500E; B&H # IKV2500E)* **94.95**

Anton Bauer Power Tap Cable *(Mfr # AB101 • B&H # IKAB101)*: For the V7000, V9000, V8000T **69.95**

Battery Box *(Mfr # AC103 • B&H # IKAC103)*: Allows you to use ten AA batteries to power any of the monitors. Does not include batteries **24.50**

Battery Box Kit *(Mfr # AC104 • B&H # IKAC104)*: Includes Battery Box, ten rechargeable AA batteries, and a 10-cell charger **89.95**

Sony Battery Adapter *(Mfr # AC106S • B&H # IKAC106S)*: Allows you to use Sony "L" Series Li-ion batteries to power the monitors ..... **CALL**

IKAN TELEPROMPTER KITS

PT1000 • PT1000W

The PT1000 (4:3) and PT1000W (16:9) are small and light portable teleprompter kits. They mount to the hot shoe on your camera and are light enough to be shoulder mounted. You don't have to deal with the big bulky mirrors of traditional teleprompters that cost two or three times more. They also feature VGA and video inputs, and come bundled with Prompter Pro 2.0 teleprompting software.

- The PT1000 is the most complete portable teleprompting system out there. Includes all the hardware and software needed to get started. All you need to add is a laptop. It is so light weight that you can actually shoulder mount it or use it on a jib.
- When not using the PT1000/PT1000W as a teleprompter you can use them as a standard video monitor. They are equipped with VGA, composite and S-Video inputs. Even if you don't do a lot of teleprompting you will still get your money's worth with these kits.
- Bundled Prompter Pro 2.0 software allows you to import your scripts, edit them on the fly, and save the changes.

PT1000 Teleprompter Kit *(Mfr # PT1000 • B&H # IKPT1000)*: Kit includes V8000 8" LCD monitor, remote control, AV cables, VGA cable, prompting software, mounting rod, monitor bracket, table stand/wall mount, AC adapter and DC car adapter **649.95**

PT1000W Teleprompter Kit *(Mfr # PT1000W • B&H # IKPT1000W)*: Kit includes V8000W 8" LCD monitor, remote control, AV cables, VGA cable, prompting software, mounting rod, monitor bracket, table stand/wall mount, AC adapter and DC car adapter **724.95**

TM-1011G

Portable 10" AC/DC Monitor

The TM-1011G is the ultimate monitor choice for outdoor and portable use. It offers compact design, AC/DC operation, a convenient carrying handle, switchable 4:3 and 16:9 aspect ratio, self-check indicators, wired remote, 2-line audio input/output, built-in speaker, Underscan, color adjustment and two-color tally lamp.

- Accepts 120/220-240v AC (50/60Hz), while a 4-pin XLR connector is provided for 12v DC input as well. In addition, threaded mounting holes are provided for an Anton Bauer or PAG battery bracket.
- 8-pin RJ-45 connector allows remote on/off control of several selectable functions, including Tally, aspect ratio, input A or B.
- Blue only and color off modes allow for setting hue and saturation, checking noise in the blue channel, and setting white balance.
- Two composite video (BNC) and two audio (RCA) inputs/outputs. Outputs are bridged.
- To allow viewing of the entire active picture, underscan mode can be selected by pushing the appropriate switch on the front panel.
- Switchable 4:3 and 16:9 aspect ratios using the on-screen menu or RJ-45 trigger.
- Self-check function flash to warn of malfunctions and turn the monitor off automatically. Quickly notifies users of problems to facilitate trouble shooting.
- Easily visible tally lamp is located on the monitor's front panel. Red or green operational color is selectable via on-screen menu.
- Carrying handle on top of the monitor allows for easy portability in the field.

TM-1011G
(Mfr # TM1011GU • B&H # JVTM1011GU) **619.95**

Compact design (5RU high) makes rack mounting possible—individually or two monitors side-by-side on any 19" rack with optional rack mount adapter. The TM-1011G measures 8.25" x 9.125" x 13.375" (WHD), weighs 17 lbs., the TM-1051DG measures 8.75" x 8.75" x 14.25" (WHD), weighs 17.4 lbs.

Two TM-1011G monitors with rackmount *(Mfr # TM1011RK • B&H# JVTM1011GUK)* **1399.95**

Two TM-1051DG monitors with rackmount *(Mfr # TM1051RK • B&H# JVTM1051DGUK)* **1999.95**

TM-1051DG 10" Monitor with Dual SDI Inputs

Compact yet rugged, the TM-1051DG is engineered for the professionals. Dual Serial Digital Interface (SDI) inputs are compatible with 480/60i and 576/50i signals. Designed for broadcast, production and editing applications, the monitor also features embedded audio and on-screen menu (OSM) for a wide-range of operational viewing features. Also features two composite video inputs/outputs (BNC) and two analog audio outputs, switchable 4:3 and 16:9 aspect ratio, remote trigger, two-color tally lamp, Underscan and Blue only mode.

- Dual standard definition SDI inputs with embedded audio are available. SDI inputs are compatible with 480/60i and 576/50i signals. For extra convenience, SDI input enables display of an on-screen audio level meter.
- Safe Area Marker displays dotted lines to indicate the areas corresponding to 80%, 88% and 90% of the screen size.
- Switchable 4:3 and 16:9 aspect ratios using the on-screen menu or RJ-45 trigger.
- Two audio output connectors are provided for embedding digital audio into digital video streams, which are then converted and output as analog audio.
- Easily visible tally lamp is located on the monitor's front panel. Red or green operational color is selectable via on-screen menu.
- An 8-pin RJ-45 connector allows remote on/off control of several selectable functions, including Tally, Aspect Ratio, Input A or C.
- To allow viewing of the entire active picture, Underscan mode can be selected by pushing the appropriate switch on the front panel.
- Screens Check mode allows color adjustment, Blue only, and color off mode for setting hue and saturation, checking noise in the blue channel, and setting white balance.

TM-1051DG
(Mfr # TM1051DGU • B&H # JVTM1051DGU).....**929.95**

TM-A13SU

13" Color Monitor

The TM-A13SU delivers the high performance demanded by professional users, along with the flexibility to adapt to a wide range of applications, whether production, demonstrations, training or education. It comes with a full array of input terminals, easy-to-use controls, and a rugged, yet attractive cabinet.

- Features two composite (BNC) inputs with bridged outputs and S-Video input with NTSC/PAL automatic detection function.
- The central processing unit (CPU) in the TM-A13SU is programmed by JVC with default contrast, brightness, chroma, and phase settings. All settings are user-adjustable via front panel controls.
- Audio monitoring is available from the built-in, high-quality 1-watt speaker
- Has a mounting hole for rack installation.
- Built-in comb filter improves picture quality by sharply reducing crossed dot interruption.

TM-A13SU: 13" Color Monitor
(Mfr # TMA13SU • B&H # JVTMA13SU) **209.95**

TM-A130SU 13" Color Monitor

The TM-A130SU delivers the high performance demanded by professional users, along with the flexibility to adapt to a wide range of applications, whether production, demonstrations, training or education. It comes with a full array of input terminals, easy-to-use controls, and a rugged, yet attractive cabinet. It features two analog inputs (composite and S-Video) with automatic NTSC/PAL detection, built-in speakers and control lock to disable front panel control buttons.

TM-A130SU: 13" Color Monitor, Metal Cabinet *(Mfr # TMA130SU • B&H # JVTMA130SU)*.....**279.95**

TM-H150CG 15" Production Monitor

The TM-H150CG is one of the highest specification monitors of its class. With the addition of an Input Card Slot and choice of component and SDI input cards, the TM-H150CGU will display all types of NTSC/PAL input signals and is an excellent solution for broadcast, production, preview, scientific and other applications, which demand the highest quality and professional features in an affordable package.

- With over 750 lines of horizontal resolution, the TM-H150CG delivers exceptionally crisp pictures along with lifelike color.
- The flexibility and cost-efficiency of the TM-H150CG is enhanced by a slot port that accepts optional SDI or component input cards for special applications.
- The TM-H150CG comes with wired remote control functions for both A/B input composite video input channel selection and aspect ratio changeover.
- Switchable between 16:9 and 4:3 aspect ratios, the monitor can display both wide-screen and regular picture sizes.
- A simple, powerful on-screen menu lets you quickly fine-tune picture quality for individual applications and preferences. You can also change the digital image control settings for phase, chroma, brightness and contrast using conventional controls.
- NTSC/PAL compatible, an auto-detection function identifies input signals and selects the correct mode — all automatically.
- An attractive, yet ruggedly designed cabinet protects the monitor from knocks, allowing use in challenging environments.
- The monitor has a built-in 3.25" (8cm) speaker delivering an output of 1W.

TM-H150CG *(Mfr # TMH150CGU • B&H # JVTMH150CGU)* **464.95**

TM-H1700G • TM-H1900G

17" and 19" High-Resolution Multi-Purpose Monitors

Ideal multi-purpose, utility monitors, the rack-mountable TM-H1700G (17") and TM-H1900G (19") deliver 750 lines of horizontal resolution with NTSC/PAL compatibility, Switch over from a 4:3 aspect ratio to wide-screen 16:9 and they are ideal for a six-picture splitter arrangement. Underscan function supports multiplexer applications, and they have a multi-function remote capability for off-site operation. They also offer on-screen menu-driven parameter settings, universal power supply, and rugged reliability.

TM-H1900G

- P-22 phosphor full-square CRTs with in-line guns and a trio-dot pitch of 0.27mm. That translates into 750 lines of horizontal resolution and a selectable color temperature (6,500°K/9,300°K) for crisp pictures with outstanding color fidelity.
- Inputs include S-Video with bridged output as well as two composite video inputs(BNC), each also with a bridged output.
- They accept NTSC and PAL signals with auto-detect function. Can be universally powered (120/230 AC power) as well.
- Switchable between 4:3 and 16:9 aspect ratios via on-screen menu. The wide aspect ratio is especially useful for surveillance applications when using CCTV equipment such as a six-picture splitter.
- When connected to a multiplexer for surveillance applications, their Underscan function eliminates loss and distortion from multiscreen pictures.
- Remote control D-sub 15-pin connector allows the user to select and change aspect ratio, input and Underscan.
- On-screen menu lets users customize the monitors for individual preferences and applications. Resetting to the default settings is a quick one-touch operation. Adjustable parameters include: aspect ratio, color temperature, and video system.
- Contrast, brightness, chroma, and phase can be adjusted via ergonomically arranged push-buttons on the front panel.
- Ruggedly built, the monitors can be mounted in a 9RU high rack using an optional rack mount adapter

TM-H1750CG

17" High-Resolution Monitor with Optional Component and SDI Capability

Stepping up from the TM-H1700G, the TM-H1750CG feature a slot port that accepts optional SDI or analog component video cards. You pay only for the connections that you need or want. The cards are plug-and-play, so they are easy to fit in the field. It also offers a Blue Check function.

- The flexibility of the cost-efficient TM-H1750CG is enhanced by a slot port that accepts optional SDI or component video input cards.

The IF-C01COMG is the optional standard definition component video and RGB card for the TM-H150CG or TM-H1750CG production monitors. The card provides 5 BNC connectors for component video/RGB, reference Video and 1 channel of RCA audio. There are looping outputs as well.

IF-C01COMG *(Mfr# IFC01COMG • B&H# JVIFC01COMG)* **254.95**

The IF-C21SDG is an standard definition SDI video input and output card that is an optional accessory for the TM-H150CG or TM-H1750CG production monitors. The card supplies 2 inputs with a single, switchable output. The card also has a single channel for an audio output.

IF-C21SDG *(Mfr# IFC21SD1G • B&H# JVIFC21SD1G)* **589.95**

JVC

BROADCAST HD MONITORS

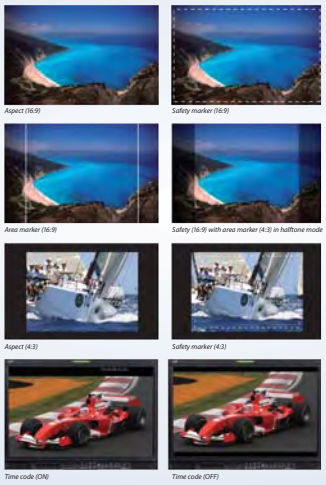
DT-V9L1D • DT-V17L2D

9- and 17" AC/DC Field and Studio HD Monitors

Designed for broadcast, studio, and field applications, the 9" DT-V9L1D and 17" DT-V17L2D are rack-mountable studio monitors that feature 16:9 aspect ratios, wide viewing angles, high-speed LCDs, and precise color reproduction. Ideal for broadcast and post-production facilities where image accuracy is vital, they incorporate JVC's high-end digital 1080p 10-bit image processor for superior scaling, de-interlacing, and color processing. They accept full range HDTV and SDTV input signals through built-in HD-SDI, component, and composite inputs. Among their professional functions are area markers, tally, AC/DC power supply, and rotary image controls.

BROADCAST HD MONITORS PROFESSIONAL FUNCTIONS

- Two built-in multi-format auto-switching HD/SD-SDI inputs, they can handle most types of HD signals (the DT-V9L1D has one multi-format HD/SD SDI input). Terminals are gold plated to prevent corrosion and signal loss. Embedded SDI audio is also supported.
- 1:1 pixel scanning function facilitates pixel-by-pixel display. Input signals are displayed in their original format without scaling. The DT-V24L1D and DT-V17L2D (with overscan) can display every single pixel in the original 1080i or 720p image. The DT-V20L1D can display 720p images pixel-by-pixel.
- Traditional front panel rotary controls allow quick adjustment of picture and volume, as well as providing fast, direct access to a variety of functions.



- Power-saving screen mode (activated when no input signal is detected) can be set to Suspend, Grey Background, or Off.
- Time code display function can be turned on or off to display time code embedded in SDI signals
- Status information is displayed in the blank area above the active picture display (except with PC signals). 16:10 panels allows status information to be displayed with no loss of picture elements.
- A variety of functions support creative video production, including area markers compatible with different aspect ratios (4:3, 14:9, 13:9, 2.35:1, 1.85:1, and 1.66:1), safe area markers (80%-100%; variable in steps of 1%), 16:9/4:3 aspect ratio switching, screen check functions that display separate R, G and B signals, and two-color tally lamps (red and green).

DT-V20L1D • DT-V24L1D

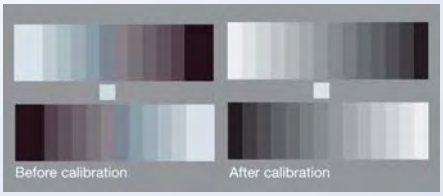
20- and 24" HD Studio Monitors

Multi-format professional monitors created to meet the demanding needs of broadcast, production and post-production applications, the DT-V20L1D (20") and DT-V24L1D (24") feature ultra high native resolution, wide array of image controls, a wide viewing angle, high-speed LCD and precise color reproduction, and a host of analog, HD-SDI / SD-SDI and DVI-D inputs. Other features include blue check, color off, 2-color tally lamp, area markers, rugged all-in-one metal design with rotary-type and direct function image controls, audio speakers, and a variety of external control interfaces such as RS-232 and RS-485. Both monitors can be mounted using standard VESA compliant mounting brackets and tabletop stands. An optional rackmount kit is available for the DT-V20L1D.

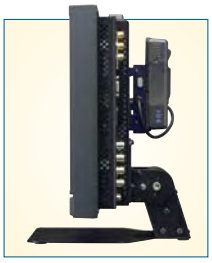
BROADCAST HD MONITORS

HIGH-QUALITY IMAGES

- The DT-V17L2D, DT-V20L1D and DT-V24L1D use 10-bit processors (8-bit in the DT-V9L1D) to deliver true professional performance, without over-processing. Each monitor produces natural clear images at all times — even with fast-moving content.
- JVC's advanced technology also eliminates many of the problems inherent in digital circuits, such as diagonal jaggies, block noise, and mosquito noise, while the exclusive enhancer technology provides accurate image outline correction. The end result is clearly visible on the screen with smoother resolution and crisper, sharper images.
- Wide viewing angles, high brightness, excellent focus and contrast performance sets JVC's industry-leading DT-V series apart from the competition. Minimal delay between input signal and image display ensure faithful picture reproduction.
- The DT-V17L2D, DT-V20L1D and DT-V24L1D are equipped with a full set of HD-compatible inputs. These include two auto-sensing HD/SD inputs with switched output, composite and component inputs. In addition, an HDCP-compatible DVI input is provided for PC connection. The DT-V9L1D is equipped with one auto-sensing HD/SD SDI input with output, composite and component inputs.
- They offer three color temperature settings: 9300°K, 6500°K, and one user-defined setting.
- For film applications, a unique Cinema mode provides optimized I/P conversion with 24 frame signals, in addition to the NORMAL (frame-based) and FIELD (field-based) modes.
- Matrix parameters are set in response to the actual HD or SD input signal. This makes it possible to accurately reproduce colors in strict conformity with ITU standards without having to process color signals. A chromatic range equivalent to EBU 100%, ensures color reproduction that is virtually identical to the original.
- Each monitor undergoes an extensive gamma calibration before it is shipped from the factory. Extra attention to detail ensures extremely precise gray scale characteristics.



DT-V9L1D/DT-V17L2D Dual Power Source



The DT-V9L1D and DT-V17L2D monitors can be powered by a standard AC connection or by 12-17v DC batteries (Anton Bauer, IDX or PAG) installed via bracket on the rear panel. This dual power system makes these two monitors extremely versatile, enabling HD image review in the field.

Recommended Batteries and Mounts:

Anton Bauer 14.4v/90 WH Battery *(Mfr # DIONIC 90; B&H # AND90)* **414.95**
Anton Bauer Mount *(Mfr # QRDXC-M3A; B&H # ANQRDXCM3A)*.....**119.95**
IDX 14.4v/71 WH E-7S Endura Battery *(Mfr # E-7S; B&H # IDE7S)*.....**199.95**
IDX Mount *(Mfr # A-E2LCD-J; B&H # IDAE2LCDJ)* .....**CALL**

Rugged, Durable Design

- To prevent damage to the control panel, it is protected by a speaker grille and reinforced edge design. Rear panel connectors are protected by a concave design. This slim, efficient construction is both practical and safe.
- The DT-V9L1D and DT-V17L2D are fitted with a convenient self-retracting grip handle for easy mobility.
- Rugged metal rear cabinets provide excellent heat radiation and greater durability.
- To keep the LCD panel clean and protect it from scratches or damage, optional screen protection filters are available. These protection filters also suppress reflections when the panels are under bright light. The DT-V9L1D comes standard with a protective screen.

DT-V9L1D *(Mfr # DT-V9L1D • B&H # JVDTV9L1D)*: 9" AC/DC monitor.....**CALL**
DT-V17L2D *(Mfr # DT-V17L2D • B&H # JVDTV17L2D)*: 17" AC/DC monitor..**CALL**
DT-V20L1D *(Mfr # DT-V20L1D • B&H # JVDTV20L1D)*: 20" HD monitor.....**CALL**
DT-V24L1D *(Mfr # DT-V24L1D • B&H # JVDTV24L1D)*: 24" HD monitor.....**CALL**

OPTIONAL ACCESSORIES

Protective Screens

For DT-V17L2DU *(Mfr # TS-W17F1 • B&H # JVTSW17F1)* **219.95**
For DT-V20L1D *(Mfr # TS-W20F1 • B&H # JVTSW20F1)*.....**CALL**
For DT-V24L1D *(Mfr # TS-W24F1 • B&H # JVTSW24F1)*.....**CALL**

Rack Mount Adapters

For DT-V9L1D *(Mfr # RK-C9D1 • B&H # JVRKC9D1)* .....**CALL**
For DT-V17L2DU *(Mfr # RK-C17D1 • B&H # JVRKC17D1)* .....**CALL**
For DT-V20L1D *(Mfr # RK-C20D1 • B&H # JVRKC20D1)* .....**CALL**

LCD MONITORS

V-LCD3.5-PRO Miniature Lightweight 3.5″ LCD Monitor

Packaged in very small (3.5 x 3.26 x 0.92″ WHD) and lightweight (5 oz.) plastic enclosure, the versatile V-LCD3.5-Pro features a high resolution 3.5″ TFT screen with 4:3 aspect ratio, high brightness of 250 cd/m2, and one composite video input. Ideal for use in a wide variety of applications such as video assist, mobile and airborne vehicles, robotics, or even strapped on a person's wrist. Installation is a breeze using the supplied 10′ cable for power and video.

V-LCD3.5-PRO: Miniature Lightweight 3.5″ LCD Monitor *(Mfr # V-LCD3.5-PRO • B&H # MAVLCD35PRO)* **264.95**

V-LCD4-PRO-L Broadcast Quality 4″ Color LCD Monitor

This camera-mountable 4″ LCD monitor features a high-resolution, high-brightness LCD panel that ensures broadcast-quality pictures under many types of lighting conditions. The heavy-duty black anodized brushed aluminum monitor case has a protective glass in front of the LCD panel. Its compact dimensions (5.5 x 3.6 x 1.8″ WHD) and light weight (11 oz.) make it ideal for mobile and fixed monitoring applications. It features switchable dual video inputs with automatic NTSC/PAL auto recognition and active loop through built-in BNC connectors. It has color brightness, tint, and contrast controls, and a 1/4″ mount on the bottom so it can install easily anywhere. Requires an optional battery pack for field use or 12v AC (500ma) adapter for studio use.

V-LCD4-PRO-L: 4″ Color LCD Monitor
(Mfr # V-LCD4-PRO-L • B&H # MAVLCD4PROL) **249.95**

V-LCD4-PRO-L Kit *(Mfr # V-LCD4-PRO-L-KIT • B&H # MAVLCD4PROLK)*
Kit includes monitor with V-BP12 battery, charger and case **289.95**

V-LCD4-PRO-L Kit *(Mfr # VLCD4PROLAP • B&H # MAVLCD4PROAP)*
Includes monitor with 12-24v power supply converter and case **309.95**

Rechargeable Battery & Charger *(Mfr # V-BP12-LCD • B&H # MAVBP12LCD)* .. **59.95**

12v AC (500ma) Power Supply *(Mfr # VPS12500 • B&H # MAVPS12500)* **13.95**

Sun and Light Blocking Monitor Hood
(Mfr # V-LCD4-PRO-L-HOOD • B&H # MAVLCD4PROLH) **17.95**

Weatherproof Carrying Case *(Mfr # V-LCD4-CASE • B&H # MACVLCD4)* **29.50**

Table Stand *(Mfr # V-LCD4-ST • B&H # MAVLCD4ST)* **24.95**

V-LCD5.6-PRO

5.6″ LCD Monitor With Audio & Reverse Image

Adding a new dimension in viewing video in mobile and fixed monitoring applications, the 960 x 234 V-LCD5.6-PRO is a 5.6″ color monitor with built-in speaker and reverse image function. Equipped with color, contrast and brightness controls, the monitor also has an earphone plug for private sound monitoring. It comes complete with a built-in tilt stand, an A/V cable and a power supply. An optional swivel stand is also available separately (V-LCD4-ST).

V-LCD5.6PRO *(Mfr # V-LCD5.6-PRO • B&H # MAVLCD56PRO)*: 5.6″ Monitor with A/V cable and AC adapter **259.95**

V-LCD5.6PRO Kit *(Mfr # V-LCD5.6-PRO-KIT • B&H # MAVLCD56PROK)*: 5.6″ Monitor with rechargeable battery and charger, A/V cable and carrying case **299.95**

V-LCD65SB-HDA

6.5″ SunBrite LCD Monitor with Analog SD/HD Inputs

A high-resolution (1024 x 768) LCD monitor with SunBrite technology. It features bright 600 candelas(cd/m^2) luminance and 600:1 contrast ratio. Inputs include active loop-through for composite video (BNC) with NTSC / PAL automatic recognition, along with a multi-format connector (BNCx3) for SD or HD analog component signals. Additional features include selectable 4:3/16:9 aspect ratio, Image Flip, RGB calibration, Center Mark, Safe Area, and direct access for adjustment and selection functions. Has a V-Mount battery adapter, and includes a universal power supply.

V-LCD65SB-HDA *(Mfr # V-LCD65SB-HDA • B&H # MAVLCD65SBHD)*: **1509.95**

V-LCD65SB-AFHD

6.5" SunBrite High Definition Monitor

The V-LCD65SB-AFHD is a 6.5" high definition LCD monitor featuring Marshall's completely digital TFT-MegaPixel (1024 x 768) active matrix platform. Proprietary digital signal processing features 10-bit A/D conversion of all analog signals, with 4x oversampling and 5-line super-adaptive 2D comb filtering of composite signals. De-interlacing is performed using advanced algorithms with motion adaptive interpolation. Multi-format compatibility accommodates virtually all video formats including NTSC/PAL, 480i/p, 720p, and 1080i/p standards. VGA and DVI inputs accept VESA standards, allowing the display to be used as a computer monitor. Advanced features include V-Mount battery adapter, aspect ratio settings, a variety of screen markers, underscan mode, Blue-Only mode, monochrome, H/V delay, and Pixel-to-Pixel mode.

- HDSDI/SDI input (BNC) compatible with all formats and frame rates
- Analog Component SD/HD inputs (BNCx3)
- Composite and S-Video inputs with automatic NTSC/PAL recognition
- DVI-I input (all formats) and HD-15 computer input up to SXGA
- 600 candelas(cd/m^2) luminance and 600:1 contrast ratio
- Pixel-to-Pixel native resolution scaling
- Built-in color bars and Blue Gun for color adjustment
- Zoom function; easy-to-see three color tally indicators
- Direct access for all adjustments, and adjustment settings memory
- Calibrated color temperature and Gamma

SunBright Technology (V-LCD65SB-HDA and V-LCD65SB-AFHD)

Designed specifically for outdoor applications with high ambient light, SunBrite technology minimizes surface reflection of both outdoor and indoor light, while featuring a much wider color reproduction range than typical transflective/reflective LCDs or even those with increased backlight performance. Sunbrite super-transmissive LCDs provide improved visibility by producing high-contrast images and a wider viewing angle, even under challenging lighting environments. This innovative technology dramatically boosts the efficiency of the LCD backlight's light utilization, while maintaining extended temperature ratings and low power consumption for outdoor operation.

V-R70DP 7" Video Assist Monitor

The V-R70DP features a completely digital TFT-Megapixel (800 x 480) 7" LCD screen housed in a durable metal enclosure with V-Mount battery adapter, 4-pin XLR power jack, and scratch resistant optical grade polycarbonate screen cover with anti-reflective/anti-glare coating. Analog signals are digitized using an advanced 10-bit process with 4x over sampling and adaptive 5-line comb filter plus exacting color space conversion. Video is scaled to fit on screen in the highest resolution using a state of the art LSI that incorporates 4 x 4 pixel interpolation with precision Gamma correction to product the best images available. Has two composite video inputs with automatic NTSC/PAL detection and S-Video input. On Screen Display (OSD) provides instant feedback of adjustments and settings.

- 300:1 contrast ratio; 380 cd/m2 brightness
- Wide (130° H/120° V) viewing angle
- 4:3/16:9 aspect ratios; Adjustment Settings Memory
- Easy to see three-color tally indicators
- Runs 4 to 6 hours on optional 50WH battery.
- Includes ¼-20 mounting plate that can be attached to any edge of the enclosure (additional mounting plates available), and universal voltage power supply. An optional rack mount kit is available.

V-R70DP 7" Video Assist Monitor *(Mfr # V-R70DP • B&H # MAVR70DP)* **829.95**

V-R70P-SD: Same as the V-R70DP except it exchanges one of the composite video inputs with a standard definition SDI input with reshaped & reclocked output. It also adds SMPTE color bars with a Blue Gun for adjustment, as well as brightness, color, tint and contrast controls
(Mfr # V-R70P-SD • B&H # MAVR70PSD) **1249.95**

V-R70P-HDA Same as the V-R70P-SD except it exchanges the SDI input for an analog component SD/HD input (BNCx3) with loop out.
(Mfr # V-R70P-HDAA • B&H # MAVR70PHDA) **1349.95**

V-R70P-HDA-AB Same as above except with 3-stud Anton Bauer battery mount instead of a V-mount.
(Mfr # V-R70P-HDA-AB • B&H # MAVR70PHDAAB) **1399.95**

V-R70P-HDSDI: Same as the V-R70P-SD, except it features a standard definition/high definition (all formats and frame rates) SDI input only. NO other video inputs. *(Mfr # V-R70P-HDSDI • B&H # MAVR70PHDSDI)* **1659.95**

V-R70P-HDSDI-AB: Same as above except with 3-stud Anton Bauer battery mount instead of a V-mount
(Mfr # V-R70P-HDSDI-AB • B&H # MAVR70PHDSDQ) **1748.50**

V-ASL7070 • V-ASL8080

7" and 8" Video Confidence/Stand Alone Monitors

The V-ASL7070 (7") and V-ASL8080 (8") are low-reflection high-resolution (1440 x 234) TFT LCD monitors. They both feature electable 4:3/16:9 formats and NTSC/PAL operation, on-screen display (OSD) for adjustment functions, and Mirror mode. The V-ASL7070 features one composite video input plus two Mono Hi-Z unbalanced audio inputs, the V-ASL8080 adds another composite video input. They have IR audio for wireless headphone, headphone jack with volume control, and an On-Screen Display (OSD) for adjustment functions. The V-ASL8080 also has an FM transmitter for audio and a built-in speaker. They include ¼-20 mounting plate, mounting bracket/pedestal, A/V input cable, 12v DC power supply and remote control.

V-ASL-7070: 7" NTSC/PAL Stand Alone LCD Monitor
(Mfr # V-ASL7070 • B&H # MAVASL7070) **414.95**

V-ASL8080: 8" NTSC/PAL Stand Alone LCD Monitor
(Mfr # V-ASL8080 • B&H # MAVASL8080) **419.95**

V-LCD8-PRO

7.9" High Resolution LCD Monitor

A low-price standalone monitor, the lightweight (1.7 lbs.) but high resolution (1440 x234) V-LCD8-PRO has a sleek design that makes it ideal for any indoor or outdoor monitoring application. It features composite and S-Video inputs with NTSC/PAL auto recognition and loop through capability. Equipped with 1/4-20 mount and a bayonet locking 12v DC power supply that ensures that the power won't be disconnected while being handled. An on-screen display lets you access color, tint, contrast and brightness controls. *(Mfr # V-LCD8-PRO • B&H # MAVLCD8PRO)* **719.95**

V-R84DP-VGA • V-R841DP-DVI • V-R104DP-VGA • V-R1041DP-DVI

8.4" and 10.4" VGA and XGA LCD Monitors

Available in VGA (V-R84DP-VGA and V-R104DP-VGA) or XGA (V-R841DP-DVI and V-R1041DP-DVI) resolution, these monitors are unique solutions for professional IT, A/V and multimedia applications. Field durable displays with low weight and low power consumption, they feature 800 x 600 or 1024 x 768 4:3 and 16:9 screen aspect ratios, menu access for all adjustments and optical grade polycarbonate screen cover.

Signals are input via an HD-15 connector for computer signals up to SXGA resolution (1280 x 1024). RGB signals are input via a DVI connector and digitized using an advanced 10-bit process. All accepted resolutions are scaled to fit in the highest resolution using proprietary program and state of the art LSI. They have four configurable ¼-20 mounting locations and run on 12v DC, powered via supplied AC to DC power supply.

V-R84DP-VGA: 8.4" 1.44 MegaPixel (VGA) 4:3/16:9 LCD Monitor
(Mfr # V-R84DP-VGA • B&H # MAVR84DPVGA) **879.95**

V-R841DP-DVI: 8.4" 2.4 MegaPixel (XGA) 4:3/16:9 LCD Monitor
(Mfr # V-R841DP-DVI • B&H # MAVR841DPDVI) **1159.95**

V-R104DP-VGA: 10.4" 1.44 MegaPixel (VGA) 4:3/16:9 LCD Monitor
(Mfr # V-R104DP-VGA • B&H # MAVR104DPVGA) **1029.95**

V-R1041DP-DVI: 8.4" 2.4 MegaPixel (XGA) 4:3/16:9 LCD Monitor
(Mfr # V-R1041DP-DVI • B&H # MAVR1041DPDV) **1334.95**

8" and 10" VIDEO ASSIST MONITORS

V-R84DP-2C • V-R104DP-2C

8.4" and 10.4" Budget Field Monitors

The high resolution (800 x 600) V-R84DP-2C and V-R104DP-2C feature the Digital TFT-Megapixel system with 1.44 million pixels plus Hyper Process of interlaced images to produce the smoothest motion available on an LCD. Match Color Conversion function emulates the SMPTE-C phosphor of a CRT. Analog signals are digitized using an advanced 10-bit process with 4x over sampling and adaptive 5-line comb filter plus exacting color space conversion. Video is scaled to fit on screen in the highest resolution. Standard features include On Screen Display (OSD), 4-pin XLR power jack, and scratch resistant optical grade polycarbonate screen cover with anti-reflective treatment.

- Wide viewing angle of 130° H/V provides superior visibility
- Bright 500 (V-R84DP-2C) or 600 (V-R104DP-2C) cd/m^2 candle luminance for enhanced image quality in varying light/viewing conditions.
- 500:1 contrast ratio and fast response rates (less than 25 ms)
- 4:3 and 16:9 screen aspect ratios; 3-color tally indicators
- Direct brightness, color tint and contrast adjustment
- Two composite video inputs with auto PAL/NTSC signal detection and loop through output.
- Durable metal enclosure; four configurable ¼-20 mounting locations
- Includes a power supply as well as a V-mount battery adapter. Runs 4 to 6 hours on optional battery.

V-R84DP-2C *(Mfr # V-R84DP-2C • B&H # MAVR84DP2C)*.....**1149.95**
V-R104DP-2C *(Mfr # V-R104DP-2C • B&H # MAVR104DP2C)*.....**1299.95**

V-R84DP-2SDI • V-R104DP-2SDI

The same as above, except the V-R84DP-2SDI and V-R104DP-2SDI feature two standard definition SDI inputs with an output of the displayed signal, underscan mode and color temperature adjustment.

V-R84DP-2SDI *(Mfr # V-R84DP-2SDI • B&H # MAVR84DP2SDI)*.....**1569.95**
V-R104DP-2SDI *(Mfr # V-R104DP-2SDI • B&H # MAVR104DP2SD)*.....**1664.95**

V-R84DP-HDSDI • V-R104DP-HDSDI

Same as above, except the V-R84DP-HDSDI and V-R104DP-HDSDI feature one standard/high definition SDI input/output. Also adds a Blue Only mode for color adjustment.

V-R84DP-HDSDI *(Mfr # V-R84DP-HDSDI • B&H # MAVR84DPHDSD)*.....**1799.95**
V-R104DP-HDSDI *(Mfr # V-R104DP-HDSDI • B&H # MAVR104DPHDS)*.....**1899.95**

V-R84DP-HDA • V-R104DP-HDA

8.4" and 10.4" Field Monitors with Multiformat Inputs

The same as the V-R84DP-2C and V-R104DP-2C (respectively), except the V-R84DP-HDA and V-R104DP-HDA feature one composite input with auto PAL/NTSC recognition, one S-Video and one analog component input (BNCx3) for virtually all HD and SD formats. Also has a DVI digital and analog input, and PC input for computer display up to 1024 x 768. All video signals loop through. Blue Only mode for color adjustment.

V-R84DP-HDA *(Mfr # V-R84DP-HDA • B&H # MAVR84DPHDA)*.....**1749.95**
V-R104DP-HDA *(Mfr # V-R104DP-HDA • B&H # MAVR104DPHDA)*.....**1864.95**

V-R84DP-SD • V-R104DP-SD

8.4" and 10.4" Field Monitors with Composite, S-Video, SDI and Scalable VGA inputs

Exactly the same as V-R84DP-HDA and V-R104DP-HDA (respectively), except the V-R84DP-SD and V-R104DP-SD add a standard definition SDI input per monitor.

V-R84DP-SD *(Mfr # V-R84DP-SD • B&H # MAVR84DPSD)*.....**1949.95**
V-R104DP-SD *(Mfr # V-R104DP-SD • B&H # MAVR104DPSD)*.....**2039.95**

V-R84DP-HD • V-R104DP-HD

HDSDI Multiformat Dual 8.4" and 10.4" Monitor Sets

Exactly the same as V-R84DP-SD and V-R104DP-SD (respectively), except the V-R84DP-HD and V-R104DP-HD step-up with HD performance, accepting all standard definition SDI signals as well as all high definition SDI signals (all formats and frame rates)

V-R84DP-HD *(Mfr # V-R84DP-HD • B&H # MAVR84DPHD)*.....**2174.95**
V-R104DP-HD *(Mfr # V-R104DP-HD • B&H # MAVR104DPHD)*.....**2294.95**

V-DV-PWR1 Power Adapter

The unique V-DV-PWR1 is a V-Mount power adapter for Marshall standalone monitors. It allows the use of two Sony NP-F type batteries — used by many Sony DV and HDV camcorders — to power a 12v DC monitor. It also has two 4-pin XLR connections.

The first one can be used to power a variety of portable equipment such as lights, or wireless transmitters and receivers. The second 4-pin XLR will accept a 12v DC input to charge the batteries. You can charge them from the monitor power source, car battery, or optional charger. The monitor may even be operated while batteries are charging. For convenience, there is a 3-stage power indicator and charge status indicator. *(Mfr# V-DV-PWR1 • B&H# MAVDVPWR1)*.....**249.95**

VIDEO ASSIST MONITORS & ACCESSORIES

V-R841P-AFHD • V-R1041DP-AFHD

8" and 10" SD/HD Monitors with Advanced Functions

The V-R841P-AFHD (8") and V-R1041DP-AFHD (10") feature completely Digital TFT-Megapixel high definition (1024 x 768) LCD screens with 2.4 million pixels, V-Mount battery adapter and 4-pin XLR power jack. They also have an optical grade polycarbonate screen cover with anti-reflective/anti-glare coating. Analog signals are digitized using an advanced 10-bit process with 4x over sampling and adaptive 5-line comb filter plus exacting color space conversion. Video is scaled to fit on screen in the highest resolution using a state-of-the-art LSI that incorporates 4 x 4 pixel interpolation with precision Gamma correction to product the best images available. Also feature Pixel-to-Pixel native resolution scaling and direct access for all adjustment and selection functions.

- Runs 4 to 6 hours on optional 80WH battery
- CRT style viewing radius - 170° in all directions provides superior visibility when the viewer is not directly in front of the screen
- Bright 300 cd/m^2 (10") and 400 cd/m^2 (8") candle luminance
- 400:1 (V-R841P-AFHD) and 700:1 (V-R1041DP-AFHD) contrast ratio and fast response rate (under 25ms)
- 4:3/16:9 aspect ratios for DTV applications in HD and SD formats
- Easy to see three color tally indicators
- Built-in color bar generator and Blue Gun for color adjustment
- 6-frame marker overlays with center mark
- Pixel-to-Pixel native resolution scaling
- Zoom function; Adjustment settings memory
- Calibrated color temperature and gamma
- Composite video PAL/NTSC, S-VIdeo, analog component (BNCx3), standard (SD) and high definition (HD) SDI (all formats and frame rates) input and outputs. Also has VGA and DVI-I computer inputs. Display PC signals to XGA (1024 x 768).
- Includes ¼-20 mounting plate that can be attached to any edge of the enclosure (additional mounting plates available)
- Includes universal voltage power supply; optional rack kits available

V-R841P-AFHD *(Mfr # V-R841P-AFHD • B&H # MAVR841PAFHD)* **2759.95**
V-R1041DP-AFHD *(Mfr # V-R1041DP-AFHD • B&H # MAVR1041DPAF)* **3799.95**

Mounting Options for Video - Assist Monitors

Articulating arms provide a flexible way to mount a monitor onto your camera or other device. The monitor can be turned to any angle to provide you with the clearest view. Raise or lower; tilt up or down; swing the screen to get the angle you require. All three mounts feature a 3-jointed articulating arm and a unique central locking mechanism for instant fixation in any position.

For 4"-5.6" monitors with battery, 6.5" monitors without battery
(Mfr # V-NF1105 • B&H # MAVNF1105) **99.50**

For 7" monitors with battery, 8.4" monitors without battery
(Mfr # V-DG1105 • B&H # MAVDG1105) **109.50**

For 8.4" and 10.4" monitors with battery
(Mfr # V-MG11043 • B&H # MAVMG11043) **129.95**

6.5" and 7" Stand-Alone Monitor Kits

These kits make the monitors even more portable—durable carry case, analog component breakout cable, AC stand alone power supply and cleaning wipes. A variety of kits are available with batteries, charger, sun hood, plus Anton Bauer Gold and 4-pin DC power adapter cables. Tough, rugged, airtight, watertight and lightweight, the carry case is manufactured with a proprietary HPX high performance resin, and features secure Press & Pull latches, automatic pressure relief valve and a durable soft-grip handle—providing the safest and most comfortable transportation for your monitor.

Accessory Kit 1 *(Mfr # V-R70-K • B&H # MAVR70K1)*: For V-R65P-HD or V-R70P. Includes V-CC7 watertight carrying case, 12v DC 3.3 amp AC power supply with twist lock connector and package of 10 non-toxic, anti-static cleaning wipes for LCD displays **209.95**

Accessory Kit 2 *(Mfr# V-R70-K2 • B&H# MAVR70K2)*: For V-R65P-HD or V-R70P. Same as above plus Anton Bauer Gold power adapter, 4-pin XLR power adapter and viewing hood **367.95**

Accessory Kit 3 *(Mfr# V-R70-K3 • B&H# MAVR70K3)*: For V-R65P-HD or V-R70P. Same as above plus IDX-E50S battery **524.95**

Accessory Kit 4 *(Mfr# V-R70-K4 • B&H# MAVR70K4)*: For V-R65P-HD or V-R70P. Same as above plus IDX VL-2Plus 2 channel sequential charger **958.50**

V-CC7 Watertight Case *(Mfr # V-CC7 • B&H # MACVCC7)*: For V-R65P-HD Active Matrix LCD monitor **149.95**

V-LCD12.1-SVGA • V-LCD15 • V-LCD17

12.1-, 15.1- and 17" Broadcast Monitors

The V-LCD12.1-SVGA (12.1"), V-LCD15 (15.1") and V-LCD17 (17") are the monitors of choice for broadcasters, system integrators, and exhibition designers. Ruggedly constructed, they are used in numerous museum and exhibition applications, on the set for video production, in amusement parks, and even in department store product displays. They accept NTSC/PAL composite video, S-Video, VGA, audio, and optional RF signals with a cable ready, 125-channel television tuner (NTSC only).

The LCD12.1-SVGA features 18-bit color reproduction with 800 x 600 pixel resolution, the V-LCD15 has a 1024 x 768 display with 24-bit true color reproduction, and the V-LCD17 has a 1280 x 1024 display with 24-bit true color reproduction. Each has bright displays for installation in well-lighted exhibition areas, on the newscast set, or outdoors. System integrators choose them for durability and installation flexibility since they can be factory or field configured for desktop, ceiling mounted, or wall mounted applications. The optional ceiling and wall mount brackets are constructed out of heavy gauge steel with a black powder coated finish. The ceiling mount allows the user to swivel and tilt the display 360° in any direction. They operate on 12v DC making them ideal for mobile broadcast, field production, and airborne applications. They each include 110-220v AC Class 2 power supply and remote control.

V-LCD12.1-SVGA: 12.1" LCD Monitor *(Mfr # V-LCD12.1-SVGA • B&H # MAVLCD12)* **709.95**
V-LCD12.1-SVGA: 12.1" LCD Monitor with Ceiling Mount and 360° Swivel *(Mfr # V-LCD12.1-CM • B&H # MAVLCD121CM)* **724.95**
Porta Brace Flat Screen Monitor Case *(Mfr # MO-LD12.1 • B&H # POMOLCD121)*: For the V-LCD12.1-SVGA **249.95**

V-LCD15: 15.1" LCD Monitor with Wall Mount *(Mfr # V-LCD15-TV-WM • B&H # MAVLCD15TVWM)* **902.50**
V-LCD15: 15.1" LCD Monitor with Ceiling Mount *(Mfr # V-LCD15-TV-CM • B&H # MAVLCD15TVCM)* **828.95**
V-LCD15: 15.1" LCD Monitor with Ceiling Mount *(Mfr # V-LCD15-CM • B&H # MAVLCD15CM)* **779.95**
V-LCD15: 15.1" LCD Monitor with Table Stand *(Mfr # V-LCD15 • B&H # MAVLCD15)* **849.95**

V-LCD17: 17" LCD XGA Monitor with Desk Stand *(Mfr # V-LCD17 • B&H # MAVLCD17)* **1599.95**
V-LCD17: 17" LCD Monitor with Wall Mount *(Mfr # V-LCD17-WM • B&H # MAVLCD17WM)* **1579.95**
V-LCD17: 17" LCD Monitor with Ceiling Mount *(Mfr # V-LCD17-CM • B&H # MAVLCD17CM)* **1469.95**
V-LCD17: 17" LCD Monitor/TV with Wall Mount *(Mfr # V-LCD17-TV-WM • B&H # MAVLCD17TVWM)* **1699.95**
V-LCD17: 17" LCD Monitor/TV with Ceiling Mount *(Mfr # V-LCD17-TV-CM • B&H # MAVLCD17TVCM)* **1699.95**

V-LCD20 20.1" Broadcast Monitor

The V-LCD20 is a broadcast-quality LCD monitor offering 8-bit color with 640 x 480 pixel resolution. It works as a VGA, NTSC/PAL or S-Video monitor with a 181-channel, cable-ready TV tuner (NTSC only). Ideal for outdoor broadcast applications, this monitor features 450 candle luminance, far surpassing other large LCD panels in brightness. Audio is enabled by sound mounted speakers. The V-LCD20 operates on 12v DC, ideal for mobile broadcast applications. Includes power supply and remote control.

V-LCD20 *(Mfr # V-LCD20 • B&H # MAVLCD20)*
20.1" Active Matrix LCD panel with TV tuner, S-Video and composite video inputs **2379.95**

	V-LCD12.1	V-LCD15	V-LCD17	V-LCD20
LCD Size	12" Diagonal	15.1" Diagonal	17" Diagonal	20.1"
Picture Elements	800 x 600	1024 x 768	1280 x 1024	800 x 600
Inputs	Composite (RCA), S-Video (4-pin), Audio RCA (x2), VGA (15-pin)	Composite (RCA), S-Video (4-pin), Audio RCA (x2), VGA (15-pin)	Composite (RCA, BNC), Component (9-pin), S-Video (4-pin), Audio RCA (x2), Headphone, VGA (15-pin), RS-232C	Composite (RCA), Component (9-pin) S-Video, Audio (RCA L/R, 1/8" Stereo), Headphone (1/8" Stereo), VGA (15-pin)
Remote Control	Infrared Wireless	Infrared Wireless	–	Wireless

V-R151DP-AFSD • V-R151DP-AFHD

Standard and High Definition 15" Rack-Mount or Desktop LCD Monitors with Advanced Functions

Occupying only 6RU spaces and weighing just 12 lbs., the V-R151DP-AFSD and V-R151DP-AFHD are high resolution (1024 x 768) 15" LCD displays and Marshall's Universal Input configuration, so no adapter boxes or expensive options are required. Emulation of SMPTE-C color and adjustable color temperature enable the most precise color representation possible. Proprietary digital signal processing features 10-bit A/D conversion of all analog signals, with 4x over-sampling and 5-line super-adaptive 2D comb filtering of composite signals. De-interlacing is performed using Marshall's HyperProcess algorithm with motion adaptive interpolation. Both monitors feature multi-format compatibility, accommodating virtually all video formats including NTSC/PAL, 480i/p, 720p, and 1080i/p formats. VGA and DVI inputs allow them to be used as a computer monitor. The V-R151DP-AFHD adds HDSDI functionality. Advanced features include a variety of screen markers, Underscan, Monochrome and Blue Only mode, H/V delay, and Pixel-to-Pixel mode. They also offer setup memory, zoom function, and direct access for adjustment and selection functions. They come in a rackmount configuration and can be desktop mounted with optional stand. In addition, with an optional VESA adapter they can be wall or ceiling mounted.

- Brightness of 500 cd/m2, 450:1 contrast ratio, and a 150° viewing angle make them ideal in a variety of environments.
- Analog and digital I/O to accommodate virtually any video format. Includes NTSC/PAL composite and S-Video and SD/HD analog component (BNCx3) I/O and standard definition SDI I/O with active loop through.
- They also have SXGA (1280 x 1024) (HD-15) and DVI (all formats) computer inputs with HDCP as well. The V-R151DP-AFHD steps up with high definition SDI I/O (all formats and frame rates).
- 6 Frame Marker Overlays with Center Mark in both 4:3 and 16:9 modes allow accurate monitoring of the different aspect ratios used in broadcast environments.
- Emulation of SMPTE-C color space allows them to replace any broadcast CRT monitor. Settings include D55, D65 and D95. Bias and Gain adjustment for each color enables precise color matching and white balance.
- Two user-assignable function buttons on the front-panel allow quick access to numerous settings and features including aspect ratio, screen markers, monochrome mode, color temperature, delay mode, and more.
- 4:3 and 16:9 screen aspect ratios for DTV applications in HD and SD formats
- Offers underscan and monochrome mode, and H/V delay. Pixel-to-Pixel allows native display of any incoming image format.
- Built in color bars with Blue Gun for color adjustment
- Easy to see three color tally indicators
- Adjustment Settings Memory

V-R151DP-AFSD Rackmount *(Mfr # V-R151DP-AFSD • B&H # MAVR151PAFSD)* **1259.95**
V-R151DP-AFHD Rackmount *(Mfr # V-R151DP-AFHD • B&H # MAVR151PAFHD)* **1699.95**
V-R151P-AFSD-DT Desktop *(Mfr # V-R151P-AFSD-DT • B&H # MAMAVR151PAD)* **1269.95**
V-R151P-AFHD-DT Desktop *(Mfr # V-R151DP-AFHD-DT • B&H # MAVR151PAFDT)* **1699.95**
Desktop Stand *(Mfr # V-ST15 • B&H # MAVST15)*: For V-R151DP-AFSD/AFHD rackmount **58.95**

V-LCD15SB-AFHD

15" SunBrite LCD Desktop or Rackmount Monitor with Analog and Digital SD/HD Inputs

Equipped with Marshall's unique SunBrite technology (see page 521), the high-resolution V-LCD15SB-AFHD-DT features 2.4 million pixels and Marshall's universal input configuration. Inputs include active loop-through on each for composite with NTSC/PAL auto recognition, S-Video and and HDSDI/SDI (all formats and frame rates), as well as a multi-format connector (BNCx3) for analog component SD/HD signals. For graphic applications, it has an SXGA (1280 x 1024) (HD-15) and DVI (all formats) computer input. Also features a Zoom function and direct access for adjustment and selection functions.

- 6-frame marker overlays with center mark
- Easy-to-see three color tally indicators
- Built-in color bars
- 4:3 and 16:9 aspect ratios for DTV applications in HD and SD format
- Bright 600 candelas (cd/m) luminance and 600:1 contrast ratio
- Adjustment Settings Memory
- Can be wall or ceiling mounted with an optional VESA bracket.

V-LCD15SB-AFHD-DT Desktop
(Mfr # V-LCD15SB-AFHD-DT • B&H # MAVLCD15SBAF) **2599.95**

V-LCD15SB-AFHD Rackmount
(Mfr # V-LCD15SB-AFHD • B&H # MAVLCD15SBAR) **2599.95**

V-R171P-AFHD

17" Rack/Desktop Mountable LCD Monitor

Occupying only 6 SRU and weighing just 12 pounds, the V-R171P-AFHD has a high-resolution LCD display with 2.95 million pixels. It includes Marshall's Universal Input configuration and does not require any adapter boxes or expensive options. Standard inputs include active loop through on each connection for HDSDI/SDI, Y/C, and composite video with PAL/NTSC automatic recognition. There is also a multiformat connector for HD or SD analog component signals. For computer graphic applications, this unit also has a scalable XGA input. Additional features include, setup memory, Zoom function, 6 Frame Marker Overlays and direct access for adjustment and selection functions. With an optional VESA adapter this monitor can be wall or ceiling mounted. Instruction manual and universal power supply are included.

- Brightness of 450 cd/m2, 500:1 contrast ratio with response rates less than 23 ms, and a 170° CRT style viewing radius —in any direction— makes it deal in a variety of light and viewing environments.
- 4:3 and 16:9 screen aspect ratios for DTV applications in HD and SD formats
- Standard Multiformat inputs:
  - — HDSDI (all formats)
  - — SDI (ITU-R BT601 format)
  - — Component Analog HD/SD
  - — Composite Video PAL/NTSC
  - — XGA Display Zoom function
- Mono display (Black and White)
- Built in Color Bars
- 6 Frame Marker Overlays with Center Mark
- Easy to see three color tally indicators
- Adjustment Settings Memory

V-R171P-AFHD Rackmount
(Mfr # V-R171P-AFHD • B&H # MAVR171PAFHD) **2539.95**

V-R171P-AFHD-DT Desktop
(Mfr # V-R171P-AFHD-DT • B&H # MAVR171PAFHQ) **2497.95**

V-R201P-AFHD

20" Rack/Desktop Widescreen HD LCD Monitor

The V-R201P-AFHD is a 20" widescreen high-definition LCD monitor featuring completely digital TFT-MegaPixel active matrix LCD platform. When rack mounted, the V-R201P-AFHD is ideal for video wall applications, occupying only 7 RU. Also available with a desktop stand. Emulation of SMPTE-C color and adjustable color temperature enable the most precise color representation possible. Proprietary digital signal processing features 10-bit A/D conversion of all analog signals, with 4x over-sampling and 5-line super-adaptive 2D comb filtering of composite signals. Multi-format compatibility accommodates virtually all video formats including NTSC/PAL, 480i/p, 720p, and 1080i/p standards. VGA and DVI inputs accept VESA standards allowing the display to be used as a computer monitor. Advanced features include aspect ratio settings, a variety of screen markers, Underscan mode, Blue-only mode, monochrome mode, H/V delay, and Pixel-to-Pixel mode. Otherwise identical, it is also available in 26" and 32" desktop versions.

- Completely digital 20" TFT-MegaPixel active matrix LCD system with 3.1 million pixels
- 430 cd/m2 brightness, 600:1 contrast ratio and 178° all-around viewing angle
- End-to-end digital signal processing using 10-bit A/D conversion with 4x over-sampling, 5-line super-adaptive 2D comb filtering, and formulated motion adaptive interpolation for interlaced images.
- ColorMatch Conversion emulates SMPTE-C color space with custom color temperature adjustment.
- Underscan mode, blue-only mode, monochrome mode, H/V delay, screen markers, internal color bars, etc.
- Two user-assignable function buttons on the front-panel allow quick access to numerous settings and features
- Inputs/outputs include composite and S-Video (NTSC/PAL Auto-Detect), standard and high definition analog component (BNCx3), standard and high definition HDSDI/SDI I/O (all formats and frame rates), VGA and DVI (accepts VESA standards).
- RS-232 and GPI ports
- 50,000-hour backlight life

20" V-R201P-AFHD *(Mfr# V-R201P-AFHD • B&H# MAVR201PAFHD)*
Includes rackmount bracket **2439.95**

20" V-R201P-AFHD-DT *(Mfr # V-R201P-AFHD-DT • B&H # MAVR201PAFHQ)*
Includes desktop stand **2439.95**

26" V-R261P-AFHD-DT *(Mfr # V-R261P-AFHD-DT • B&H # MAVR261PAHDD)*
Includes desktop stand **2799.95**

32" V-R321P-AFHD-DT *(Mfr # V-R321P-AFHD-DT • B&H # MAV321PAHDD)*
Includes desktop stand **3599.99**

LCD RACKS

V-R18P

Eight 1.8" Color LCD Monitors in a Single Rack Space

The V-R18P offers eight high resolution (280 × 220) 1.8" LCD color TFT displays with 200:1 contrast ratio in a single rack (1RU high) unit. The front panel can be tilted ±45° up or down to achieve the best viewing angle for your installation. It has 8 composite BNC active loop inputs and outputs and includes a universal voltage power supply. Can be used as a confidence monitoring station for an entire racks of gear.

- Small footprint, installs into a standard 19" rack.
- Automatic NTSC/PAL signal detection for each display; signals may be interspersed on the eight screens.
- Each display accepts a composite video signal with active outputs.
- 90° tilt provides excellent viewing characteristics.
- All inputs automatically terminate.
- A blue screen will be displayed indicating signal loss.

V-R18P: 8x 1.8" LCD Monitor Rack *(Mfr # V-R18P • B&H # MAVR18P)* **1849.95**

V-R18P-SDI *(Mfr # V-R18P-SDI • B&H # MAVR18PSDI)*
Same as the V-R18P, except the V-R18P-SDI has 8 SDI inputs.....**2789.95**

V-R25P

Ten 2.5" LCD Rack-Mounted Panel

The V-R25P packs 10 high resolution (480 x 234) 2.5" active matrix LCD panels with active loop through feature in a 19" rack (3RU high) that can be tilted 90° up or down for optimum viewing. Each screen has NTSC/PAL auto-signal recognition, and a blue screen appears if there is no video signal present. Includes power supply and dry erase marker for labeling screens. Applications for the V-R25P include everything from a remote truck installation to a security desk.

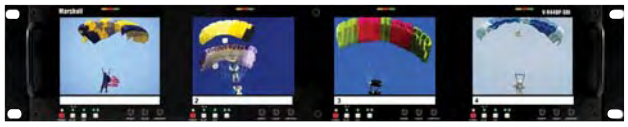
- One composite input and loop through output for each display. Each input is automatically self terminating. If no input signal is detected, the monitor shows a blue screen.
- 180° tilt provides excellent viewing characteristics.
- For ever changing productions, the monitors each have a dry-erase marking area to clearly identify each screen's source, program or camera position. Includes one dry erase marker for this purpose.

V-R25P: 10x 2.5" LCD Monitor Rack *(Mfr # V-R25P • B&H # MAVR25P)* ..**2699.95**

V-R25P-SDI *(Mfr # V-R25P-SDI • B&H # MAVR25PSDI)*
The same as the V-R25P, except with 10 SDI inputs.....**3659.95**

V-R44DP-SDI

Quad 3.5" Screen SDI Monitor Set



Featuring advanced resolution anti-glare TFT screens with completely digital signal processing, the rack-mountable and tiltable V-R44DP-SDI represents leading edge LCD technology for broadcast and professional video applications All SMPTE/ITU serial digital video standards and frame rates are accepted and displayed on each screen. All video formats are scaled to fit on screen in the highest resolution using a state of the art LSI that incorporates 4x4 pixel interpolations with precision Gamma correction to produce the best images available. Each screen is calibrated to SMPTE standards for gamma and color temperature. Ideal for remote/OB van, EFP/ENG, as studio monitor wall, fly packs and VTR/DDR replay.

- Four 3.5" Advanced Definition (640 x 480) 4:3 screens.
- Wide viewing angle (130° horizontal, 120° vertical) provides superior visibility when the viewer is not directly in front of the screen.
- Ultra bright panels with 300 cd/m^2 (candle luminance).
- 400:1 contrast ratio and fast response rates resulting in excellent quality for moving images.
- 4:3 and 16:9 screen aspect ratios for DTV applications.
- On screen display (OSD) on each screen to indicate signal format.
- Blue Only Mode for color adjustment.
- 4 standard definition SDI inputs (all SMPTE/ITU SDI production formats and frame rates).
- Re-clocked and shaped output of all input signals.
- Three Tally lamps per display.
- Unique 180° tilt adjustment while mounted in rack.

V-R44DP-SDI *(Mfr # V-R44DP-SDI • B&H # MAVR44DPSDI)* **2569.95**

V-R44P-HDSDI

Quad 3.5" Screen HDSDI/SDI Monitor Set

Same as the V-R44DP-SDI, except that it accepts all standard definition SDI signals as well as all high definition SDI signals (all formats and frame rates): 1080-24P, 25P, 30P, 50i, 60i ; 720-24P, 25P, 30P, 50P, 60P.

V-R44DP-HDSDI *(Mfr # V-R44P-HDSDI • B&H # MAVR44PHDSDI)* **3329.95**

V-R44P-DVI

Quad 3.5" Screen DVI/VGA Monitor Set

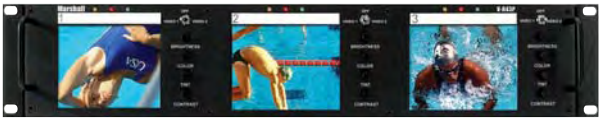
Same features as the other V-R44DP-SDI and V-R44P-HDSDI except this rack works with DVI and VGA (up to 1024 x 768) sources. It offers one DVI input, one VGA input (requires adapter). Ideal for conference room AV signal confidence, confidence monitor for projectors, video conferencing, and confidence for servers.

V-R44DP-DVI *(Mfr # V-R44P-DVI • B&H # MAVR44PDVI)* **2899.95**

LCD RACKS

V-R43P

Triple 4" Rack-Mounted LCD Panel



The V-R43P is a rack-mountable unit that offers three 4" high-resolution (480 x 234) active matrix LCD panels. Each of the three screens has its own set of controls for color, tint, contrast, and brightness. Each panel has an on/off switch, two composite video inputs with active loop through feature, a self-powered 3 color tally system, and automatic recognition of NTSC or PAL video formats. Constructed of steel and aluminum and includes power supply.

- Ultra bright panels with 300 cd/m^2 (candle luminance).
- Each screen has 2 composite inputs with active loop through feature.
- Unique 100° tilt adjustment while mounted in rack.
- Three color, self-powered tally system provided for each panel.
- Includes dry erase marker for EZ identifying of screens.

V-R43P *(Mfr # V-R43P • B&H # MAVR43P)* **999.95**

V-R44P

Quad 4" Rack-Mounted LCD Panel

The smallest video monitoring system of its kind, the rack-mountable V-R44P offers four 4" high-resolution (480 x 234) active matrix LCD panels. Each of the screens has its own set of controls for color, tint, contrast, and brightness. Each panel has its own input with active loop through feature, a 3 color tally system, and NTSC/PAL auto recognition. This unit is only 2U high, and can be tilted up to 90° while rack mounted. Constructed of steel and aluminum and includes power supply.

- Ultra bright panels with 300 cd/m^2 (candle luminance).
- NTSC/PAL auto recognition.
- Individual color, tint, brightness and contrast controls
- Unique 100° tilt adjustment while mounted in rack
- Three color, self-powered tally system provided for each panel.
- Includes dry erase marker for EZ identifying of screens.

V-R44P *(Mfr # V-R44P • B&H # MAVR44P)* **1249.95**

All Marshall rackmount monitors incorporate a high quality LCD panel with a service life of 50,000 hours to provide operation for years of regular usage. Run them continuously for over 2000 (24-hour) days. That's almost 6 years. Broken down to 8-hour days, they will run for almost 15 years.

V-R53P

Triple 5" Rack-Mounted LCD Panel

The V-R53P is a rack-mounted unit that has three independently controlled 5" high resolution (960 x 234) active matrix LCD panels with active loop through feature. It offers a unique 180° tilt adjustment while mounted in a standard 19" rack, 3U high. Each of the three screens has a built-in color bar generator, individual front mounted selector buttons with LED indicators and color, tint, brightness and contrast controls. Each screen has two composite video inputs and outputs, and a VGA input for computer monitoring. Constructed of steel and aluminum and includes power supply.

- Ultra-bright 350 cd/m^2 (candle luminance).
- Two composite video inputs per monitor with active loop through feature and automatic 75 ohm termination.
- Low power consumption and heat dissipation for mobile applications.
- Automatic NTSC/PAL signal detection for each display.
- Three color, self-powered tally system provided for each panel.
- VGA inputs for computer multi media monitoring (640 × 480).
- Individual color, tint, brightness and contrast controls for each panel.
- Built-in color bar generator.

V-R53P: 3x 5" LCD Monitor Rack *(Mfr # V-R53P • B&H # MAVR53P)* **1749.95**

V-R53P-SDI

Triple 5" Rack Mounted LCD Panel with SDI Inputs

Same as the V-R53P (above), except the V-53P-SDI exchanges one of the two composite inputs (per display) for an SDI input with reclocked loop through feature. *(Mfr # V-R53P-SDI • B&H # MAVR53PSDI)* **2849.95**

V-R563P

Triple 5.6" Rack-Mounted LCD Panel

A 5.6" version of the V-R53P, the V-R563P is otherwise identical, except it has no VGA inputs. *(Mfr # V-R563P • B&H # MAVR563P)* **1339.95**

V-R563P-SDI

Triple 5.6" Rack-Mounted LCD Panel with Composite Video and SDI Inputs

Same as the V-R563P (above), except the V-563P-SDI exchanges one of the two composite inputs (per display) for an SDI input with reclocked loop through feature. *(Mfr # V-R563P-SDI • B&H # MAVR563PSDI* **2259.95**

LCD RACKS

V-R63P

Triple 5.8" Wide-Screen Rack-Mounted LCD Panel

The V-R63P has three independently controlled 5.8" high resolution (1200 x 234) active matrix LCD panels with active loop through. Each of the screens has a built-in color bar generator, controls for brightness, color, tint, contrast, and selectable 16:9/4:3 aspect ratio. Each panel accepts dual composite video inputs with selectable NTSC/PAL switch. Built in 3-color self-powered tally system for each screen. Unique 100° tilt adjustment while mounted in any standard 19" (3RU high) rack.

- Ultra bright 350 cd/m^2 (candle luminance).
- Dual composite video inputs per display with switchable NTSC/PAL and 4:3 /16:9 ratios.
- Auto Signal Detection, blue screen appears when signal is not present.
- Individual color, tint, brightness and contrast controls for each panel.
- Built-in memory saves current setup when unit is powered down.
- Dry Erase Marker for EZ Identifying of screens is included.

V-R63P: Triple 5" Monitor Rack *(Mfr # V-R63P • B&H # MAVR63P)* **2559.95**

V-R63P-SDI

Triple 5.8" Wide-Screen Rack-Mounted LCD Panel

Same as the V-R63P (above), except the V-R63P-SDI exchanges one of the two composite inputs (per display) for an SDI input with reclocked loop through feature, and three built-in 10-bit SDI to composite video D/A converters. *(Mfr # V-R63P-SDI • B&H # MAVR63PSDI)* **3094.95**

V-R653P-HDSDI

Triple 6.5" Serial Digital HD/SD Monitor Set

The rackmounted and 100° tiltable V-R653P-HDSDI features three high resolution (800 x 480) 6.5" screens with completely digital signal processing. Standard and high definition SDI inputs are accepted and displayed on each screen. All video formats are scaled to fit on screen in the highest resolution using a state of the art LSI with precision Gamma correction to produce the best images available. Each screen is calibrated to SMPTE standards for gamma and color temperature.

- Ultra bright 500 cd/m^2 (candle luminance), with wide viewing angle (130° horizontal, 120° vertical) and 500:1 contrast ratio with response rates less than 30ms.
- 4:3 and 16:9 aspect ratios for DTV applications in HD and SD formats.
- Blue Gun for color adjustment, easy to see three color tally indicators.
- Three (one per monitor) SD/HD SDI inputs (all formats and frame rates), and SD/HD digital signal indicators. Re-clocked and shaped output of all input signals.

V-R653P-HDSDI: *(Mfr # V-R653P-HDSDI • B&H # MAVR653PHDSD)* **2959.95**

V-R653-IMD-TE

Triple 6.5" SD/HD Rack Mounted Monitor Set with HDSDI/SDI Inputs and In-Monitor Display

An "all-in-one" solution for post production houses, broadcasters, and mobile units, the V-R653-IMD-TE (In-Monitor Display) eliminates the need for additional or separate under monitor displays and allows UMD information and tallies to be displayed directly within the monitor, while saving precious rack space. A variety of features are readily available including on-screen timecode, three-color "Soft" Tallies, and Audio Presence Indicator. Also includes the RotoMenu feature which allows fast, direct, and easy menu navigation.

- Integrates easily with existing Tally systems and controllers, while supporting Image Video, NVISION, and MEI protocols.
- Ready to rackmount (4RU high), it provides up to 20% more screen compared to competitors' LCD models that occupy the same space. Also a perfect solution for large video wall applications and systems.
- Can also be used as standalone displays, each screen offers a single HDSDI/SDI input with active loop-through capability.
- 600 cd/m2 luminance for enhanced image quality in varying light and viewing conditions
- 600:1 ratio of contrast between black and white luminance values
- 3-color on-screen "soft" and LED tally indicators (Red, Green, Amber)
- On-screen video timecode and audio presence indicator
- RS-422 port with loop-through for control communication / IMD functionality. Field upgradeable firmware capable via RS-422 port
- Built-in Color Bars with Blue Gun for color adjustment
- Direct access for adjustments of brightness and contrast
- 6 Frame Marker Overlays with Center Mark
- Pixel-to-Pixel mode
- Adjustment Settings Memory

V-R653-IMD-TE *(Mfr # V-R653P-IMD-TE • B&H # MAVR653PIMDT)*.....**4299.95**

V-R653SB-IMD

Triple 6.5" SunBright SD/HD Rack Mounted Monitor Set with HDSDI/SDI Inputs and In-Monitor Display

Coming in the 3rd quarter, the V-R653SB-IMD combines Marshall's SunBright and IMD (In-Monitor Display) technology. Consisting of three 6.5" monitors, they are designed specifically for outdoor applications with high ambient light, minimizing surface reflection of both outdoor and indoor light, while featuring a much wider color reproduction range than typical transflective/reflective LCDs or even those with increased backlight performance. All this, while eliminating the need for additional or separate under monitor displays.

LCD RACKS

V-R72DP

Dual 7" Rackmounted Monitors with Integrated 6 x 2 Router / Sequencer

Rackmounted and tiltable, the unique V-R72DP features 2 high resolution (800 x 480) 7" TFT screens, an integrated 6x 2 router/sequencer, and completely digital signal processing. Analog composite signals are digitized using an advanced 10-bit process on each signal path with 4x over sampling and adaptive 5-line comb filter with exacting color space conversion. All video formats are scaled to fit on screen in the highest resolution using LSIs that incorporate 4 x 4 pixel interpolation with precision Gamma correction to product the best images available.

- Wide viewing angle (130° horizontal, 120° vertical)
- Ultra bright 380 cd/m^2 (candle luminance)
- 400:1 contrast ratio with response rates less than 30ms
- 4:3 and 16:9 aspect ratios for DTV applications in HD and SD formats.
- 6 composite video inputs with automatic NTSC/PAL detection.
- Loop through of all inputs signals; any of the 6 inputs can be routed to each screen; each screen can sequence through all active inputs.
- Active output for video displayed on each screen.
- Easy to see three color tally indicators; built in color bars.
- Blue Screen for color adjustment; adjustment settings memory.
- Unique 180° tilt adjustment while mounted in rack.

V-R72DP: Dual 7" Monitor Rack *(Mfr # V-R72DP • B&H # MAVR72DP)* **2499.95**

Other Versions without the Router

V-R72DP-2C: Same as the V-R72DP, except that the V-R72DP-2C does not integrate a router, and features two composite video inputs per screen *(Mfr # V-R72DP-2C • B&H # MAVR72DP2C)*.....**1669.95**

V-R72P-2SD: The V-R72DP-2SD has all the features of the V-R72DP-2C (above), except it differs in its input configuration. Inputs (per monitor) include one composite video, S-Video, component HD/SD and standard definition SDI *(Mfr # V-R72P-2SD • B&H # MAVR72P2SD)*.....**2259.95**

V-R72P-2HD: Same as the V-R72P-2SD except it accepts all standard definition SDI signals as well as all high definition SDI signals (all formats and frame rates *(Mfr # V-R72P-2HD • B&H # MAVR72P2HD)*.....**3249.95**

V-R72P-2HDSDI: Same as the V-R72P-2HD except it only offers SD and HD SDI inputs *(Mfr # V-R72P-2HDSDI • B&H # MAVR72P2HDSD)*.....**2499.95**

V-R72P-2HDA: Same as the V-R72P-2SD except it switches two SDI inputs for DVI inputs *(Mfr # V-R72P-2HDA • B&H # MAVR72P2HDA)*.....**2359.95**

V-R81PA

7.9" Rack-Mounted LCD Panel with 4-Channel Audio

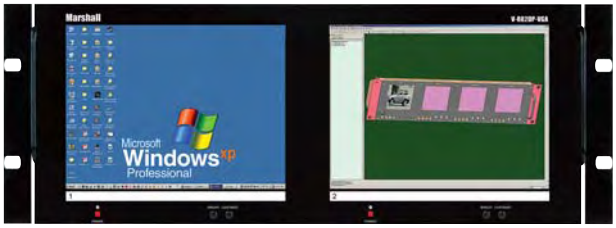
The V-R81PA has a high resolution (1440 x 234) 7.9" active matrix LCD panel with automatic NTSC/PAL recognition and 4 separate XLR-balanced audio inputs. The video section has two composite video inputs and one S-Video input, each with active loop through. The four audio channels have a passive loop through for each channel. Simultaneous visual monitoring of the 4 audio channels is done using the LED bar graph display. Each speaker can output any of the four audio channels and selected channel output is indicated by an LED number display. Complete controls for color, tint, contrast, and brightness via on-screen menu.

- 3-position switch for input audio meter lever calibration. 0 VU=-10dBu, 0dBu or +4dBu.
- Unique 180° tilt adjustment while mounted in rack.
- Three color, self-powered tally system.
- Dry Erase Marker for EZ Identifying of screen is included.

V-R81PA *(Mfr # V-R81PA • B&H # MAVR81PA)*.....**1664.95**

V-R82DP-VGA • V-R102DP-VGA

Dual 8.4" and 10.4" Screen VGA Monitor Sets



The high-resolution (800 x 600) dual screen V-R82DP-VGA and V-R1020DP-VGA are unique solutions for professional IT, A/V and multimedia applications. Ready to rack mount in 4RU or 5RU space with a unique 180° tilt adjustment, they save valuable rack space. Only 1.65" deep, they are perfect for use in any 19" relay or equipment rack. They feature award-winning Digital TFT-Megapixel system. Signals are input via a HD-15 connector up to SXGA resolution.

- 500 (V-R82DP-VGA) or 600 (V-R102DP-VGA) cd/m^2 candle luminance
- 500:1 contrast ratio and fast response rate (under 25ms)
- One VGA and one DVI-D input per screen
- Inputs include PC up to SXGA (1280 x 1024) and DVI-D
- Menu control for screen adjustments and status
- On screen display (OSD) of input status, formats, and menu functions
- Adjustable screen position and image size

V-R82DP-VGA *(V-R82DP-VGA • B&H # MAVR82DPVGA)*.....**1549.95**
V-R102DP-VGA *(Mfr # V-R102DP-VGA • B&H # MAVR102DPVGA)*.....**1699.95**

8" & 10" LCD MONITOR RACKS

V-R82DP-2C • V-R102DP-2C

Dual 8.4" and 10.4" Screen Monitor Sets

Featuring two high resolution (800 x 600) 8.4" or 10.4" LCD screens, the V-R82DP-2C and V-R102DP-2C rackmount (4RU & 5RU high) out of the box, saving valuable space. Analog signals are digitized using an advanced 10-bit process, and all screen formats are scaled to fit on screen in the highest resolution using a proprietary program and state of the art LSI.

- Wide viewing angle of 130° H/V provides superior visibility
- Bright 350 (V-R82DP) or 600 (V-R102DP) cd/m^2 candle luminance for enhanced image quality in varying light and viewing conditions.
- 350:1 (V-R82DP-2C) or 500:1 (V-R102DP-2C) contrast ratio and fast response rates for excellent quality for moving images.
- 4:3 and 16:9 screen aspect ratios for DTV applications
- Easy to use front panel selection of inputs. All adjustments and selections are readily available. No menus!
- Two composite video inputs per screen with automatic PAL/NTSC signal detection.
- Loop through of all input signals; all inputs automatically terminate.
- On Screen Display (OSD; Blue Screen for color adjustment.
- Easy to see 3-color tally indicators; unique 180° tilt adjustment.
- Dry erase label for each screen.

V-R82DP-2C *(Mfr # V-R82DP-2C • B&H # MAVR82DP2C)*.....**1569.95**
V-R102DP-2C *(Mfr # V-R102DP-2C • B&H # MAVR102DP2C)*.....**2049.95**

V-R82DP-2SDI • V-R102DP-2SDI

Dual 8.4" and 10.4" Screen SDI Monitor Sets

The same as the V-R82DP-2C and V-R102DP-2C (respectively), except the V-R82DP-2SDI and V-R102DP-2SDI feature 2 SDI inputs for each of the screens. In addition, they employ Hyper Process for motion compensation to provide smooth motion of interlace images. All screen formats are scaled to fit on screen in the highest resolution using Marshall's proprietary program and state of the art LSI with CRT Color Match conversion to emulate SMPTE-C phosphor of a CRT.

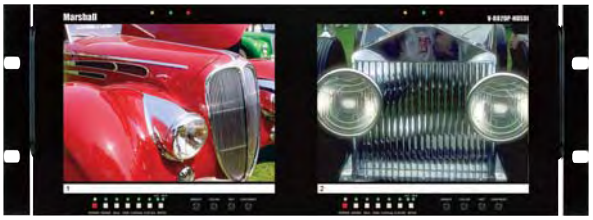
Same as the V-R82DP-2C • V-R102DP-2C except:

- Two standard definition SDI inputs per screen with automatic PAL/NTSC signal detection.
- Menu functions for color temperature (D65 or User), RGB Color Gain and RGB Color Bias.
- Bright 500 (V-R82DP-2SDI) or 600 (V-R102DP-2SDI) cd/m^2 candle luminance for enhanced image quality in varying light and viewing conditions.
- 500:1 contrast ratio and very fast response (under 25ms) rate for excellent quality for moving images.
- Underscan (Pixel to Pixel) mode changes the size of the image to fill the whole screen. Bypasses the enlargement or scaling function and displays the native incoming format.

V-R82DP-2SDI *(Mfr # V-R82DP-2SDI • B&H # MAVR82DP2SDI)*.....**2649.95**
V-R102DP-2SDI *(Mfr # V-R102DP-2SDI • B&H # MAVR102DP2SD)*.....**2849.95**

V-R82DP-HDSDI • V-R102DP-HDSDI

Dual 8.4" and 10.4" Screen SDI Monitor Sets



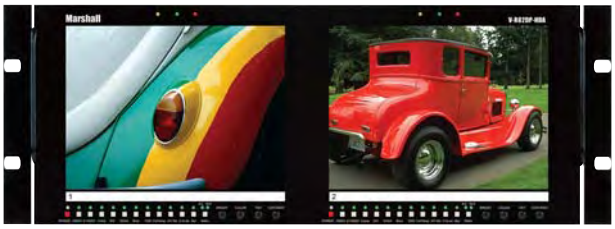
Same as the V-R82DP-2SDI and V-R102DP-2SDI except the V-R82DP-HDSD and V-R102DP-HDSDI step up with HD performance, accepting all standard definition SDI signals as well as all high definition SDI signals (all formats and frame rates): 1080-24P, 25P, 30P, 50i, 60i; and 720-24P, 25P, 30P, 50P, 60P.

V-R82DP-HDSDI *(Mfr # V-R82DP-HDSDI • B&H # MAVR82DPHDSD)*.....**2849.95**
V-R102DP-HDSDI *(Mfr # V-R102DP-HDSDI • B&H # MAVR102DPHDS)*.....**2999.95**

8" & 10" LCD MONITOR RACKS

V-R82DP-HDA • V-R102DP-HDA

Multiformat Dual 8.4" and 10.4" Screen Monitor Sets



Featuring two high resolution (800 x 600) 8.4" or 10.4" LCD screens, the V-R82DP-HDA (4RU) and V-R102DP-HDA (5RU) are equipped with multiple inputs including composite, S-Video, component analog SD/HD, DVI Analog or Digital from HDMI with HDCP, plus PC up to SXGA resolution. Analog signals are digitized using an advanced 10-bit process with 4x over sampling and adaptive 5-line comb filter, and they employ Hyper Process for motion compensation to provide smooth motion of interlace images. All screen formats are scaled to fit on screen in the highest resolution using a proprietary program and state of the art LSI with Match Color Conversion to emulate SMPTE-C phosphor of a CRT. Additional features include Pixel-to-Pixel native resolution scaling, setup memory, Underscan, H/V Delay, adjustable color temperature, and Blue Gun.

- Wide viewing angle of 130° H/V
- Bright 500 (V-R82DP-HDA) or 600 (V-R102DP-HDA) cd/m^2 candle luminance
- 500:1 contrast ratio and fast response rate (under 25ms).
- 4:3/16:9 aspect ratios for DTV applications.
- Color temperature preset for D65
- Inputs include any analog video signal:
  - Component analog for all HD and SD formats
  - Composite and S-Video with automatic PAL/NTSC recognition
  - DVI (Analog and Digital with HDMI/HDCP)
  - PC signals up to SXGA (1280 x 1024)
- Easy to see three color tally indicators.
- Loop through of all video input signals.
- On screen display (OSD) of input status, formats, and menu functions.
- Dry erase label for each screen.
- Unique 180° tilt adjustment.

V-R82DP-HDA *(Mfr # V-R82DP-HDA • B&H # MAVR82DPHDA)* **2649.95**
V-R102DP-HDA *(Mfr # V-R102DP-HDA • B&H # MAVR102DPHDA)* **2849.95**

V-R82DP-SD • V-R102DP-SD

SDI Multi-format Dual 8.4" and 10.4" Monitor Sets

Exactly the same as V-R82DP-HDA and V-R102DP-HDA (respectively), except the V-R82DP-SD (8.4") and V-R102DP-SD (10.4") add a standard definition SDI input per monitor.

V-R82DP-SD *(Mfr # V-R82DP-SD • B&H # MAVR82DPSD)* **3099.95**
V-R102DP-SD *(Mfr # V-R102DP-SD • B&H # MAVR102DPSD)* **3449.95**

V-R82DP-HD • V-R102DP-HD

HDSDI Multi-format Dual 8.4" and 10.4" Monitor Sets

Same as V-R82DP-SD and V-R102DP-SD, except the V-R82DP-HD (8") and V-R102DP-HD (10") step-up with HD performance, accepting all SD-SDI signals as well as all HD-SDI signals (all formats and frame rates)

V-R82DP-HD *(Mfr # V-R82DP-HD • B&H # MAVR82DPHD)* **3569.95**
V-R102DP-HD *(Mfr # V-R102DP-HD • B&H # MAVR102DPHD)* **3949.95**

V-R842DP-AFHD • V-R1042DP-AFHD

Dual Screen 8.4" and 10.4" Rack-Mounted High-Resolution HD/SD Monitors with Advanced Features

The 8.4" V-R842DP-AFHD (4RU) and 10.4" V-R1042DP-AFHD (5RU) are leading edge LCD monitors for professional and broadcast applications. High resolution, 2.4 Megapixel (1024 x 768) TFT screens with completely digital signal processing. All SMPTE/ITU video standards and signal types are accepted and displayed on each screen. Analog signals are digitized using advanced 10-bit process on each signal path with 4x over sampling and adaptive 5-line comb filter with exacting color space conversion. Video formats are scaled to fit on screen in the highest resolution using a state-of-the-art LSI that incorporates 4x4 pixel interpolations with precision Gamma correction to produce the best images available.

- 170° CRT-style viewing radius in all directions provides superior visibility.
- Bright 400 cd/m^2 candle luminance
- 400:1 (V-R842P) and 700:1 (V-R1042DP) contrast ratio and 25ms response rate
- Calibrated Color Temperature and Gamma
- 4:3/16:9 aspect ratios for DTV applications in HD and SD formats
- 6 Frame Marker Overlays with Center Mark
- Built-in color bar generator with Blue Gun for color adjustment
- Inputs include: Composite video PAL/NTSC, S-Video, analog component (YPrPb), standard and high definition SDI (all formats and frame rates), VGA to XGA and DVI-I. Loop through of all input signals
- Zoom function
- Easy to see three color tally indicators
- Adjustment Settings Memory

V-R842P-AFHD
(Mfr # V-R842P-AFHD • B&H # MAVR842PAFHD) .. **4149.95**

V-R1042P-AFHD
(Mfr # V-R1042DP-AFHD • B&H # MAVR1042DPAF) ... **4549.95**

10" & 15" LCD MONITOR RACKS

V-R1042-IMD-TE4U

Dual 10.4" Rack-Mounted HD/SD Monitors with In-Monitor Display

A cost-effective "all-in-one" solution for post production houses, broadcasters, and mobile units, the V-R1042-IMD-TE4U (In-Monitor Display – Truck Edition) is a dual fully-integrated 10.4" monitor set that eliminates the need for additional or separate under monitors displays and allows UMD information and tallies to be displayed directly within a flat panel monitor, while saving precious rack space. A variety of features are available including on-screen timecode, three-color "Soft" Tallies, and Audio Presence Indicator. Includes the RotoMenu feature which allows fast, direct, and easy menu navigation.

- Integrates easily with existing Tally systems and controllers, while supporting Image Video, NVISION, and MEI protocols. Also a perfect solution for large video wall applications and systems. Can also be used as standalone displays with HDSDI loop-through.
- On-screen tri-color tallies (Red/Green/Amber) offer better flexibility and visibility with many different applications, specifically in multi-display and mobile applications. Each on-screen tally can be individually controlled through RS-422 port or DB-15 connector (contact closure).
- Each screen offers a single HDSDI/SDI input with active loop-through capability. Additional features include ultra-wide viewing angles, adjustment settings memory, Zoom function, 6 Frame Marker Overlays, built-in Color Bars, Pixel-to-Pixel mode, Blue Gun, and direct access for adjustment and selection functions. Can also be used as standalone displays with HDSDI loop-through.
- Timecode is decoded from HDSDI auxiliary data stream and integrated on-screen for quick and easy reference.
- "Audio Present" indicates that embedded audio is detected from HDSDI auxiliary data stream. "No Audio Present" indicates that embedded audio is not detected from HDSDI auxiliary data stream.
- RS-422 connection with loop-through for control communication, IMD functionality, and field-upgradeable firmware capability.
- RotoMenu offers fast, direct, and easy menu navigation with just a single digital rotary switch.
- 4RU unit also ships ready to rack mount and provides up to 20% more screen when compared to competitors' LCD models that occupy the same amount of space. Perfect solution for large video wall applications and systems.

V-R1042-IMD-TE4U *(Mfr # V-R1042-IMD-TE4U • B&H # MA1042DPIMDT)* **3564.95**

V-R1042DP-TE4U *(Mfr # V-R1042DP-TE4U • B&H # MA1042DPTE4U)*
Same as above without IMD **3479.95**

V-R1042DP-TE *(Mfr # V-R1042DP-TE • B&H # MAVR1042DPTE)*
Same as above in a 5RU **3479.95**

V-R151P-4

15" Rack-Mountable LCD Monitor with Built-in Quad Splitter and Sequential Switcher

A high-resolution (1024 x 768) 15" LCD rack mounted unit (6RU high) that includes a Quad Splitter and Sequential Switcher. The Quad Splitter allows all of the four channels to appear on the monitor simultaneously either using full screen or picture-in-picture mode. For added flexibility, it can accommodate composite, S-Video or XGA for computer monitoring (S-Video and XGA inputs are only available in full screen mode).

- Each of the screens can have a user designated ID (done via the menu)
- PiP (Picture-In-Picture) priority monitoring function. While the quad screen gives equal priority, or size to each channel, the PIP gives one channel the full screen with the other three appearing in smaller boxes within the screen. The PiP boxes can be arranged horizontally or vertically via the menu. To change the priority of the four channels, simply press the PiP button as needed.
- Unique 180° tilt adjustment while mounted in rack
- 2X digital zoom mode (in single screen mode only)
- One S-Video, 4 composite and one XGA computer input
- Four tally lights installed to correspond with the quad split screen.

V-R151P-4 *(Mfr # V-R151P-4 • B&H # MAVR151P4)* **2259.95**

V-R154P

15" Rack-Mountable LCD Monitor with Built-in TV Tuner, Quad Splitter, Sequential Switcher/Router with Stereo Audio

The V-R154P's panel has 1024 x 768 pixels producing a true high resolution image. The Quad Splitter allows all four channels to appear on the monitor simultaneously either using full screen or picture-in-picture mode. Controlled and calibrated using an on screen display while using the front mounted buttons for adjustment. The built-in audio system has four balanced stereo inputs that are mono compatible which automatically default to the video source selected or can select any audio source to accompany any video source. For added flexibility, it accommodates composite , S-Video or XGA for computer monitoring (TV, S-Video and XGA inputs are only available in full screen mode). Has four self-powered tally lights. Fits into a 9" rack, 8U high. Offers 180° tilt adjustment while mounted in the rack.

V-R154P *(Mfr # V-R154P • B&H # MAVR154P)* **3549.95**

15" & 17" LCD MONITOR RACKS

V-RD151P

15" Rack-Mountable Pull-out Drawer LCD w/Audio

A high-resolution (1024 x 768) 15" active matrix LCD with CRT style viewing angles designed to collapse into a single 1RU high (1.75") space when not in use. Saving valuable rack space, it is ideal for use in remote, ENG and EFP vehicles as a video and audio program monitor and provides large screen viewing of a video feed to a satellite uplink or for use with a laptop editing system. Includes XGA/VGA, composite and S-Video inputs and stereo audio. All connections are accessed from the rear of the drawer enclosure and include loop through for each signal. When the display is closed into the drawer, a keyed lock is provided for secure transport.

- Bright 250 cd/m^2 candle luminance.
- One composite (NTSC/PAL auto recognition) and one S-Video input with 75W termination and active loop through feature. Also has XGA input, two unbalanced RCA audio inputs, and built-in speakers.

V-RD151P *(Mfr # V-RD151P • B&H # MAVRD151P)* **1324.95**

V-RD171P-HDA

17" Monitor in a Drawer with HD Display Ability

A rack-mounted monitor in a drawer with a 17", 5:4 active matrix LCD that collapses into a 19" rack and occupies 1RU high space when not in use. Display high-resolution 1280 x 1024 images from a computer or scaled video images. There are selector buttons for use with on-screen display (OSD). When the display is closed into the drawer, a keyed lock is provided for secure transport. For portability, it has a 12v DC 4-pin XLR input and V-mount battery adapter.

- 300 cd/m2 brightness, 500:1 contrast ratio, 170° viewing angles
- Four selectable picture modes and four preset color temperatures modes plus user mode; Automatic Gamma Correction
- Picture In Picture (PC and video input)
- Inputs include composite video (PAL/NTSC), S-Video, component SD/HD via 3 BNCs, SXGA (15-pin) and DVI-D (Digital).

V-RD171P-HDA *(Mfr # V-RD171P-HDA • B&H # MAVRD171PHDA)* **2499.95**

V-RD151-4

15" Rack-Mountable Pull-Out Drawer LCD Panel with Quad Splitter

Like the V-RD151P, the V-RD151-4 is another save saving monitor in a drawer. Except it also features a Quad Split and Sequential Switcher for composite video signals. When the display is closed into the drawer, a keyed lock is provided for secure transport.

- Bright 250 cd/m^2 candle luminance
- 4 composite and one S-Video inputs with 75W termination and active loop through feature. Also has an XGA input
- Ultra-compact design fits in EIA standard rack 1RU high
- Built-in Quad Splitter/Sequential Switcher
- Digital Process Controls (not available in PC or S-Video Modes)
  - PIP: Picture in Picture menu selected display of 2 to 4 channels.
  - Zoom: expands a selected portion of the display
  - Freeze: of full screen image
  - SEQN: menu selected channel display for 2 to 4 channels of full screen image. Sequence switching can be set for 1 to 30 second intervals.

V-RD151-4 *(Mfr # V-RD151-4 • B&H # MAVRD1514)* **2259.95**

V-R171P-4

17" Rack-Mountable LCD Monitor with Built-in Quad Splitter and Sequential Switcher

A 17" LCD rack mounted unit with built-in Quad Splitter with Sequential Switcher. This high-resolution (1280 x 1024) LCD panel fits in a standard 19" rack 8U high. The splitter allows all of the four channels to appear on the monitor simultaneously either using the full screen or picture-in-picture mode. Other features include digital freeze and zoom functions as well as 16:9 aspect ratio via an on screen menu. For added flexibility, the monitor accommodates 4 composite video, one S-Video or one XGA for computer monitoring (S-Video and SXGA inputs are only available in full screen mode).

- Brightness of 250 cd/m2 and 170° CRT style viewing angles
- Software driven 16:9 to 4:3 ratio switch
- HDTV ready, can accept 1080i/720p signals with optional HD to VGA converter
- Unique 180° tilt adjustment while mounted in rack
- 50,000-hour back light life

V-R171P-4 *(Mfr # V-R171P-4A • B&H # MAVR171P4A)* **3099.95**

V-R191P-SDI

19" High-Resolution Rack-Mountable LCD Monitor with SDI Input

The V-R191P-SDI is a 19" high resolution (1280 x 1024) LCD panel that is the perfect fit for your DTV wide screen monitor needs. The unit offers a flexible input configuration without the need of special adapters or control boxes, standard inputs and active loop through on each connection for SDI (ITU-R BT601), composite video and S-Video. For computer graphic applications, it also offers scalable SVGA input. As an added feature, a 10-bit analog output is available when using an SDI signal. Adjustments are made using convenient front panel controls.

- 500:1 contrast ratio, 250 cd/m2 brightness and 180° CRT style viewing angles
- Response rate of under 20ms results in excellent quality for moving images
- 4:3 and 16:9 screen aspect ratios for DTV operations
- Inputs include composite (NTSC/PAL), S-Video and SDI with active loop through plus VGA/XVGA input with automatic scaling
- Three color, self-powered tally system
- When the SDI input signal is selected, a standard 10-bit composite output is provided using 12-bit D-A processing, potentially saving hundreds of dollars spent on a conversion product
- Convenient front panel controls with dedicated input and ratio selections and adjustments
- Incorporates a high-quality LCD panel that provides operation for years of regular usage, offering a service life of 50,000 hours.

V-R191P-SDI *(Mfr # V-R191P-SDI • B&H # MAVR191PSDI)* **3069.95**

V-R201-IMD-HDSDI • V-R231-IMD-HDSDI

20" and 23" Rack Monitors with IMD (In-Monitor Display)

Cost-effective "all-in-one" solutions for post production houses, broadcasters, and mobile units, these IMD (In-Monitor Display) monitors eliminate the need for additional or separate under monitors displays and allow UMD information and tallies to be displayed directly within a flat panel monitor, while saving precious rack space. A variety of features are readily available including on-screen timecode, three-color "Soft" Tallies, and Audio Presence Indicator. Also include the RotoMenu feature which allows fast, direct, and easy menu navigation. (For more detailed information, see the write up on the V-R1042-IMD-TE4U on the previous page).

- No need for external Under Monitor Display — "all-in-one" In-Monitor Display solution without added depth
- Support the following protocols: Image Video / NVISION / TSL / MEI
- High-resolution 1920 x RGB x 1200 (V-R201-IMD-TE) and 1680 x RGB x 1050 (V-R231-IMD-HDSDI)
- Unique RotoMenu feature for fast, direct, and easy menu navigation
- High resolution scaling / high quality deinterlacing
- Ultra-wide viewing angles (V-R201-IMD-TE only)
- 300 cd/m2 and 400 cd/m2 (respectively) luminance produces enhanced image quality in varying light and viewing conditions
- 800:1 ratio of contrast between black and white luminance values
- Three-color on-screen "soft" tally indicators (Red / Green / Amber)
- Three LED color tally indicators (Red / Green / Amber)
- On-screen Audio Presence indicator
- On-screen video time code
- RS-422 / 485 connection with loop-through for control communication / IMD functionality
- Field upgradeable firmware capability via RS-422 / 485 port
- Built-in color bars and blue gun for color adjustment
- Direct access for adjustments of brightness and contrast
- 6 frame marker overlays with center mark
- Pixel-to-Pixel mode
- Adjustment settings memory

V-R201-IMD-HDSDI *(Mfr# V-R201-IMD-HDSDI • B&H# MAVR201IMDHD)*.....**1949.95**

V-R231-IMD-HDSDI *(Mfr # V-R231-IMD-HDSDI • B&H # MAVR231IMDHD)*.....**2323.95**

AR-DM SERIES

Rackmount Digital Audio Monitors

The AR-DM Series are high quality, ultra-nearfield rackmount audio monitoring systems for space critical environments with interchangeable input / output modules and field-upgradeable firmware capability. Featuring four models (two 1RU and two 2RU units), the AR-DM Series digital rackmount audio monitors are ideal for TV facilities, studios, post production, VCR bays, mobile production vehicles, satellite links, and wherever multichannel audio monitoring is required. All models support 16 audio channels with four slots available for interchangeable input / output modules. The AR-DM series provides pristine audio quality and unrivaled flexibility with 100% digital processing, Class D (digital) amplification, selectable stereo downmix modes, Dolby Digital / Dolby E decoding capability (with optional Dolby E module), a 1/4" headphone jack with Level control, and an RS-485 port for on-site firmware upgrades.

ARDM1B: 16-Channel Audio Monitor with Colored LCD

ARDM2B: 2RU 16-Channel Audio Monitor with Colored LCD

The AR-DM1 provides tri-color LEDs for monitoring signal presence and system status while the AR-DM1-B and AR-DM2-B provide 10 and 20-segment tri-color bargraphs respectively. Both VU and peak metering are supported. Channel, Group, Mix, Dolby, Balance selection, and saved configurations are easily accessed via the system's large navigation buttons. For audio playback, 1RU units (AR-DM1 and AR-DM1-B) provide two magnetically-shielded loudspeakers, while the 2RU models (AR-DM2-B and AR-DM2-L) provide larger, high performance speakers and a subwoofer.

The flagship AR-DM2-L provides dual 4" high resolution 640 x RGB x 480 LCD monitors capable of displaying a wealth of information, including a high contrast, tri-color 16-bargraph display in one window while showing critical Metadata or Channel Status information in the other.

ARDM1: 16-Channel Audio Monitor
(Mfr # AR-DM1 • B&H # MAARDM1) **1858.95**

ARDM1B: 16-Channel Audio Monitor with Colored LCD
(Mfr # AR-DM1-B • B&H # MAARDM1B) **2,224.95**

ARDM2B: 2RU 16-Channel Audio Monitor with Colored LCD
(Mfr # AR-DM2-B • B&H # MAARDM2B) **2634.95**

ARDM2L: 2RU 16-Channel Audio Monitor with Dual High-Resolution LCD *(Mfr # AR-DM2-L • B&H # MAARDM2L)* **3,019.95**

Input modules to expand the functionality of the AR-DM Series

ARDM-HDSDI

Features a multi-rate SD/HD-SDI video input and a reclocked SD/HD-SDI loop-through output. The input automatically detects the characteristics of the source signal. It also supports 8 embedded channels of stereo audio or Dolby multi-channel decoding. *(Mfr # ARDM-HDSDI • B&H # MAARDMHDSDI)* **419.95**

ARDM-AES-BNC

4 unbalanced AES/EBU inputs and 4 passive loop-through outputs on BNC connectors. Supports 4-channel stereo or Dolby multi-channel decoding. *(Mfr # ARDM-AES-BNC • B&H # MAARDMAESBNC)* **419.95**

ARDM-AES-4OUT

Four unbalanced AES/EBU outputs (BNC). Capable of 4 AES/EBU outputs de-embedded from HD-SDI or SD-SDI input or decoded from Dolby E / Dolby Digital bitstream. *(Mfr # ARDM-AES-4OUT • B&H # MARARDMAES4O)* **419.95**

ARDM-AES-XLR

Four balanced AES/EBU stereo inputs and four passive loop-through outputs (DB-25). Includes DB-25 to 8 XLR) breakout cable. Supports 4-channel stereo or Dolby multi-channel decoding.
(Mfr # ARDM-AES-XLR • B&H # MAARDMAESXLR) **419.95**

ARDM-AA-2OUT

Two balanced analog audio outputs. Excellent for on-the-fly 2-channel monitoring. *(Mfr # ARDM-AA-2OUT • B&H # MAARDMAA2OUT)* **419.95**

ARDM-AA-8XLR

8 balanced analog audio inputs (DB-25). Excellent for on-the-fly 2-channel monitoring. Nominal level: 0, +4, +6, or 8 dBu. Includes DB-25 to XLR breakout cable.
(Mfr # ARDM-AA-8XLR • B&H # MAARDMAA8XLR) **419.95**

NEB50

5" LCD Active Matrix Field Monitor

The NEB50 is a high quality 5" LCD monitor designed for a variety of non-critical field monitoring scenarios. It is small, light weight, and easily attached to even the smallest camcorder. Can also be used for location or impromptu playback when a larger monitor is impractical or absent. It features brightness and color controls, a composite video input that can accept NTSC or PAL signals, and an audio input that can be monitored via earphone jacks. Also available with built-in mounts for use with Sony, Panasonic, JVC and Canon lithium-ion battery packs.

NEB50 *(Mfr # NEB50 • B&H # NENEB50)*: 5" LCD active matrix field monitor **429.95**

NEB50XL *(Mfr # NEB50XL • B&H # NENEB50XL)*
5" LCD active matrix field monitor with Canon lithium ion battery adapter **524.95**

NEB50JVC *(Mfr # NEB50JVC • B&H # NENEB50JVC)*
5" LCD active matrix field monitor with JVC lithium ion battery adapter **524.95**

NEB50PAN *(Mfr# NEB50PAN • B&H# NENEB50PAN)*
5" LCD active matrix field monitor with Panasonic lithium ion battery adapter **524.95**

NEB50LI *(Mfr# NEB50LI • B&H# NENEB50LI)*
5" LCD active matrix field monitor with Sony lithium ion battery adapter **524.95**

NEB50 back with Lithium battery adapter

NEB50PRO

5" LCD Active Matrix Field Monitor

Precision engineered from the ground up to endure the rigors of the professional film and video shooting, the NEB50PRO has a shock resistant ABS plastic housing and Anti-Glare/ Anti-Reflective high brightness screen (350 cd/m2 brightness) that makes it a natural choice for outdoor use. NTSC/PAL compatible, the high resolution (960x234) monitor has one composite video (BNC) input and output. Brightness, Contrast, Hue and tint knobs allow quick and easy adjustment. Top and bottom mountable with vertical and horizontal image flip allows the monitor to be readily underslung. Can be powered via 4-pin XLR input. Also available with Lithium-ion battery adapters for Sony, Canon or Panasonic.

NEB50PRO *(Mfr# NEB50PRO ; B&H# NENEB50PRO)* 5" LCD active matrix field monitor **599.95**

NEB50PROXL *(Mfr# NEB50PROXL ; B&H# NENEB50PROXL)*
5" LCD active matrix field monitor with Canon lithium ion battery adapter **749.95**

NEB50PROJVC *(Mfr# NEB50PROJVC ; B&H# NENEB50PROJVC)*
5" LCD active matrix field monitor with JVC lithium ion battery adapter **749.95**

NEB50PROPAN *(Mfr# NEB50PROPAN ; B&H# NENEB50PROPAN)*
5" LCD active matrix field monitor with Panasonic lithium ion battery adapter **749.95**

NEB50PROLI *(Mfr# NEB50PROLI ; B&H# NENEB50PROLI)*
5" LCD active matrix field monitor with Sony lithium ion battery adapter **749.95**

NEB50PRO LI back

NEB50PRO back

NEB58 • NEB58PRO

5.8" Widescreen Active Matrix LCD Field Monitor

Designed for field monitoring, the high resolution (1200 x 234) NEB58 is a 4:3/16:9 switchable widescreen LCD packaged into a small lightweight yet durable frame, making it ideal for shooting on the go, without compromising image quality. Features one NTSC/PAL composite video input (RCA) with brightness, color, contrast and tint controls. An anti-glare panel ensuring success in harsh environments. The unit can be mounted from either the top or bottom for added flexibility, and the Horizontal/Vertical flip imaging features perfect when coupled with 35mm adapters such as the Redrock Micro M2. Also available with built-in mounts for use with Sony, Panasonic, JVC and Canon lithium-ion battery packs. The NEB58PRO steps up with professional connections including Hirose 6-pin power/vide/audio connector, composite video (BNC) input and self-terminated output, and a 4-pin XLR DC input that accepts 12v to 30v power.

NEB58PRO back

NEB58 *(Mfr# NEB58 • B&H# NENEB58)*
5.8" widescreen LCD field monitor **559.95**

NEB58XL *(Mfr# NEB58XL ; B&H# NENEB58XL)*
Same as above with Canon lithium ion battery adapter **649.95**

NEB58JVC *(Mfr# NEB56JVC ; B&H# NENEB58JVC)*
Same as above with JVC lithium ion battery adapter **649.95**

NEB50PAN *(Mfr# NEB58PAN ; B&H# NENEB58PAN)*
Same as above with Panasonic lithium ion battery adapter **649.95**

NEB50LI *(Mfr# NEB58LI ; B&H# NENEB58LI)*
Same as above with Sony lithium ion battery adapter **649.95**

NEB58PRO *(Mfr# NEB58 ; B&H# NENEB58)*
5.8" widescreen LCD field monitor with professional connections ... **839.95**

NEB58PROXL *(Mfr # NEB58PROXL • B&H # NENEB58PROXL)*
Same as above with Canon lithium ion battery adapter **934.95**

NEB58PROJVC *(Mfr # NEB58PROJVC • B&H # NENEB58PROJV)*
Same as above with JVC lithium ion battery adapter **929.95**

NEB50PROLI *(Mfr # NEB58PROLI • B&H # NENEB58PROLI)*
Sames as above with Sony lithium ion battery adapter **949.95**

NEB50PROPAN *(Mfr # NEB58PROPAN • B&H # NENEB58PROPA)*
Same as above with Panasonic lithium ion battery adapter **934.95**

NEB70HD • NEB70HDS

7" HD Analog and HD-SDI Onboard Camera Monitors

Designed for industry professionals, the NEB70HD and NEB70HDS feature excellent picture quality, wide viewing angles, high brightness, daylight coating for outdoor visibility, and 10v to 30v power compatibility. They also offer every major battery mounting option available, 5 display modes, Underscan, Bluescreen, and Video Peaking (which allows for critical focus situations). Top, bottom and side mounts allow for a wider range of mounting options. The multi-position professional connector box allows cables to come straight off the back (for Steadicam use), or to be hidden behind the monitor (for film camera use). They also offer a Vertical & Horizontal Image flip function, making them an excellent choice for use with a 35mm Lens Adapter that inverts the image. Otherwise the same, the NEB70HD features composite, S-Video and component connections, the NEB70HDS has HD/SD-SDI auto detect inputs, and component and composite looping BNC inputs.

NEB70HD Monitor *(Mfr # NEB70HD • B&H # NENEB70HD)* **1774.99**

NEB70HDS Monitor *(Mfr # NEB70HDS • B&H # NENEB70HDS)* **2244.99**

PROFESSIONAL HD PLASMA DISPLAYS

37-, 42-, 50- and 58" 1080i HD Plasma Monitors

Because flat panel displays are used in a variety of applications, they must meet a range of requirements. They must offer clear, faithful images. And they must provide advanced functions, large screen sizes and a level of resolution suited to the content that will be displayed. Available in four sizes, Panasonic's 1080i HD plasma line-up provide all that and more. They feature a high contrast ratio of 10000:1 and 16-bit processing to reproduce super-crisp motion pictures with 3,072 steps of gradation. With phenomenal image quality, industry's highest gradation and outstanding contrast, they provide pictures with the kind of breathtaking beauty that stirs emotion.

*The 37" **TH-37PH10UK** is perfect when space is at a premium. Function slots let you customize the unit for a specific application. This panel is suitable for displaying both text and still images. It can display images from two video sources at the same time, making it ideal for information displays in stores, show windows and other uses. When set up in vertical mode for portrait display, the 42" **TH-42PH10UKA** is similar in size and aspect ratio to a movie-size poster. Or upgrade the system with a scheduling function that displays content according to the correct time zone, and use it as a digital signboard.*
*For business meetings, presentations and other situations calling for powerful visual impact, the 50" **TH-50PH10UKA** and 58" **TH-58PH10UKA** are ideal. An optional touch panel is available for the 42" and 50" to add sophistication and ease. It can also be upgraded to display handwritten notes for even greater persuasive power.*

100,000 Hours of Service Life

With Panasonic plasmas, the beauty lasts and lasts — thanks to a service life of about 100,000 hours. That's an amazing 42 years of normal viewing (6.5 hours per day) or 11.5 years of continuous use (24 hours per day). Unlike LCDs, plasma displays do not use a backlight whose brightness fades over time. This means they can provide bright, beautiful pictures over many years of use.

50" and 65" 1080p HD Plasma Monitors

*Stepping up with over 2 million pixels (1920 x 1080), the **TH-50PF10UK** (50") and **TH-65PF10UK** (65") 1080p HD pro plasmas offer about twice the resolution as 1080i high-definition models, and produce the entire color range specified in the HDTV standard for ultra-accurate, natural-looking images that remain truly faithful to the original HD source. They feature a high contrast ratio of 10000:1 and 16-bit processing to reproduce super-crisp motion pictures with 4,096 steps of gradation. In Super Cinema mode, the Digital Color Reality feature accurately reproduces the warmth of light and delicate shading in each scene by continuously adjusting the white balance and performing gamma correction as the image changes. Digital Color Reality is 4x more precise in the digital control of color and brightness compared with 1080i HD plasmas. The 1:1 pixel mode maps the 1920 x 1080 content one-to-one to 1080p pixels to display 100% of the original content. The 1080p HD plasmas can display a full range of HD/SD signals including 1080/60p/50p, 1080/60i/50i/24p/24sF/25p/30p, 1080/50i, 720/60p/50p 480/60i/p, and 575/50i/p.*

PROFESSIONAL HD PLASMA DISPLAYS

Presentations

They incorporate the TY-FB9FDD DVI-D terminal board to support UXGA and WUXGA signals (simplified display mode). When connected to a PC, they provide a big-screen display of data such as CAD images with outstanding clarity, detail and color accuracy.
Able to display highly detailed documents and medical images with exceptional clarity and sharpness, Panasonic 1080p HD models are suitable for use in conferences and presentations with large audiences.

Monitoring

Perfect for control rooms where crystal-clear display of detailed information is essential. In image quality high-resolution plasma models easily outperform projection displays. They can also be installed in places where bulky conventional direct-viewing displays could not.

TV/Video Production

Digital Color Reality reproduces colors across the entire HDTV-standard range, so colors from HD sources are faithful and natural-looking — the way movie makers and colorists meant them to be. The 1080p HD plasmas also provide full digital processing from signal input to display, making them suitable for use as HD studio monitors.

Museum Exhibits

Digital Color Reality technology provides detailed, true-to-life reproduction of colors in all kinds of images, from fine paintings to HD video programs. Panasonic's 1080p HD models render artistic images with stunning beauty.

Digital Signage

With an industry-leading 4096 gradation steps, Panasonic's plasmas realistically convey the texture and surface quality of objects. The 42" plasma fits well in stores. It can display images from two video sources at the same time, making it ideal for information displays in stores, show windows and other uses. Ideal as public information systems, the 50" HD plasmas offer an ultra-flexible installation: mount them vertically and add a touch panel for one-on one interaction.

Mini-Theaters

Panasonic's plasmas are perfect when space is at a premium. You can select the model with the most suitable screen size for the installation space. Thanks to its high motion-image resolution, the plasma panel is ideal for displaying motion images. Function slots let you customize the unit for specific applications. 1080p HD models provide outstanding motion image resolution, so movies are clear and sharp.

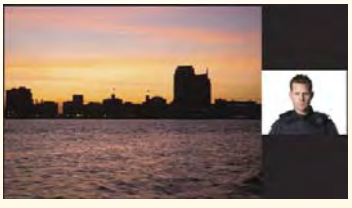
Advanced Dual Picture Modes

In conventional Dual Picture Mode you can simultaneously display images from any two different kinds of AV sources connected. Or, adding one of the optional terminal boards lets you display images from two of the same type of image source, such as two PCs or two DVD players. This function allows you to take full advantage of the plasma display's large screen. When displaying two separate images, you can select the audio output from either source. Playing back the audio from the sub-source can be useful in teleconferencing, for example. The plasma displays also offer an Advanced Dual Picture Mode. This mode lets you overlay a video image onto a full-screen PC image. For example, you can superimpose text information from a PC over a video clip, giving you a more effective way to present information.

Advanced Dual Picture Mode

Dual Picture Mode

Picture-And-Picture



Picture-Out-Picture

Picture-In-Picture

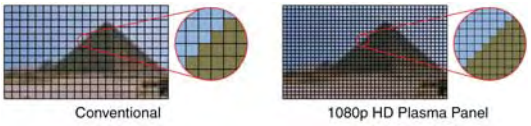
PROFESSIONAL HD PLASMA DISPLAYS

All 1080i & 1080p HD Displays

- Thanks to Panasonic's advanced 16-bit digital image processing, they reproduce crisp, clear motion picture images with the equivalent of 3,072 or 4,096 gradation steps. This industry-leading gradation level not only creates richer, deeper blacks, it also enhances image depth, conveys fine detail, and recreates ambience with the kind of accuracy only 1080p HD plasma can offer.
- New Real Black Creation technology helps achieve the industry's highest level of contrast at a maximum of 10,000:1 in dark image areas to reproduce exceptionally deep, rich blacks. This system suppresses unwanted graying by reducing the electrical pre-discharge to about 30% of the level of conventional plasma displays.
- Panasonic's use of improved panel materials and enhanced rib and electrode shapes have boosted the efficiency of the displays. They also have a stable, high-speed discharge to cope with the light intensity in the finely-controlled discharge. These features combine to increase screen brightness by up to 20% compared with previous models.
- The front protective glass of the display panels incorporate a Deep Black Filter that suppresses light transmittance and slashes the amount of external light reflected. This allows them to achieve very high contrast ratio of 400:1 when viewed in bright surroundings. Reflection is minimal, so images are clean and distraction-free.
- Original Panasonic technology optimizes the contrast by matching it to the images in each scene. Instead of losing gradation by making part of the image too bright or too dark, this new technology applies just the right amount of contrast correction for each part of the scene. The result brings natural beauty to all parts of the scene.
- The Sub-Pixel Controller eliminates jagged or blurred diagonal lines and produces smoother edges. Unlike conventional systems in which the three RGB colors are processed together, this advanced system processes each color separately for crisper, more natural-looking images. Theoretically, this results in a 30% improvement in horizontal resolution compared with conventional systems.
- For vibrant colors and natural skin tones, an advanced 3D Color Management system works in a three-dimensional color matrix (hue, saturation, brightness). By correcting hue and brightness independently and providing finer control, this process delivers more expressive images.
- With the optional wireless presentation board and Wireless Manager software installed you can set up a wireless network. No need for bothersome wiring. You can also connect up to four PCs to multiple displays for effective, interactive use by groups or for presentations. High-speed wireless transmission provides smooth display of video clips, animation, and other types of large-volume data. Audio tracks are sent simultaneously, enabling dynamic presentations with active images and sounds.
- They boast an incredible long service life of 100,000 hours. This means they can provide bright, beautiful pictures over many years of use. The display screen is also covered by a glass panel for enhanced protection against impact and scratches. Newly developed phosphor also raises the displays resistance to static-image screen burning to the same level as CRT displays.

1080p HD Displays (Only)

- They feature almost 2 million pixels (1920 x 1080) — about twice as many as conventional HD models. Images are uniformly clear, sharp and super-detailed across the entire screen surface. Viewing impact is nothing less than spectacular.



- Automatic Picture Positioning function automatically corrects the horizontal and vertical picture positions, clock phase, and dot clock when an analog RGB signal is input. The adjustment results in optimal standard values for the horizontal and vertical picture sizes
- To deliver the full beauty of HD images, they need to render moving images in clear detail. The 1080p panels use a self-illuminating system to boost resolution in images with fast motion.
- The HD-SDI terminal board supports max. 10-bit input signals, for greater color reproduction precision and richer gradation. With outstanding reproducibility across the entire HDTV color range, the1080p HD panels deliver faithful, natural-looking colors from HD sources. With full-digital signal processing from input to display, they can be used as HD master monitors.
- In Super Cinema mode, Digital Color Reality boosts precision in the digital control of color and brightness video data by a factor of four. By continuously adjusting the white balance and performing gamma correction as scenes change, this technology accurately expresses the warmth of light, and reproduces delicate shading.
- The 1:1 Pixel mode maps the 1920 x 1080 video content to 1080p HD panel pixels to display 100% of the original content. By skipping the scaling process, this mode is able to produce high-definition images in their original, 1:1 pixel form. When the 1:1 Pixel mode is switched off, the picture source is scaled for over-scanning and 97% of the original is displayed.
- By dividing the content from a video source into three vertical segments and displaying one segment on a portrait-position plasma display, a desired section of an image can be displayed dynamically. When three plasma display units are combined in portrait orientation, the entire image can be displayed dynamically on an extra-large screen.

1080i HD Displays (Only)

- Weekly command timer makes it easy to automate display operation so there's no need to use an external scheduler. Set a variety of operations — power on/off, image source selection, screen saver functions and more — to activate at specific times on specific days of the week.

PROFESSIONAL HD PLASMA DISPLAYS

Enhanced Screen Saver Functions

◆ A variety of screen saver functions help minimize the risk of uneven phosphor aging. You can also use the timer to set the screen saver operating cycles, operating time, and start and stop times. This lets you make settings that match your application.

— White Bar Scroll: White bars move across the screen from left to right at regular intervals. Good for ordinary still-image displays.

— Screen Reversal: Displays images with black and white reversed. Good for text displays.

— Side Panel Adjustment: Brightens the black bands on the sides of the screen when displaying images in the 4:3 format.

— Wobbling: Shifts the image's position by several pixels at fixed time intervals.

— Peak Limit Mode: Lowers the peak brightness level (image contrast) by 30%.

Energy-Saving Functions

◆ A broad range of environment-friendly functions help minimize energy consumption.

— DPMS (Display Power Management Signaling): Power is automatically turned on or off in response to a sync signal from a PC connected to the built-in PC input terminal.

— Auto Power Off: When you're using a device connected to the multi-function slots, the display panel goes into standby mode after 10 minutes if no sync signal is received.

— Power Save Mode: Reduces the display's brightness.

— Standby Power Save Mode: Reduces power consumption when on standby.

Additional Features

◆ The Sound Menu gives you a choice of three sound settings (Standard/Dynamic/Clear) to best match the kind of input source.

◆ Panasonic's "silence engineering" eliminates the need for a fan — and fan noise — giving you the kind of quiet operation that makes for a more pleasant viewing experience.

◆ 4x Digital Zoom lets you enlarge a portion of an image by up to 4x normal size and display it on the full screen. Use this function to give your presentations greater impact.

Cabinet Design

Panasonic's advanced PDP production technology made it possible to reduce the plasma panel glass thickness from 2.8 mm (0.1") to 1.8 mm (0.07"). This reduces overall weight by up to 15% compared with previous models, making installation easier than ever. Using less glass ,benefits the environment, too. With the exception of the 37", they can be positioned vertically to display portrait images, allowing them to serve as effective storefront signboards. There's no need to install an optional fan kit.

Remote System Monitoring

In addition to the conventional display control command and power supply/input selection check command, the displays feature a new monitor command that lets you check the signal from a distant location. In conventional systems, you had to install a monitoring camera to check the images displayed on an advertising display panel or digital signage system. The monitor command, on the other hand, lets you monitor images by simply connecting a PC via a serial cable.

Multi-Screen Applications

Built-in image-enlarging function makes it easier to set up multi-screen systems with as many as 16 displays (4x4 configuration). A new function lets you enlarge the image up to 4x vertically and horizontally independently, making it easy to set up a multi-screen system with up to four displays arranged either vertically or horizontally. For example, expand the image horizontally to 4x and leave it unchanged vertically, and you can create a system with four units side-by-side.

Thanks to the ID control function, you can use the standard remote control unit to control up to 100 panels individually. PH series models feature a Power-On Delay function that's useful in multi-screen systems. This function automatically shifts the power-on time slightly for each display unit in the system, so there's less load on the power supply. There is also a mode that displays a full-screen image, including the edges (the width of the frame) of the display panel. This is especially suitable for displaying text information, since no words are hidden by the frame.

PROFESSIONAL HD PLASMA DISPLAYS

Multi-Function Slots: In addition to their fixed inputs, Panasonic's plasmas offer three interchangeable (two on the 37") function slots allowing you to add different combinations of optional terminal boards. This allow them to display solutions to an even wider range of customer needs. Add digital or analog capabilities as necessary, to create a customized system that exactly meets your needs.

TY-42TM6B

TY-42TM6V

TY-42TM6A

TY-42TM6Y

TY-42TM6P

TY-42TM6G

TY-42TM6D

TY-FB8HM

TY-FB7SD

TY-FB9RT

BNC Composite Video Terminal Board

For connection with analog equipment, the TY-42TM6B lets you connect a VCR, DVD player or video camera. This board also has a video output terminal too, so you can also connect a sub-monitor device for image monitoring. *(Mfr # TY-42TM6B • B&H # PATY42TM6B)* **139.95**

RCA Composite Video Terminal Board

Same as above except with RCA terminals instead of BNCs, and no output terminal. *(Mfr # TY-42TM6V • B&H # PATY42TM6V)* **139.95**

BNC Component Video Terminal Board

The TY-42TM6A analog component video board lets you connect a VCR, DVD player or video camera via 3 BNC component video inputs along with 2 RCA stereo audio inputs. *(Mfr # TY-42TM6A •B&H # PATY42TM6A)* ... **104.95**

RCA Component Video Terminal Board

Same as above except with RCA connectors for component video inputs instead of BNCs. *(Mfr # TY-42TM6Z • B&H # PATY42TM6Z)* **99.95**

Composite/Component Video Terminal Board

An optional component/composite video card with BNC connectors for RGB and component video input, a stereo pair of RCA connectors for audio input, an S-Video connector for input with another stereo pair of RCA audio inputs and a pair of BNC connectors for composite video input and output. *(Mfr # TY-42TM6Y • B&H # PATY42TM6Y)* **239.95**

PC Input Terminal Board

Allows connection of multiple PCs and is well suited for conference rooms, classrooms, lecture halls and other venues where PCs are often used. *(Mfr # TY-42TM6P • B&H # PATY42TM6P)* **104.95**

RGB Active Through Terminal Board

For multi-screen system configuration. The TY-42TM6G sends the signal that's input via the PC IN terminal to a second display connected to the PC OUT terminal. *(Mfr # TY-42TM6G; B&H # PATY42TM6G)* **154.95**

DVI-D Terminal Board

The TY-42TM6D expansion board allows you to connect a PC or other compatible digital equipment that outputs digital RGB signals (DVI-D compliant). It supports HDCP. *(Mfr # TY-42TM6D • B&H # PATY42TM6D)* **139.95**

HDMI Terminal Board

Enables fully digital connection of signals from HDMI-compatible DVD players and other digital equipment for high-quality blur-free images with no color bleeding. *(Mfr # TY-FB8HM • B&H # PATYFB8HM)* **139.95**

SDI Terminal Board

Compatible with SDI systems used in broadcast and video production. With this board, the display can reproduce crisp, clean images in a studio or control room. *(Mfr # TY-FB7SD • B&H # PATYFB7SD)* **479.95**

HD-SDI Terminal Board

Compatible with HD-SDI systems used in HDTV broadcasting. With this board, the display can reproduce crisp, clean HDTV images in a studio or control room environment. *(Mfr # TY-FB9HD • B&H # PATYFB9HD)* **1199.95**

Wireless Presentation Board

Wireless connection (IEEE 802.11b/11g) eliminates the need for cables between the display and a PC. Images from one PC can be displayed in real-time on as many as 8 displays. Images from up to 16 PCs can be simultaneously displayed onto a single screen. Also accepts component video and audio inputs. *(Mfr # TY-FB10WPU • B&H # PATYFB10WPU)* **319.95**

BNC Dual Video Terminal Board

A dual video terminal board with BNC and S-Video inputs. *(Mfr # TY-FB9BD • B&H # PATYFB9BD)* **159.95**

IR Loop Through Terminal Board

An infrared (IR) loop-through card. It can be used to control only Panasonic AV equipments. *(Mfr # TY-FB9RT • B&H # PATYFB9RT)* **149.95**

AV Terminal Box

Ideal for hotel guest rooms, this box has two input terminals (VIDEO/RGB) that allow guests to easily connect and use their own notebook PC, portable DVD player, or other device. It can also be built into a desk or a bed sideboard. *(Mfr # TY-TB10AV • B&H # PATYTB10AV)* **109.95**

PROFESSIONAL HD PLASMA DISPLAYS

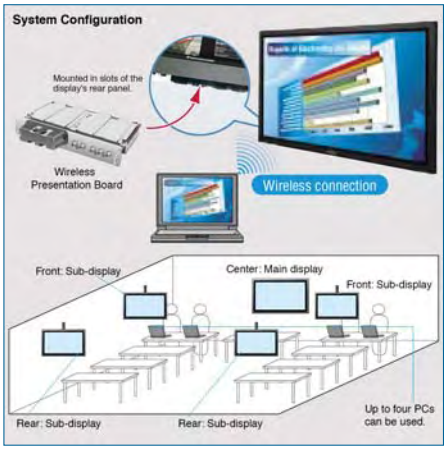
Multi-Presentation System: Using the Wireless Presentation Board

Mounting the Wireless Presentation Board to a conference display unit allows wireless connection of up to eight displays and four PCs. This is enough to show images in every area of a conference hall. It also eliminates the bothersome task of removing and reconnecting cables when using multiple PCs. A variety of display methods can be used, opening up new possibilities for conferences as well as lectures or seminars in schools and other learning or training situations.

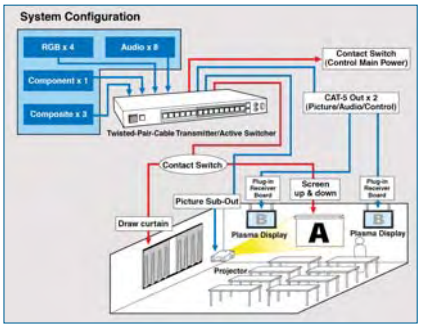
No More Complicated Wiring: Install Wireless Manager ME 4.0 and make the network settings to set up your wireless network. There is no need for bothersome wiring. You can also connect up to four PCs to multiple displays for effective, interactive use by groups or for presentations.

High-Speed Wireless Transmission: High-speed wireless transmission provides smooth display of video clips, animation, and other types of large-volume data. Audio tracks are sent simultaneously, enabling dynamic presentations with active images and sounds.

Versatile Display Methods for Impressive Presentations: The Secondary Display Transmission (wireless prompter) function lets you show presentation content on the display and a copy of your speaking notes on a PC. You can use the Area-Specific Transmission function to display any part of the PC window that you want, or to enlarge and display certain parts for emphasis.



Display Systems for Large Lecture Halls: Using Receiver & Transmitter/Active Switcher



Via CAT5e cable, send the display control signal and video/audio signals from a Twisted-Pair-Cable Transmitter/Active Switcher with 8 input and 2 output terminals, and you can display high-resolution video content at a distant location. This kind of system can be used in large lecture halls, public spaces and medium-size stores.

Long-Distance Transmission of High-Quality Video Signals: High-resolution XGA images, sound and RS232C control signal are transmitted approximately 500' over a single cable. Plasma control signals can also be sent over the same cable to allow remote operation of power ON/OFF and other functions.

Higher Signal Quality, Lower Costs, and Easier Installation: Thin, lightweight CAT5e twisted-pair cables do a better job of preventing signal degradation than coaxial cables. They also reduce costs and shorten the time needed for installation.

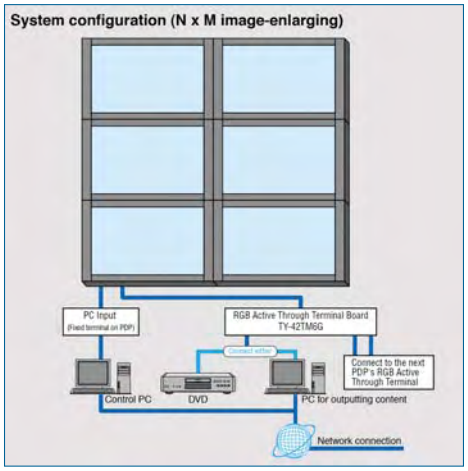
Simple Multi-Screen System: Using the RGB Active Through Terminal Board

You can easily configure a multi-screen system by using the RGB Active Through Terminal Board with the display's advanced image-enlarging function. This lets you disseminate information in a timely manner by updating the content over a network. You can also connect to a Blu Ray player for 1080p playback. This system is ideal for places where many people gather, such as business complexes and event venues.

Image Displays with Eye-Catching Impact: The advanced image-enlarging function, with its variable horizontal and vertical display capability, creates displays that are effective on stages, near entranceways, and virtually anywhere.

Simple System Configuration: Multi-screen systems generally require matrix switchers, image enlargers and other equipment, together with complicated wiring. With the RGB Active Through Terminal, you simply connect each display with a cable to build a large-screen multi-display system. Combined with the light weight of the displays, this makes it super easy to configure a highly effective system.

Remote Control Over a Network: Because the content can be updated by using an existing network, the information being displayed can be quickly and easily updated. Monitoring commands also let you check the display status from a remote location.



PROFESSIONAL HD PLASMA ACCESSORIES

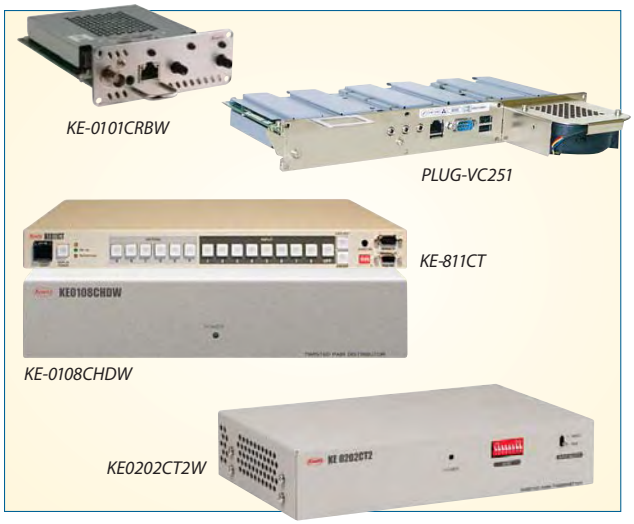
Peripherals

CAT 5E Twisted Pair Plug-In Receiver Module *(Mfr # KE-0101CRBW • B&H# PAC5ETPCR)*
Allows HD plasma displays to receive video, audio and serial plasma commands through a CAT5e Ethernet cable. XGA signals (1024 x 768 pixels) can be sent up to 492 feet.....**649.95**

CAT5 Integrated Audio/Video Control Switcher *(Mfr # KE-811CT• B&H# PAKE811CT)*
A matrix switcher capable of inputting 8 discreet video signals, outputting them through two CAT5 Ethernet ports. The unit can be controlled by using RS-232C-based remote devices.....**2539.95**

PDP Controller *(Mfr # PLUG-VC251 • B&H# PAPLUGVC251)*
Provides full PC functionality embedded directly into the plasma panel. Based on a 1GHz Celeron processor with a 40GB HDD, it fits three multifunction slots. It is installed with both Microsoft Windows and SCALA InfoChannel Player 3. Input options include USB 2.0 and ethernet. Two PCMCIA slots allow you to connect an optional wireless keyboard and mouse.....**1679.95**

CAT 5E Twisted-Pair Cable Transmitter *(Mfr # KE0202CT2W • B&H# PAKE0202CT2W)*
This unique transmitter takes standard video, audio and control signals and transmits them through one CAT 5E cable. The signal can be outputted to any TH-Series display with a KE-0101CRBW receiver module. This method of delivery is far less cumbersome since it only requires one wire.....**799.50**



CAT 5E Distributor *(Mfr # KE-0108CHDW • B&H # PAC5ETPCD)*
A twisted pair cable distributor that takes one CAT 5E signal from the KE0202CT2W twisted pair transmitter and distributes it into 8 separate signals. These signals can than be outputted to the KE0101CRBW receiver module inside the monitor.....**1579.95**

	TH-37PH10UK	TH-42PH10UK	TH-50PH10UK	TH-58PH10UK	TH-50PF9UK	TH-65PF9UK
Screen Size (Diagonal)	36.9″	41.6″	50″	58″	50″	64.8″
Aspect Ratio	16:9	16:9	16:9	16:9	16:9	16:9
Effective Display Area	32.2″ x 18.0″ (WH)	36.3″ x 20.4″ (WH)	43.5″ x 24.5″ (WH)	50.7″ x 28.5″ (WH)	43.5″ x 24.5″	56.5″ x 31.8″
Resolution (HV)	1,024 x 720 pixels	1,024 x 768 pixels	1,366 x 768 pixels	1,366 x 768 pixels	1,920 x 1,080 pixels	1,920 x 1,080 pixels
Pixel Pitch (HV)	0.800 x 0.635mm	0.900 x 0.675mm	0.810 x 0.810mm	0.942 x 0.942mm	0.747 x 0.747 mm	0.576 x 0.576 mm
Contrast Ratio	Max. 10,000:1	Max. 10,000:1	Max. 10,000:1	Max. 10,000:1	Max. 5,000:1	Max. 5,000:1
Gradation	3,072 steps (equivalent)	3,072 steps (equivalent)	3,072 steps (equivalent)	3,072 steps (equivalent)	4,096 steps (equivalent)	4,096 steps (equivalent)
PC Input	15-Pin D-Sub	15-Pin D-Sub	15-Pin D-Sub	15-Pin D-Sub	15-Pin D-Sub	15-Pin D-Sub
Audio	1/8″ Jack	1/8″ Jack	1/8″ Jack	1/8″ Jack		
External Control	RS-232	RS-232	RS-232	RS-232	RS-232	RS-232
Interchangeable Terminals						
Slot 1	Composite BNC (x1), S-Video (x1), Audio In L/R RCA (x2)	Vacant	Vacant	Vacant	Vacant	Vacant
Slot 2	Component In BNC, Audio In L/R RCA (x1)	Composite BNC (x1), Audio In L/R RCA (x2), S-Video (x1)			DVI-D (x1) 1/8″ stereo Jack	
Slot 3	—	Component In BNC, Audio In L/R RCA (x2)				
General						
Dimensions (WHD)	36.2″ x 21.7″ x 3.5″	40.2″ x 24.0″ x 3.5″	47.6″ x 28.5″ x 3.7″	55.1″ x 33.2″ x 3.9″	47.6″ x 28.5″ x 3.7″	61.2″ x 36.4″ x 3.9″
Weight	48.5 lbs.	57.3 lbs.	79.4 lbs.	119 lbs.	93.0 lbs.	163.1 lbs.
B&H Product No.	*PATH37PH10UK*	*PATH42PH10UK*	*PATH50PH10UK*	*PATH58PH10UK*	*PATH50PF9UK*	*PATH65PF9UK*
Price	**779.00**	**949.00**	**1299.00**	**1964.95**	**CALL**	**5699.00**

PROFESSIONAL HD PLASMA ACCESSORIES

Anti-Glare Filter

TY-AR65P9W *(PATYAR65P9W)* **843.95**
TY-AR58P10W *(PATYAR58P10W)*.**718.95**
TY-AR50P9W *(PATYAR50P9W)* **539.95**
TY-AR42P9W *(PATYAR42P9W)* **399.95**

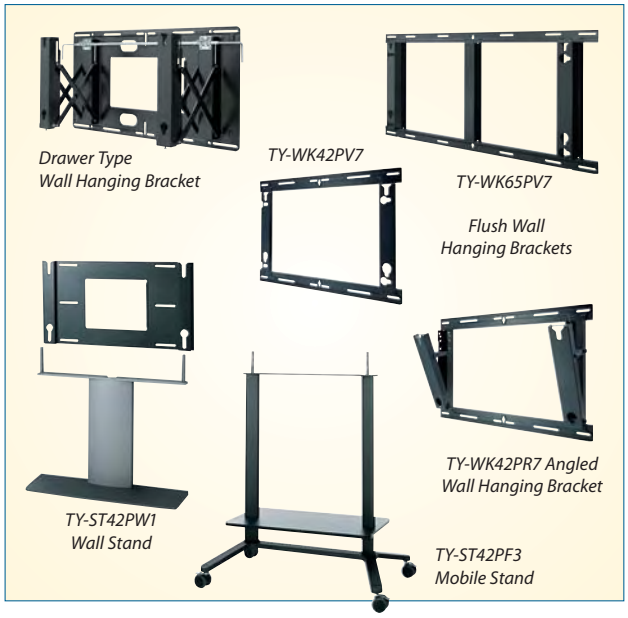
Stands

Mobile Stand *(TY-ST58PF10)* .....**CALL**

Pedestals

TY-ST07-K *(PATYST07K)* .....**CALL**
TY-ST08-K *(PATYST08K)* **159.95**
TY-ST58-K *(PATYST58K)* **249.95**
TY-ST65-K *(PATYST65K)* **849.95**

TY-ST07-K Pedestal



Brackets

Flat wall mount with mounting holes for 37" to 50" monitors. *(Mfr # TY-WK42PV7 • B&H # PATYWK42PV7)* **349.95**

Flat wall mount for 65" monitors. *(Mfr # TY-WK65PV7 • B&H # PATYWK65PV7)* **374.95**

Angled wall hanging brackets for the 37" to 50" monitors. *(Mfr # TY-WK42PR7 • B&H # PATYWK42PR7)* **429.95**

Angled wall hanging bracket for 65" monitors. *(Mfr # TY-WK65PR8 • B&H # PATYWK65PR8)* **599.95**

Drawer-Type Wall-Hanging Mount for 42" and 50" *(Mfr # TY-WK42DR1 • B&H # PATYWK42DR1)* **739.95**

Ceiling hanging bracket for 37"-50". *(Mfr # TY-CE42PS7 • B&H # PATYCE42PS1)* **719.95**

COMPATIBLE MOUNTING MODELS AT A GLANCE

	TY-ST65-K	TY-ST58-K	TY-ST07-K	TY-ST08-K	TY-WK65PV7	TY-WK42PV7	TY-WK37PV3	TY-WK65PR8	TY-WK42PR7	TY-WK42DR1	TY-ST58PF10	TY-CE42PS7
TH-65PF10	✓	—	—	—	✓	—	—	✓	—	—	—	—
TH-58PH10	—	✓	—	—	—	✓	—	—	✓	—	✓	—
TH-50PF10/50PH10	—	—	✓	✓	—	✓	—	—	✓	✓	✓	✓
TH-42PH10	—	—	✓	✓	—	✓	—	—	✓	✓	✓	✓
TH-37PH10	—	—	✓	✓	—	✓	✓	—	✓	—	✓	✓

Touch Panel

An add-on touch-panel lets you write directly onto the screen with a light touch. It is ideal for adding written comments during a presentation or meeting.

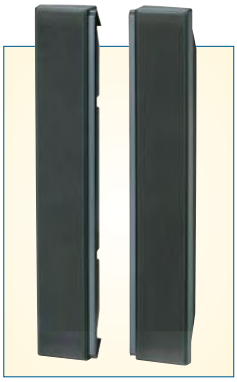
- ◆ Highly reliable optical sensor system
- ◆ Outstanding resolution, easy operation
- ◆ Thin design — a precise fit with the screen
- ◆ Lets you use display as a "whiteboard"

For 65" display *(PATYTP65P8S)* **3999.95**
For 50" display *(PATYTP50P8S)* **2879.95**
For 42" displays *(PATYTP42P8S)* **2639.00**

Touch Pen for Touch Panel *(PATYTPEN6)*..**224.95**

Detachable Stereo Speakers

Designed for Panasonic plasma monitors, these 2-way, 3-speakers mount on the sides of the monitor and will be powered by the monitor's built-in audio amplifier.



Speakers for 65" Plasma Display *(PATYSP65P10W)*
Measures 4.4 x 36.4 x 3.5" (WHD). Each speaker weighs 4.9 lbs **749.00**

Speakers for 58" Plasma Display *(PATYSP58P10W)*
Measures 4.2 x 33.2 x 3.5" (WHD). Each speaker weighs 5.5 lbs **489.95**

Speakers for 50" Plasma Display *(PATYSP50P8WK)*
Measures 4.2 x 28.5 x 3.5" (WHD). Each speaker weighs 4.4 lbs **299.95**

Speakers for 42" Plasma Display *(PATYSP42P8WK)*
Measures 4.2 x 24 x 3.5" (WHD). Each speaker weighs 4.4 lbs.....**259.95**

Speakers for 37" Plasma Display *(PATYSP37P8WK)*
Measures 4.2 x 21.7 x 3.5" (WHD). Each speaker weighs 4.4 lbs.....**249.95**

PDP Controller for 42-, 50- and 65" Models

This digital signage input card that fits three multifunction slots, and is installed with both Microsoft Windows and SCALA InfoChannel Player 3. The card makes it simple to load and play digital signage with the ease of an all-in-one turnkey solution. The space-saving design eliminates the need for extra equipment or external controllers. *(Mfr # PLUG-VC251 • B&H # PAPLUGVC251)* **1679.95**

BT-LH80W

Multi-Format 7.9" Widescreen LCD Monitor/Viewfinder

The BT-LH80W is a production-quality high-definition/standard-definition LCD monitor for studio and field applications. Bringing exceptional price/performance functionality to this size class of LCD monitoring, the lightweight, low-power BT-LH80W produces exceptional color reproduction and gradation and is designed to work in environments ranging from the edit room to the production truck, from newsgathering to field production. The display boasts features usually not found on LCDs of this size, including pixel-to-pixel and focus-in-red functions. In addition to supporting a full range of HD and SD production equipment, the monitor can also be interfaced with a variety of Panasonic series cameras through a direct 15-pin viewfinder connection.

FEATURES

- Industry-lowest circuit delay time of 5 msec is realized by an I/P (image processing) circuit that converts SD and HD interlace signals with high precision and generates a progressive signal without causing field-length delay. Minimizing the delay between the input signal and monitor output enables the user to confirm footage without any incongruity.
- Diagonal Line compensation reduces the occurrence of jagged noise in the diagonal direction for improved response, and smooth, precision reproduction of moving images.
- Compatible with most HD and SD formats, the BT-LH80W is ideal for a wide range of applications in locations around the world.
- The input signal is displayed as a waveform (graphically displays luminance levels from -5 to 108 IRE) for monitoring in the lower right portion of the screen.
- Simple Cross Hatch overlay function (at 50 dots interval, fixed) allows users to check camera tilt and composition. You can allocate the cross hatch function to any of the three "Function" keys.

SYSTEM APPLICATIONS

- Equipped with a 15-pin viewfinder terminal, the BT-LH80W can be used as an electronic viewfinder for Panasonic HD cameras, including the shoulder mount AJ-HDC27H VariCam, AJ-HDX900, AJ-HPX2000 and AG-HPX500. You can also run the BT-LH80W on DC power supplied by these camcorders. Connection is easy, requiring only a viewfinder cable and DC power cable.
- Allows SDI input with optional BT-YA80G, & equipped with component (Y/PB/PR) input.
- Built with a die-cast aluminum frame, the monitor is field proven and tough enough to travel.
- Making full use of the LCD panel's thinness and light weight, the BT-LH80W is only 2⅝" deep and weighs just 3.3 lbs.
- DC operation (Anton Bauer/DC IN) makes it ideal for use outdoors. Power consumption is very low, despite its HD/SD compatibility.
- Two focus assist functions — Focus-in-Red and Pixel-to-Pixel Matching — address the growing need for critical camera focusing in HD acquisition.

— Focus-in-Red emphasizes the sharply focused area of the image by showing it in an easily visible red, making it easier to focus the camera.

— Pixel-to-Pixel allows the you to see an input signal pixel by pixel without any resizing, effectively confirming an image in a size equivalent to a 19" widescreen display (with a 1080/60i input signal).

BT-LH80W 7.9" Widescreen LCD Monitor
(Mfr # BT-LH80W • B&H # PABTLH80W) ..... **Call**

HD-SDI Input Module
(Mfr # BT-YA80G • B&H # PABTYA80G) **624.95**

Cable Kit *(Mfr # BT-CS80G • B&H # PABTCS80G)*
Two cable set: 20-pin to 15-pin, and 4-pin HRS to 4-pin XLR dedicated cables **334.95**

Rack Mount *(Mfr # RAK-80 • B&H # PARAK80)*
For two BT-LH80W monitors **154.95**

Snap-On Hood *(Mfr # HOOD80 • B&H # PAHOOD80)*
Sun shield hood eliminates glare **86.95**

Monitor Mount *(Mfr # BT-MOUNT •B&H # PABTMOUNT)*
Mounts to 1/4"-20 on camera handle **129.95**

BT-LH900A

8.4" Multi-Format Color Production Monitor

The BT-LH900A greatly simplifies HD and SD monitoring on location or on a sound stage. With its slim 2.5" profile and light 4.4 lbs. weight, the HD/SD compatible BT-LH900A takes full advantage of the LCD panel's space-saving design. It is energy efficient, consuming less power than a conventional CRT HD monitor, and its DC operation makes it ideal for outdoors applications. The BT-LH900A is equipped with two SDI inputs automatically detecting HD or SD, one component input (Y/Pb/Pr or RGBS), and one composite input. The Video/CineGamma Conversion Table and built-in waveform monitor function support HD production when using Panasonic's VariCam HD Cinema Camera. It easily mounts atop the VariCam and other cameras as well. Also convenient is the separate control panel that can be mounted on the top, side, or bottom of the monitor. Designed for side-by-side rack mounting (optional) and equipped with both DC input and Anton Bauer Gold Mount, the BT-LH900A brings the same high level of performance and convenience to OB vans and studio/control rooms. For monitor rack applications, up to 99 units can be controlled from an external PC via RS-232C and GPI controls.

FEATURES

- A wide 170° horizontal and vertical viewing angle is achieved by using a high intensity, high contrast LCD panel. Ease of viewing is secured by reducing changes in color due to the viewing angle.
- 1024 x 768 (XGA) resolution ensures high color reproduction and tonal range
- Compatible with most HD and SD formats, the BT-LH900A is ideal for a wide range of applications in locations around the world.
- Built with a die-cast aluminum frame, the monitor is field proven and tough enough to travel.
- Making full use of the LCD panel's thinness and light weight, the BT-LH900A is only 2⅝" deep and weighs just 4.4 lbs.
- DC operation (Anton Bauer/DC IN) makes the BT-LH900A ideal for use outdoors. Power consumption is very low, despite its HD/SD compatibility.
- The input signal is displayed as a waveform (graphically displays luminance levels from -5 to 108 IRE) for monitoring in the lower right portion of the screen. When waveforms are displayed in the 16:9 mode, the image displayed moves to the upper part of the screen so that it will not be superimposed onto the waveform display.
- The control panel can be separated from the monitor, making the BT-LH900A suitable for a wide range of applications, including use as a monitor or viewfinder.

The BT-LH900A shown mounted to the AJ-HDC27H

- In addition to its two SDI inputs (automatic HD/SD switching) and one SDI output, the monitor offers one component input (Y/Pb/Pr or RGB switching) and one composite input.
- Equipped with cine-gamma (F-REC) compensation function makes it compatible with the VariCam AJ-HDC27H camcorder.
- With the optional BT-MA900G, two monitors can be rackmounted side-by-side with vertical tilt mechanism.

BT-LH900A 8.4" LCD Monitor *(Mfr # BT-LH900A • B&H # PABTLH900A)* ..... **Call**

Short Hood with Rain Cover *(Mfr # HOOD900S • B&H # PAHOOD900S)*: Designed specifically for the BT-LH900A, eliminating glare..... **89.95**

Long Hood with Rain Cover *(Mfr # HOOD900L • B&H # PAHOOD900L)*: Designed specifically for the BT-LH900A, eliminating glare..... **104.95**

Dual Monitor Rackmount Kit *(Mfr # BTMA900 • B&H # PABTMA900)*: Dedicated rack mounting system for the BT-LH900A, this system accommodates two monitors side by side **549.95**

On-Board Monitor Arm *(Mfr # AB-327-1 • B&H # PAAB3271)*: Mounts a BT-LH900 to a broadcast-style camera like the AJ-SDX900..... **294.95**

BT-LH1700W • BT-LH2600W

17" and 26" Production-Quality LCD Monitors

Broadcast-quality 16:9 HD/SD LCD monitors for studio and field applications, the space-saving, widescreen BT-LH1700W (rack mountable) and BT-LH2600W (wall mountable) produce brilliant, highly color saturated images, and exceptional color reproduction and gradation. They both feature two auto switching SDI/HD-SDI inputs; high-speed response with no blurring; the industry's lowest delay realized by an image processing circuit that converts interlaced into progressive signals with no visible delays; a waveform monitor that graphically displays luminance levels from 0 to 108 IRE in any of the monitors' four corners; and a plit Screen/Freeze Frame function for scene comparison and critical color matching (live input vs. freeze frame). The BT-LH2600W steps up with increased resolution, pixel mapping of any of five areas of the screen for superior camera focusing, audio level meters super-imposed and translucent (up to 8 channels). The 26" diagonal screen also yields four 13" pictures when used with a quad splitter.

FEATURES

- Compatible with multiple HD/SD formats including 1080/24PsF, 1080i, 720p, 480p and 480i. Ideal for a wide range of applications in locations around the world.
- The BT-LH1700W and BT-LH2600W use color space conversion technology to produce the same SMPTE C-based colors as a CRT.
- With selectable Color Temperature (9300K, 6500K, 5600K) the monitors make it easy to match the user's standard. 3000K to 9300K can be selected with the variable setting.
- In order to make them suitable for professional broadcasting applications, compensation is conducted for each monitor in 256 discrete RGB steps.
- The biggest concern when receiving a video feed is response time in the intermediate gradations. Installing an overdrive circuit improves the response in intermediate gradations to around 8 ms (BT-LH2600W) and 10 ms (BT-LH1700W) gray-to-gray) enabling the vivid display of video without blurring.
- Industry's lowest circuit delay time of 5 msec is realized by an I/P circuit that converts SD and HD interlace signals with high precision and generates a progressive signal without causing field-length delay. Minimizing the delay between the input signal and monitor output enables users to confirm footage without any incongruity.
- Equipped with adjustable gamma, as well as cine-gamma (F-REC) compensation function, making them compatible with Panasonic's VariCam AJ-HDC27H camcorder.
- A frame of video can easily be frozen and displayed as a still image on the left side of the screen. This function can be utilized to match a live camera with a frame of video shot at an earlier time or with a different camera. There are two display modes:

– FULL for displaying and comparing the entire image on the screen

– PART for displaying and comparing only the center part of the images.

With the event of laptop NLEs and more and more post-production going on the road, professional, mobile, lightweight, cost-effective and high quality monitoring has become a more important part of the equation. The BT-LH1700W is as much at home in the field, set into a flight case or in the back of a production van as it is in a fully equipped edit studio. Combining low weight, a small, space-saving footprint, and affordability, the BT-LH2600W will serve as the essential main monitor in production environments such as studios, edit rooms, newsrooms, NLE suites, and master control.

- Built with a die-cast aluminum frame, the monitors are field proven and tough enough to travel.
- Various markers can be displayed in both of 16:9 and 4:3 aspect ratio.

– Aspect Marker (16:9): 4:3,13:9,14:9,CNSCO or VISTA, with background brightness control of 0%, 50% or 100%.

– Safe Area Marker (16:9/4:3): 95%, 93%, 90%, 88% or 80%

– Center Marker (16:9/4:3): ON/OFF

– With the BT-LH2600W, safe area marker can be displayed over 4:3 aspect marker.

- They achieve a wide 176° horizontal and vertical viewing angle by using a high intensity, high contrast LCD panel.
- The BT-LH2600W and the BT-LH1700W are equipped with two SDI inputs and one SDI output, and offer component input (Y/PB/PR, RGB switching), S-Video and composite. RGB is compatible with PC input.
- Other features include GPI and RS-232 ports, built-in amplified stereo speakers, Blue only mode, H/V delay and mono mode, two-color tally lamp. The BT-LH2600W comes complete with a desk stand, and an optional wall mount (TY-WK32LR1S) is available.

BT-LH1700W • BT-LH2600W

Accessories for BT-LH1700W

Embedded Audio Module *(Mfr # BT-YAE1700G; B&H # PABTYAE1700G)*: Enables embedded audio function, allowing audio level display directly on the monitor **299.95**

Acrylic Protection Panel *(Mfr # BT-YU17PLX • B&H # PABTYU17PLX)*: A crystal-clear, durable cover over the monitor, that protects it from dust, scratches and fingerprints. Includes mounting brackets and hardware **49.95**

Premium Rack-Mount Ears *(Mfr # BT-MA1710G; B&H # PABTMA1710G)*: With handles. Allows you to mount the BT-LH1700W in a rack **219.95**

Basic Rack-Mount Ears *(Mfr # RAK-1700; B&H # PARAK1700)*: With handles.....**114.95**

180° Swing Arm Rack Mount *(Mfr # BT-YUSARM; B&H # PABTYUSARM)*: Allows you to mount the BT-LH1700W within a rack. You can move and adjust your monitor in your rack or enclosure, increasing your productivity **244.95**

Snap-On Sunshade *(Mfr # HOOD1700; B&H # PAHOOD1700)*: A collapsible sunshade hood provides shading to the screen when using the monitor in brightly lit conditions **124.95**

Hard Shell Travel Case *(Mfr # BT-YUC1700 • B&H # PABTYUC1700)*: A Thermodyne hard shell case for the BT-LH1700, that meets or exceeds ATA 300 specifications for transit cases. It has heavy duty latches and handles **239.95**

Snap-On Hood

Premium Rack-Mount Ears

Anton Bauer Battery Mount

Wheeled Hard Shell Travel Case *(Mfr # BT-YUC1700WH • B&H # PABTYUC1700WH)*: A Theromdyne hard shell case for the BT-LH1700 with wheels and handle.....**329.95**

Adjustable Desk Stand *(Mfr # BT-STAND • B&H # PABTSTAND)* .....**CALL**

Anton Bauer Battery Mount *(Mfr # QR-1700 • B&H # PAQR1700)*: Gold Mount adapter plate with a 6′ cable and an XLR power interface. Perfect for times when AC power is unavailable.....**141.95**

Accessories for BT-LH2600W

Wheeled Hard Shell Travel Case *(Mfr # BT-YUC2600 • B&H # PABTYUC2600)*: Theromdyne case with wheels, handle and heavy duty latches, which meets or exceeds ATA 300 specifications for transit cases.....**549.95**

Snap-On Hood *(Mfr # HOOD2600 • B&H # PAHOOD2600)*: Designed for outdoor use during bright lighting conditions, reducing glare. With rain cover **144.95**

	BT-LH1700W	BT-LH2600W
Resolution	1,280 x 768 pixels (WXGA)	1,366 x 768 pixels (WXGA)
Aspect Ratio	15:9	16:9
Display Colors	Approximately 16,700,000 colors	Approximately 16,700,000 colors
Viewing Angle	176° (both horizontal and vertical)	176° (both horizontal and vertical)
Power Requirement	AC100v - 240v 50/60Hz, DC12v (11v - 17v)	AC100v - 240v 50/60Hz
Power Consumption	1.1A to 0.6A ; 4.5A with DC 12v	1.5A to 0.6A
Video Input	Video: BNC x 2, (with through-out connector); Y/C: 4-pin x 2, (with through-out connector) Y/PB/PR/RGB: BNC x 8 (with through-out connector x 4); SDI: BNC x 3 (switched-out connector x 1)	
Audio Input	Pinjack x 2 (stereo)	Pinjack x 2 (stereo)
External DC Power Input	GPI: D-SUB, 9-pin RS-232C: D-SUB, 9-pin	GPI: D-SUB, 9-pin RS-232C: D-SUB, 9-pin
Remote	XLR, 4-pin	—
Video Signal Level	EXT SYNC signal level: 0.3Vp-p to 4.0Vp-p HD/VD signal level: TTL level	
Audio Signal Level	Audio input signal level: 0.5Vrms. Speaker output: 0.5W + 0.5W	
Dimensions w/Stand (WHD)	16 15/16″ x 12 3/4″ x 7 13/16″	26 3/32″ x 17 31/32″ x 10 5/8″
Dimension w/o Stand (WHD)	16 15/16″ x 12 3/16″ x 3 1/4″	26 3/32″ x 17 3/8″ x 4 1/2″
Weight (with & w/o stand)	17.8 lbs. / 15.8 lbs.	38.5 lbs / 33.0 lbs.
Mfr. # / B&H #	*BT-LH1700W / PABTLH1700W*	*BT-LH2600W / PABTLH2600W*

BT-LH1760 17″ 120Hz LCD Production Monitor

A revolutionary enhancement in LCD monitor performance – the 120Hz BT-LH1760 offers wide off-axis viewing and color reproduction, and provides the motion handling and latency advantages of CRT monitors. It features a 120Hz refresh rate, double that of standard 60Hz LCD monitors. This enables the monitor to handle fast motion content exceptionally well, minimizing image blur to a level never before seen in a professional LCD display. In addition, it is equipped with a built-in waveform monitor and vectorscope. For critical HD focusing and comparison, it comes with Pixel-to-Pixel matching, which allows the user to see an input signal pixel by pixel without any resizing, and Split Screen/Freeze Frame (live input vs. freeze frame).
Features DVI-D input, two auto-switching HD-SDI/SDI inputs, component video, RGB, PC RGB, external sync, speaker and headphone outputs. Additional features include embedded audio, time code, closed caption, and an eight-channel audio level meter (via SDI).
Rack-mountable, the BT-LH1760 is thin, lightweight and durable, with a die-cast aluminum. It features low energy consumption and, because there is no need for a fan, is very quiet.

LMD-4420 • LMD-5320 • LMD-7220W

Multi-Display Type LUMA Monitors

The multi-display type LUMA monitors integrate high-quality LCD panels into an extremely thin and lightweight, 19" rack-mountable chassis. They can be AC or DC powered. These monitors are particularly handy for viewing multiple SD signal sources in space-confined environments – such as OB vehicles, machine rooms, and desktops – or any general application where multiple pictures must be viewed.

*The 2RU high **LMD-4420** is a compact and lightweight quad screen 4" panel monitor and is less than 2" deep. The 3RU high **LMD-5320** is a compact and lightweight triple screen 5.6" panel monitor. The 3RU high **LMD-7220W** is a compact and lightweight dual 7" wide screen monitor and is less than 2" deep.*

Ideal for monitoring in OB vehicles and studios, they incorporate a high-brightness LCD panel which offers excellent picture quality even under high ambient light conditions. They accept NTSC and PAL composite signals with automatic switching. An optional SDI input adapter (BKM320D) is also available.

FEATURES

- Each LCD panel is equipped with a composite input as standard, while SDI input can be added simply by installing the optional BKM-320D SD-SDI input adapter (one BKM-320D is required per screen.)
- Thin and lightweight design makes them ideal for installations where space is limited.
- Although small in size, these multi-display type monitors incorporate high-grade LCD panels with high brightness and high contrast. The LCD panels also offer a wide viewing angle, both vertically and horizontally.
- The LMD-4420 and LMD-5320 are 4:3 aspect ratio, while the LMD-7220W can be switched between 16:9 and 4:3 by pressing a button on the front panel.
- They each come equipped with a tally lamp that can be lit up via a parallel remote connector. The status of the signal displayed on the monitor can be identified by the tally color – red, green, or amber.
- The monitors can be controlled remotely via their parallel remote connector. There are 5 functions on the LMD-7220W and 4 functions on the LMD-5320/LMD-4420) in the remote menu (such as the ability to switch input signals), which can be allocated to the connector.
- They offer drastic reductions in power consumption and room-cooling requirements. This is a huge bonus in applications where power consumption is critical, such as OB van installations.
- Each is mountable on a 19" EIA standard rack. For viewing convenience, the LMD-7220W and LMD-5320 offer a 5-step tilt mechanism, and the LMD-4420 offers a 3-step tilt mechanism.

	LMD-4420	LMD-5320	LMD-7220W
Type	a-Si TFT Active Matrix		
Resolution	480 x 234 pixels	320 x 234 pixels	480 x 234 pixels
Viewable Area (H x W)	Approx. 3 ¼ x 2 ½"	Approx. 4 ½ x 3 ⅜"	Approx. 6 ⅛ x 3 ½"
Number of Displays	4	3	2
Aspect Ratio	4:3	4:3	16:9
Composite - Input	BNC (x 4), 1.0 Vp-p ±2 dB	BNC (x 3), 1.0 Vp-p ±2 dB	BNC (x 2), 1.0 Vp-p ±2 dB
Composite - Output	BNC (x2), Loop through	BNC (x 3), Loop through,	BNC (x 4), Loop through
Remote - Parallel	Modular 8 pin (x4)	Modular 8 pin (x3)	Modular 8 pin (x2)
Option In	D-sub 9pin (x4)	D-sub 9pin (x3)	D-sub 9pin (x2)
Power requirement	2V DC (with the supplied AC adapter), AC adapter: AC 100 to 240 V, 50/60 Hz		
Dimensions (W x H x D)	19 x 5 ¼ x 3 ½"	19 x 5 ¼ x 1 ⅞"	19 x 5 ¼ x 1 ⅞"
Dimension incl. AC adapter	19 x 5 ¼ x 4 ⅝"	19 x 5 ¼ x 4 ⅝"	19 x 5 ¼ x 4 ⅝"
Weight	Approx. 4 lb 3 oz	Approx. 5 lb 1 oz	Approx. 5 lb 1 oz
Mfr. #	*LMD4420*	*LMD5320*	*LMD72220W*
B&H #	*SOLMD4420*	*SOLMD5320*	*SOLMD72220W*
Price	**Call**	**Call**	**Call**

LMD-9020 • LMD-9030 • LMD-9050

9" Handheld Type LUMA Monitors

LMD-9020

Sony's compact 9" LUMA monitors offer a great level of monitoring convenience in the field and the studio. Their one piece design results in less weight and size, while maintaining the user-friendly interfaces. Small sized LCD monitor with multi format support allows usage in various applications such as shooting, OB van, control room, ENG and editing systems. Employing a 640 x 480 (VGA) or 1024 x 768 (XGA) LCD panel with high brightness, contrast, and fast response, they offer a picture quality with excellent color reproduction even in outdoor or bright ambient light. The panels also offer a wide viewing angle of 170°when viewed both up and down, and side to side. A multi-layered AR coating reduces exterior light reflection and protects the panel from shock or scratches.

All three models can display HD images using their analog component inputs. The monitors can be AC, DC, or battery driven so that they can be hand-held, situated on a desk, or mounted in standard racks. They have extensive built-in input/outputs for many formats. Standard inputs include composite, S-Video, analog HD/SD component and RGB.

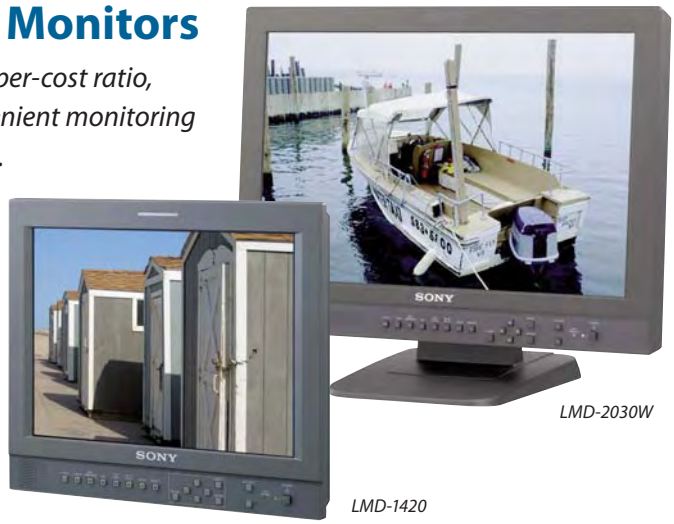
FEATURES

- For typical SD (standard definition) video monitoring, they are equipped with interfaces for analog composite (NTSC/PAL), component/RGB and S-Video. The LMD-9030 adds SD-SDI input capability. The top-of-the-line LMD-9050 accepts a variety of digital progressive SD and HD formats through its HD-SDI interface. These include 480p, 720p, 1080i/ as well as 1080/24PsF.
- They provide high-brightness and high contrast images by using wide aperture LCD panels. In addition, precisely manufactured RGB color filters allows them to reproduce colors with stunning depth and saturation – creating highly natural images.
- The LCD panels have a wide viewing angle of 170°, both horizontally and vertically, with minimal reduction in picture contrast.
- Robust AR-coating minimizes the chance of the panels being scratched during transportation – extremely important when using in the field or in mobile applications. The AR coating also keeps reflection from ambient light to a minimum. As a result, when used in bright lighting, high contrast is still maintained even in dark areas of the picture.
- Ideal for use in ENG and EFP operations, the picture contrast of these monitors is affected less by ambient light, allowing clear images to be viewed even under strong sunlight. For further protection, the optional VF-509 ENG kit provides a viewing hood, carrying handle, and connector protector.
- Switchable (4:3 and 16:9) scan aspect ratio
- Blue only and monochrome modes. Scan size can be selected between 5% over-scan, 0%, and -3% underscan modes.
- They can display various area markers, including a center and aspect marker with selectable brightness and widths.
- High/low color temperatures or user preset can be selected. A variety of gamma modes can also be selected.
- They are equipped with a 3-color tally lamp that can be lit up via a parallel remote connector. Each is equipped with a .5W speaker enabling monaural audio monitoring
- They can be controlled remotely (27 functions) via their parallel remote connectors.
- The monitors are 5U high and half-rack wide. Using the optional MB-525 Mounting Bracket (nine-step tilt capability), two units can be installed side-by-side in a 19″ rack.

	LMD-9020	LMD-9030	LMD-9050
Type	a-Si TFT Active Matrix with a multi-layer AR-coated protection panel		
Resolution	640 x 480 pixels	640 x 480 pixels	1024 x 768 pixels
Viewable Area (H x W)	Approx. 6 3/4 x 5 1/8"	Approx. 6 3/4 x 5 1/8"	Approx. 6 3/4 x 5 1/8"
Viewable Area (Diagonal)	Approx. 8.4"	Approx. 8.4"	Approx. 8.4"
Aspect Ratio	4:3	4:3	4:3
Analog Inputs	Composite BNC (x2), S-Video 4-pin (x1), Audio 1/8-inch Jack (x2)		
Analog Outputs	Composite BNC (x2) (Loop-through), S-Video 4-pin (x1) (Loop-through),		
	Audio 1/8-inch Jack (x1) (Loop-through), mono Headphone 1/8-inch Jack		
Remote - Parallel	Modular 8 pin (x4)	Modular 8 pin (x3)	Modular 8 pin (x2)
Option In	D-sub 9pin (x4)	D-sub 9pin (x3)	D-sub 9pin (x2)
Dimensions (W x H x D)	19 x 5 1/4 x 3 1/2"	19 x 5 1/4 x 1 7/8"	19 x 5 1/4 x 1 7/8"
Dimension incl. AC adaptor	19 x 5 1/4 x 4 5/8"	19 x 5 1/4 x 4 5/8"	19 x 5 1/4 x 4 5/8"
Weight	Approx. 4 lb 3 oz	Approx. 5 lb 1 oz	Approx. 5 lb 1 oz
Mfr. #	*LMD4420*	*LMD5320*	*LMD72220W*
B&H #	*SOLMD4420*	*SOLMD5320*	*SOLMD72220W*
Price	**Call**	**Call**	**Call**

LMD-1410 • LMD-1420 • LMD-2030W

14- and 20" Luma Series LCD Video Monitors



LMD-2030W

LMD-1420

The LMD-2030W, LMD-1420 and LMD-1410 offer the best quality-per-cost ratio, and a host of user-friendly features makes them perfect for convenient monitoring in wedding and event videography, and many other applications. Slim, light and compact the 14" LMD-1410 is designed for basic SD (standard definition) applications. The all-in-one design incorporates the control buttons, I/O board as well as the monitor stand in one package. By employing the latest 640 x 480 dot VGA LCD panel, the monitor offers a picture with high contrast and a wide viewing angle. The VGA panel provides an accurate translation of interlaced to progressive signals. The back of the LCD has a VESA standard mount with 100mm pattern allowing simple installation by using a wall mount hanger or arm stand. Designed for more advanced SD (standard definition) applications, the 14" LMD-1420 steps up with an anti-reflection protection panel, Blue Only mode, safety marker, 4:3 zoom, external sync, tally mode and an optional SDI input adapter. The 20" LMD-2030W is an entry-level HD monitor that accepts HD signals via its HDMI or analog component connectors.

FEATURES

Input Versatility

- They are equipped with a full range of analog SD inputs including analog composite (NTSC and PAL), S-Video, and 525i/625i component and RGB.
- The LMD-1420 and LMD-2030W can also handle SD-SDI signals by using the optional BKM-320D SD-SDI input adapter. The LMD-2030W (only) offers an HD signal input capability via its standard HDMI and Analog Component interface.

High Picture Performance

- They come equipped with high-purity RGB color filters, allowing the reproduction of colors with stunning depth and saturation. The monitors also provide high brightness, high-contrast images.
- The LCD panels provide a wide viewing angle of 178° for the LMD-2030W, and 170° for the LMD-1420 and LMD-1410, both horizontally and vertically, with minimal reduction in picture contrast. This allows images to be viewed from various positions and angles.

Operational Convenience

- The LMD-1420 and LMD-2030W can display various area markers, including a center marker and aspect markers. The brightness of these markers can be selected from three levels: white, gray, and dark gray. Users can also select a black or gray matte to fill the outer area of the aspect markers. These flexible marker controls, together with the choice of many different aspect markers, make the monitors extremely convenient display devices for a variety of shooting scenarios.
- Selectable color temperature ('high', 'low', or user preset.
- Selectable scan size for video input. The scan size can be selected between 5% over-scan and -3% underscan modes. The aspect ratio can be switched between 16:9 and 4:3 according to the input signal.
- The LMD-1420 and LMD-2030W come equipped with a 3-color tally lamp that can be lit via a parallel remote connector. The status of the signal displayed on the monitor can be identified by the tally color - red, green, or amber.
- The monitors can be controlled remotely via their parallel remote connectors. In the remote menu, there are 17 functions for the LMD-2030W and 25 for the LMD-1420 and LMD-1410 (such as the ability to switch input signals), of which seven can be allocated to the remote connector.
- Setup level for analog composite and component signals.
- They are equipped with a 0.5-watt speaker which enables monoaural audio monitoring.
- Key-inhibit function helps prevent inadvertent operation from the control panel.
- The LMD-1420 and LMD-2030W feature Blue-Only mode and external sync input. The LMD-1420 (only) offers 4:3 Zoom.
- Complying with VESA (100 x 100mm) standards, the monitors can easily be wall or ceiling mounted.
- They can be mounted in a 19" rack using optional mounting brackets. The 9U-high LMD-2030W uses the MB-529, and the 7U-high LMD-1420 and LMD-1410 use the MB-526 mounting brackets.

LMD-1750W • LMD-2050W • LMD-2450W • LMD-4250

17-, 20-, 24- and 42" High Grade Luma HD LCD Video Monitors

The top-of-the-line LMD-1750W (17"), LMD-2050W (20"), LMD-2450W (24") and LMD-4250W (42") offer the latest 10-bit DSP engine, market-proven ChromaTRU color matching technology, and the high functionality for which Sony professional video monitors are renowned. Designed for broadcast and post- production applications, they accept a variety signals in both analog and digital, and SD and HD formats. Digital SD-SDI and HD-SDI interfaces are available as options.

LMD-2450W

FEATURES

High Picture Quality

- They use precisely manufactured high purity RGB color filters, allowing the reproduction of colors with stunning depth and saturation to create highly natural images.
- They provide high-brightness, high-contrast images by utilizing super-wide aperture LCD panels. They offer a wide 178° (H/V) viewing angle with virtually no reduction in picture contrast, color saturation, and hue shift.
- They use a motion adaptive I/P conversion process to achieve results that are optimized to the picture content - whether static or dynamic. Highly accurate I/P conversion is provided regardless of signal resolution, for example, whether the input is HD or SD.

Input Versatility

- They accept almost any SD or HD video format, analog and digital. These include composite NTSC and PAL, 480i/480p, 720p, 1080i, 1080/24P, 25P, 30P. They also accept 1080/24PsF and 1080/25PsF.
- Standard inputs include analog composite (NTSC/PAL), S-Video, component and RGB. Additional inputs can be added by using option boards. Digital interfaces including HD-SDI and SD-SDI are also offered as options, to meet budgetary and user needs.
- They also accept various types of analog and digital computer signal via the standard HD-15 and DVI-D interfaces respectively. With their high-performance scan converters, they can display PC signals from VGA to 1280 x 768 WXGA (LMD-1750W), 1680 x 1050 WSXGA+ (LMD-2050W) and 1920 x 1200 WUXGA (LMD-2450).

Accurate Gamma and Stable White Balance – ChromaTRU Color Processing

For an extra level of color reproduction accuracy, every LCD panel used in the monitors is precisely color calibrated at the factory, providing characteristics consistent with those of CRT displays. The colorimetry of an LCD display, by nature, can exhibit inaccurate R, G, B color coordinates and unbalanced R, G, B gamma curves, which can make precise color matching between multiple monitors a challenge. These are also the primary reasons why LCD color tone can slightly differ from CRT tone.

The LMD-1750W/2050W/2450W solve this problem by precisely calibrating each LCD panel's light output so that the R, G, B color coordinates are virtually the same as those of a CRT monitor. A second calibration is further applied so that white balance is maintained at a consistent color temperature throughout all grayscale levels. The result of these precise calibrations is color reproduction reminiscent of Sony CRT displays.

Advanced Marker Settings

- The high-grade type LUMA monitors can display various area markers, including a center marker, aspect markers, and a safety zone marker. The brightness of these markers can be selected from three different levels: white, gray, and dark gray. Users can also select either a black or gray matte to fill the outer area of the aspect markers. These flexible marker controls, together with the choice of many different aspect markers,make the high-grade type LUMA monitors extremely convenient display devices for a variety of shooting scenarios – from standard video acquisition to digital cinematography

Four Panel Sizes

The high-grade type LUMA monitors are offered in four panel sizes between 17" and 42".

	Panel Resolution	Panel Aspect Ratio	Panel Size	Desktop Stand	Mounting Holes (mm)	
					19" Rack	VESA Mounting
LMD-4250W	1920 x 1080	16:9	42"	N/A	N/A	400 x 400
LMD-2450W	1920 x 1200	16:10	24"	Supplied	N/A	100 x 100
LMD-2050W	1680 x 1050	16:10	20"	Supplied	Optional MB-529	100 x 100
LMD-1750W	1280 x 768	15:9	17"	Optional SU-561	Optional MB-530	75 x 75, 100 x 100

LMD-1750W • LMD-2050W • LMD-2450W • LMD-4250

Operational Conveniences

- Color temperatures of 6500K and 9300K as well as a user preset setting can be selected.
- Their screen size can be selected between 5% over scan and 0% scan modes. The aspect ratio can be switched between 16:9 and 4:3 according to the input signal.
- They come equipped with a 3-color tally lamp that can be lit via a parallel remote connector. The status of the signal displayed on the monitor can be identified by the tally color - red, green, or amber.
- Image size can be automatically adjusted to its optimal setting with the one-touch Smart APA (Auto Pixel Alignment) key.
- The high-grade type LUMA monitors can be controlled remotely via a parallel and serial remote connector. There are 38 functions (35 functions for LMD-4250W) in the parallel remote menu (such as the ability to switch input signals), of which eight can be allocated to the connector. The serial remote controls are supported via the Ethernet and RS-232C command.
- They are equipped with 0.5W + 0.5W stereo speakers to monitor the audio.
- Key-inhibit function helps prevent inadvertent operation from the control panel.
- They are equipped with a closed caption decoder. The CC information (EIA608) embedded in the analog composite and component inputs can be decoded for display.
- Although wider than a 19" rack, the 8RU high LMD-2050W can be rack mounted with the optional MB-529 Mounting Bracket. The LMD-1750W (7U high) can also be rack mounted using the optional MB-530 Mounting Bracket.
- Complying with VESA standards, the LMD-1750W, LMD-2050W and LMD-2450W can easily be mounted (100 x 100mm pitch) on a wall or ceiling.
- Other features include WFM and Audio level meter windows (only embedded audio is supported), Picture by Picture mode, H/V Delay Function, setup level for analog component and NTSC signal, Blue-only and monochrome modes.
- Sub Control on Contrast, Chroma, Phase, and Brightness. Auto chroma/phase setup, DVI-D input and power-saving function.

ACCESSORIES FOR LMD MONITORS

For LMD-1750W, LMD-2050W, LMD-2450W & LMD-4250

HDSDI/4:2:2 SDI Input Adapter *(Mfr # BKM-243HS • B&H # SOBKM243HS)*
Supplies two HD-SDI inputs and one output **1499.95**

HD/SD-SDI Closed Caption Adapter: SDI/4:2:2 SDI Input Adapter *(Mfr # BKM-244CC)*
To decode closed caption information embedded in EIA708 for display ..... **Call**

SD-SDI 4:2:2 Input Adapter *(Mfr # BKM-220D • B&H # SOBKM220D)*
Provides 2 SDI BNC inputs and a single SDI output **414.95**

Analog Component Adapter *(Mfr # BKM-229X • B&H # SOBKM229X)*
Provides RGB/component video inputs **663.50**

NTSC/PAL Input Adapter *(Mfr # BKM-227W • B&H # SOBKM227W)*
Provides Composite and S-Video inputs **639.95**

SDI 4:2:2 Input Adapter *(Mfr # BKM-320D • B&H # SOBKM320D)*:Provides a single uncompressed SDI input for the LMD-1420, 2030W, 4420, 5320, and 7220W **319.95**

SDI 4:2:2 Input Adapter

MB-526 Rack Mount Bracket

VF-509 ENG Kit for Handhelds

BPGL95 battery on an LMD-9030

Mounting Brackets

Rack Mount Bracket *(Mfr # MB-526 • B&H # SOMB526)*: For the LMD-1410 and LMD-1420 ... **199.95**

Rack Mount Bracket *(Mfr # MB-530 • B&H # SOMB530)*: For the LMD-1750W ..... **CALL**

Rack Mount Bracket *(Mfr # MB-529 • B&H # SOMB529)*
For the LMD-2030W and LMD-2050W **219.95**

Rack Mount Kit *(Mfr # MB-525 •B&H # SOMB525)*: For LMD-9050. Fits a standard 19" rack and is capable of holding two LMD-9050 monitors **239.95**

Mounting Panel *(Mfr # MB-528 • B&H # SOMB528)*: To covers the blank area when mounting only one LMD-9050 with the MB-525 kit **89.95**

ENG Kit for Handhelds *(Mfr # VF-509; B&H # SOVF509)*: Kit contains carrying handle, viewing hood and connector protector for LMD-9020, 9030 and 9050 ..... **329.95**

Batteries for the LMD-9020, 9030 and 9050

BP-GL95*(Mfr # BPGL95 • B&H # SOBPGL95)*: Rechargeable 95Wh Lithium-ion Battery **549.95**

BP-GL95 *(Mfr # BPGL65; B&H # SOBPGL65)*: Rechargeable 65Wh Lithium-ion Battery **274.95**

LMD-SERIES SPECIFICATION

	LMD-1410	LMD-1420	LMD-1750W	LMD-2030W,	LMD-2050W	LMD-2450W	LMD-4250W
Picture Size	14-inch	14-inch	17-inch	20-inch	20-inch	24-inch	42-inch
Picture Resolution (pixels)	640 x 480	640 x 480	1280 x 768	1680 x 1050	1680 x 1050	1920 x 1200	1920 x 1080
Panel Aspect Ratio	4:3	4:3	15:9	16:10	16:10	16:10	16:9
I/O Capability (HD)	Analog	Analog	Analog/Digital	Analog/Digital	Analog/Digital	Analog/Digital	Analog/Digital
I/O Capability (SD)	Analog	Analog/Digital	Analog/Digital	Analog/Digital	Analog/Digital	Analog/Digital	Analog/Digital
Acceptable Computer System	No	No	up to WXGA	No	up to WSXGA+	up to WUXGA	Full HD
Analog Video							
Composite (In, Out)	BNC (x2), BNC (x2)	BNC (x2), BNC (x2)	BNC (x1), BNC (x1)	BNC (x1), BNC (x1)	BNC (x1), BNC (x1)	BNC (x1), BNC (x1)	BNC (x1), BNC (x1)
Y/C	4-pin Mini-DIN x 1 (IN), 4-pin mini-DIN x 1						
Component/RGB	BNC (x3), BNC (x3) RCA (x1), RCA (x1)	BNC (x3), BNC (x3) RCA (x1), RCA (x1)	BNC (x3), BNC (x3)	BNC (x3), BNC (x3) RCA (x1), RCA (x1)	BNC (x3), BNC (x3)	BNC (x3), BNC (x3)	BNC (x3), BNC (x3)
HD-15 (In)	No	No	D-sub 15-pin (x1)	No	D-sub 15-pin (x1)	D-sub 15-pin (x1)	D-sub 15-pin (x1)
External Sync (In, Out)	BNC (x1), BNC (x1)	BNC (x1), BNC (x1)	BNC (x1), BNC (x1)	BNC (x1), BNC (x1)	BNC (x1), BNC (x1)	BNC (x1), BNC (x1)	–
Digital Interface							
SD-SDI Input	–	BKM-320D, RCA x 1 (IN) No	BKM-220D, BKM-243HS	BKM-320D, RCA x 1 (IN) No	BKM-220D, BKM-243HS	BKM-220D, BKM-243HS	BKM-220D, BKM-243HS
HD-SDI Input	–	–	BKM-243HS	–	BKM-243HS	BKM-243HS	BKM-243HS
SDI with Audio Decoding	–	–	✓	–	✓	✓	✓
HDMI	–	–	–	✓	–	–	–
DVI-D	–	–	✓	–	✓	✓	
Option Board	D-sub 9-pin x 1, (BKM-320D IN)	D-sub 9-pin x 1, (BKM-320D IN)	2 slots (BKM-244CC, BKM-243HS, BKM-220D, BKM-229X, BKM-227W)	D-sub 9-pin x 1, (BKM-320D IN)	2 slots (BKM-244CC, BKM-243HS, BKM-220D, BKM-229X, BKM-227W)	2 slots (BKM-244CC, BKM-243HS, BKM-220D, BKM-229X, BKM-227W)	2 slots (BKM-244CC, BKM-243HS, BKM-220D, BKM-229X, BKM-227W)
Control							
Parallel (Modular 8-pin)	✓	✓	✓	✓	✓	✓	✓
Serial D-sub 9-pin (RS-232)	–	–	✓	–	✓	✓	✓
Serial RJ-45 (LAN)	–	–	✓	–	✓	✓	✓
Audio							
Audio Input	RCA (x2)	RCA (x2)	RCA (x2)	RCA (x1)	RCA (x2)	RCA (x2)	RCA (x2)
Audio Output	RCA (x2)	RCA (x2)	RCA (x2)	RCA (x1)	RCA (x2)	RCA (x2)	RCA (x2)
Built-in Speaker Out	0.5 W Mono	0.5 W Mono	1 W + 1 W Stereo	0.5 W Mono	1 W + 1 W Stereo	1 W + 1 W Stereo	1 W + 1 W Stereo
Features							
Signal Processing	8-bit	8-bit	10-bit	8-bit	10-bit	10-bit	10-bit
Color Matching	–	–	ChromaTru	–	ChromaTru	ChromaTru	ChromaTru
Marker	–	Aspect, Center, Safety Area	Aspect, Center,	Aspect, Center Safety Area	Aspect, Center, Safety Area	Aspect, Center, Safety Area	Aspect, Center, Safety Area
Scan							
Blue Only, H/V Delay	– / –	– / –	Yes / Yes	– / Yes	Yes / Yes	Yes / Yes	Yes / Yes
Tally	–	3-Color	3-Color	3-Color	3-Color	3-Color	–
Smart APA	–	–	✓	–	✓	✓	✓
EIA 19-inch Rack Mounting	MB-526	MB-526	MB-530	MB-529	MB-529	N/A	N/A
VESA Mounting	100 x 100 mm	100 x 100 mm	100 x 100 mm, 75 x 75 mm	100 x 100 mm	100 x 100 mm	100 x 100 mm	400 x 400 mm
Desktop Stand	Supplied	Supplied	Supplied	Supplied	Supplied	Supplied	–
DC Operation	–	–	12 V	–	24 V	24 V	–

BVM-A14F5U • BVM-A20F1U

14- and 20" Master-Grade Monitors

BVM-A14F5U BVM-A20F1U

Master-grade 4:3 CRT monitors, the BVM-A14F5U (14") and BVM-A20F1U (20") support multi-format inputs, accepting a range of SD and HD signal formats, with the added capability of dual-link HD-SDI input to monitor top-quality images up to 1080/50i and 1080/60i 4:4:4 RGB.

The monitors are user configurable with three different option slots in which the user can choose any combination of the three available input option boards. They use the same optional input boards thus allowing sharing between the monitors. They also incorporates an Ethernet — based control system, allowing standard network cables and hubs to be used for easy configuration, high reliability, and high communication speed. And for monitor setup and control, logical menu structures and Auto Setup capabilities further facilitate system setup. Designed to meet the critical needs of today and tomorrow, the BVM-A14F5U and BVM-A20F1U is the choice for high-grade monitoring application in studio production, post-production, telecine and broadcast operations.

FEATURES

Highest Possible Quality

- To provide the highest possible picture quality, they are equipped with CRTs using SMPTE-C standard phosphors. They are also designed to provide most accurate phosphor chromaticity, white uniformity, and color temperature, thereby achieving extremely faithful color reproduction. Their internal beam current feedback circuit maintains a constant color temperature over a long period of time.

Inputs/Outputs

- With the appropriate input boards installed, they support the full spectrum of SD and HD signals with frequency responses ranging from 15 kHz to 45 kHz (horizontal)/48 Hz to 60 Hz (vertical). Input signals are scanned on the CRT raster at their native frequencies and native line counts, with no scan conversion processes involved.
- They offer offer dual-link HD-SDI capability. Using two HDSDI connectors in a pair, they allow a variety of digital 4:4:4 HD signals to be accepted in both RGB and component signal formats.

Advanced Operation

- They use a modular slot design, so inputs can be configured according to individual needs. Three input slots are available. Optional input boards can be installed in any slot, and in any combination. The option boards utilize only one slot each, so up to three cards can be installed for maximum flexibility.
- Their modular design, in which the monitor and control panel are provided as separate units, allows for greater flexibility in system integration. The optional BKM-15R Monitor Control Unit can be attached below the BVM-A20F1U using the optional BKM-35H Attachment Kit (BVM-A14F5U doesn't need an attachment kit).
- The monitors and BKM-15R are equipped with ethernet ports, allowing remote control of display parameters across a standard Ethernet connection. Up to 31 monitors can be controlled from a single BKM-15R.
- The BKM-15R has a Memory Stick slot to save and load monitor setups and adjustment on Memory Stick media. Allows data to be exchanged between units so that the same setup and adjustment status is retained.

Marker Settings

- The monitors can display various markers, including an aspect marker, safe area marker, and center marker. In addition to this flexible selection of marker types, detailed display settings of each marker are offered.

– For example, the brightness, horizontal position, and width of aspect markers can all be controlled, while the height and width of safe area markers can also be adjusted. Users can also choose to display the title of the safe area marker, and select its position and size.

– These flexible marker controls, together with the choice of many different marker selections, make them the ideal displays for a variety of shooting scenarios – from SD/HD video acquisition to digital cinematography.

Remote Maintenance

They support the SNMP protocol through their ethernet ports, which allows maintenance information to be monitored. By using compatible remote maintenance software, it is possible to monitor the display's status as well as upgrade software via a Local Area Network.

BVM-A14F5U • BVM-A20F1U

Operational Conveniences

- The color temperature of the monitors can be automatically adjusted by the auto white balance function using the optional Sony BKM-14L Auto Setup Probe. Probes from other manufacturers, can also be used.
- The monitors automatically select the most appropriate decode matrix from one of the three matrices (ITU 601, ITU 709, or SMPTE 240M), according to the input signal.
- An Auto Chroma/Phase setup function is also provided, which automatically adjusts the monitor's chroma, phase and matrix using external color bars.
- With the monitors, white can be reproduced uniformly on every point of the screen, even in the peripheral area, using the digital uniformity circuit. This adjustment can be made manually or automatically, with the use of the optional BKM-14L Auto Set-up Probe.

BKM-15R

- A "CHROMA UP" button located on the BKM-15R front panel allows the Chroma Level to be boosted by +12dB. This is convenient for adjusting camera white balance with a high degree of accuracy.
- To facilitate parameter adjustments, the on-screen menu indication can be taken off the screen, while the menu mode is still active. On-screen menu indication can be toggled on/off from the BKM-15R front panel.
- BKM-15R enables instant access to the manual white balance adjustment mode without using the on-screen menu.
- Parallel remote control function
- Built-in test signal generator for crosshatch, 100% white signal, grayscale, and PLUGE
- H/V delay functions for checking the horizontal and vertical sync signals. Auto and manual degaussing.

Measurements

- The BVM-A14F5U measures 19" x 11⅛" x 22½" and weighs 57 lbs. The BVM-A20F1U is 17⅜" x 16⅜" x 22½" and weighs 88 lbs.

Optional Accessories for the BVM-A14F and BVM-A20F1U

BKM-62HS: HD SDI/SDI Input Adapter: Capable of displaying 4:4:4 HD signals when using 2 HDSDI connectors in parallel. *(Mfr # BKM62HS • B&H # SOBKM62HS)* **4899.95**

BKM-61D: SDI/Analog Multi Input Adapter: 2 SDI and 3 Composite/Y/C inputs. *(Mfr # BKM61D • B&H # SOBKM61D)* **1749.95**

BKM-68X: Analog Component Input Adapter: Provides RGB or Y/Pb/Pr component input. Accepts analog HD. *(Mfr # BKM68X • B&H # SOBKM68X)* **699.95**

BKM-14L: Auto Set-up Probe: A monitor analyzing set-up probe for critical calibration. *(Mfr # BKM14L • B&H # SOBKM14L)* **849.95**

BKM-15R: Monitor Control Unit: Ensures easy video switching between multiple signals without the hassle of toggling through a digital menu. *(Mfr # BKM15R • B&H # SOBKM15R)* **949.95**

BKM-35H

Auto Set-up Probe

BKM-30E14 Rackmount Kit

BKM-30E14: Rackmount Kit for the BVM-A14F5U *(Mfr # BKM30E14 • B&H # SOBKM30E14)* **269.95**

BKM-30E20: Rackmount Kit for the BVM-A20F1U *(Mfr # BKM30E20 • B&H # SOBKM30E20)* **479.95**

BKM-35H: Monitor Control Unit Attachment Kit *(Mfr # BKM35H • B&H # SOBKM35H)* **479.95**

BVM-L230

22.5" Professional Master Monitor

The pinnacle of LCD monitoring, the BVM-L230 offers the accurate color reproduction, precision imaging, and quality picture consistency required in today's most demanding master monitoring applications. The ideal solution for the full range of master monitoring applications, from acquisition to editing to color correction, the stunning performance of the BVM-L230 is attributable to three devices – a customized 23" full HD LCD panel, a high precision backlight system, and a unique professional display engine used exclusively in this monitor —all of which are optimized for producing images with master monitoring quality. Among its innovative features is a color space selection function, a unique Picture and Picture display, and an interlace display mode to name just a few.

(Mfr # BVM-L230 • B&H # SOBVML230) ..... **CALL**

FWD-32LX2 • FWD-40LX2

32" and 40" High-Definition Flat Panel LCD Monitors

Offering businesses advanced networking and display capabilities, the FWD-32LX2 (32") and FWD-40LX2 (40") LCD monitors are designed to fit a variety of businesses ranging from small retail shops to large hotels. Restaurant, lounge and shopping mall operators will especially appreciate the long lived high brightness display. They incorporate the Sony WEGA Engine system, a digital processing system that reduces video artifacts that can result from those analog/digital conversions. They deliver 1000:1 contrast ratio, and both incorporate S-LCD panels which produce exceptional black level reproduction and drastically improves gradation.

For even more versatility, they are equipped with an option slot(s) for a tuner, IP addressable network media card with flash memory, or expanded video I/O. Each display can be controlled remotely with Sony's BKM-FW32 Network Management Card or BKM-FW50 Network Media Card via ethernet. The BKM-FW50 networking card also has the ability to remotely control multiple displays, as well as transmit movies or still images.

At 40-inches, the FWD-40LX2 LCD panel fits easily into most hospitality-standard dressers. As a result, guests are given a better viewing experience without the added expense of a major room renovation. This model also has a 178/178° viewing angle, a key feature for conference room space. They feature Sony's elegant bezel or flat design and are available in three colors: pearl white, crystal silver and frosted black.

FEATURES

Phenomenal Picture Quality

- High brightness, superior contrast (1000:1) and super-fast 16ms response time combine to deliver crisp, clear text and smooth motion images for video applications.
- They use the latest S-LCD panel technology, providing a 178° wide viewing angle, along with WEGA Engine technology to deliver remarkable resolution and image clarity.
- Unique WEGA Engine technology optimizes the display's potential by minimizing signal deterioration caused by digital-to-analog conversion. The result is better resolution and sharpness, higher contrast, less digital noise, and greater picture dimension.
- Their 1366 x 768 native resolution is capable of delivering HD performance in an elegant flat display design. They are capable of handling various input timings and sources, including video and PC timings for use with up to 1080i video or 1600 x 1200 PC timing.

Flexible Inputs

- They come ready to work with a wide array of video devices or PC applications. Inputs include analog and digital HD video (using component to HD15 cable, or DVI-D Cable with HDMI to DVI-HDCP), as well as PC input, using HD15 (RGB/YUV) or DVI-HDCP inputs.

Multi Display

- Building a video wall? Don't pay thousands of dollars for external display processors! They feature an Automatic Video Wall Set Up Mode for up to 16 panels.
- The displays can be set used as a video wall segment right out of the box. Simply select the desired matrix size from the choices of 2 x 2, 3 x 3 or 4 x 4.
- Next, use the remote control to indicate on the matrix graphic what position in the video wall puzzle this TV will occupy.

High Performance

- They support P-i-P (Picture-In-Picture) as well as P-i-P features for flexible multi-tasking. P-i-P lets you watch two program sources side by side with the ability to smoothly zoom in on one picture and listen to the program in the selected window.
- Discrete IR Codes are available for use with installations where control systems are used with the Control-S (In/Out) or front IR sensor. In addition, users may select from the Onscreen display (OSD) a setting to fix the input to maintain its current setting.
- RS-232C port and serial control available for advanced installations.
- They accept Sony expansion cards for more inputs or networking control such as the BKMFW50 digital signage card. The FWD-32LX1 has one open card slot (the FWD-40LX1 has two slots), with one populated with a composite (BNC) / S-Video input card with shared L/R audio input.

FWD-32LX2 • FWD-40LX2

Conveniences

- Confused by the endless picture sizing options of 16:9 aspect ratio widescreen TVs? These monitors can interpret the Identification Control Signal embedded in some digital broadcasts. When selected, the Auto Wide function will select the most appropriate screen display size and aspect ratio based on this signal.
- Compatible with NTSC, PAL, SECAM, NTSC 4.43, PAL60, PAL-M and PAL-N systems
- On/Off Timer lets you use them like an alarm clock to wake you up, or be on time for a teleconference. By programming the On/Off Timer you can make your home or office seem occupied while you're not there.
- To make installation easier, Sony includes a 10' component (Y/Pb/Pr) to HD15 cable for connecting Digital Cable or satellite receivers. Also included is a DVI-D cable for versatile digital connections.
- Cable management system conceals wires and cables, keeping the back looking streamlined and uncluttered.
- Cinema Drive uses reverse 3-2 pull down technology, also known as Inverse Telecine, to detect the unique cadence of film-originated video and reconstruct the original film frames resulting in smoother action when watching movies.
- Burn-in resistant LCD technology ensures long life when using static images. Low power consumption and long-life panel delivers hours of use to keep total cost of ownership low. Also features anti-glare and anti-reflective screen protectors.
- On-screen display, available in 10 languages.
- Built-in closed caption decoder.
- Three custom picture modes as well as Vivid and Standard.
- Scratch-resistant crystal-look bezel in a choice of three elegant colors adds upscale refinement to any interior.

FWD-32LX2F/S 32" Display w/Silver Bezel
(Mfr # FWD32LX2F/S • B&H # SOFWD32LX2FS).....**CALL**

FWD-32LX2F/B 32" Display w/Black Bezel
(Mfr # FWD32LX2F/B • B&H # SOFWD32LX2FB) .....**CALL**

FWD-40LX2F/S 40" Display w/Silver Bezel
(Mfr # FWD40LX2F/S • B&H # SOFWD40LX2FS).....**CALL**

FWD-40LX2F/B 40" Display w/Black Bezel
(Mfr # FWD40LX2F/B • B&H # SOFWD40LX2FB) .....**CALL**

KLH-W32: 32" Bravia Hotel HDTV for High Definition PPV/VOD

The Bravia KLH-W32/ST is a 32" professional LCD monitor designed specifically for use in commercial, industrial and hospitality environments. The panel's bright display provides ample illumination for even the most harshly lit public areas, while its superb image quality translates into crystal-clear imagery. Additionally, the KLH-W32/ST comes equipped with an acrylic anti-glare coating over the screen making it ideal for high-traffic venues.

- Expandable card slot supports ICS-SP30, a fully integrated HD video card for key hotel VOD providers. Pro:Idiom compliant.
- One slot can accommodate different sized option boards for video input, RS-232/Control S communication, and optional BKM boards.
- Special setup menu allows access to unique features for hotels and is hidden from guests.
- Clone setup capability saves time since all hotel TV's have the same configuration.
- Dark silver body will fit any decor
- Built-in speaker and removable table-top stand, no need for add-on items
- Under the monitor speaker design allows minimal width so TV can be placed in existing furniture.
- Two HDMI inputs and one analog PC input (HD input). Multiple analog inputs of composite, S-Video and component are supplied through HD-15 connector. Additional inputs are available through the use of optional BKM/ICS cards.

	FWD-32LX2/FWD-40LX2	KLH-W32
Screen Size (Diagonal)	32" / 40"	32"
Aspect Ratio	16:9	16:9
Pixel Resolution	1366 x 768	1366 x 768
Brightness	500cd/m²	500cd/m²
Viewing Angle	176°	176°
Contrast Ratio	1300:1	–
Composite Video	BNC (x1 Output)	–
Component/RGB	15-Pin D-Sub	15-Pin D-Sub
HDMI	x2 Input	x2 Input
S-Video	x1 Input, x1 Output	–
RS-232C Control Port	9-Pin DSub (x1)	9-Pin DSub (x1)
Dimensions (WxHxD)	31.6 x 19.4 x 4.4" / 38.9 x 23.3 x 4.9"	31.4 x 22.9 x 8.7"
Weight	38.5 lb / 55.1 lbs	36.6 lbs

FWD-42PV1

42" Extended Definition Plasma Monitor

The FWD-42PV1 Plasma Pro is a flat panel display with several features that make it well-suited for the demands of today's business environment, including a category-leading 10,000:1 contrast ratio for vivid picture quality for digital signage, hospitality and conference room applications. It also offers WVGA resolution (852 x 480), and the ability to display images and video from a wide assortment of inputs and formats. The monitor has two slots to accommodate a television tuner and the BKM-FW32 network card, enabling users to monitor the display's status and troubleshoot multiple networked displays from one central location. For added convenience when integrating into a system, an AC outlet is provided to supply power to equipment such as twisted pair transceivers up to 0.5 A. Last, lower total cost of ownership, due in part to low power consumption, adds to overall value. A special edition model FWD-42PV1A/S which works effectively at high altitudes, which can affect standard plasma displays is also available.

FEATURES

- Incorporates a WVGA plasma display panel that achieves a high brightness and high contrast ratio. Resolutions of 852 x 480 pixels and a 1.08mm pixel pitch produce excellent image quality and sharp colors
- Digital Video Input (DVI-D HDCP) offers a high picture quality when used with a DVI-equipped PC (DVI video cable is supplied).
- Ultra-high panel brightness and contrast (10,000:1) ratio. Anti-reflection (AR) coating on the glass protection panel reduces light reflection for clear, high-contrast pictures. Ideal for HD content or PC signals.
- Long panel life (60,000 hours to half brightness)
- Lower power consumption at only 260W
- Full screen saver functions including Auto Dimmer function and on/off timer.
- 7-watt digital stereo audio amplifier with optional speakers (SS-SP42FW/S)
- Supports standard and HDTV formats including 1080i, 720p, 1080/24Psf, and 480p as well as DVI and RGB computer signals
- Energy-saving mode decreases the power consumption
- Added flexibility comes from the format-free layout. The unit can be mounted horizontally, fixed on an optional stand or to a wall, or hung from the ceiling. The connector panel is located on the lower back of the display providing easy, inconspicuous hookup.
- In addition to standard 4:3 mode, the FWD-42PV1 can optimize the display of other aspect ratios to eliminate or greatly reduce the amount of dead space visible around the image. Available modes include Expanded 4:3 (16:9 wide zoomed), Letterbox (16:9 zoomed), Full 16:9 and Subtitle 16:9.
- A core part of the FWD-42PV1's appeal is its versatility. In addition to fixed HD15 RGB/Component and DVI-HDCP inputs, it has composite and S-Video inputs on a removable module. This can be swapped out for other options, including 5-way BNC or a pass-through for connecting multiple monitors in an active loop.
- Control-S and RS-232 ports for remote management. Control-S allows for simple, unidirectional control of single units or daisy-chained arrays, while the RS-232 port is bi-directional and provides feedback such as status checks and even failure codes.

Get your Message Across

Combining attention-grabbing image quality with versatility, stylish design and long product life, the FWD-42PV1 was designed to be noticed. The outstandingly bright and clear picture is ideal for digital signage applications, public entertainment or any situation where the aim is to get the message across.
Featuring 852 x 480 ED (Extended Definition) resolution and anti-reflective panel protection, the FWD-42V1 Plasma Pro monitor is designed for sales and marketing promotions for digital signage applications, including point-of-purchase and brand advertising, as well as information display in transportation hubs. It is perfect for setting the right mood in restaurants, casinos, clubs and lounges playing background video to entertain. The monitor's rugged yet durable design also makes it ideal for rental and trade show applications.

FWD-42PV1

Audio

- When audio is needed, users can rely on the inboard amplifier to deliver 2x 7-watts of clean, punchy sound. Better yet, the optional SS-SP42FW speaker set mounts at the sides of the cabinet and delivers great sound from a compact but stylish format which matches the overall design of the display.

RM-980 Remote Commander

- Supplied RM-980 Remote Commander makes setup fast by allowing direct access to important functions such as input selection, volume control, picture control, aspect ratio and picture size and position.
- The remote can also be used to select and control an individual display in an array using it's ID-mode and numerical keypad.
- The monitor can also be configured using a 6-language graphical on-screen menu.
- When required the remote can be used to disable the physical control panel on the monitor itself, including the on/off function.

Multi Display

For fast and easy video wall creation, the on-screen control features a Multi Display Setup function. This lets users set the zoom factor or the amount of screens in the array, then the location in the wall of each individual monitor. The zoom function can be used when multiple monitors are assembled into a video wall. By setting the zoom level to 2x, 3x or 4x, arrays of 4, 9 or even 16 screens can be co-ordinated to display a single image – without any additional picture processor.

Screen Saver

The lifetime of the plasma screen can be greatly prolonged by a screen saver. That's because, if an image doesn't change in brightness, or a still image is displayed for a long time, an after-image (ghosting) may be burned into the display panel. To correct or lessen the severity of this problem, the monitor is equipped with a screen saver function. There are three screen saver modes: Picture Orbiting; Picture Inversion and Background. In addition, an internal timer can be used to switch the display on or off at specific times, independently of the external control system. This both reduces overall power consumption and extends the life of the display.

- Orbiting and Inversion are timer-programmable modes that move the image around and reverse its color tones, both methods of reducing the danger of burn-in.
- Background function is used when there is dead space around the image creating a sharp contrast in brightness. Background tone can be set from black to dark grey or light grey to compensate.

FWD-42PV1VS: High Altitude Model *(Mfr # FWD42PV1A/S • B&H # SOFWD42PV1VS)*.....**CALL**
FWD-42PV1P/B: Portrait Model with Black Bezel *(Mfr # FWD42PV1P/B • B&H # SOFWD42PV1PB)*.....**CALL**
FWD-42PV1/B: 42" Plasma Display with Black Bezel *(Mfr # FWD42PV1/B • B&H # SOFWD42PV1B)*.....**CALL**
FWD-42PV1/S: 42" Plasma Display with Silver Bezel *(Mfr # FWD42PV1/S • B&H # SOFWD42PV1S)*.....**CALL**

GXD-L52H 52" High Definition LCD in a Dust and Tamper-Resistant Chassis

Designed with specialized features which make it ideal for use in digital signage advertising applications in semi-outdoor environments such as shopping malls, train stations, airports, stadiums, school campuses, convention centers, stadiums as well as executive offices and control rooms, the GXD-L52H has a totally sealed chassis that meets IP30 dust resistant standards. In addition, its front protective glass and bezel are field replaceable from the front leaving no need to remove the display from its mount for service of these parts.

- 52" LCD with 1920 x 1080 full HD resolution, it has an advanced 10-bit panel to faithfully reproduce natural, smooth color gradation and vibrant images.
- Its robust safety features guarantee reliable, semi-outdoor use. It features an anti-dust mechanism which allows air to be circulated inside its chassis while dismissing heat, ensuring no dust penetrates its body and making it suitable for use in open environments.
- The durable tamper-resistant front panel is made of strong glass and metal bezel that is easily replaceable, allowing for convenient panel changes when necessary. Lack of external air holes enables the LCD display to be flush-mounted with minimum back ventilation required.
- Maintains the same life span in either portrait or landscape installations with no burn-in even during 24-7 operation.
- When one or even two CCFLs (Cold Cathode Fluorescent Lamp) are down, the display will still continue to be in operation and the system will prompt the operator that the panel is reaching end-of-life.
- The built-in LAN connectivity allows for the control and monitoring of several displays networked across a property by a single operator.

GXD-L52H1: 52" LCD Monitor *(Mfr # GXD-L52H1 • B&H # SOGXDL52H1)*.....**CALL**
HDMI Input Adapter: *(Mfr # BKM-FW15 • B&H # SOBKMFW15)*.....**152.95**
HD-SDI Input Adapter: *(Mfr # BKM-FW16 • B&H # SOBKMFW16)*.....**999.95**

FWD-42PX2 • FWD-50PX3

42- and 50" High Definition Plasma Monitors

Well suited for corporate and consumer applications, the FWD-42PX2 and FWD-50PX3 are stylish 42- and 50" plasma displays with a 10,000:1 contrast ratio and more than 60,000 hours of life. The displays have both DVI-HDCP and dual option slots. Additionally, they feature picture-in-picture, advanced video wall and optional network connectivity, making them ideal for a digital signage applications in office lobbies or reception areas. Integrated stereo amplifier and optional speakers will support all of your audio requirements. The FWD-42PX2 and FWD-50PX3 are available in silver or black.

FEATURES

High Performance

- Ultra-high panel brightness and contrast (10,000:1) ratio. Anti-reflection (AR) coating on the glass protection panel reduces light reflection for clear, high-contrast pictures. Ideal for HD content or PC signals.
- The 1366 x 768 native resolution is capable of delivering HD performance in an elegant flat display design. The display is capable of handling various input timings and sources, including video and PC timings for use with up to 1080i video or 1600 x 1200 PC timing.
- The displays have a long-life panel of 60,000 hours—that's seven years. The panels are capable of 1.07 billion colors, the result is a life-like image with rich color reproduction for home theater applications.
- They support P-i-P (Picture-In-Picture) as well as P-i-P features for flexible multi-tasking. P-i-P lets you watch two program sources side by side with the ability to smoothly zoom in on one picture and listen to the program in the selected window.
- Discrete IR Codes are available for use with installations where control systems are used with the Control-S (In/Out) or front IR sensor. In addition, users may select from the Onscreen Display (OSD) a setting to fix the input to maintain its current setting.

Flexible Inputs

- The displays come ready to work with a wide array of video devices or PC applications. Inputs include support for analog and digital HD video (using component to HD15 cable, or DVI-D cable with HDMI to DVI-HDCP), as well as PC input, using HD15 (RGB/YUV) or DVI-HDCP inputs.
- They are also capable of using compatible Sony expansion cards for additional inputs or networking control. The display has two available card slots, with one populated with a Composite (BNC) / S-Video input card with shared L/R audio input.
- RS232 port and serial control available for advanced installations.

Multi Display

- Building a video wall? Don't pay thousands of dollars for external display processors! They feature an Automatic Video Wall Set Up Mode for up to 16 panels.
- The displays can be set used as a video wall segment right out of the box. Simply select the desired matrix size from the choices of 2 x 2, 3 x 3 or 4 x 4.
- Next, use the remote control to indicate on the matrix graphic what position in the video wall puzzle this TV will occupy.

Conveniences

- User-selected screen saver adds a signal monitor that identifies a static image on the screen that can cause permanent image retention. If the display senses this static video image for several minutes, it will automatically dim the display brightness to reduce the potential effect of permanent image retention.
- Other screen saver modes include Background, Multi-Mode Picture Orbit, Picture Inversion, Power Save, Smart Fan Technology, Timers and White screen.
- Included accessories make a difference for easy installations, which is why Sony includes a 10' component (Y/Pb/Pr) to HD15 cable for connecting digital cable or satellite receivers. Also included is a DVI-D cable for versatile digital connections.
- Cable management system conceals wires and cables, keeping the back looking streamlined and uncluttered.
- Low power consumption and long-life panel delivers hours of use to keep total cost of ownership low. Also features anti-glare and anti-reflective screen protectors.
- Selectable color temperature modes include Cool, Neutral, and Warm. Selectable picture modes include Custom (3), Vivid and Standard.

FWD-42PX2 • FWD-50PX3

	FWD-42PV1	FWD-42PX2	FWD-50PX3
Screen Size (measured diagonally)	42-inch	42-inch	50-inch
Resolution	852 x 480	1024 x 768	1366 x 768
Pixel Pitch	1.08 x 1.08 mm	0.90 x 0.676 mm (non-square)	0.86 x 0.81 mm
Panel Type	AC-Type Plasma Display Panel	AC-Type Plasma Display Panel	AC-Type Plasma Display Panel
Contrast Ratio	10,000:1	10,000:1	10,000:1
Brightness	500cd/m2	500 cd/m^2	450 cd/m^2
Audio Inputs	RCA (L/R), Stereo 1/8-inch (x2)	RCA (L/R)	RCA (L/R)
Audio Power Output	14W Stereo AMP (7W x 2 Digital AMP)		
Video Inputs	RGB/Component (HD-15), DVI-HDCP, Composite (BNC), Y/C (S-video)		
Video Output	Composite (BNC), Y/C (S-Video) Composite Out Loop Through		
Remote Control	Fully discrete RS232C and Multi-Function Remote		
Color Temperature Control	Discrete Control RGB		
Image Retention Protection	Multi-Mode Picture Orbit/Picture Inversion/White Screen/Timers/Power Save/ Auto WideMode/Background/Smart Fan Technology/Auto Dimming Function		
Speakers	Optional		
Screen Protector	Anti-Glare/Anti-Reflective		
Mount Design	Portrait Model FWD-42PV1P/B Only	Landscape or Portrait	Landscape or Portrait
Picture in Picture / Picture and Picture			
Dimensions (W x H x D)/ Weight		40.7 x 24.8 x 4.8" / 66.2 lbs.	49.4 x 29.6 x 4.4" / 94.6 lbs.

FWD-42PX2 & FWD-50PX3 ACCESSORIES

Hospitality Clone Device *(Mfr # EBSSP15 • B&H # SOEBSSP15)*

A stand-alone TV tuner with hotel networking, that works with the displays, the Hospitality Clone Device is suitable for home use, recreation vehicles, corporate, campus, conference rooms, and hotels. It provides connection to cable and over the air broadcasts (181 channel CATV Tuner), and has internal Picture-in-Picture capability. It also allows connectivity to all major hotel VOD systems (OnCommand, LodgeNet, Hospitality Network, and others).....**654.95**

External High-Definition TV Tuner *(Mfr # EBSSP35 • B&H # SOEBSSP35)*

Built specifically for hospitality environments, this tuner is fully capable of VOD (Video On Demand) applications such as Pay-Per-View, LodgeNet, OnCommand, nStreams, and Guest-Tek.....**523.95**

Internal High-Definition TV Tuner *(Mfr # ICSSP30 • B&H # SOICSSP30)*

Designed for hospitality environments where video on-demand (VOD) is needed. The tuner is Pro:Idiom compliant as well as being compatible with LodgeNet, OnCommand, nStreams, Guest-Tek, and many more.....**523.95**

High-Definition Streaming Card *(Mfr # ICSFW40D • B&H # SOICSFW40D)*

The ICS-FW40D Network Media Player provides an affordable and flexible method for High Definition MPEG4/2, H.264, WM9 streaming media delivery. The ICS-FW40D supports both real time streaming from a centralized data source or localized playback from the units internal 60GB hard drive. The FW40D's integrated play list feature allows advanced scheduling of media and display control without interaction from an external source. Play lists may contain a mixture of remote and local video files, audio files, or graphics files. In addition, play lists can contain control functions for the display such as switching inputs and turning the display on/off. The ICS-FW40D's embedded web server provides a convenient way for configuration and control of the unit via standard internet browser located anywhere on the network. Additionally, the ICS-FW40D's RS-232 port can be controlled via device specific web pages. Display Commander provides a convenient method for control, status, and media distribution to a large number of ICS-FW40Ds from a single centralized Windows application. Display Commander provides advanced scheduling, grouping, and drag and drop playlist creation and management **999.95**

LCD & PLASMA ACCESSORIES

Optional Interface Boards

Component/RGB Interface Board
Enables the FWD-series displays to receive component (5x BNC) signals. The audio input is realized via L/R phone jack (L/R).
(Mfr # BKMFW11 • B&H # SOBKMFW11) **149.00**

RGB/Component Active Through Board
This card provides 15-pin input and loop output connectors so that multiple monitors can be fed the same computer/video signal allowing a loop function to be created. The audio input is realized via a single audio-in.
(Mfr # BKMFW12 • B&H # SOBKMFW12).....**149.00**

Speakers

Custom designed stereo speaker sets specifically designed for Sony plasma and LCD monitors. The speakers are available in different colors and match the design of the monitor for a clean, finished appearance.

Black *(Mfr # SSSP32FW/B • B&H # SOSSSP32FWB)* or Silver *(Mfr # SSSP32FW/S • B&H # SOSSSP32FWS)* speakers for FWD-32LX2F monitor **229.95**

Black speakers for FWD-42PV1 and FWD-42PX2 monitors.
(Mfr # SSSP42FW/B • B&H # SOSSSP42FWB).....**259.95**

Silver speakers for FWD-42PV1 and FWD-42PX2 monitors.
(Mfr # SSSP42FW/S • B&H # SOSSSP42FWS) **229.95**

Black *(Mfr # SSSP40FW/B • B&H # SOSSSP40FWB)* or Silver *(Mfr # SSSP40FW/S • B&H # SOSSSP40FWS)* speakers for FWD-40LX2F monitor **249.95**

Black speakers for FWD-50PX2 monitor.
(Mfr # SSSP50FW/B • B&H # SOSSSP50FWB).....**239.95**

Silver speakers for FWD-50PX2 monitor.
(Mfr # SSSP50FW/S • B&H # SOSSSP50FWS) **275.00**

Networking Options

Optional network cards and boxes let you centrally control, deliver and troubleshoot digital content across a standard IP network to one or hundreds (up to 255) of networked displays.

Network Management Card *(Mfr # BKMFW32 • B&H # SOBKMFW32)*
Fits into the FWD-series displays and provide status and control via IP. The card provides network status and control functions, for use with Sony's PJNet! software program (sold separately), for a centralized "command" center, which connects up to 255 networked devices including Sony's flat-panel displays and LCD projectors.....**439.95**

Network Media Card *(Mfr # BKMFW50 • B&H # SOBKMFW50)*
Provides status and control via IP, as well as streaming video and media. Create content on your PC for use on the card with industry standard development languages/applications such as HTML, Photoshop, Microsoft Movie Maker and other Windows applications. A CompactFlash memory slot inside the monitor enables JPEG images and MPEG movies to be displayed in slideshow mode, for local playback for users who do not wish to stream content **584.95**

Network Streaming Box *(SOEBSN200)*: Another key benefit of the displays is their ability to remotely monitor and control them and send content across a standard IP network. Sony's integrated network box enables network status and control to monitor and troubleshoot multiple devices from a central location. Additionally, it provides the ability to stream MPEG video, access the Web and present remote desktop applications across a standard IP network. Users can continuously loop feeds from internal sources, such as proprietary, in-house programming.....**739.95**

SFM-1: Flat Wall Mount *(Mfr # SFM1 • B&H # SOSFM1)* **179.95**

SFM-2: Flat Wall Mount *(Mfr # SFM2 • B&H # SOSFM2)* **154.95**

SFM-3: Flat Wall Mount *(Mfr # SFM3 • B&H # SOSFM3)* **173.95**

PLP-91/D: Automatic Tile Wall Mount *(Mfr # PLP-91/D • B&H # SOPLP91D)* **219.95**

SPM-TRI/C: Tabletop stand with clear acrylic base
(Mfr # SPM-TRI/C • B&H # SOSPMTRIC).....**284.50**

SPM-TRI/E: Tabletop stand with silver base
(Mfr # SPM-TRI/E • B&H # SOSPMTRIE) **249.95**

FWD-42PX2 shown with optional speakers and tabletop stand with clear acrylic base ▶

Display Model	SFM-1 Flat Wall Mount	SFM-2 Flat Wall Mount	SFM-3 Flat Wall Mount	PLP-91/D Wall Mount	SPO-M1 Wall Mount	SPM-TRI/C Tabletop stand	SPM-TRI/E Tabletop stand
FWD-32	✓	✓	—	✓	✓	✓	✓
FWD-40	✓	—	✓	✓	✓	✓	✓
FWD-42	✓	—	✓	✓	—	✓	✓
FWD-50	—	—	✓	✓	—	✓	✓
KLH-W32	✓	—	—	—	✓	—	—

LCD-410 • LCD-411

4" Field Monitors

LCD-410

The LCD-410 is a 4" portable active matrix LCD monitor featuring 383 x 234 resolution. It can input composite video (with automatic NTSC/PAL signal recognition) via RCA connector along with audio, and has a built-in speaker. The LCD-411 is the same except it has no audio input and features a composite video input with BNC connector. They both feature tint, color and brightness controls. LED backlight provides longer life, uses less power and provides better color saturation. The monitors include a AA battery holder and are powered by 8 alkaline or 9 nicad AA batteries. They can also be powered via AC with the optional AC1000 AC adapter or via 12v DC with the optional DC-12 adapter. Using the optional DC-12D, two monitors can be powered from a 12v power supply.

LCD-410 *(Mfr # LCD410 • B&H # TOLCD410)*
4" portable LCD monitor with audio, AA battery case.....**289.95**

LCD-410 Kit *(Mfr # LCD410KIT • B&H # TOLCD410K):* Includes LCD-410 monitor with audio, tote bag with sun shield and AC-1000 AC adapter.....**374.95**

LCD-411 *(Mfr # LCD411 • B&H # TOLCD411)*
4" portable LCD monitor with AA battery case **309.95**

LCD-411 Kit *(Mfr # LCD411KIT • B&H # TOLCD411K)*: Includes LCD-411 monitor, tote bag with sun shield and AC-1000 AC adapter **374.95**

AC1000 *(Mfr # AC1000 • B&H # TOAC1000)*: 110v AC power adapter for the LCD-410/411.....**15.95**

BP-410 *(Mfr # BP410 • B&H # TOBP410)*: Clip-on AA battery pack (alkaline or nicad) for LCD-410/411.....**29.95**

TB-410 *(Mfr # TB410 • B&H # TOTB410)*: Tote Bag with Sun Shield for the LCD-410/411.....**29.95**

LCD-400X4 Quad 4" LCD Monitors in Rackmount

The LCD-400X4 consists of four 4" high resolution (480 x 234) LCD monitors in a standard 19" rack mount bracket. The rack-mount can tilt 90° and is only 2RU high. LED backlight provides longer life, uses less power and provides better color saturation. A single power supply runs all four units. Each monitor has a composite video BNC input with automatic NTSC/PAL detection and BNC output. In addition, each monitor features adjustable controls for tint, color, contrast and brightness, and each has three easy to see color tally lights. *(Mfr # LCD-400X4 • B&H # TOLCD400X4)*.....**1099.95**

LCD-562 • LCD-565 5.6" Field Monitors

LCD-565
LCD-562

The LCD-562 is a 5.6" portable active matrix LCD monitor featuring 960 x 234 resolution. It can input composite video (with automatic NTSC/PAL signal recognition) via RCA connector along with audio, and has a built-in speaker. The LCD-565 is the same except it has no audio input and features a composite video input with BNC connector.

They both feature tint, color and brightness controls. An LED backlight provides longer life, uses less power and provides better color saturation. The monitors include a AA battery holder and are powered by 8 alkaline or 10 nicad AA batteries. They can also be powered via AC with the optional AC2000 AC adapter or via 12v DC with the optional DC-12 adapter. Using the optional DC-12D, two monitors can be powered from a 12v power supply.

LCD-562: 5.6" Portable LCD Monitor with Audio, AA Battery Case and AV Cables *(Mfr # LCD-562 • B&H # TOLCD562)* **379.95**

LCD-562 Kit: 5.6" Portable LCD Monitor with Audio, AA Battery Case, Sunshade, Case and AC Adapter *(Mfr # LCD-562 KIT • B&H #TOLCD562K)*....**399.95**

LCD-565: 5.6" Portable LCD Monitor with Audio, AA Battery Holder *(Mfr # LCD-565 • B&H # TOLCD565)* **399.95**

LCD-565 Kit: 5.6" Portable LCD Monitor with Audio, AA Battery Holder, AC Adapter and Carry Case *(Mfr# LCD-565 KIT • B&H # TOLCD565K)* **454.95**

AC2000: 110v AC Power Adapter for the LCD-562/565. *(Mfr # AC2000 • B&H # TOAC2000)* **18.95**

BP-565: Clip-on AA Battery Pack (alkaline or nicad) for LCD-562 and LCD-565 *(Mfr # BP-565 • B&H # TOBP565)* **29.95**

TB-562: Tote Bag with Sun Shield: for the LCD-562/565 *(Mfr # TB562 • B&H # TOTB562)* **54.95**

LCD-640 KIT

6.4" Field Monitor with Audio

The LCD-640 is a 6.4" high resolution (960 x 234) active matrix LCD monitor for camera mount or location monitoring. Advanced TFT technology allow for a very broad range of viewing angles. It has composite video (BNC) input with automatic NTSC/PAL detection along with audio, and has a built-in speaker. It offers control of brightness, color, contrast and hue, and has an invert switch that allows images to be flipped upside-down with a button-push. Designed to be mounted on top a video camera for easy and accurate scene monitoring, a 1/4-20 mounting point accepts a huge variety of adapters, articulated arms and even little tripods so the LCD-640 can be used just about anywhere. Optional accessories include a flat bottom desk stand, wall mount bracket and a 12v cigarette lighter adapter cable for DC power.

LCD-640 shown with optional MB-1 Stand

LCD-640 Kit : Includes LCD-410 Monitor with Audio, Tote Bag with Sun Shield and AC-1000 AC Adapter *(Mfr # LCD-640KIT • B&H # TOLCD640KIT)* **599.95**

LCD-560X3

Triple 5.6" LCD Monitors in Rackmount

The LCD-560X3 is three 5" high resolution LCD monitors in a standard 19" rack mount bracket. Each monitor displays 960x234 pixels and is NTSC/ PAL compatible with an auto detection. The rackmount can tilt to make the viewing angle more comfortable. Each monitor has composite (BNC) and S-Video inputs on the rear panel. The monitors each can loop output the same signal via a secondary connector. Each monitor also features adjustable image controls including tint, color, contrast and brightness. Each monitor can be rigged to display any one of three different color tally indicators. The tally light wires connect to the rear panel of the unit.

LCD-560X3: Triple 5.6" LCD Monitors in Rackmount *(Mfr # LCD-560X3 • B&H # TOLCD560X3)* **1099.95**
LCD-560X3S: Same as above with SDI inputs *(Mfr # LCD-560X3 • B&H # TOLCD560X3)* **2409.95**

LCD-703HD

High Definition 7" Widescreen LCD Monitor

The LCD-703HD features a completely digital TFT LCD high resolution (800x 480) screen and excellent color reproduction. Analog signals are digitized using an advanced 10-bit process with 4x over sampling and adaptive 5-line comb filter plus exacting color space conversion. Video is scaled to fit on screen in the highest resolution using a state of the art Triple gate technology LCD panel that incorporates precision Gamma correction to project the best images available. Additional features include, three color LED tally, setup memory, Blue Gun, RS-232 serial port, and on screen menu access for all adjustment and selection functions.

- Inputs include composite (BNC) with automatic PAL/NTSC detection and BNC loop output, S-Video, DVI , HD/SD analog component (BNC x3) with BNC loop out, and RS-232.
- Durable metal enclosure with VESA and 1/4-20 mounting holes
- Anti-reflective/anti-glare coated TFT LCD
- 100% digital processing high resolution scaling of all images
- 300:1 contrast ratio, 350 cd/m2 brightness and wide 130° viewing radius for superior visibility
- Video loss detect, Under scan feature
- 4:3 and 16:9 aspect ratios
- Easy to see three color TALLY indicators
- Blue Screen for color adjustment
- Adjustment Settings Memory
- Includes ¼-20 mounting pad
- Runs 6 hours on optional BP-563 2600MAh rechargeable battery

LCD-703HD: 7" LCD Field Monitor *(Mfr # LCD-703HD • B&H # TOLCD703HD)* **629.95**
LCD-703HD1 7" LCD Rackmount System *(Mfr # LCD-703HD1 • B&H # TOLCD703HD1)* **714.95**
LCD-703HD2: 7" Dual LCD Rackmount System *(Mfr # LCD-703HD2 • B&H # TOLCD703HD2)* **1289.95**

LCD-800 SERIES

8" LCD Monitors

Available in four versions for different applications, the LCD-800 series are professional 8-inch LCD monitors that feature 1440 x 234 pixel resolution and ant-glare coating for very high quality images. They support both composite and S-Video signals (NTSC/PAL with auto detection) and have a back-light dimmer control feature for tailoring the look to your ambient lighting conditions. For added convenience, they include a wireless remote control, and offer mirror image and upside-down image features for speciality applications like rear-view camera display.

LCD-800D

LCD-801

LCD-800: 8" LCD monitor for CCTV applications. Housed in a metal case (no audio) with built-in Vesa-compliant (75mm) interface for wall or arm mounting. Includes AC Adapter and wireless remote control *(Mfr # LCD-800 • B&H # TOLCD800)* **666.95**

LCD-800D: Two LCD-800 monitors in a standard 19" rackmount kit (4RU high) *(Mfr # LCD-800D • B&H # TOLCD800D)* **1254.95**

LCD-800L: LCD-800 with flush mount kit (for mounting in a wall) *(Mfr # LCD-800L • B&H # TOLCD800L)* **648.95**

LCD-801: Same as the LCD-800 except housed in an ABS plastic housing and adds an On/Off feature to save power, and a keylock function that allows the front control buttons to be disabled. Includes AC Adapter, wireless remote control and MB-2 Desk Stand and Wall Mount Bracket. *(Mfr # LCD-801 • B&H # TOLCD801)* **589.95**

LCD-841D

LCD-841D

Dual 8.4" Rackmounted LCD Monitor

The LCD-841D includes two high resolution (800 x 600) 8.4" LCD monitors with 2 composite (BNC) video inputs/outputs, S-Video and analog RGB (15-pin) inputs in a space-saving, 90° tiltable, 4RU high rackmount. NTSC/PAL compatible with automatic detection, the screens incorporate active matrix technology to eliminate distortion and allow for clear viewing even from angles off center. Response time is 15ms/25ms (rising/falling). Each monitor has individual front mounted direct source selector buttons, built-in color bar generator, underscan capability, self-powered 3-color tally system is provided for each monitor. Built-in scaler accepts 640x480, 800x600,1024x768,1152x864,and 1280x1024 computer inputs. Active loop through feature is always on as long as power is on. Built-in memory saves current setup when unit is powered down. Included switching power supply powers both monitors.

LCD-841D: Dual 8.4" LCD Monitors in Rackmount *(Mfr # LCD-841D • B&H # TOLCD841D)* **1769.95**

LCD-1044T Series 10.4" TV/Video LCD Monitors

Available standalone with removable desktop stand, or for custom wall or ceiling installation, the LCD-1044T is a 10.4" television/video LCD monitor made of durable black ABS plastic. It features a cable ready TV tuner, front panel stereo speakers and two headphone jacks for easy listening, and front panel buttons for brightness, contrast, tint, H/V position, saturation, sharpness, channel and volume. Inputs include NTSC/PAL composite video (RCA) and cable television. An RF connector is provided for use with a TV antenna as well.

LCD-1044T

LCD-1044T: 10.4" LCD Monitor with TV Tuner and Speakers *(Mfr # LCD-1044T • B&H # TOLCD1044T)* **569.95**

LCD-1044TC: Same as LCD-1044T with custom 4-way adjustable counter mount and all cables concealed *(Mfr # LCD-1044TC • B&H # TOLCD1044TC)* **799.95**

LCD-1044TL: Same as LCD-1044T in flush mount kit *(Mfr # LCD-1044TL • B&H # TOLCD1044TL)* **642.95**

LCD-1044TU: Same as LCD-1044T with custom ceiling mount and RF/CD cables hidden *(Mfr # LCD-1044TU • B&H # TOLCD1044TU)* **839.95**

LCD-1044TW: Same as LCD-1044T with custom wall mount and RF/CD cables hidden *(Mfr # LCD-1044TW • B&H # TOLCD1044TW)* **649.95**

LCD-1042VB/1211VB • LCD-1042TS/1211TS

10- and 12" Sunlight Readable LCD Monitors • 10- and 12" Touchscreen LCD Monitors

The LCD-1042VB (10") and LCD-1211VB (12") are high-quality active matrix LCD monitors made of durable steel for custom installations. They feature panels rated at 1200 and 1250 NIT brightness (respectively)—outputting enough light to be seen clearly in direct sunlight. They are equipped with composite (BNC), S-Video and RGB (15-pin) inputs. On-screen menu system offers adjustments for brightness, contrast, backlight and hue. Built-in VESA-compliant (75mm) interface for wall or arm mounting.

The LCD-1042TS (10") and LCD-1211TS (12") are exactly the same as the LCD-1042VB and LCD-1211VB (respectively) except they have incorporate a Touchscreen for interactive and custom installations. Touchscreen function makes menu navigation easier. The user can call up menu items and control their levels or functions by simple on-screen "buttons". They include PenMount Touchscreen drivers, RS-232 and VGA cables.

All four monitors are designed for mounting anywhere. There are optional fixed wall mount bracket as well as a wall mount with swing arm, and an under the cabinet hinge mount bracket.

LCD-1042VB

LCD-1042VB: 10.4" Sunlight Readable LCD Monitor (no audio) *(Mfr # LCD-1042VB • B&H # TOLCD1042VB)* **1309.95**

LCD-1211VB: 12.1" Sunlight Readable LCD Monitor (no audio) *(Mfr # LCD-1211VB • B&H # TOLCD1211VB)* **1379.95**

LCD-1042TS: 10.4" Touch Screen LCD Monitor for Kiosks and other Custom Installations *(Mfr # LCD-1042TS • B&H # TOLCD1042TS)* **1627.50**

LCD-1211TS: 12.1" Touch Screen LCD Monitor for Kiosks and other Custom Installations *(Mfr # LCD-1211TS • B&H # TOLCD1211TS)* ..... **CALL**

LCD-1510V

LCD-1510V

15.1" LCD Monitor for Desk Top/Custom Installation

Encased in durable ABS plastic, the LCD-1510V is a 15" LCD monitor with HD (480p/720p) capability. It features a 15-pin VGA input to display computer signals up to 1024 x 768 as well as inputs for component, composite (BNC and RCA) and S-Video (NTSC/PAL) signals. There are also stereo audio inputs and two speakers. A picture-in-picture function can display computer and video images on the screen simultaneously. Hot key allows toggling between composite, S-Video and PC modes. RS-232 input allows serial control from an external device. Has on-screen display for brightness, contrast, backlight, hue and volume. Supplied with a removable desk stand that tilts, an optional flush-mount kit, a surface wall mount kit and a swing-arm monitor mount are also available.

LCD-1510V 15.1" Monitor for Desk Top/Custom Installation *(Mfr# LCD-1510V • B&H# TOLCD1510V)* **769.95**

LM-1510V Flush Mount for LCD-1510V *(Mfr # LM-1510V • B&H # TOLM1510V)* **113.50**

LCD-1540HD SERIES

15.4" HD Widescreen LCD Monitors

15.4" active matrix, high definition (480p, 720p and 1080i) widescreen (16:9) LCD monitors. Available in desktop, flush mount and rackmount configurations, it features VGA (15-pin), stereo audio, two composite (RCA), S-Video and component (RCA x3) inputs, and two composite video (RCA) outputs. There is also composite video (BNC) input with loop out, and RS-232 port for external remote control. Has underscan capability and on-screen display for brightness, contrast, backlight, hue and volume. Fast 16ms response time and anti-glare surface treatment for enhanced viewing. Made of durable metal, the LCD-1540HD includes a removable desk stand and remote control. Built-in VESA-compliant 75mm interface for wall or arm mounting.

LCD-1540HD: 15.4" HD LCD Monitor *(Mfr # LCD-1540HD • B&H # TOLCD1540HD)* **729.95**

LCD-1540HDL: Same as LCD-1540HD in flush mount kit *(Mfr# LCD-1540HDL • B&H# TOLCD1540HDL)* **759.95**

LCD-1540HDR: with ceiling mount & RF/CD cables hidden *(Mfr# LCD-1540HDR • B&H# TOLCD1540HDR)* .. **729.95**

LCD-1540HD

LCD-1700V • LCD-1900V

17-and 19" LCD Monitors

Encased in durable ABS plastic, the LCD-1700V (17") and LCD-1900V (19") are professional quality, active-matrix LCD monitors for use on the desk or wall mounting. They feature anti-reflective coating for maximum viewing comfort. A picture-in-picture function can display computer and video images on the screen simultaneously. Hot key allows toggling between composite, S-Video, component and PC modes. They have on-screen displays for brightness, contrast, backlight, hue and volume. They include a removable desk stand and have a built-in VESA-compliant 100mm interface for wall or arm mounting. They are also available in rackmount and touchscreen configurations.

The LCD-1700V features 9-pin component input, BNC composite video in/out, 3.5mm stereo audio input, RCA composite video input, RCA L/R audio input, S-Video input, DVI (22-pin) with DVI/VGA cable, and RS-232 input. Includes 100-240v AC (auto-sensing), 50/60Hz power supply.

The LCD-1900V features VGA 15-pin input, 9-pin component input, BNC composite video in/out, RCA composite video input, S-Video input and 3.5mm stereo audio input.

LCD-1900V

LCD-1700V Standalone unit *(Mfr# LCD-1700V • B&H# TOLCD1700V)*.....**849.95**

LCD-1700VR Same as the LCD-1700V in a 90° tilting 19" rackmount (8RU high) *(Mfr# LCD-1700VR • B&H# TOLCD1700VR)*.....**1059.95**

LCD-1703VRZ Same as the LCD-1700V in a 19" rackmount (1RU high) with keyboard *(Mfr# LCD-1700VRZ •B&H# TOLCD1700VRZ)*.....**Call**

LCD-1700TS: w/ELO touchscreen *(Mfr# LCD-1700TS • B&H# TOLCD1700TS)*...**1339.95**

LCD-1700VRTS: w/touchscreen *(Mfr# LCD-1700VRTS • B&H# TOLCD1700VRTS)*..**1643.50**

LCD-1900V Standalone unit *(Mfr# LCD-1900V • B&H# TOLCD1900V)*.....**999.95**

LCD-1900VR: Same as the LCD-1900V in a 90° tilting 19" rackmount (9RU high) *(Mfr# LCD-1900VR •B&H# TOLCD1900VR)*.....**1499.95**

LCD-1900VRQ: with built-in quad splitter and sequential switcher with individual color control for each of 4 cameras; view any of 4 views in full screen. *(Mfr# LCD-1900VRQ •B&H# TOLCD1900VRQ)*.....**CALL**

LCD-1900VRTS: w/touchscreen *(Mfr# LCD-1900VRTS • B&H# TOLCD1900VRTS)*...**2045.95**

LCD-1703VRZ

17" LCD Monitor in a 19" Rackmount Kit

A 17" LCD monitor for space efficient rack mount installations. It is housed in a 1 rack-unit height drawer and pulls out for viewing. It features anti-reflective coating for maximum viewing comfort. A picture-in-picture function can display computer and video images on the screen simultaneously. Hot key allows toggling between composite, S-Video, component and PC modes. It has on-screen displays for brightness, contrast, backlight, hue and volume. Monitor turns on or off automatically when tilted up/down.

LCD-1703VRZ *(Mfr# LCD-1703VRZ • B&H# TOLCD1703VRZ)*
17" LCD monitor in 19" Rackmount with Keyboard.....**1699.95**

LCD-1901HD • LCD-1901HDL • LCD-1901HDR

19" HD Widescreen LCD Monitors

The LCD-1901HD (desktop), LCD-1901HDL (flush mount) and LCD-1901HDR (rackmount) are 19" active matrix, high-definition (480p, 720p and 1080i) widescreen (16:9) LCD monitors. They offer a wide 130° viewing angle and feature VGA (15-pin), stereo audio, two composite (RCA), S-Video and component (RCA x3) inputs, and two composite video (RCA) outputs. There is also composite video (BNC) input with loop out, and RS-232 serial port for external remote control. They have underscan capability and on-screen display for brightness, contrast, backlight, hue and volume. Fast 16ms response time and anti-glare surface treatment provides enhanced viewing pleasure. Made of durable metal, they include a remote control.

LCD-1901HDL

LCD-1901HD 19" High Definition Desk-Mounted LCD Monitor
(Mfr # LCD-1901HD • B&H # TOLCD1901HD).....**899.95**

LCD-1901HDL 19" High Definition Flush-Mounted LCD Monitor
(Mfr# LCD-1901HDL • B&H# TOLCD1901HDL).....**894.50**

LCD-1901HDR 19" High Definition Rack-Mounted LCD Monitor *(Mfr# LCD-1901HDR • B&H# TOLCD1901HDR)*.....**889.95**

LCD-2002V • LCD-2003

20" LCD Monitors

The LCD-2002V and LCD-2003 are 20" desktop LCD monitors with stereo audio, component (9-pin), composite (RCA), and S-Video inputs with NTSC/PAL automatic detection. Hot key and wireless remote control allow toggling between video input signals. On-screen display for brightness, contrast, backlight, hue and PiP setup. Encased in durable black ABS plastic with anti-glare hard coated glass surface , they have dual built-in front speakers for easy listening, built-in removable deskstand, removable handles for easy portability, and switching 90-240v, 5060Hz AC power supply. For added convenience, they also offer a headphone jack and built-in VESA-compliant 100mm interface with proper cable exiting for wall or arm mounting. Otherwise the same, the LCD-2002V adds a 24-pin DVI-D input and cable for computer connection.

LCD-2003

LCD-2002V *(Mfr # LCD-2002V • B&H # TOLCD2002V)*
20" LCD Monitor with 24-pin DVI-D input and cable **859.95**

LCD-2002VL *(Mfr # LCD-2002VL • B&H # TOLCD2002VL)*
Same as above in flush mount..... **1049.95**

LCD-2003 *(Mfr# LCD-2003 • B&H# TOLCD2003)*
Same as 2002V except without RGB..... **799.95**

LCD-2003L *(Mfr # LCD-2003L • B&H # TOLCD200L3)*
Same as above in flush mount **919.95**

LCD-2007HD

LCD-2007HDT

20" Widescreen High-Definition LCD Monitor

A 20" active matrix, high definition (480i/p, 720p and 1080i) widescreen (16:9) LCD monitor with ATSC TV tuner. It features composite (NTSC/PAL auto sensing), S-Video, component, and analog RGB input. Encased in durable black ABS plastic with an anti-glare hard coating covering the glass surface. There is a zoom function, supplied wireless remote control and dual built-in front speakers for easy listening. Connections included AV (RCA), S-Video, component (RCA x3) and stereo audio inputs. There is also a 15-pin D-sub computer input. Includes a removable desk stand and has a built-in VESA-compliant 100mm interface and proper cable exiting for wall or arm mounting.

LCD-2007HDT *(Mfr # LCD-2007HDT • B&H # TOLCD2007HDT)*
20" Widescreen HD monitor **899.95**

LCD-2007HDTL *(Mfr # LCD-2007HDTL • B&H # TOLCD2007HDQ)*
Same as above, except with flush mount kit **1058.95**

LCD-2300HD

23" Widescreen High Definition LCD Monitor

The LCD-2300HD is a 23" active matrix, high definition (480i/p, 720p and 1080i) widescreen (16:9) LCD monitor with a 500:1 contrast ratio. It features composite (NTSC/PAL auto sensing), S-Video, component, analog RGB, HDMI and DVI inputs. Also has RS-232 port allowing it to be controlled from an external device. It has picture-in-picture capability and two built-in speakers (10w + 10w) provide 3D MTS stereo and superior listening pleasure. Encased in durable silver ABS plastic with an anti-glare hard coating for enhanced viewing. Supplied wireless remote control works from up to 30' away. Includes a built-in removable desk stand and 100-240v AC, 50/60 Hz switching power supply.

LCD-2300HD 23" HD LCD Monitor *(Mfr # LCD-2300HD • B&H # TOLCD2300HD)* **827.95**

Wall Mount Kit for LCD-2300HD: This "fixed" mounting solution offers no tilting or side-to-side adjustment. *(Mfr# WM-3018VT • B&H# TOWM018VT)* **59.95**

LCD-2600HD • LCD-3200HD

26- and 32" Widescreen High Definition LCD Monitors

The 26" LCD-2600HD and 32" LCD-3200HD are active matrix, high definition (480i/p, 720p and 1080i) widescreen (16:9) LCD monitors with an 800:1 contrast ratio. They feature composite (NTSC/PAL auto sensing), S-Video, component, analog RGB, HDMI and DVI inputs. They also feature picture-in-picture capability and an RS-232 port allows them to be controlled from an external device.

Encased in durable black ABS plastic with an anti-glare hard coating for enhanced viewing, supplied wireless remote control works from up to 30' away. They also include a built-in removable desk stand.

The LCD-2600HD has two built-in speakers (10w + 10w) to provide 3D MTS stereo and superior listening pleasure. The LD-3200HD has two detachable speakers providing 3D MTS stereo.

LCD-2600HD 26" HD LCD Monitor *(Mfr # LCD-2600HD • B&H # TOLCD2600HD)* **914.95**

LCD-3200HD 32" HD LCD Monitor *(Mfr # LCD-3200HD • B&H # TOLCD3200HD)* **1089.95**

LCD-3200HDL Same as above, except with flush mount kit *(Mfr # LCD-3200HDL • B&H # TOLCD3200HDL)* **1314.95**

Wall Mount Kit for LCD-2600HD/3200HD: This "fixed" mount offers no tilting or side-to-side adjustment. *(Mfr# WM-3018VT • B&H# TOWM3018VT)* **59.95**

LCD-3700HD • LCD-4000HD • LCD-4200HD • LCD-4700HD

37-, 40-, 42- and 47" True (1080p) HD Monitors

The 37" LCD-3700HD, 40" LCD-4000HD, 42" LCD-4200HD and 47" LCD-4700HD offer true 1920 x 1080 HD resolution without down scaling. Contrast ratio is 800:1 on the LCD-3700HD, and 1000:1 on the others. They feature composite (NTSC/PAL auto sensing), S-Video, component, analog RGB, HDMI and DVI inputs. They also have an RS-232 port allowing control from an external device. They have picture-in-picture capability. Absence of video oscillations and user selection of color temperature (6500°, 7500° 9300°) provides enhanced viewing pleasure.

The LCD-3700HD has two external side speakers, the other monitors have two built-in rear speakers (10w + 10w) providing 3D MTS stereo and superior listening pleasure. All except the LCD-3700HD also incorporate SRS technology to provide a surround sound experience. Encased in durable silver ABS plastic with an anti-glare hard coating for enhanced viewing they have top controls for volume, source and menu. Supplied wireless remote control works from up to 30" away. They all include a built-in removable desk stand and 100-240v AC, 50/60Hz switching power supply.

LCD-3700HD 37" HD LCD Monitor
(Mfr # LCD-3700HD • B&H # TOLCD3700HD) **1824.95**

LCD-4000HD 40" HD LCD Monitor
(Mfr # LCD-4000HD • B&H # TOLCD4000HD) **2176.50**

LCD-4200HD 42" HD LCD Monitor
(Mfr # LCD-4200HD • B&H # TOLCD4200HD) **2312.95**

LCD-4700HD 47" HD LCD Monitor
(Mfr # LCD-4700HD • B&H # TOLCD4700HD) **3158.95**

Fixed Wall Mount Kit for LCD-3700HD to LCD-4700HD: No tilting or side-to-side adjustment. *(Mfr # WM-3742VT • B&H # TOWM3742VT)* **114.95**

Heavy Duty Wall Mount for LCD-4700HD: Heavy duty dual arm wall mount -200 lb. limit *(Mfr # WM-4700VT • B&H # TOWM4700VT)* **398.95**

TV ONE

LM-401M • LM-701M

4- and 7" PAL/NTSC 4:3 LCD Monitors

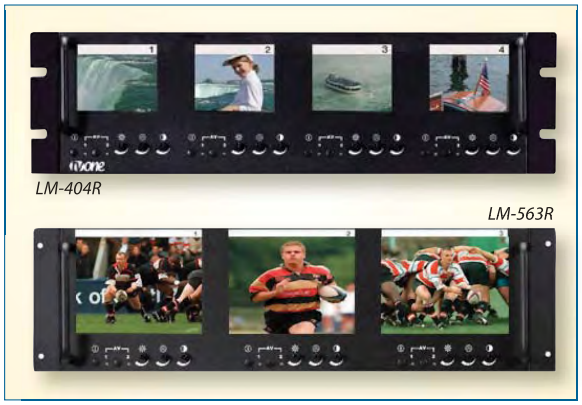
Professional active matrix LCD displays with all-metal housing, the LM-401M (4") and LM-701M (7") feature high brightness, wide viewing angles, and two composite video inputs with automatic NTSC/PAL detection. With standard 1/4-20 mounting holes on the bottom panel, they are easily mounted on cameras or tripods. For special applications, the monitor's image can be horizontally reversed or vertically flipped. Mono audio input and headphone jack are provided for audio monitoring. Controls include color, brightness and contrast knobs.
They are powered by 12v DC or via the supplied AC adapter. Standard VESA mounting holes are provided on the rear panel of the LM-701M. The LM-701M also includes a tiltable sunshade for improved viewing in bright areas.

LM-401 *(Mfr # LM401M • B&H# TVLM401M)*: 4" camera-mountable LCD monitor with 2 video inputs, measures 4.5 x 5.5 x 1.4" (WHD), weighs 1 lb.... **269.95**

LM-701 *(Mfr # LM701M • B&H# TVLM701M)*: 7" LCD monitor, measures 5.3 x 7.6 x1.4" (WHD), weighs 1.7 lb..... **429.95**

LM-404R • LM-563R

Rackmount Multi-LCD Monitors



The LM-404R (four 4") and LM-563R (three 5.6") are high performance color LCD monitors in unique rackmount (3RU high) housings that tilt up or down to optimize the viewing angle. This is particularly beneficial when circumstances necessitate that the monitors be mounted above or below normal eye level. All models feature high brightness active matrix LCD displays with wide viewing angles and excellent contrast ratios. They are flicker-free, low radiation, light weight, space saving and feature low power consumption. Each model is powered by a single 12v DC power source that can mount on the rear of the monitor housing for convenience. A universal AC Adapter is provided and is fitted with a locking DC plug for security of connection. Each display is equipped with one S-Video and one composite video input (BNC with automatic NTSC/PAL detection. Controls for each individual display include brightness, contrast and color, as well as a Mirror Image Switch to horizontally reverse the image.

LM-404R Quad 4.0" Rackmount Monitor: Measures 5.25 x19 x 3" (HxWxD), weighs 4.4 lbs. *(Mfr # LM404R • B&H # TVLM404R)*.....**1199.95**
LM-563R Triple 5.6" Rackmount Monitor: Measures 5.25 x19 x 3" (HxWxD), weighs 4.4 lbs. *(Mfr # LM563R • B&H # TVLM563R)*.....**1399.95**

LM-1042R

Dual 10" Rackmount Multimedia LCD Monitors

A high performance dual 10.4" color LCD multimedia monitor (4:3) in a rackmount housing only 5 RU high. The high performance active matrix display features wide viewing angles, an excellent contrast ratio and high brightness. Each display has a looping composite video input (BNC) with automatic PAL/NTSC detection and a computer input via HD15 that handles PC resolutions up to SVGA. A universal AC Adapter is provided and is fitted with a locking DC Plug for security of connection.
For convenience, the adapter can mount on the rear of the monitor housing with the supplied bracket.
The optional LM-1042-EXP1 Input Expansion Module greatly extends the range of the computer input. It accepts PC resolutions up to SXGA, including WXGA, and all HDTV resolutions up to 1080i. The module can be used with either display. Up to two modules can be added, one for each display. The input resolution is automatically detected and can either be RGBHV, YPbPr or YCbCr format. In addition to PC and HDTV signals, the module can take interlaced Component Video. It has its own integral video processor to provide additional control over many signal parameters, such as R-G-B Levels and H-V Positioning. The module's output is connected to the monitor's PC input via an HD15 cable. Its12v DC powered and a small In-Plug Power Adapter is included.

LM-1024R Dual 10.2" LCD Monitors, Rack Mountable, *Mfr# LM1042R • B&H# TVLM1042R)* **1749.95**
LM-1042-EXP1 HDTV/SXGA Adapter and Expansion Module for LM-1042R *(Mfr# LM1042EXP1 • B&H# TVLM1042EXP1)* **249.95**

LM-1511R • LM-1911R

15- and 19" Rackmount LCD Monitors

The LM-1511R (15") and LM-1911R (19") are high performance 4:3 color LCD monitors housed in unique rackmount housings that tilt up or down to optimize the viewing angle. This is particularly beneficial when circumstances necessitate that the monitors be mounted above or below normal eye level. Also included is an integrated swivel stand on the rear of both units to allow table top use if desired. Both models feature high brightness active matrix LCD displays with wide viewing angles and excellent contrast ratios. They are flicker-free, low radiation, space saving and feature low power consumption.
Both models have two composite and two S-Video inputs with automatic NTSC/PAL detection and dual stereo audio inputs/outputs (the composite video inputs are automatically terminated). A PC input is also provided and can accommodate resolutions up to XGA for the LM-1511R and SXGA for the LM-1911R. Built in speakers driven by 2 watt amplifiers provide stereo audio monitoring capabilities. Their menus contains all the necessary controls to adjust contrast, brightness, color, hue and other parameters necessary for optimum monitor performance. Results of these adjustments can be viewed via the OSD. Integrated swivel stand allows tabletop use.

LM-1511R 15" Professional LCD Monitor, with Rack Mount Hardware and Integral Table Stand *(Mfr # LM1511R • B&H # TVLM1511R)* **1099.95**
LM-1911R 19" Professional LCD Monitor, with Rack Mount Hardware and Integral Table Stand *(Mfr # LM1911R • B&H # TVLM1911R)* **1249.95**

SHARP

PN-465U • PN-525U • PN-655U

46-, 52- and 65" Professional High-Definition LCD Monitors

Sharp's HD LCD monitors offer true 1920 x 1080 resolution for digital signage and industrial display applications. They are equipped with both digital and analog inputs as well as the capability of interfacing directly with computers. Developed for commercial use, they offer proprietary and application specific features, unparalleled performance, outstanding image quality and reliability.

- Proprietary technology contributes to crisp text, virtually no burn-in, longevity and reliability; reduces potential for bright pixel illumination.
- Inputs include DVI-D, RGB analog, component and composite video, stereo audio (for PC), stereo audio (for A/V), and RS-232C port. Outputs include DVI-D loop through, stereo audio line-out and stereo audio (7W/channel) speaker out.
- They have full 1920 x 1080 resolution for exceptionally accurate and precise image reproduction. They can displaying full native 1920 x 1080 resolution from analog RGB, digital RGB, and HD video sources.
- Unparalleled performance for professional applications including digital signage markets (retail, banking, hospitality, airports), medical/scientific and training simulation, CAD/CAM, university and corporate facilities.
- Ultra-High Aperture (UH) LCD achieves high brightness of 450 nit (cd/m2) while maintaining low power consumption.
- Designed for commercial use, they utilize a black metal rear enclosure, heavy duty carrying handles, and a clean professional appearance (no raised front panel controls or connectors). The PN-465U and PN-525U also offer compatibility for extended use in portrait and landscape mode applications.

PN-465U: 46" HD LCD
(Mfr # PN-465U • B&H # SHPN465U)

PN-525U: 52" HD LCD
(Mfr # PN-525U • B&H # SHPN525U)

PN-G655U: 65" HD LCD
(Mfr # PN-G655U • B&H # SHPNG655U)

PN-G655RU: 65" with Portrait/Vertical Mode
(Mfr # PN-G655RU • B&H # SHPNG655RU)

PN-465UP: 46" with Anti-Glare Overlay
(Mfr # PN-465UP • B&H # SHPN465UP)

PN-5255UP: 46" with Anti-Glare Overlay
(Mfr # PN-465UP • B&H # SHPN465UP)

PN-G655UP: 65" with Anti-Glare Overlay
(Mfr # PN-465UP • B&H # SHPN465UP)

PN-G655RU: 65" with Portrait/Vertical Mode and Anti-Glare Overlay
(Mfr # PN-465UP • B&H # SHPN465UP)

Models that end with 'P' integrate a protective acrylic overlay shield with anti-reflection, anti-glare film, making them perfect for digital signage and information display applications in high-track public areas.

TOSHIBA 27"- 52" High-Definition Commercial LCD Monitors

Today more than ever, visual communications require multifunctional, dependable, visually striking displays. Toshiba's LCD display's are more than up for the challenge. Their superior image quality shows off high-bright, high-contrast images viewable at any angle. High-resolution panel with digital and analog inputs while the most rigorous specifications are handled with ease. And installation is a snap with any UL-approved VESA standard wall or ceiling mount. With Toshiba LCD displays, image "Burn-In" and "Temporary Image Retention (TIR)" is a distant memory. High-speed, fast video response time of 8 ms delivers the performance you need for any application. And nobody beats Toshiba's comprehensive 3-year, full replacement warranty - that's value you can see.

P27LSA: 27" HD LCD Display
(Mfr # P27LSA • B&H # TOP27LSA)

P32LSA: 32" HD LCD Display *(Mfr # P32LSA • B&H # TOP32LSA)*

P42LSA: 42" HD LCD Display *(Mfr # P42LSA • B&H # TOP42LSA)*

P47LSA: 47" HD LCD Display *(Mfr # P47LSA • B&H # TOP47LSA)*

P52LSA: 52" HD LCD Display *(Mfr # P52LSA • B&H # TOP52LSA)*

VZ-TFT

5.6" 4:3 LCD Monitor

The 5.6" VZ-TFT is a NTSC/PAL monitor that can be used as a large external video display that allows the shooter to step back from the camera rather than standing hunched over while looking through a typically inadequate viewfinder. It can also be used as a lightweight field monitor, remote viewing display, or portable play-back screen. When combined with VariZoom lens controls, you have a studio package comparable to much more expensive setups. Also offers a headphone jack for audio monitoring. For more versatility and value, the VZ-TFT-U kit includes all monitor accessories, including battery, shoemount, sunhood and carrying case.

VZ-TFT: 5.6" Camera mountable LCD monitor with 120-240v AC adapter and A/V cable *(Mfr# VZ-TFT • B&H# VAVZTFT)*.....**284.95**

VZ-TFT Kit: Same as above, plus lithium-ion battery with charger, sun shade/hood, swivel shoe camera mount and carrying case *(Mfr# VZ-TFT-U • B&H# VAVZTFTCBK)*...**389.95**

VZ-TFT7 7" 16:9 LCD Monitor

The 7˝ VZ-TFT7 is a NTSC/PAL 16:9 monitor can be used a variety of ways, most importantly as a large external video display that allows the shooter to step back from the camera rather than standing hunched over while looking through a typically inadequate viewfinder. It can also be used as a lightweight field monitor, remote viewing display, or portable playback screen. This monitor easily switches between 4:3 and 16:9 aspect ratio as well as helpful image orientation controls for DOF adapters. When combined with VariZoom lens controls, you have a studio package comparable to much more expensive setups. For the greatest versatility and value, we recommend the VZ-TFT-7U kit that includes all monitor accessories, including battery, shoemount, sunhood and carrying case.

VZ-TFT7: 7" camera-mountable LCD monitor with 120-240v AC adapter and A/V cable *(Mfr# VZ-TFT-7 • B&H# VAVZTFT7)*....**374.95**

VZ-TFT7 Kit: Same as above, plus lithium-ion battery with charger, sun shade/hood, swivel shoe camera mount & carrying case *(Mfr# VZ-TFT-7U • B&H# VAVZTFT7K)*.....**484.95**

AR5K Articulated Joint Arm

This extremely versatile arm will support lightweight LCD monitors or other gear while clamped to just about any tripod leg, bar, table, or flat surface for highly flexible positioning. Four locking joints allow great freedom in positioning.
The universal clamp (the detachable 'foot' of the AR5K) can also be used independently, and it is an excellent accessory. It will clamp to bars or flat surfaces from 0.2" to 2.17" thick and it has a 5/8" quick-release hex socket, as well as 1/4"-20 and 10-32 holes for coupling to other grip arms and accessories. *(Mfr # VZ-AR-5K • B&H # VAVZAR5K)*.....**119.95**

702m Lithium-ion Battery Kit

VZ-702-M mounted

The VZ-702-M is the most convenient and flexible battery solution for on-camera LCD monitors that require a 12v DC input. The compact 702M battery attaches at the base of the monitor using the built-in 1/4"-20 thread mount, keeping the weight centered. On the underside of the battery is another 1/4"-20 thread mount that allows you to attach the entire monitor/battery assembly to your on-camera shoe mount, articulated arm or any other 1/4"-20 threaded support. If you need extended runtime, simply stack two 702M batteries - they will thread into each other and sandwich between the shoe mount and the monitor. *(Mfr # VZ-702M • B&H # VAVZ702M)* **79.95**

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AUTOSCRIPT

ELP12 • ELP15

12- and 15" Entry-Level LCD Prompters

Compact and lightweight, the economical ELP12 (12") and ELP15 (15") are entry level portable professional teleprompters that are an ideal choice when transitioning to a full professional setup, or as an alternative to more expensive units. They are suitable for all studio applications and as a flat screen upgrade for most CRT prompter monitors. They can be mounted directly onto an Autoscript hood, retaining glass, or mounting assembly. Support for NTSC, PAL, and SECAM are standard and video inputs include analog RGB, component, composite and S-Video, and VGA. An external 12v DC power supply are included. Their open-frame design makes integration into your setup a snap and they offer the ability to be mounted in particularly low and deep spaces. The portable modes feature a folding hood for portability. They will clear a 4.8mm lens in both 16:9 and 4:3 formats. The studio models feature a molded plastic hood. Reading range is 15'.

ELP12-P
12" On-Camera Prompter - Portable

Includes 12" ELP professional monitor (ELP12-M), Extrusion-S (EXT-S), MT/Red: field and studio mounting for ENG/EFP cameras (MT-RED), Folding Hood-S (FH-S), glass for FH-S hood (RGFH-S), and AC cable.

ELP12P *(Mfr # ELP12P; B&H # AUELP12P)* **3394.95**

ELP12-S
12" LCD Color On-Camera Prompter - Studio

Includes 12" ELP professional monitor (ELP12-M), Extrusion-S (EXT-S), MT/Red: field and studio mounting for ENG/EFP cameras (MT-RED), Molded Hood-S (MH-S), glass for MH-S Hood (RGMH-S) and AC cable.

ELP12S *(Mfr# ELP12S • B&H# AUELP12S)* **3494.95**

ELP15-P
15" LCD Color On-Camera Prompter - Portable

Includes 15" ELP professional TFT monitor (ELP15-M), Extrusion-L (EXT-L), MT/Red: field and studio mounting for ENG/EFP cameras (MT-RED), Folding Hood-S (FH-S), glass for FH-S hood (RGFH-S), and cable.

ELP15P *(Mfr # ELP15P; B&H # AUELP15P)* **3694.95**

ELP15-S
15" LCD Color On-Camera Prompter - Studio

Includes 15" ELP professional TFT monitor (ELP15-M), Extrusion-L (EXT-L), MT/Red: field and studio mounting for ENG/EFP cameras (MT-CRSL), Molded Hood (MH-S), glass for MH-S Hood (RGMH-S) and AC cable.

ELP15S *(Mfr # ELP15S; B&H # AUELP15S)* **3699.95**

ELP15-C
15" Professional Color LCD Monitor - Conversion Kit

Includes 15" ELP professional TFT monitor (ELP15-M), Extrusion-L (EXT-L), Conversion Mount (MT-TFTC), and AC cable.

ELP15C *(Mfr # ELP15C; B&H # AUELP15C)* **2594.95**

ELP15-OA
15" Professional Color LCD Monitor - On Air Kit

Includes 15" ELP professional TFT monitor (ELP15-M), On-Air Monitor Mount-Below Prompter (MT-OAB), and AC cable.

ELP15OA *(Mfr # ELP15OA; B&H # AUELP15OA)* **2344.95**

ELP15-FS
15" Professional Color LCD Monitor - Free Standing

Includes 15" ELP professional TFT monitor (ELP15-M), Extrusion-L (EXT-L), TFT free-standing adapter (FS-ADPT), stand with rollers (FS-STND), molded hood (MH-S), glass for MH-S hood (RGMH-S) and AC cable.

ELP15FS *(Mfr # ELP15FS; B&H # AUELP15FS)* **3894.95**

ELP15-PT
15" Professional Color LCD Monitor - Pan & Tilt

Includes 15" ELP professional TFT monitor (ELP15-M), Extrusion-L (EXT-L), Carousel Mount with rods and weights (MT-CRSL), Molded Hood (MH-S), glass for MH-S Hood (RGMH-S) and AC cable.

ELP15PT *(Mfr # ELP15PT; B&H # AUELP15PT)* **3694.95**

GoPromt 12 • GoPromt 15

Wireless Prompters

A revolution in teleprompting, the GoPrompt 12 and GoPromt 15 are self-contained prompting systems designed for fast moving news, field, or studio productions. Import scripts from a USB flash drive and begin prompting instantly—no laptop, no external cables, no hassle. The GoPrompt 12 and 15 are High Brightness (sunlight readable) units, ideal for outdoor use and the most demanding situations when prompting is required. A wireless hand control, supplied as standard enables the talent or operator to select a file from the runorder, then control the scroll speed of the prompted text. All WinPlus, Word, RTF and text files are automatically loaded and reformatted into prompted text. In addition presenter settings and font sizes are totally configurable through the on screen menu. All languages are supported through Unicode and it runs either on 12v DC or 110-240 AC. DC mode requires no cables to the tripod.

FEATURES

- They also offer a video output for a second prompter. For extra support the optional Autoscript 3.5" TFT preview monitor can be mounted on the side of the unit to allow preview of the script.
- The GoPrompt 12 incorporates a robust 2" TFT High Bright prompt monitor for use in the most demanding production environments.
- The wireless hand control gives the presenter freedom for working remotely as well as in a virtual studio environment or indeed opens up new possibilities for conventional studio production. This device has a range of 90', has 10 user selectable channels and works in the license-free wave band. The RAT (Receive and Transmit) has the usual features of an Autoscript prompt controller 'story next/prev' and 'top of rundown' as well as a RS-232 trigger button, which can be assigned to any compatible device. Multiple RATs can be used to control a single prompter base station.

GoPrompt 12

12" High Bright Color LCD Prompter with Winplus

Includes GoPrompt-12 bright TFT monitor/WinPlus all-in-one (GP12-M), wireless scroll control (WSC-RAT), a pair of monitor support rods (TFT-RDS), Extrusion-S (EXT-S), MT/Red: field and studio mounting for ENG/EFP cameras (MT-RED), Folding Hood-S: clears 4.8mm ENG lenses (FH-S), glass for FH-S hood (RGFH-S), Tally Sensor (SNSR), battery (B-9V), USB drive (USB-64) and AC cable (IEC-US).

GoPrompt 12 *(Mfr # GP12P; B&H # AUGP12P)* **11129.95**

GoPrompt 15

15" High Bright Color LCD Prompter with Winplus

Includes GoPrompt-15 bright TFT monitor/WinPlus all-in-one (GP15-M), wireless scroll control (WSC-RAT), a pair of monitor support rods (TFT-RDS), Extrusion-S (EXT-S), MT/Red: field and studio mounting for ENG/EFP cameras (MT-RED), Folding Hood-S: clears 4.8mm ENG lenses (FH-S), glass for FH-S hood (RGFH-S), Tally Sensor (SNSR), battery (B-9V), USB drive (USB-64) and AC cable (IEC-US).

GoPrompt 15 *(Mfr # GP15P; B&H # AUGP15P)* **11,899.95**

ELP and GoPrompt Specifications

	ELP12	ELP15	GoPrompt12	GoPrompt15
Viewable Size (Diagonal)	12"	15"	12"	15"
Brightness	450 nits	450 nits	1600 nits	1600 nits
Weight	14 lbs.	16.7 lbs.	19 lbs. with hood and Mt/Red	22 lbs. with hood and Mt/Red
Inputs	Composite video, Component video, S-video, Analog RGB, VGA	Composite video, Component video, S-video, Analog RGB, VGA	Composite video, Component video, S-video, Analog RGB, VGA	Composite video, Component video, S-video, Analog RGB, VGA
Standard	NTSC, PAL, SECAM	NTSC, PAL, SECAM	NTSC, PAL, SECAM	NTSC, PAL, SECAM
Power	External 12v PSU	12v DC 30w external PSU	XLR 12 volts DC Input	XLR 12 volts DC Input

TFT ON-CAMERA UNITS

Autoscript offers a wide range of TFT flat screen on-camera prompters sizes from 3.5" to 20". The panels are lightweight but robustly constructed with metal cases and automatically switch between PAL and NTSC. High bright version running to 1400 nits are available in the 12 – 17" range. All studio sizes include a unique 'sleep' board to preserve the life of the backlight. All monitors are FCC and CE EMC compliant for industrial use. Special systems have been developed for hand held use, Steadicam, Techno Cranes and small jibs. The prompter can also be used with film cameras, a special mounting brackets enables the prompter to be quickly removed to check the gate.

8" On-Camera Units

The 8" TFT unit is an exceptionally versatile prompter for location shooting, hand-held, Steadicam and small jibs. It is powered with 12v DC and has a composite video input with loop-thru. The unit is equipped with either a tripod mount or a handheld mount. The tripod mount is supplied with a fully adjustable MT/Blue sliding mounting plate for tripod and jib applications. The handheld mount utilizes the camera accessory boss and camera handle to rig the prompter. They are also supplied with a wide angle folding hood for easy transportation. The hood will remain out of shot on a 4.8 mm lens in 4:3 (standard) or 4.5 mm on a 16:9 (wide screen).

TFT8-P 8" Color LCD Prompter - Handle Mount

Includes 8" TFT monitor (TFT-8M), handle mount for handheld and Steadicam (MT-HNDL), wide-angle folding hood (FH-8), glass for FH-8 hood (RGFH-8), DC power supply/HR (PSU-HR).

TFT8-P *(Mfr # TFT8P; B&H # AUTFT8P)* **2899.95**

TFT8-S 8" Color LCD Prompter - Mounting Plate

Includes 8" TFT monitor (TFT-8M), MT/Blue: Mounting Plate (MT-Blue), wide angle folding hood (FH-8), glass for FH-8 hood (RGFH-8), DC power supply/HR (PSU-HR), option riser for use with MT-Blue for "Point & Shoot" cameras (MT-RS).

TFT8-S *(Mfr # TFT8S; B&H # AUTFT8S)* **3074.95**

12" On-Camera Units

The 12" TFT High Brightness on-camera units have been designed to meet the high demands of studio and location productions. Features include a unique sleep board that extends the life of the TFT screen, intuitive controls for picture adjustment, integral sensor cue light, and a choice of two hood assemblies—a folding hood for light and fast set-up packaway or a standard robust and lightweight ABS plastic hood. This on camera unit includes a universal light-weight machined mounting plate with riser for use with all fluid heads.

TFT12HB-P

12" TFT High Bright Color LCD Prompter - Portable

Includes 12" High Bright TFT Monitor (TFT12HB-M), pair of monitor support rods (TFT-RDS), Extrusion Short (EXT-S), MT/Red: Field and Studio mounting plate for ENG/EFP cameras (MT-RED), Folding Hood (FH-S), glass for FH-S hood (RGFH-S), Tally Sensor (SNSR) and AC cable.

(Mfr # # TFT12HBP; B&H # AUTFT12HBP) **4949.95**

TFT12HB-S

12" TFT High Bright Color LCD Prompter - Studio

Includes 12" High Bright TFT Monitor (TFT12HB-M), pair of monitor support rods (TFT-RDS), Extrusion Short (EXT-S), MT/Red: Field and Studio mounting plate for ENG/EFP cameras (MT-RED), Molded Hood (MH-S), glass for FH-S hood (RGFH-S), Tally Sensor (SNSR) and AC cable.

(Mfr # # TFT12HBS; B&H # AUTFT12HBS) **5094.95**

TFT ON-CAMERA UNITS

15" On-Camera Units

The 15" TFT High Brightness on-camera prompter is a versatile unit; comfortable in both studio and location applications. It has the usual Autoscript features and includes a studio/brightness selector. It has a built-in cue light and controls for color, brightness and contrast. A full on-screen menu allows multiple image adjustments. Compatible with the standard and folding hood, it is traditionally used in conjunction with the Autoscript universal mounting plate. It is also available with an optional video feedback monitor.

TFT15HB-P *(Mfr # TFT15HBP; B&H # AUTFT15HBP)*

15" TFT High Bright LCD Prompter - Studio

Includes 15" High Bright TFT Monitor (TFT15HB-M), pair of monitor support rods (TFT-RDS), Extrusion-S (EXT-S), MT/Red: Field and Studio mounting plate for ENG/EFP cameras (MT-RED), Folding Hood (FH-S), glass for FH-S Hood (RGFH-S), Tally Sensor (SNSR), and AC cable.....**5694.95**

TFT15HB-S *(Mfr # TFT15HBS; B&H # AUTFT15HBS)*

15" TFT High Bright LCD Prompter - EFP

Same as the Portable kit, except it includes a molded hood (MH-S) instead of the folding hood.....**5794.95**

TFT15HB-12W *(Mfr # TFT15HB12W; B&H # AUTFT15HB12W)*

15" TFT High Bright LCD Prompter - Studio W/A

Same as the EFP kit, except instead of a mounting plate, it includes a set of 12" telescopic rods (TR-12), a wide angle molded hood (MH-W) and a glass for the molded hood (RGMH-W).....**5849.95**

TFT15HB/C *(Mfr # TFT15HBC; B&H # AUTFT15HBC)*

15" TFT High Bright LCD Prompter - Conversion Kit

Includes 15" High Bright TFT Monitor (TFT15HB-M), pair of monitor support rods (TFT-RDS), Conversion Mount (MT-TFTC), Tally Sensor (SNSR), and an AC cable.....**4394.95**

TFT15HB/OA *(Mfr # TFT15HBOA; B&H # AUTFT15HBOA)*

15" TFT High Bright LCD Prompter - On-Air Kit

Includes 15" High Bright TFT Monitor (TFT15HB-M), On-Air Mount-Below Prompter (MT-OAB0), and AC cable.....**4094.95**

17" HB On-Camera Units

The 17" TFT High Brightness panel is designed for the use within news or studio based productions. Exceptional brightness and readability make this the perfect choice for the most demanding situations. Lightweight design with exceptional construction, ensures continued reliability. Features include on-screen menu options for picture adjustment, sensor-driven built-in cue light, unique on board sleep mode for TFT longevity, VGA picture in picture facility and video loop through with termination. The 17" TFT can be used with the standard hood, wide angle, and extra wide angle hoods. MT/Red or Arri Plate are suitable for use when mounting with pan and tilt heads. Mounting rods can be supplied for pedestal applications or when used with a box lens. Also available with optional video feedback monitor.

TFT17HB-S *(Mfr # TFT17HBS; B&H # AUTFT17HBS)*

17" TFT High Bright LCD Prompter - EFP

Includes 17" High Bright TFT Monitor (TFT17HB-M), pair of monitor support rods (TFT-RDS), Extrusion-L (EXT-L), MT/Red: Field and Studio mounting plate for ENG/EFP cameras (MT-RED), Molded Hood (MH-S), glass for MH-S Hood (RGMH-S), Tally Sensor (SNSR), and AC cable.....**6994.95**

TFT17HB-7S *(Mfr # TFT17HB7S; B&H # AUTFT17HB7S)*

17" TFT High Bright LCD Prompter - Studio

Same as the EFP kit, except instead of mounting plate, it includes a set of 7.5" telescopic rods (TR-7).....**6594.95**

TFT17HB-12W *(Mfr # TFT17HB12W; B&H # AUTFT17HB12W)*

17" TFT High Bright LCD Prompter - Studio W/A

Same as the Studio kit, except instead of a mounting plate, it includes a set of 12" telescopic rods (TR-12), a wide angle molded hood (MH-W) and a glass for the molded hood (RGMH-W).....**7194.95**

TFT17HB/C *(Mfr # TFT17HBC; B&H # AUTFT17HBC)*

17" TFT High Bright LCD Prompter - Conversion Kit

Includes 17" High Bright TFT Monitor (TFT17HB-M), pair of monitor support rods (TFT-RDS), Conversion Mount (MT-TFTC), Tally Sensor (SNSR), and an AC cable.....**5894.95**

20" On-Camera Unit

The TFT 20" has been redesigned and includes a built-in "tally light". It can be powered from AC or 12v DC. Video input is via BNC with loop thru or VGA input direct from a computer. It is supplied with a flatpack wide angle hood. The TFT 20" can also be used as conference prompter or full color display monitor. Features include Picture-In-Picture facility with VGA. It is also available with optional video feedback monitor.

TFT20-12XW 20" TFT Color LCD Prompter - Studio Extra Wide *(Mfr # TFT2012XW; B&H # AUTFT2012XW)*

Includes 20" TFT Monitor, pair of monitor support rods (TFT-RDS), Extrusion-L (EXT-L), set of 12" telescopic rods (TR-12), extra-wide folding hood (FH-XW), glass for FH-XW hood (RGFH-XW), Tally Sensor (SNSR), and an AC cable.....**7494.95**

AUTOSCRIPT

WinPlus+

Prompting Software

Constantly evolving, WinPlus is always at the cutting edge of teleprompting technology both in terms of software and hardware. With over 4500 Windows based systems in daily operation around the world WinPlus is a well proven and stable prompting system. Whether in the newsroom, field or studio, WinPlus products deliver flexibility, smart design and resilience. Where the software is interfaced to an electronic newsroom the prompt text can be output to an encoder for Closed Caption display. The ability to control the Run Order and edit anywhere within the script, even when scrolling the On-Air story, leaving the prompt output uneffected adds resilience to the overall system. Multiple speed controls, either foot or desktop or a combination of both, are available.

WinPlus+ VGA: Field Production *(Mfr# WPVGA; B&H# AUWPVGA)*

WinPlus-VGA is an entry level prompting system. It is a "software only" application that only requires a dongle to operate. (A VGA-to-TV converter may be required if the PC or laptop don't provide composite video output.) The program is a full-featured prompter software which includes run order management and user friendly drop down menus. Runs under Windows NT, 2000 or XP, unicode compliant and offers multi-lingual prompting. Scrolling can be performed via the supplied deskpad scroll control, or by using a mouse or touchpad. Includes WinPlus VGA software, USB software key, 3-button USB Deskpad Scroll Control, USB cable.....**1894.95**

WinPlus+S & WinPlus+SX: Studio Software

WinPlus Studio is a Windows-based software package which adds the ease of "point and click" to an intuitive on-screen edit display. It can provide stand-alone prompting for both presentation and general production, both in the studio and on location. Features include a fully active run order which can be manipulated at any time during scrolling, as well as instant prompt editing. Engineers, talent, IT departments, and leading newsroom vendors choose WinPlus Studio because it delivers the flexibility and smart design a professional broadcast environment demands. WinPlus-SX is laptop compatible. The USB XBox package has the same features as WinPlus-S, but comes packaged with the USB interface.

WinPlus+S: General Studio Production *(Mfr # WPS; B&H # AUWPS)*
Includes WinPlus Studio software, PCI Promptcard, 5-button Optical Deskpad Scroll Control, 9-pin to 9-pin cable **3794.95**

WinPlus+S: Field & Studio Production - Laptop Compatible *(Mfr # WPSX; B&H # AUWPSX)*
Includes WinPlus Studio software, XBOX USB, 5-button Optical Deskpad Scroll Control, DC power supply, 9-pin to 9-pin and USB cables **4494.95**

WinPlus+N & WinPlus+NX: News Software

The choice of newsrooms worldwide, WinPlus-News software is an extremely powerful and versatile prompting package. User-friendly drop down menus and configurable display options add to its versatility. The WinPlus News- N package comes complete with a PCI Promptcard, which provides two video outputs (PAL/NTSC) and genlock option. Autoscript now offers the WinPlus PCI Card with an optional SDI card with 5 video outputs. Also included is a configurable 5 button Deskpad Optical Scroll Control.

WinPlus+N: Studio New Production *(Mfr # WPS; B&H # AUWPS)*
Compatible with all leading newsroom systems including AP Newscenter, ENPS, i-News, Dalet, News Wire/Open Media, Newsmaker, Newstar. MOS Protocol: ENPS, News Works, Octopus and Eidoe Media. Includes WinPlus News software, with Newsroom interfaces, PCI Promptcard, 5-button Optical Deskpad Scroll Control, 9-pin to 9-pin cable.....**3794.95**

WinPlus+NX: Field & Studio News Production Laptop Compatible *(Mfr # WPNX; B&H # AUWPNX)*
The same features as WinPlus+N, but it comes packaged with the USB interface. Includes WinPlus News software, with Newsroom interfaces, XBOX USB, 5-button Optical Deskpad Scroll Control, DC power supply, 9-pin to 9-pin and USB cables **5194.95**

AUTOSCRIPT

VOICE-PLUS+

Voice-Plus+: Voice Activated Prompting

Sold as an add on module to the Winplus (S, SX, N, NX) software, the award-winning Voice-Plus+ eliminates the need for talent or operator to manually control the speed of the text across the prompter monitor. Voice-Plus+ simply follows the spoken word of the talent. Voice-Plus+ requires no training or learning cycles, the voice recognition intelligence is built in. An on screen message informs the presenter if Voice Activation is 'enabled'or 'deactivated'. Operation of Voice-Plus+ is achieved by simply pressing the function button on either desk controls or the RAT (wireless hand control).

Voice-Plus+: WinPlus
Voice Activated Prompter Module *(Mfr # WPVAP; B&H # AUWPVAP)* **6969.95**

WINPLUS+ SOFTWARE CONTROLS & ACCESSORIES

Opto Foot Control/Desktop Package

Bring more control and efficiency to your WinPlus+ Studio and WinPlus+ News prompter setups. This Potless foot control, with a tough and durable design for 100% reliability, can be used with the six-button deskpad to provide the ability to jump page, bookmark/snapshot to previous or next, blank screen, back to top of script and programmable function button. An additional button is included for forward and reverse action. Fully configurable to be used with Control Net.

(Mfr # FCDP; B&H # AUFCDP) **1194.95**

RAT Wireless Scroll Control

The RAT (Receive and Transmit) allows total freedom for the presenter to move around a studio and control the speed of the prompted text. The hand control operates via a rocker pot for forwards and backwards direction, with a center stop. Push buttons are provided for next and previous stories. A GPI interface is also provided for control of graphics or backgrounds. The RAT interfaces with all the WinPlus+ software packages and Smart Combi Control Net applications. The base receiver is powered by an external PSU and features an on/off switch and channel selection (0-9). The transmitter includes a loop for a lanyard strap and is powered by a 9v AA battery. Maximum distance to the receiver is 495'.

(Mfr # WSC; B&H # AUWSC) **1994.95**

Smart Combiner Box

The Smart Combiner Box allows you to expand the number of control units used in your system. This box connects to the nine-way/D connector PCIPrompt card or Xbox on one side. The other side allows you to connect up to 6 control units, such as the HC/1 Potless 5-Button Desk Top Control, Desk Pad & Foot Control, or the Wireless Scroll Control, among others.

This unit also has 4 coax inputs that accept connections from the controllers via their associated coax adapters. Multiple Smart Combiner Boxes can be linked via standard 75 ohm coax cable and can be located up to 300 meters from one another, allowing for virtually unlimited expansion of your system.

(Mfr # SCB; B&H # AUSCB) **1294.95**

XBOX VDA

A clip-on studio module for the XBOX USB, the XBOX VDA is a video distribution amplifier that provides 4 additional composite video outputs. It also provides power through an IEC input and internal universal 110/240v AC PSU which also powers the XBOX USB device.

(Mfr # XBOXVDA; B&H # AUXBOXVDA) **994.95**

Wireless Foot Control

Simply set the WFC in place and you are ready to prompt. The WFC can be run either AC or DC to allow maximum flexibility. Perfect to eliminate cable runs into hard to access areas or for mobility. The 900MHz 10 channel system allows multiple units on one system. WFC can be added to any existing system, either directly or via the Smart Combi Device-Combi Device. *(Mfr # WFC; B&H # AUWFC)* **2694.95**

PCI VDA

The PCI VDA is an innovative adapter that allows you to increase the video output of your computer fourfold. Attach the adapter to your PCI card and you'll be able to connect four video feeds instead of one. An extremely economical solution compared with the expense of upgrading your setup with additional computers and PCI cards.

(Mfr # PCIVDA; B&H # AUPCIVDA) **494.95**

AUTOSCRIPT

ON-CAMERA ACCESSORIES

MT/BLUE Mounting Plate
Machined miniature mounting plate for use with ENG cameras and pan & tilt heads. It is the perfect solution for DV cameras and jib arms that feature a smaller footprint and need a special mount to accommodate them. This mount is designed for use with 6" and 8" TFT models. *(Mfr # MTBLUE; B&H # AUMTBLUE)*.....**694.95**

MT/RED Mounting Plate
Machined from solid aluminum for strength and lightness. An integral riser plate enables the camera to be raised, and the sliding mounting rods ensure quick and simple set-up and balancing of the prompter. Designed for use with 12" and 15" TFT models. *(Mfr # MTRED; B&H # AUMTRED)*.....**594.95**

MT-RSR8 Riser Plate
2¾" riser plate adds extra lens height to "point and shoot" ENG and EFP style cameras. Designed to work with the MT-BLUE mounting plate. *(Mfr # MTRSR8; B&H # AUMTRSR8)*.....**194.95**

MT-RSR Riser Plate
3" riser plate adds extra lens height to "point and shoot" ENG and EFP style cameras. Works with the MT-RED mounting plate. *(Mfr # MTRSR; B&H # AUMTRSR)*.....**194.95**

MT-BLK Mounting Plate
Designed for use with EFP model cameras in conjunction with 5", 7", or 12" telescoping rods (required). *(Mfr # MTBLK; B&H # AUMTBLK)*.....**594.95**

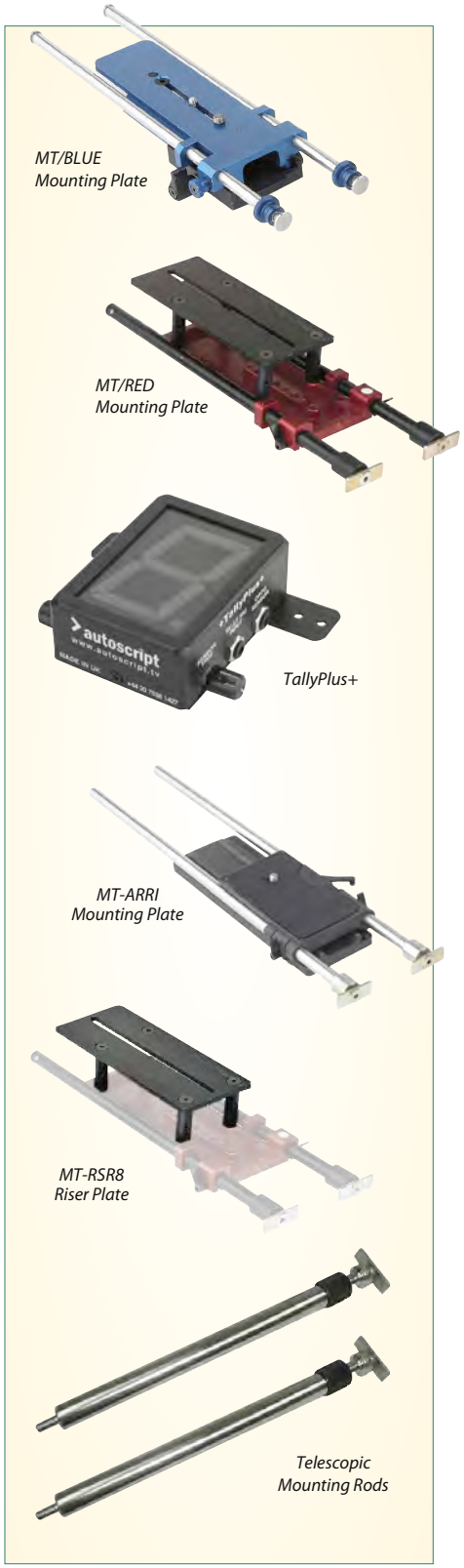
Telescopic Mounting Rods
Set of 2 rods that are mounted directly into the MT-BLK mounting plate for exceptionally quick and precise balancing of your setup.

5½" Mount Rods *(Mfr # TR5; B&H # AUTR5)*
For use with ENG Lenses.....**294.95**

7½" Mount Rods *(Mfr # TR7; B&H # AUTR7)*: For use with ENG and compact studio lenses.....**294.95**

12½" Mount Rods *(Mfr # TR12; B&H # AUTR12)*
For use with studio lenses.....**294.95**

MT-ARRI Mounting Plate
The ultimate in rigidity and flexibility. For use with all pan & tilt heads, it provides an very rigid mount for on-camera prompters up to Autoscript's 20" TFT model. Both sliding rods and a sliding base enable quick and precise balancing with a wide range of cameras and heads. *(Mfr # MTARRI; B&H # AUMTARRI)*.....**1094.95**



MT-LTCH Mounting Brackets
Allows you to insert a Leitch clock between the prompter hood and monitor.
(Mfr # MTLTCH; B&H # AUMTLTCH).....**94.95**

Counterbalance Weights
Set of two counterbalance blocks (10 lbs. total) to help evenly distribute weight and balance. Once the included adapter rods are attached, the weight plates simply slide on for perfect system balance.

For MT/RED and MT-ARRI Mounting Plates
(Mfr # CBMTR; B&H # AUCBMTR).....**194.95**

For MT-BLK Mounting Plates
(Mfr # CBMTB; B&H # AUCBMTB).....**294.95**

TallyPlus+
A camera numbering system that allows you to assign displayed numbers to your cameras. Essentially a large LED indicator, it can display any number from 1-9. The chosen number displays in green when the camera is in standby and turns red when the camera is live, providing a visual cue. It is powered by a miniature jack that connects directly to the TFT prompter, although an external PSU can be supplied if required. This unit may be retrofitted to work with any Autoscript TFT prompter. *(Mfr # TALLYP; B&H # AUTALLYP)*.....**494.95**

Cue Light for ELP12 and ELP15
Optional cue light brings better management and more professionalism to your production work and setup. Includes TallySensor and minijack cable. *(Mfr # CLELP; B&H # AUCLELP)*.**294.95**

Cue Light Sensor Cable
Replacement for the standard sensor cable for the cue light provided in all Autoscript TFT displays. *(Mfr # SNSR; B&H # AUSNSR)*.....**94.95**

Plus-Light
The perfect fill light. Mounted to and powered by Autoscript's TFT On-Camera Prompters, and using an LED array, it offers soft controllable light (0-100% dimmer) without the hassles of conventional tungsten fixtures. No AC cables to the camera/pedestal, no heat problems, and a simple mounting solution.The Plus-Light is perfect for in studio and field alike.

Plus-Light *(Mfr # PL3200; B&H # AUPL3200)*
On prompter 3200K fill light.....**994.95**

Plus-Light *(Mfr # PL5600; B&H # AUPL5600)*
On prompter 5600K fill light.....**994.95**

AUTOSCRIPT

EXECUTIVE SYSTEMS

Autoscript's Executive Systems have been designed with knowledge gained within rental divisions over the last 25 years. The manual stands are robust and easily set-up. The glass holder is a geared bracket that adjusts the angle of the glass.
With the ability to adjust the height of the stands automatically, the Rise & Fall Motorized Robotic Stands offer the flexibility for all variations and scenarios when used at awards ceremonies, conferences and presentations. This can be performed by either programming the stands or using the WinPlus Conference software. Data control is via BNC 75 ohm cable; on-board video distribution amplifier with termination.

Manual Telescopic Stand Conference Systems

A simple and robust solution, the use of these systems goes unseen by the audience, giving the impression of fluid, unaided speech. Brings a new level of professionalism and quality to any public speaking engagement. Available with or without a teleprompter, they include a manual telescopic conference stand, a 10 x 13" glass panel, and a special bracket to hold the panel. The stand itself features a three-stage manually adjustable pole (51⅜" to 82⅞") and the glass panel is held in place with an adjustable bracket. Position and adjust both the pole height and the angle of the glass to achieve the perfect viewing angle for the speaker. Easy adjustments and configurations make them a perfect choice for travel or frequent setup changes.

Manual Telescopic Stand Conference System *(Mfr # MTS; B&H # AUMTS)*
Without monitor.....**1294.95**

Manual Telescopic Stand Conference System *(Mfr # MTS-E15; B&H # AUMTSE15)*: With ELP15 15" Professional TFT monitor.....**3294.95**

Manual Telescopic Stand Conference System *(Mfr # MTS-T15HB; B&H # AUMTST15HB)*: With TFT15 15" High Bright TFT monitor.....**4994.95**

Motorized Rise and Fall Conference Stand Systems

Automated solutions that takes management of your speaking engagements to a new level of professionalism, Autoscript's motorized systems include a robotic motorized telescopic conference stand, a two-button control pad, a glass panel, and a special bracket to hold the panel. Available with or without a teleprompter, stand adjustments can be performed by programming the stand, using Autoscript's WinPlus Conference software, or with the control pad. Data control is managed via a BNC 75ohm cable and the unit also features an on-board (2) output video distribution amplifier with termination. Frequent set changes and numerous speakers are not a problem with this sleek system that can automate and streamline the management of any speaking engagement.

Motorized Rise and Fall Conference Stand System *(Mfr # MRFS; B&H # AUMRFS)*
Without monitor.....**4294.95**

Motorized Rise and Fall Conference Stand System *(Mfr # MRFSE15; B&H # AUMRFSE15)*: With ELP15 15" Professional TFT monitor.....**6294.95**

Motorized Rise and Fall Conference Stand System *(Mfr # MRFST15HB; B&H # AUMRFST15HB)*: With TFT15 15" High Bright TFT monitor.....**8194.95**

WinPlus C Conference Software for Motorized Stands

Designed to control automatic adjustments with Autoscript's innovative motorized systems, this software can set cues within the WinPlus scripts. After you have programmed the scripts, stand adjustments will take place automatically during a speaker's presentation. This is an extremely practical and convenient add-on solution that eases the operator's burden during an event, not to mention minimizing the potential for disaster during a live presentation. *(Mfr # WPC; B&H # AUWPC)*.....**694.95**

LISTEC

Z-PRO

Prompters for Mini DV Cameras

With a focus on quality and performance, the Z-PRO's all-in-one design accommodates the lightest weight cameras with a minimum of fuss. Unlike conventional prompters, the Z-PRO mounts over the pan head's balance point, eliminating the necessity of a large, full-sized balance plate and counterbalance weight, while still providing a full range of adjustment. Better yet, nothing extra is required since reversal of the text for correct reflection off the prompter mirror is a function of the panel; the computer's screen is not affected.

By reducing the overall weight of the prompter, the Z-PRO avoids placing undue stress on the support system. Now, a tripod with a capacity of only 25 lbs. can accommodate a mini DV camera and a fully professional 15" prompter — saving the need to upgrade to a more robust mounting. With its compact design and choice of studio and fold-down hoods, the Z-PRO is ideal for in-house prompting, or for those on the move.

Z-PRO prompters feature a 12" or 15" LCD display with either a fold-down or studio hood. While 2x looping BNC composite inputs with 75-Ohm termination are standard, a direct DB 15-pin VGA connector is optionally available. Z-PRO can also be configured with Listec's Vu-Lite displays that feature Enhanced Brightness for daylight applications. In addition, Z-PRO can be supplied as a PanelPrompt System, which permits the use of a customer-supplied VESA-standard display, in which instance Listec's A-6000WIN InstantEdit Prompter Program may be used to reverse the text for correct reflection off the prompter mirror; or an external VGA Image Reverser may be employed for this purpose.

MZS-1012S
MZS-1015S

Z-PRO DV CAM Series

MZS-1012P *(B&H # LIMZS1012P)*: 12" Z-PRO featuring fold-down mirror/soft hood assembly. System weight is 14 lbs **2799.95**

MZS-1015P *(B&H # LIMZS1015P)*: 15" Z-PRO featuring fold-down mirror/soft hood assembly. System weight is 17 lbs **3249.95**

MZS-1012S *(B&H # LIMZS1012S)*: 12" Z-PRO featuring standard-sized studio mirror/hood assembly. System weight is 19 lbs **2799.95**

MZS-1015S *(B&H # LIMZS1015S)*: 15" Z-PRO featuring standard-sized studio mirror/hood assembly. System weight is 21 lbs **3559.95**

MZS-1012P
MZS-1015P

Z-PRO PanelPromt Hardware

MZP-3000P *(B&H # LIMZP3000P)*: Z-PRO hardware only with fold-down mirror/soft hood. Hardware weight is 8 lbs **1789.95**

MZP-3000S *(B&H # LIMZP3000S)*: Z-PRO hardware only with standard studio hood. Hardware weight is 13 lbs **2089.95**

Z-PRO Accessories

TC-MZ1012P *(B&H # LITCMZ1012P)*: One-step transit case with wheels, sliding handle, lock and tag for MZS-1012P **994.95**

TC-MZ1015P *(B&H # LITCMZ1015P)*: One-step transit case with wheels, sliding handle, lock and tag for MZS-1015P **994.95**

BMZ-1212P *(B&H # LIBMZ1212P)*: Sunshade for MZS-1012P ... **CALL**

BMZ-1515P *(B&H # LIBMZ1515P)*: Sunshade for MZS-1015P **224.95**

SOLO

Stand-Alone, Lightweight Flat-Panel Prompting

SOLO is a versatile system that provides true off-camera eye-line prompting. Simply position the tripod with prompter in front of the camera lens and you are ready to shoot. With its leveling ball mount, SOLO is ideal for field operation, when there is no time to interface a prompter to the pan head, or simply when the camera tripod system has insufficient capacity to support a traditional eye-line prompter. As a bonus, when the prompter is not in service, you gain a tripod! A typical SOLO system includes a state-of-the-art LCD display with a preferred hood style (either Fold-Down or Studio) and a medium weight tripod with floor spreader; a dolly with 4" lockable casters and tripod with mid-level spreader are also available. While the standard SOLO System includes a 15" Spectra-Lite LCD TFT composite display, any of Listec's other Spectra-Lite or Vu-Lite Panels can be substituted to provide a prompter customized to your exact requirement. SOLO is even available less the tripod system for those with a 75mm or 100mm bowl-top tripod to spare; or SOLO may be specified with an aluminum or carbon fiber two-stage tripod system.

Standard SOLO systems include a 15" Spectra-Lite composite LCD display; however, they can accommodate LCD displays up to 20". The simplicity of Solo is its flexibility. SOLO can be configured as a PanelPrompt System utilizing your own VESA-standard display. When substituting an off-the-shelf computer panel, you can use either a LSC-VG2 VGA Image Reverser, or the A-6000WIN InstantEdit Prompter Program to reverse text for correct reflection.

STS-2015SA-P *(B&H # LISTS2015SAP)*: Includes 15" display featuring fold-down mirror/soft hood assembly and single-stage aluminum tripod with floor spreader. It weighs 24 lbs **4588.95**

STS-2015SA-S *(B&H # LISTS2015SAS)*: Includes 15" display featuring standard-sized studio mirror/hood assembly with tally and single-stage aluminum tripod with floor spreader. It weighs 28 lbs **4719.95**

STS-2015SAP-D *(B&H # LISTS2015SPD)*: Includes 15" display featuring fold-down mirror/soft hood assembly and single-stage aluminum tripod with dolly. It weighs 33 lbs **5038.95**

STS-2015SAS-D *(B&H # LISTS2015SSD)*: Includes 15" display featuring standard-sized studio mirror/hood assembly and single-stage aluminum tripod with dolly. It weighs 37 lbs **5089.95**

STS-15SAP-LT *(B&H # LISTS15SAPLT)*: Includes 15" display assembly with fold-down mirror/soft hood, less the tripod system. The equipment weighs 16 lbs **3969.95**

STS-15SAS-LT *(B&H # LISTS15SASLT)*: Includes 15" display assembly with standard-sized studio mirror/hood with tally, less the tripod system. It weighs 20 lbs **4063.95**

PANELPROMPT Low-Cost Entry-Level System

PanelPrompt Systems are comprised of the same quality support equipment included with Listec's broadcast range of teleprompters, but less the display. Any VGA display featuring the VESA-standard 4-hole 75mm/100mm fixing pattern may be employed. Simply mount the flat panel to the Listec Support Assembly. Listec's lightweight PanelPrompt easy-mount on-camera models include a choice of portable or studio mirror and hood assembly and appropriate support hardware for mounting the prompter to the pan & tilt head.

PT-3000P PanelPrompt *(B&H # LIPT3000P)*: For portable camera with ENG lens. Includes fold-down hood, sliding mid-size EFP balance plate, camera riser and counterbalance weight **2109.95**

PT-3000S PanelPrompt *(B&H # LIPT3000S)*: For portable camera with ENG lens. Includes standard-size studio hood, sliding EFP balance plate, camera riser and counterbalance weight **2409.95**

PT-306CS Executive Conference *(B&H # LIPT306CS)*: Includes manually-adjustable stand, sliding support bracket for customer-supplied display and 12" x 12" mirror ..... **CALL**

LISTEC

VU-LITE

Flat Panel Prompter Displays

Taking advantage of the latest display technology, Vu-Lite sets the standard for multi-input TFT flat-panel prompters featuring enhanced brightness for highly lit venues. Streamlined, lightweight and manufactured to Listec's exacting standards, Vu-Lite prompters will provide many years of dependable service. With the user in mind, the easy-mount hardware is interchangeable between most models and affords those with Listec monitor prompters (and in many instances, other manufacturers' hardware) the option of economically upgrading to LCD displays. T-Models feature 12", 15" and 17" displays with enhanced brightness. VU-LITE models employ only the highest quality glass and electronics. Controls, including text reversal, are push-button driven from the on-screen menu, either locally or by remote operation. Inputs include 2x looping BNC composite with a 75-ohm termination switch and 1x 15-pin direct VGA. The power source is regulated 12VDC by means of an external A/C universal adapter. Vu-Lite panels support world TV standards.

P-Models: Designed for studio and field applications, P-Models will accommodate a portable camera with ENG bayonet-mount (barrel) lens and feature a fold-down/mirror soft hood assembly and sliding balance plate. Depending on the camera, a camera riser and/or counterbalance weight may be required. A rear counterbalance is optional for the 12" and 15" models, but is included with the 17" prompter.

T-2012P-E *(LIT2012PE)*: 12.1" TFT multi-input panel. Weighs 13 lbs ..**6399.95**

T-2015P-E *(LIT2015PE)*: 15" TFT multi-input panel. Weighs 19 lbs **7199.95**

T-2017P-E *(LIT2017PE)*: 17" TFT multi-input panel. Its weight, less the counterbalance is 22 lbs.....**7199.95**

CCD-Models: CCD-Models, suggested for studio use, are configured to accommodate a portable camera with ENG bayonet-mount (barrel) lens and feature a standard-size trapezoidal mirror/hood assembly with a tally light, sliding balance plate and camera riser. The T-2017CCD-E includes an appropriate counterbalance; otherwise, trim weight is optionally available.

T-2012CCD-E *(LIT2012CCDE)*: 12.1" TFT multi-input panel, 20 lbs **6699.95**

T-2015CCD-E *(LIT2015CCDE)*: 15" TFT multi-input panel, 23 lbs.....**7449.95**

T-2017CCD-E *(LIT2017CCDE)*: 17" TFT multi-input panel. Its weight, less the counterbalance is 25 lbs **7289.95**

FSW-Models: FSW-Models for studio use are configured to accommodate a full-size camera or portable style camera with a box-type wide angle studio lens and feature a wide angle trapezoidal Mirror/Hood Assembly with Tally Light and solid Balance Plate.

T-2012FSW-E *(LIT2012FSWE)*: 12.1" TFT multi-input panel, 26 lbs.....**6309.95**

T-2015FSW-E *(LIT2015FSWE)*: 15" TFT multi-input panel, 31 lbs.....**6989.95**

T-2017FSW-E *(LIT2017FSWE)*: 17" TFT multi-input panel. Its weight, less the counterbalance is 36 lbs **7014.95**

CS-Models: CS-Models are supplied with a flat-panel display, a manually adjustable stand with fold-up legs and sliding LCD support bracket and a prompter mirror. Conference prompters are generally employed for public speaking and permit you to maintain eye contact with the audience, without making it obvious there is a prepared text. While CS models are supplied as standard with a single display, multiple display units may be specified, either with or without prompting software for script management. Typically, a single display is positioned in front of the presenter, or one each at either side of the podium.

T-2015CS-E *(LIT2015CSE)*: 15" TFT multi-input panel, 27 lbs **6529.95**

T-2017CS-E *(LIT2017CSE)*: 17" TFT multi-input panel, 30 lbs.....**CALL**

PVM-Models: PVM Return Video Assembly, supplied with or without an LCD, is for display of station content. Mounted below the prompter, PVM units provide three axes of adjustment for maximum clearance including vertical/tilt positioning and forward extension. The PVM assembly will also accommodate other displays featuring the 75mm/100mm VESA wall-mount.

T-2015E-PVM *(LIT2015EPVM)*: Features an enhanced 15" panel. It may be used as a spare prompter display. Weighs 16 lbs.....**4629.95**

T-2017E-PVM *(LIT2017EPVM)*: Features an enhanced 17" panel. It may be used as a spare prompter display. Weighs 20 lbs **5239.95**

PVM-100 *(LIVM100)*: Mounting assembly, less display. System weight is 6.5 lbs.....**CALL**

P-Model

FSW Model

CCD Model

LISTEC

SPECTRA-LITE

Listec Spectra-Lite LCD prompter displays are a natural step up from traditional monitor-based prompters. They provide a sharp, vivid image without compromise at very attractive pricing and are in use by broadcasters, corporations and institutions around the world. Spectra-Lite prompters are available with 12" and 15" displays. The STS Spectra-Lite series features brightness and contrast of not less than 550 nits/500:1 and 2x looping BNC composite inputs with 75-ohm termination as standard; a VGA connector is optionally available. Unless otherwise noted, operation is regulated 12v DC by means of an external A/C adapter.

Featuring Listec's easy-mount hardware, the on-camera prompters are lightweight, yet rugged enough to serve double duty for both in-house and field operation and are available with a studio or fold-down mirror assembly. Spectra-Lite flat panels are also employed with Listec's Return Video System and Presidential Conferencing units.

P-Model On-Camera Prompters:

Suggested for portable and studio applications, P-Models accommodate cameras with an ENG bayonet-mount lens, and feature a fold-down mirror/soft hood assembly and sliding ENG or EFP balance plate. An optional camera riser and/or rear counterbalance is available.

STS-2012P *(LISTS2012P)*: 12" LCD. It weighs 14 lbs **3379.95**

STS-2015P *(LISTS2015P)*: 15" LCD. It weighs 19 lbs **4169.95**

STS-Series CCD-Model On-Camera Prompters:

Suggested for studio operation, STS-Series CCD-Model 12" and 15" prompters accommodate cameras with an ENG bayonet-mount lens, and feature a standard-sized rigid trapezoidal mirror/hood assembly with tally, sliding EFP balance plate and camera riser with sliding top platform and height adjustment. An optional rear counterbalance is required if the camera system weight is not greater than the prompter.

STS-2012CCD *(LISTS2012CCD)*: 12" LCD. It weighs 22 lbs **3624.95**

STS-2015CCD *(LISTS2015CCD)*: 15" LCD. It weighs 25 lbs **4449.95**

STS-Series FSW-Model On-Camera Prompters:

Suggested for studio operation, STS-Series FSW-Model 12" and 15" prompters accommodate cameras with a box-type studio wide-angle lens. They feature rigid wide-angle trapezoidal mirror/hood assembly with tally and solid balance plate.

STS-2012FSW *(LISTS2012FSW)*: 12" LCD. It weighs 29 lbs **3749.95**

STS-2015FSW *(LISTS2015FSW)*: 15" LCD. It weighs 31 lbs **4569.95**

STS-Series PVM Preview Monitor Assembly:

The direct-view Return Video Assembly displays station content and is positioned beneath the prompter to keep the presenter in the loop. The rigidly constructed mount provides three axes of adjustment for maximum clearance, including vertical/tilt positioning and forward extension. Available with or without a display, they accept LCD displays up to 20" with a 75mm/100mm VESA wall-mount. Depending on prompter configuration, they can be used as a spare prompter display.

STS-2012PVM *(LISTS2012PVM)*: With 12" LCD. It weighs 12 lbs **2629.95**

STS-2015PVM *(LISTS2015PVM)*: With 15" LCD. It weighs 15 lbs **2744.95**

PVM-100 *(LIVM100)*: Mounting assembly, less display. 6.5 lbs..... **CALL**

STS-Series CS Conference-Style Prompters:

Suggested for speech presentation or video conferencing, Conference Systems are lightweight, compact and set up quickly. High-quality LCD displays present a crisp, clear image in color or B&W, are unobtrusive and are generally employed for public speaking, permitting the presenter to maintain eye contact with the audience without making it obvious there is a prepared text. Typically, a single display assembly is positioned in front of the presenter or, diagonally off to either side of the podium. This allows the speaker to scan the audience while simultaneously delivering his message, looking natural and unaffected.

STS-2015CS *(LISTS2015CS)*: With 15" LCD. It weighs 27 lbs **4139.95**

LM-VGA *(LILMVGA)*: Optional 15-pin VGA input for STS displays... **119.95**

BARBER TECH

EZ Prompter: The Emmy-Award-winning EZ Prompter is the smallest, lightest, easiest to set up and operate, and affordable prompter. It's patented design makes it shine as it is light, mounts in seconds on your camera lens, and requires no power or unsightly wires. It is a perfect entry-level solution for the budget conscious. By being able to introduce eye-line prompting, you can take advantage of new and previously out-of-reach projects, bring new life and confidence to your on camera talent, and get your scenes in less takes. EZ Prompter includes an aluminum case and a shoulder strap. *(B&H # BAEP)* **559.95**

EZ Prompter Stealth

This EZ Prompter is designed to fit lenses with larger than 85mm lens OD's (outside diameters), including wide angle, hi-def and film lenses. *(B&H # BAEPS)* **599.95**

LISTEC

T-2000 PromptBook

With the T-2000 PromptBook and Listec WIN Software, your notebook computer turns into a versatile prompter display. Easy to set up and simple to use, this unique arrangement permits normal operation of Windows programs in standard edit mode but projects a reversed mirror image for direct eye-line viewing in prompt mode. Lightweight, yet capable of supporting notebooks weighing up to 8 pounds, the T-2000 can be used with any ENG/EFP camera, including camcorders. Combined with Listec's easy-to-use Windows Prompter Program, the PromptBook becomes a fully professional flat-panel prompter display at an economical cost. Simply insert the computer into the adjustable tray and you're ready to prompt.

T-2000 PromptBook without software *(Mfr # T2000; B&H # LIT2000)*
Supplied with a hand-held mini trackball control with 15' USB or PS/2 cable, a camera riser with a sliding top platform and 3", 4", 5" height settings, fold-down mirror and hood assembly, sliding EFP balance plate, and a 5 lb. rear counterbalance weight. The sliding tray assembly 13¾" x 12" retracted, 13¾" x 22" fully extended, and 2" deep **1249.95**

T-2000 PromptBook with Software *(Mfr # T2000WIN; B&H # LIT2000WIN)*
Includes the T-2000 assembly (above) and the A-6000WIN Instant Edit Prompter Program, which is compatible with Windows Vista, XP and 2000..... **2399.95**

Barndoor-Style Sunshade with Cape *(Mfr # B1112P; B&H # LIB1112P)*
Replacement sunshade offers premium light control by keeping glare and extraneous light from blocking teleprompting text..... **224.95**

ATA Transit Case for the T-2000 *(Mfr # TC2000; B&H # LITC2000)*
Made of ABS plastic laminated over 1/4" thick plywood with foam padded interior, it has all steel hardware, recessed steel handles, a retractable handle and built-in casters..... **994.95**

Wireless Hand-Held Multimedia Speed Control *(Mfr # A1649; B&H # LIA1649)*
Transmits 100' omnidirectional, allowing you free movement. It can also act as a Windows mouse..... **349.95**

A-6000WIN InstantEdit & Prompt Software

InstantEdit is the definition of simplicity. Compose a new file, or select one saved as Rich Text in your favorite Windows word processor – then toggle Prompt! to commence scrolling from any location and InstantEdit to make changes. A-6000WIN even includes two distinct editors; one for on-the-spot modifications to the prompter copy and another for creating or editing upcoming stories. You have complete control, from customizing the screen layout to running in dual-monitor mode. Simply configure the computer for dual-screen (twin-view) operation and it automatically recognizes the setting and launches the prompter and management tools on separate displays. Live Message Line Crawl delivers on-air alerts that don't interfere with the prompter text. An investment in A-6000WIN will ensure all your future prompting needs.

Floating toolbar icons include: **Prompt!** - toggles InstantEdit and Prompt on/off; **Hot Bookmarks** - adds and names unlimited bookmarks while scrolling with a simple mouse click; **Quick Bookmark** - goes to previous, current or next bookmark; **Bookmark Navigation** - go to any bookmark in the listing, and rename or delete individually or entirely; **Quick Go To** – previous/current/next page; top/end of file; **Find** – locate text; **Zoom Screen** – mask toolbars; **Flip Scan Lines** – reverses text vertically, horizontally or both; **Blank Screen** – turns off prompter screen only in dual-monitor mode, or both displays in standard mode; **Launch Editor** – opens separate Listec editor for additional file management; **Pause/Resume** – Toggles prompter scrolling On/Off; **Inverse Video** - reverses text and background color, and may be used to flash screen; **Open File**– presents quick access to the A-6000WIN file list, or the computer's file folders; **Help Screen** – context sensitive.

Special Features include: **Instantaneous Activation of Live Message Line** –simply type to commence horizontal crawl of Live Message Line, with speed regulation and option to continuously loop; **Double Click** – to hide and reveal speed slider or pointer.
Customized Options Menu Settings Include: **Speed Slider** – hide, set color, width and read-speed area; **Toolbars** – customize screen layout, including selection of fixed toolbar settings and provision for 4 custom screen layouts; **Pointer** – change or customize color and size; **Prompting** – Unicode-compliant character sets for international usage. Select continuous loop or hard stop at end of file. Select font size and style for Live Message Line. Disable the mouse while in Speed AutoControl mode; **Monitors** – Enables dual-screen operation for simultaneous display of Separate Edit and Prompt Screens, or single-screen operation; **Special menu** – for optimizing program operation to the computer.

A-6000WIN *(Mfr # A-6000WIN; B&H # LIA6000WIN)*
Includes the InstantEdit Prompter Program with single-user security key for copy protection. **1349.95**

A-6WIN/6A *(Mfr # A-6WIN/6A; B&H # LIA6WIN6A)*
Includes InstantEdit Prompter Program with single-user security key for copy protection and a VGA-TV composite video scan converter.. **1699.95**

LV-8

Point-of-View 8" Prompter Series

Th LV-8 Point-of-View series was developed to address the need for a low-profile flat-panel prompter equally suitable for small studios and productions on the go, without sacrificing readability. This is accomplished with a bright, lightweight 8" LCD dual VGA-Composite Display, easily readable up to 8' or more from the presenter. The LV-8 POV on-camera prompter features a high quality, full-sized fold-down mirror for comfortable viewing and hardware that is fit for abuse. Three Point-of-View configurations are available: ***Traditional below-the-lens mount*** *featuring Fold-down Mirror/Soft Hood Assembly — especially ideal for robotic heads with limited capacity and DV cam tripods;* ***Hand-Held above-lens ENG mount*** *for those on top of fast breaking news — perfect for lightweight jib arms; and* ***Mono-Prompt Direct-Vu System*** *for unobtrusive placement — suggested for use anywhere a reading aid is required. Its slim-line design makes it ideal for audience participation and musical presentations.*
Think of the LV-8 as the little prompter that could! Coupled with with Listec's versatile and powerful prompting software, the LV-8 Point-of-View is easy on the budget, as well as on the eyes and provides everything needed for a quality built, fully professional teleprompting system.

LV-80

LV-2008P

Small Studio 8" LCD On-Camera Prompter
Below-lens on-camera prompter accommodates a portable camera with ENG bayonet-mount or built-in lens. It features scan reversal with a simple push-button command, vertical positioning of the assembly, and fore and aft positioning of the LCD. The LV-2008P includes an 8" multi-input flat-panel display, remote hand control for menu selections, fold-down mirror/soft hood assembly, sliding ENG balance plate, and an offset camera riser with 3", 4" and 5" height settings.
LV-2008P *(Mfr # LV2008P; B&H # LILV2008P)*.....**2099.95**

Mini DV Cam Prompter Package
Package includes the above LV-P2008P 8" prompter, A-6WIN/6A Windows InstantEdit prompting software, RW-25-S lightweight mini DV tripod with a mid-level spreader, a soft carry bag and a pan & tilt head with one pan bar. Tripod capacity is 18 lb.
LV8P/RWS *(Mfr # LV8PRWS; B&H # LILV8PRWS)*.....**CALL**

ENG Hand-Held LCD Prompter
At less than 6 lb., the LV-80 is the perfect choice for hand-held operation. Mounted to the camera handle and comfortably readable 6' - 8' from the presenter, there is no reason why on-the-spot reporting should not be as professional as in a controlled studio environment.
It includes an 8" multi-input flat-panel display, remote hand control for menu selections, adjustable handle mount assembly, and a mid-sized wide-angle trapezoidal mirror assembly. It features scan reversal with a simple push-button command, and vertical, horizontal and fore-and-aft positioning of the prompter assembly.
LV-80 *(Mfr # LV80; B&H # LILV80)*.....**2319.95**

LV-800DV

Direct-VU MonoPrompt
Designed for specialty applications where through-the-lens viewing is not a requirement. The slim-line MonoPrompt is a simple reading aid that can be unobtrusively placed in areas where space is a consideration. Ideal as a messaging system, for religious gatherings, including choir placement; locates easily between rows of seats, perfect for musicians, entertainers and corporate meetings. It includes an 8" multi-input flat-panel display, a remote hand control for menu selections, weighted base with manually adjustable telescoping stand and tilting panel mount. (Stand travel, base to panel mount: 34" - 61.5". It features scan reversal by a simple push-button command.
LV-800DV *(Mfr # LV800DV; B&H # LILV800DV)*.....**939.95**

OPTIONAL ACCESSORIES

Sunshade Assembly *(Mfr # BLV8008P; B&H # LIBLV8008P)*
For the LV-2008P .....**CALL**

ENG Sliding Counterbalance *(Mfr # A1001A; B&H # LIA1001A)*
For extremely lightweight cameras on the LV-2008P.....**CALL**

Prompter Transit Case *(Mfr # TVLV2008P; B&H # LITVLV2008P)*
A watertight copolymer transit case carries and protects a Listec LV-2008P teleprompter with accessories. It has a retractable handle and built-in wheels to make transporting easy. Its dimensions are 29 x 18 x 11", and it weighs 35 lbs.....**869.95**

LV-80 Transit Case *(Mfr # TCLV80; B&H # LITCLV80)* .....**CALL**

LV-8000DV Transit Case *(Mfr # LV8000DV; B&H # LILV8000DV)* .....**CALL**

MIRROR IMAGE

LCD STARTER SERIES

Designed as a prompting solution for the small budget or for those just getting started in prompting. Recommended for indoor use only, these units are pre-packaged with everything you will need…prompter, software, and even cabling. As with all Mirror Image prompters, the mounting hardware and glass mirror is included and is the same as on their higher-end products. The adjustable camera mount allows for a wide variety of camera and helps to ensure that no counterweight will be needed.

LC-10MP
10″ LCD Starter Series

LC-80MP
8″ LCD
Starter Series

FEATURES

8″ LCD Starter Series *(Mfr # LC80MP; B&H # MILC80MP)*: A complete teleprompter package that offers all the hardware and software you need to get started. It includes an 8″ color LCD monitor, a 12¾″ x 10″ glass beam-splitter mirror, an adjustable-height camera riser, EZ Prompt software (for Windows XP), 25′ VGA cable, and mouse controller. It accepts both a VGA signal from your computer, or an NTSC signal, and can reverse the image from left to right, so it will work with any software prompting package. This lightweight system works great both indoors and out. It measures 8″ and weighs 12 pounds, making it the perfect choice when a small footprint is required.....**1949.95**

10″ LCD Starter Series *(Mfr # LC10MP; B&H # MILC10MP)*: The LC-10MP is the perfect starter prompting package when weight is an issue. The newly upgraded system allows this monitor to electronically reverse the text so your software won't need to. This 10″ SVGA color LCD system weighs only 14 pounds and includes a 12.8 x 10″ glass mirror, adjustable-height camera riser to fit almost any camera, a VGA cable and a mouse controller. Manage scripts and the entire production process with the included EZPrompt editing & prompting software package (for Windows XP). Recommended for indoor use. The monitor is 110/220 volts AC / 12 VDC **1999.95**

15″ LCD Starter Series *(Mfr # LC150MP; B&H # MILC150MP)* : The LC-150MP prompter package features a 15″ LCD panel that accepts high quality VGA signals. It includes a glass beam-splitter mirror, an easy fold-down hood, an adjustable-height camera riser that will fit almost any camera, EZ Prompt software (for Windows XP), a VGA cable, and a mouse controller. (Please note: if you choose to use another software prompting program it must be capable of reversing the text.) Recommended for indoor use, this package is a complete prompting solution, with all the necessary hardware and software you'll need at an extremely attractive price point ..**1999.95**

LCD STARTER SERIES / LCD PRO SERIES SPECIFICATIONS

	LC-80MP	LC-150MP	LC-10MP	LC-110	LC-160	LC-160HB	OS-160
Viewable Size	8″	15″	10.4″	10.4″	15″	15″	15″
Brightness	400 NTS	300 NTS	250 NTS	350 NTS	450 NTS	200 -1800 NTS	200-1800 NTS
Signal Input	VGA, NTSC/PAL	XVGA	SVGA	VGA/SVGA/XVGA, Composite video NTSC/PAL, S-Video			
Video Input Impedance	.5 – 1.2 VP-P	.7V P-P	.7V P-P	1 VP-P (Composite) 75 Ohm	.5-2.0 VP-P (Composite) 75 Ohm	1 VP-P (Composite) 75 Ohm	—
Input Voltage	100-240v A / 12V DC	100-240v AC	100-240v AC	100 to 240V auto 60/50 HZ 0.8 Amp max or 12v DC/3.5A	100 to 240V Auto 60 HZ - DC 12v	100-240v	100-240v
Resolution	640 x 480	1024 x 768	800 x 600	640 x 480 to 1280 x 1024	640 x 480 to 1280 x 1024	640 x 480 to 1280 x 1024	1024 x 768

MIRROR IMAGE

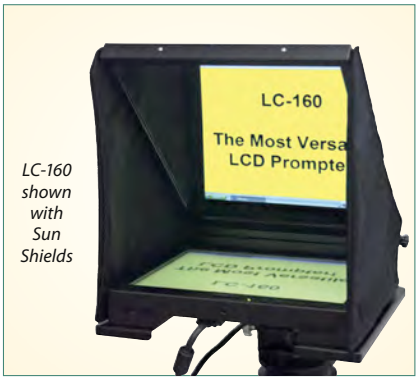
LCD PRO SERIES

This is easily Mirror Image's most versatile prompter series. These teleprompters come in 10" and 15" LCDs with a Day-Bright options in the 15" size. Designed with the professional in mind, Mirror Image made sure to consider several important features, such as portability, durability, and input options. Portability: Starting at 14 pounds with a collapsing mirror and mount, these prompters can be easily moved around. Durability: The LCD is designed with an aluminum cabinet and protective glass screen. Input Options: 15-pin D-Sub connections are standard for your computer cable, but these prompters also come equipped with a BNC loop capability for Composite video, and an S-Video jack. LCD Pro Series prompters internal menu automatically reverses the image for easy plug & play. And they are bright too. Along with removable side-shields, a standard of 450 NTS will handle many outdoor situations. The 1800 NTS brightness of the LC-160HB covers almost anything the sun can throw at you.

LC-110 10.4" LCD Pro Series

LC-160 15" LCD Pro Series

OS-160 15" Outsider LCD Pro Series



LC-160 shown with Sun Shields

- ◆ Reverses images internally – no special equipment or software needed!
- ◆ Bright enough for outdoor and indoor use
- ◆ Includes removable sun shields
- ◆ Multiple input options
- ◆ Glass Beam splitter mirror with anti-reflectant coating on camera side.
- ◆ Adjustable-height camera platform holds any camera at the correct position.
- ◆ "Light-Tight" design will not allow light in above monitor.
- ◆ No counterbalancing needed! The most adjustment range in the industry.
- ◆ All-aluminum components with durable powder-coat finish. Extremely tough!
- ◆ Wire re-enforced Cordura fabric lens-hood. Will not drop in front of lens.
- ◆ 3-year conditional warranty.

LC-110 10.4" LCD Pro Series
The ultimate field prompter, the lightweight LC-110 has a 10.4" color screen that can be read from as far away as 15'. Universal power: 110/220 volts AC or 12 volts DC. It accepts SVGA computer signals via a standard 15-pin connector or NTSC or PAL composite signals. It weighs only 14 pounds. It includes an LCD monitor, a mirror and a hood. The mirror size is 12.8" x 10". *(Mfr # LC-110 • B&H # MILC110)* **3199.95**

LC-160 15" LCD Pro Series
Designed for portability and field use, the versatile LC-160 can be used for prompting text, web casting or teleconferencing. It accepts SVGA computer inputs which are extremely sharp, as well as PAL or NTSC composite video signals. Powered by 110/220 volts AC or 12 volts DC, it weighs 18 pounds, and its mirror size is 15.5" x 12.8". It includes the LCD monitor, a mirror, and hood.
(Mfr # LC-160 • B&H # MILC160).....**3499.95**

LC-160HB 15" High Bright LCD Pro Series
Top-of-the-line field/studio prompter with a brilliant 1800 nit display. Recommended for outside shoots, it is 6 times brighter than a conventional CRT screen. It accepts SVGA, PAL or NTSC composite video signals. Powered by 110/220v AC or 12v DC, it weighs 18 pounds, and its mirror size is 15.5" x 12.8".
(Mfr # LC-160HB • B&H # MILC160HB) **4649.95**

OS-160 15" Outsider LCD Pro Series
A versatile teleprompter that combines a larger mirror for outside use with a footprint that makes it small enough to be portable. Rated at 1800 nits, it is approximately 6 times brighter than a conventional CRT display, making it ideal for sunny conditions. It includes a 15" LCD display, a fold-down, trapezoidal 20 x 18" mirror, and a hood with removable side panels. It accepts SVGA, PAL and NTSC composite video signals, and weighs 27 lbs.
(Mfr # OS-160-LCD • B&H # MIOS160LCD) **4679.95**

MIRROR IMAGE

FS-FREE STANDING SERIES

FS-Free Standing Series units offer a solution to both the weight issue of prompters and the cost issue of upgrading a tripod. They provide a mono-pod stand and bracket for attaching a 15" LCD teleprompter with a hood and mirror. Once this is in place, the user can "piggy-back" an existing camera and tripod behind the teleprompter to shoot through the mirror. It can also be used by itself as a non-camera prompting station. These are ideal for the once or twice per year prompting needs. Please note that FS-Free Standing Series systems limit the amount of a camera's pan and tilt capabilities.

FS-160
Free Standing Prompter

15" Free Standing Prompter: This 15" unit comes with everything for getting started. Pre-packaged with EZPrompt software (prompting software reverses the text), 25' cable, and a mouse to control the software.
(Mfr # FS-150MP • B&H # MIFS150MP).....**2199.95**

15" Free Standing Premium Prompter: This 15" unit is a great alternative when adding additional prompters to your studio. The high-end LCD is the same one used in our LCD Pro Series & SF Studio Series. It will reverse the text internally and even offers multiple inputs.
(Mfr # FS-160 • B&H # MIFS160).....**3624.95**

FS-FREE STANDING SERIES SPECIFICATIONS

	FS-150MP	FS-160
Viewable Size	15"	15"
Brightness	250 NTS	450 NTS
Signal Input	XVGA	WUXGA/NTSC/S-Video
Video Input Impedance	.7V P-P	1V P-P
Input Voltage	100-240v A	12v DC / 100-240v AC
Resolution	1024 x 768	1920 x 1080
Power Consumption	21 watts	40 watts
Input Connector	15-pin D-Type	15-pin / BNC Loop / S-Video

SF-220
Studio Series Prompter

SF STUDIO SERIES SERIES

When you design your TV studio, there are many things you must consider… square footage, lighting, talent position, camera models and more. But don't forget the size of the prompter. SF Studio Prompters were engineered to cover many professionals' needs without breaking the budget. The oversized hood/mirror makes it possible for more than one person to be on camera and easily read the script. The 15" and 20" LCDs allow for better camera to talent distance (20+ feet). The multiple input options (BNC Loop / 15-pin computer / S-Video) offer design flexibility. The LCDs even have a built-in scan-reverse that will mirror the input image internally for easy operation. Built with heavy-duty aluminum parts, these units will last through to your next studio upgrade.

SF-160 15" SF Studio Series Prompter: A robust teleprompter designed for ENG and EFP cameras in a studio environment. It includes a 15" LCD monitor, a large trapezoidal shaped hood, and a 21" x 16" glass beam splitter mirror. *(Mfr # SF-160-LCD • B&H # MISF160LCD)*.....**3699.95**

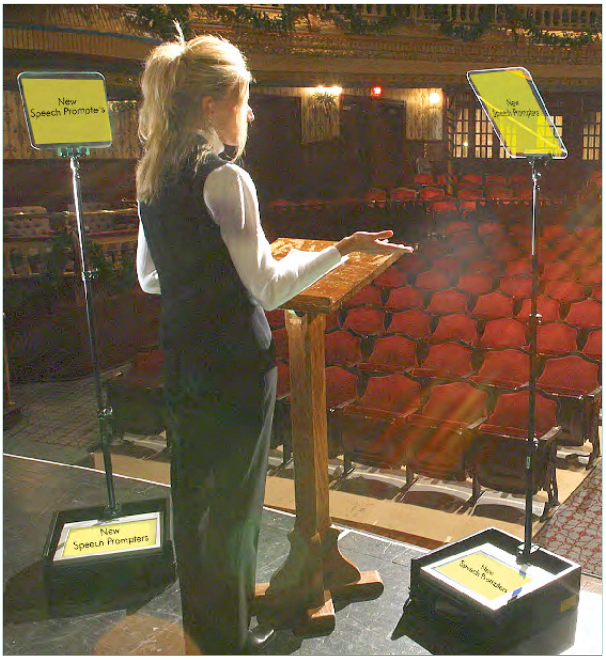
SF-220 20" SF Studio Series Prompter: A top-of-the-line prompter with a 20" LCD allows for great wide angle shots as well as good camera to talent distance. Includes a large trapezoidal shaped hood, and a 20" glass beam splitter mirror. *(Mfr # SF-220-LCD • B&H # MISF220LCD)*.....**4099.95**

SF-190MP 19" SF Studio Series Prompter: A larger version of the LCD Starter Series prompters, this unit offer a 19" LCD with a larger hood/mirror. It comes packaged with EZPrompt software (which reverses the text image), a 25' cable and a mouse to control software.
(Mfr # SF-190MP • B&H # MISF190MP).....**2949.95**

MIRROR IMAGE

SP SPEECH SERIES

Give your speaker the ultimate advantage at the podium. Speech prompters are the fastest growing trend for presentations in the business world. They improve the quality of your presentations with a true professional look. They allow you to maintain eye contact with the audience without having to memorize your speech and worry about forgetting parts of it. All Mirror Image systems are packaged with two LCD monitors, floor housings, poles and glass mirrors. By having an LCD and Mirror on each side of the podium, you have the abilit to hold the attention of the entire room rather than focusing only on one spot.



SP-150MP 15" SP Speech Series Prompter *(Mfr # SP-150MP • B&H # MISP150MPLCD)*
A complete teleprompter kit that provides you with everything you need to get up and running at an extremely economical price. This package includes two 15" LCD panels that work with SVGA signals, two housings, two poles, two glass beam-splitter mirrors, EZ Prompt software (for Windows XP), a hand controller, two 25' VGA cables, and a VGA distribution map (splitter). Please note, if you choose to use a prompting software other than EZ Prompt, it must be capable of reversing the text. Use this system to improve the quality and professionalism of your speeches as meetings, conferences, presentations, or any other public speaking engagement **2699.95**

SP-190MP 19" SP Speech Series Prompter: This 19" mid-level speech prompter comes pre-packaged with everything you need to get started. It includes dual 19" LCDs with VGA inputs, a distribution-amp, two 25' cables, EZPrompt software (for Windows XP), a hand controller, and 15" x 12" True Beam splitter mirrors with 60 x 40 anti-reflectant coating, which is an industry best. Mirrors are vertically adjustable and can be tilted for any individual needs. The monitors are placed on the floor and are protected by metal housings, which "nest together" for easy portability. *(Mfr # SP-190MP • B&H # MISP190MP)* **2999.95**

SP-160 15" SP Speech Series Prompter: Designed for the true professional. The pro monitors are brighter, more durable, offer multiple inputs, and can internally reverse the text. The package includes two 15" LCD panels, two housings, two poles, and two 12¾" x 10" glass mirrors. The monitor is brighter at 450 Nits and accepts NTSC, PAL, and SVGA video signal inputs. *(Mfr # SP-160LCD • B&H # MISP160LCD)* **4499.95**

SP-220 20" SP Speech Series Prompter: The largest Speech Series prompter features pro monitors that are brighter, more durable, offer multiple inputs, and internally reverse the text. It includes two 20" LCD panels, two housings, two poles, and two 12" x 15" mirrors. *(Mfr # SP-220-LCD • B&H # MISP220LCD)* **5499.95**

SF-STUDIO SERIES / SP SPEECH SERIES SPECIFICATIONS

	SF-160	SF-220	SF-190MP	SP-150MP	SP-190MP	SP-160	SP-220
Viewable Size	15"	20"	19"	15"	19"	15"	20"
Brightness	450 NTS	450 NTS	250 NTS	250 NTS	250 NTS	450 NTS	450 NTS
Signal Input	WUXGA / NTSC / S-Video	WUXGA / NTSC / S-Video	UXGA	XVGA	UXGA	WUXGA / NTSC / S-Video	WUXGA / NTSC / S-Video
Video Input Impedance	1 VP-P	1 VP-P	.7V P-P	.7V P-P	.7V P-P	1V P-P	1V P-P
Input Voltage	12V DC / 100-240v AC	12V DC / 90-264v AC	100-240v AC	100-240 VAC	100-240 VAC	12V DC / 100-240v AC	12V DC / 90-264v AC
Resolution	1920 x 1080	1920 x 1080	1280 x 1024	1024 x 768	1280 x 1024	1920 x 1080	1920 x 1080
Power	40 Watts	65 Watts	19 Watts	21 Watts	19 Watts	40 Watts	65 Watts
Input Connector	15-pin / BNC / S-Video	15-pin / BNC / S-Video	15-pin DVI	15-pin D-type	15-pin DVI	15-pin / BNC / S-Video	15-pin / BNC / S-Video
Weight	24 lbs.	34 lbs.	32.5 lbs.	50 lbs.	50 lbs.	50 lbs.	50 lbs.

MIRROR IMAGE

SOFTWARE & ACCESSORIES

Software

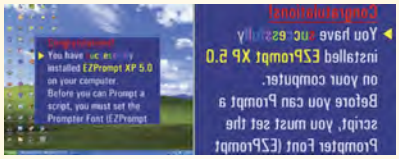
EZPrompt Teleprompting Software: Whether you need to prompt an occasional script for a special presentation, or need to do full-scale, long format presentations with many scripts, EZPrompt is the right software solution for you. The software runs equally well on laptop and desktop machines with Windows XP, Vista and most earlier Windows. Some of its features are unlimited fonts, color, timer, talent pointer, L/R or Center justify, and dual-display for reversing text image. It even has its own word processor to create a script, or to import directly from MS Word. Bring more precision and efficiency to your teleprompting with this robust software.
(Mfr # EZPROMPT • B&H # MIEZPSW) **449.95**

EZFoot Remote Teleprompter Foot Control: A remote control for teleprompter software. Use this convenient foot controller to adjust he scrolling speed of EZPrompt software. Great for the on-camera anchor. This unit features rugged construction with smooth control.
(Mfr # EZ FOOT • B&H # MIEZFOOT) **259.95**

EZMouse Hand-Held Controller: EZMouse is a mouse controller for EZ Prompt software. Each position on the gray wheel increases or decreases scroll speed. It is based on the Intellimouse configuration although it controls Mirror Image prompter software exclusively.
(Mfr # EZ MOUSE • B&H # MIIM) **59.95**

Script-Q Teleprompting Software: Script-Q prompter software is the premier teleprompter program for the most demanding professional teleprompting applications. Use the dual screen scrolling feature to reverse the secondary output on your Mac while leaving the operator's display non-reversed. This allows less expensive non-reversing displays to be used without sacrificing functionality. Color, progress timer, and multiple font options make this program very cost-effective.
(Mfr # SCRIPT Q • B&H # MISCRIPTQ) **349.95**

Shuttle Pro Hand Controller: Shuttle Pro is a fully programmable remote hand controller for EZPrompt and Script-Q. It offers 13 function buttons, a 360° jog knob and a spring-loaded shuttle ring that rolls the text at 7 variable speeds. This controller connects to the USB port of a PC running Windows 98 or newer or a Mac running OS 8.6 or higher.
(Mfr # SHUTTLE PRO • B&H # MISPC) **149.95**



EZPrompt Teleprompting Software

C1610 Case

Power Pack

Script-Q Software

ShuttlePro

EZFoot Remote Foot Control

VGA-Mirror

Accessories

Mirror Image hard-sided cases are made by Pelican to protect your prompter when storing or transporting it. All cases have retractable handles and wheels for easy maneuvering. Customized cases will fit your LCD Starter or LCD Pro teleprompter, or SP Speech Prompter along with accessories.

C1610 Case *(Mfr # C-1610 • B&H # MIC1610)*: For the LC-80MP, LC-10MP, and LC-110 .....**349.95**

C1650 Case *(Mfr # C-1650 • B&H # MIC1650)*: For the LC-150MP, LC-160, and LC-160HB.....**399.95**

C1660 Case *(Mfr # C-1660 • B&H # MIC1660)*: For the SP-150MP and SP-160 .....**699.95**

C2000 Case *(Mfr # C-2000 • B&H # MIC2000)*: For the SP-190MP and SP-220.....**699.95**

Power Pack *(Mfr # POWER PACK • B&H # MIBP)*
Perfect for your field productions. This is a self-contained 18 amp-hour 12 volt battery that is designed to offer a mobile power source for your equipment. With a built in inverter, you can even keep your laptop powered. You can recharge from a standard wall outlet or from you vehicle power outlet **219.95**

VGA-Mirror *(Mfr # VGAMIRROR • B&H # MIMAB)*
This innovative device can be used with LCD Starter Series prompters to reverse the image being input to the LCD. Simply connect a VGA cable from your computer to the VGA-Mirror, and then to the LCD. No more having to change the settings on your computer and software **479.95**

25' BNC Cable *(Mfr # BNC25 • B&H # MIBNC25)*
A convenient accessory item for managing your teleprompter or other video-related setup. This unit is a 25' length of BNC cable with end connectors **53.95**

50' BNC Cable *(Mfr # BNC50 • B&H # MIBNC50)*
Same as above, but 50' length.....**98.95**

25' VGA Cable *(Mfr # VGA25 • B&H # MIVGA25)*
A 25' extension cable with HDB15 male to HDB15 female connector. A 100% coverage foil shield rejects radio frequency and electromagnetic interference **53.95**

50' VGA Cable *(Mfr # VGA50 • B&H # MIVGA50)*
Same as above, but 50' length.....**98.95**

100' VGA Cable *(Mfr # VGA100 • B&H # MIVGA100)*
Same as above, but 100' length **179.95**

QTV

STARTER SERIES

QTV's recently launched Starter Series responds to the growing needs of the non-traditional broadcast sector and first time prompting customers. These entry-level products cater for those who have the need for a simple prompting system to create a more professional output. QTV can now meet this need with very competitive pricing, and still offer the customer the benefit of all QTV's experience and quality. The Starter Series are available in 10" and 17", offer VGA input and are bundled with QStart, which allows the user to flip the text for the more basic monitors.

SSP10 Starter Series 10"

When seeking a small and simple prompting solution for portable or studio use, the SSP10 offers you the opportunity to benefit from renowned QTV design and quality at an entry-level price. The SSP10 comes bundled with QStart, QTV's new entry-level software, which allows the user to flip the text for the more basic Starter Series monitor.

- Supplied with same quality small wide angle hood and gold plate as QTV Master and Professional products
- VGA input
- Bundled with QStart software package
- Suitable for portable or small studio use
- Easy upgrade Professional or Master range

SSP10 Starter Series 10" Teleprompter
(Mfr # SSP10; B&H # QTSSP10) **869.95**

SSP17 Starter Series 17"

Ideally suited for those who require larger reading distances, the SSP17 offers the required size at entry-level prices, while benefiting from the renowned QTV design and quality. The SSP17 comes bundled with QStart, QTV's new entry-level software, which allows the user to flip the text for the more basic Starter Series monitor.

- Supplied with the same quality medium wide angle hood and roller plate as QTV Master and Professional products
- VGA input
- Bundled with QStart package
- Suitable for larger studios, cameras and camera support systems
- Easy upgrade to Professional or Master range

SSP17 Starter Series 17" Teleprompter
(Mfr # SSP17; B&H # QTSSP17) **1339.95**

STARTER SERIES SPECIFICATIONS

	Display Size	Brightness	Resolution	Contrast Ratio	Reading Range	Composite Standard	Power Consumption	Assembly Weight
SSP10	10.4"	350 nits	800 x 600	500:1	13'	NTSC, PAL	10w	3.3 lb.*
SSP17	17"	300 nits	SXGA 1280 x 1024	500:1	20'	NTSC, PAL, SECAM	25.8w	21.4 lb.*

**Varies by mount & hood selection*

QTV, a division of Autocue, is the world's leading manufacturer of teleprompters, executive speech prompters, and prompting software. With decades of innovation, experience and knowledge, QTV now represents the largest single range of prompting solutions in the world.
QTV offers 3 series of hardware and software solutions – Master, Professional, and Starter. Each of these series can be matched or combined and are compatible with all major tripod, pedestal and camera manufacturers and integrate with all major newsroom systems where required.

QTV

MASTER SERIES

Designed for the high-end broadcast customer, the Master Series is QTV's premier product line, designed and implemented from decades of innovation, experience and a thorough knowledge of the customers' needs. With extended manufacturer warranties, compatibility with legacy QTV products, ultra high bright displays, looping power and composite video, integrated tally light and sensor, the Master Series insures expert performance and reliability for the most demanding live-to-air broadcast environment. The Master Series is extremely versatile and easy to maintain due to the clever bracket system, which enables quick assembly and disassembly of the monitor. Available in a range of sizes to suit all reading distances and studio mounting options: ***MSP08*** *- A bright daylight-readable hand-held prompter;* ***MSP12*** *- Exceptional quality for smaller studios or field work;* ***MSP15*** *- The most widely used system in use today;* ***MSP17*** *- Superior visibility in any studio setting; and the* ***MSP20*** *- Maximum readability and clarity for larger studio environments.*

MSP08 Master Series 8"

The MSP08 is the only daylight-readable hand-held prompter in the world. For the first time, presenters can use a prompter with hand-held cameras in full daylight conditions. This is a dream come true for news correspondents who want to work quickly with minimal equipment and set-up, yet who want to use a prompter for a professional delivery to camera.

- ◆ Outstanding readability
- ◆ Brightest and smallest lightweight prompter on the market
- ◆ Designed for use with hand-held, jib-mounted or SteadiCam mounted cameras
- ◆ Compact, with multiple mounting options

MSP08 Master Series 8" Teleprompter *(Mfr # MSP08SWAGP; B&H # QTMSP08)* **4601.95**

MSP12 Master Series 12"

Crisp, ultra-bright picture quality, precision controls, and compact design all come together in this rugged prompter, equally at home in the studio or in any remote environment. Available in both a top mount and bottom mount configuration, the MSP12 comfortably copes with wide-angle cameras and lenses.

- ◆ Outstanding readability
- ◆ Brightest lightweight prompter on the market
- ◆ Integrated tally light
- ◆ Top mount version is ideal for outdoor use - avoids sunlight reflection (note this is limited to standard angle lenses)

MSP12 Top-Mount Master Series 12" Teleprompter *(Mfr # MSP12TOP; B&H # QTMSP12)* **4216.95**

MSP12 Bottom-Mount Master Series 12" Teleprompter *(Mfr # MSP12MWARP; B&H # QTMSP12B)* **4469.95**

QTV offers the most comprehensive range of high quality, studio and field ready prompters in the market. Specifically designed to cater to all your needs: from pedestal mount to hand-held; from broadcast studio to field shoot; QTV prompters are made to exceed expectations. QTV's extensive line of teleprompting software and hardware creates the perfect match for every budget and performance need.

MASTER SERIES

MSP15 Master Series 15"

Crisp, ultra-bright picture quality, precision controls, and a rugged design come together in the MSP15, designed for the most demanding studio environment. Available with multiple hood and mounting options to match any camera, lens and mounting configuration, the MSP15 is the most widely used studio system in the world.

- ◆ Outstanding readability
- ◆ Lightest dedicated broadcast studio prompter
- ◆ Multiple weight and mounting configurations
- ◆ Tally light and sensor ready

MSP15 Master Series 15" *(Mfr # MSP15LWAZZ; B&H # QTMSP15Q)* **5019.95**

MSP17 Master Series 17"

Perfect for the broadcaster or production facility that requires greater viewing distances and larger display areas. It delivers ultra-bright picture quality, precision controls, and a rugged design for the most demanding studio environment. Available in multiple hood and mounting configurations to match any camera, lens or mounting selection.

- ◆ Outstanding readability
- ◆ Perfect for larger studios
- ◆ Multiple weight and mounting configurations
- ◆ Tally light and sensor ready

MSP17 Master Series 17" *(Mfr # MSP17LWAZZ; B&H # QTMSP17)* **5899.95**

MSP20 Master Series 20"

For talent that demands the greatest visibility and largest display area available, the MSP20 towers above all others. Crisp, ultra-bright picture quality, precision controls, and a durable design all come together in the MSP20, designed for the most demanding studio environment. It comes with multiple hood and mounting options to match any camera, lens and mounting configuration.

- ◆ Outstanding readability
- ◆ Oversized visibility for distance viewing
- ◆ Multiple weight and mounting configurations
- ◆ Tally light and sensor ready

MSP20 Master Series 20" Teleprompter *(Mfr # MSP20LWAZZ; B&H # QTMSP20)*.....**7169.95**

MASTER SERIES SPECIFICATIONS

	MSP08	MSP12	MSP15	MSP17	MSP20
Display Size	8.4"	12.1"	15"	17"	20.1"
Brightness	1600 nits	1600 nits	1600 nits	1600 nits	1000 nits
Resolution	1600 x 1200	1024 x 768	1024 x 768	1280 x 1024	800 x 600
Reading Range	10'	15'	16'	20'	23'
Input Signal	Composite, 1Vp-p 75Ohm	Composite 1Vp-p 75Ohm, (looping 2x BNC connectors), VGA (1x 15-pin high density-D connector)			
Composite Standard	NTSC, PAL, SECAM	NTSC, PAL, SECAM	NTSC, PAL, SECAM	NTSC, PAL, SECAM	NTSC, PAL, SECAM
Power Consumption	22w 1.8A @ 12v DC	35w 150mA @ 230V AC; 2.9A @ 12v DC	57w 230mA @ 230V AC; 4.75A @ 12v DC	60w 230mA @ 230V AC; 5A @ 12v DC	63w 230mA @ 230V AC; 5A @ 12v DC
Assembly Weight	6.0 - 8.0 lb.	Top mount: 17.9 lb. Bottom mount: 16.3 - 19.2 lb.*	21.6 - 30.9 lb.*	22.5 - 31.7 lb.*	26.7 - 35.9 lb.*

**Varies by mount & hood selection*

QTV

PROFESSIONAL SERIES

For the intermediate or emerging non-traditional broadcast and production markets, the Professional Series family of products offer renowned QTV quality and performance at a mid-line price. Superior construction and high contrast display combine with rugged mounting and portability to provide exceptional quality and readability. Ideal for the corporate production facility, educational institution and religious teleproduction facility, the Professional Series family of products insure reliable, dependable performance. Designed to work with all camera types from DVCAMs to studio cameras, the Professional Series family of prompters utilize the same range of hoods and mounting systems available for the Master Series family.

The Professional Series is available in a range of sizes to suit all usage models, from hand-held through to studio pedestal mounted: ***PSP05*** *- the smallest lightweight prompter on the market;* ***PSP8*** *- ultra-lightweight unit designed for use with hand-held DV or ENG cameras, with SteadiCams or on jib arms;* ***PSP10*** *- ideal for use with jib arms or small tripods where weight is constrained but a larger prompter image is desired;* ***PSP12*** *- Designed for use on tripods in the studio and in the field;* ***PSP17*** *- intended for use in studios on either fluid head tripods or on pedestals.*

PSP05 Professional Series 5.6”

Designed for small to medium-sized broadcasters, and intermediate, non-traditional broadcast markets, the PSP05 lets you trade-off some high-end studio features for a more affordable price. The smallest prompter available on the market, the PSP05 combines portability and lightweight design with excellent readability.

- 5.6” professional color flat screen monitor offers outstanding readability.
- Designed for use with lightweight tripods, hand-held cameras, SteadiCams and jib arms.

PSP05 Professional Series 5.6” Teleprompter *(Mfr # PSP05SWAGP; B&H # QTPSP05P)* **1921.95**

PSP08 Professional Series 8”

Designed for use with lightweight tripods, hand-held cameras, Steadicams and jib arms, the PSP08 combines portability and lightweight design with excellent readability. It ships with QStart, QTV’s entry-level software-only prompting package.

- Wide-angle hood designed for the PSP8.
- Super-lightweight hood and bracket.
- Multiple mounting options:
  - — Gold plate is provided as standard for tripod or jib arm mounting.
  - — Optional Matte box bar kit for mounting on Steadicam or hand-held ENG cameras.
  - — Optional hand-held shoulder grip for DVCams and cameras without Matte Box sockets.

PSP08 Professional Series 8” Teleprompter *(Mfr # PSP08SWAGP; B&H # QTPSP08)* **2249.95**

PROFESSIONAL SERIES

PSP10 Professional Series 10”

For the facility wanting all the benefits of innovative lightweight hood and mounting designs, but needing greater reading distance and clearer text, the PSP10 incorporates new screen technology providing superior contrast and clear readability in virtually all environments. Ideal for studio jib arm, Steadicam, and hand-held requirements.

- Unique high contrast screen technology for excellent readability in all but the brightest of conditions.
- Wide-angle hood
- Multiple mounting options
- Super-lightweight bracket and hood construction

PSP10 Professional Series *(Mfr # PSP10SWAGP; B&H # QTPSP10)* **3099.95**

PSP12 Professional Series 12”

Ideally suited to studio production as well as remote applications, the PSP12 delivers high contrast displays, excellent sight lines, and lightweight design. Among the most versatile systems QTV offers, the PSP12 incorporates the same new screen technology providing superior contrast and clear readability for all studio environments. Unique high contrast, high brightness screen technology gives excellent readability in all but the brightest of conditions.

- Wide-angle hood
- Fully portable; ideal for field applications

PSP12 Professional Series *(Mfr # PSP12MWARP; B&H # QTPSP12)* **3261.95**

PSP17 Professional Series 17”

When performance, viewing distance, and cost matter most, the PSP17 offers professional, broadcast-sized prompting capability at an affordable price. A unique combination of mounting, lightweight construction, and high contrast display, provides the flexibility for use in any production environment.

- Unique high contrast, high brightness screen technology gives excellent readability in all but the brightest of conditions.
- Wide angle hood.
- Robotic or pedestal ready mounts
- Superior distance viewing

PSP17 Professional Series 17” Teleprompter *(Mfr # PSP17LWAZZ; B&H # QTPSP17)*.....**3789.95**

PROFESSIONAL SERIES SPECIFICATIONS

	PSP05	PSP08	PSP10	PSP12	PSP17
Display Size	5.6”	8”	10.4”	12.1”	17”
Brightness	nits	500 nits	400 nits	400 nits	420 nits
Resolution	960 x 234	640 x 480	720 x 400	720 x 400	720 x 400
Contrast Ratio	250:1	500:1	500:1	500:1	500:1
Reading Range	7’	10’	13’	15’	20’
Composite Standard	NTSC, PAL, SECAM	NTSC, PAL, SECAM	NTSC, PAL, SECAM	NTSC, PAL, SECAM	NTSC, PAL, SECAM
Power Consumption		14w 1.2A @ 12v DC	20w 1.7A @ 12v DC	25w 2.1A @ 12v DC	36w 3A @ 12v DC
Assembly Weight	1.1 lb.	4.6 - 6.6 lb.*	7.5 - 9.5 lb.*	17 - 19.9 lb.*	23 - 32.2 lb.*

**Varies by mount & hood selection*

TALENT FEEDBACK

Talent Feedback Monitors (TFMs) provide on-camera talent with precise, live broadcast output. Conveniently mounted below the prompter unit with a fully adjustable mounting arm, complete range of motion is achieved for maximum visibility. QTV offer TFMs in 2 sizes – 9" and 15" – providing a suitable solution regardless of your size of prompter. QTV will also shortly be launching a new 17" TFM with 16:9 output for HD facilities – please call for further details.

TFM09 9" Talent Feedback Monitor

The 9" widescreen (16:9) TFM is designed for any QTV prompter 12" or below. It is compatible with all 3 ranges – Master, Professional and Starter – and offers a proportional and lightweight TFM when required for a smaller on-camera unit. Mounted with a versatile arm connected to the prompter bracket, it offers complete positional flexibility.

- For use with 5", 8", 10" and 12" Starter, Master, and Professional Series QTV prompters
- 16:9 and extremely lightweight
- Fully adjustable bracket

TFM09 9" Talent Feedback Monitor *(Mfr # TFM09; B&H # QTTFM9)*.....**839.95**

TFM15 15" Talent Feedback Monitor

The 15" 4:3 TFM is designed for QTV's larger studio prompters 15" and above. It is compatible with all 3 ranges – Master, Professional and Starter – and offers a crisp rendition of the broadcast output. Mounted with a versatile arm connected to the prompter bracket, it offers complete positional flexibility.

- For use with 15", 17" and 20" QTV prompters
- 4:3 with good quality crisp rendition of broadcast output
- Fully adjustable bracket

TFM15 15" Talent Feedback Monitor *(Mfr # TFM15; B&H # QTTFM15)*.....**1249.95**

TALENT FEEDBACK SPECIFICATIONS

	Display Size	Brightness	Resolution	Contrast Ratio	Reading Range	Composite Standard	Power Consumption	Assembly Weight
TFM09	9"	400 nits	1440 x 234	200:1	10'	NTSC, PAL, SECAM	13w	1.8 lb.
TFM15	15.1"	210 nits	1024 x 768	200:1	16'	NTSC, PAL	42w	8.6 lb.

Cuelight Kit

Integrated Cuelight Systems: QTV offers 2 cue light solutions – a mini Cuelight kit for 8" and 10" prompters, and a full sized Cuelight kit for 12" prompters and above. The cue lights can be added to any Master, Professional or Starter series prompter. The Master series monitors contain integrated cue light sensors, which will automatically detect the state of the camera cue light to activate a clearly visible cue light mounted above the prompter. When required with the Professional or Starter series monitor, the cue light must be powered from a 12v camera feed.

Mini Cuelight Kit *(Mfr # TALLYKIT MINI • B&H # QTTALLYKITMI)*
Runs off the MSP tally output on Master series, and camera tally output on Professional and Starter series. Suitable for 8" and 10" prompters.....**79.95**

Cuelight Kit *(Mfr # TALLYKIT • B&H # QTTALLYKIT)*
Runs off the MSP tally output on Master series, and camera tally output on Professional and Starter series. Suitable for 12", 15", 17" and 20" prompters.....**164.95**

EXECUTIVE SPEECH PROMPTERS

When it comes to public speaking, even the best laid plans can be ruined by poorly delivered presentations and undisciplined timing. QTV Executive Speech Prompters are an essential requirement for any presenter wanting to make the most professional presentation.

The core of the Executive Speech Prompter system is the angled reflective glass panel. This reflects the scrolling script into the presenter's eye-line from a monitor at ground level. The system is designed to be transparent, giving the audience the impression that the presenter is speaking fluently and professionally without any assistance. Commonly used in pairs, the Executive Speech Prompters are positioned on either side of a podium, providing a continuously visible script to the presenter as they scan the audience. The Executive Speech Prompter Series comprises two systems, designed to match your conference and public speaking needs:

***ESPM Manual Conference Stand** - perfect for single speaker events where the height of the stand does not need to be adjusted.*

***ESPR Robotic Conference Stand**, designed for use in complex multi-speaker and multi-podium events and conferences.*

Both stands are intended for use with any of the QTV 15" or 17" Master Series or Professional Series prompter monitors.

ESPM: The Manual Conference Stand is lightweight and packs into a small carry case, making it ideal for speaking engagements. The height and angle of the glass is fully adjustable to match the eye-line of the presenter.

ESPR: The Robotic Conference Stand is a three section robotic stand. The height of the stand can be adjusted locally by the presenter or remotely by the conference prompter operator. It can also be automatically controlled by inserting height codes into the prompter script. Ideal for use in multi-speaker events where the height of the stand needs to be adjusted for each individual speaker.

Manual Conference Stand, Glass and SSP17
(Mfr # ESPM17S PACKAGE • B&H # QTESPM17S).....**2591.95**

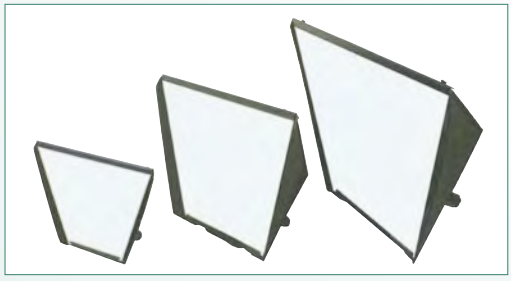
Manual Conference Stand, Glass and PSP17
(ESPM17P PACKAGE • B&H # QTESPM17P) **3931.95**

Manual Conference Stand, Glass and MSP17
(Mfr # ESPM17PACKAGE; B&H # QTESPM17) **5904.95**

Robotic Conference Stand,
Glass, MSP17 and Remote Panel
(Mfr # ESPR17PACKAGE; B&H # QT17RSSESPP).....**8389.95**

Wide-Angle Hoods

A choice of wide-angle hoods are available to accommodate all camera and lens requirements. Using superior double coated glass, these hoods insure maximum projection of the prompter script without ghosting or double imaging.



- ◆ Hoods can be swapped in seconds without dismounting the camera or prompter.
- ◆ Easy vertical positioning of hood avoids the need for "high hats" or "low boys".

Small Wide-Angle Hood with Glass *(Mfr # SWA • B&H # QTSWA)*
for use with 8 & 10" MSP and PSP **843.95**

Medium Wide-Angle Hood with Glass *(Mfr # MWA • B&H # QTMWA)*
for 12" MSP & PSP and PSP17V.....**1179.95**

Large Wide-Angle Hood with Glass *(Mfr # LWA • B&H # QTLWA)*
for 15, 17, and 19" MSP and PSP **1423.95**

QTV

PROMPTING SOFTWARE

Mirroring the 3 series of hardware, QTV offer 3 distinct prompting software solutions – QMaster, QPro and QStart – to cater for all requirements and budgets. From live newsroom systems to simple webcasts, QTV has a solution and price to match. QTV's customers benefit from the only in-house prompting software development team, who are continually evolving and growing the software's capability and flexibility.

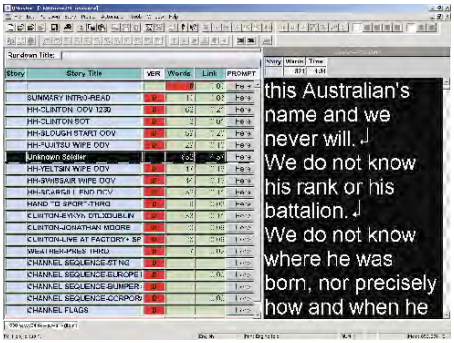
QMaster

QMaster is the world's only IP-based prompting software. This revolutionary product connects over an Ethernet link to a separate small hardware box called the QBox. This unique configuration and advanced hardware component creates a number of unrivaled benefits for those seeking the next generation of prompting software:

Resilient: should the NRCS or PC fail, the QBox will continue scrolling so you will never lose prompting output again.

Versatile: prompt wherever you have an Ethernet connection and without the running wires over long distances. You can control the prompter locally at the prompter, from the next room, or from another country.

Liberating: in the field, you can prompt from anywhere at anytime free of wires and even without a laptop.



Inspiring: challenging the status quo of prompting software, the QMaster/ QBox combination allows you to start prompting in ways you never thought possible.

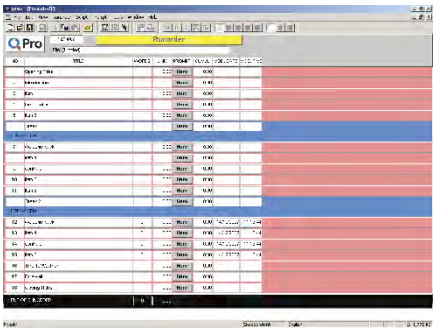
QMaster Package *(Mfr # QMASTER PACKAGE • B&H # QTQMP)*: Includes software, license dongle, QBox, ShuttlePRO hand control and network cable ...**3349.95**

Additional features can be added as separate modules at anytime.

Newsroom interface: QTV has proven and successful installations with all the major newsroom systems including QSeries *(Mfr # QNXTNEWSQS • B&H # QTQNRILQS)*, iNEWS *(Mfr # QNXTNEWSAV • B&H # QTQNNRILAV)*, ENPS *(Mfr # QNXTNEWSAP • B&H # QTQNNRILAP)*, Dalet *(Mfr # QNXTNEWSD • B&H # QTQNNRILD)* and Octopus *(Mfr # QNXTNEWSO • B&H # QTQNNRILO)* **581.95**

Multi-head *(Mfr# MULTIHEAD • B&H# QTMULTIHEAD)*: Allows off-air presenters to scroll ahead in a script while another presenter is live on air. (An additional QBox is required for each presenter) **4216.95**

Wireless License for QBox *(Mfr# WIRELESS • B&H# QTWIRELESS)*: Upgrade the functionality of your QBox to allow it to connect wirelessly and expand options for the control of your prompting setup **839.95**



QPro

QPro is QTV's affordable, professional software-scroll prompting application designed for field and studio use. It's extensive array of features include a full script edit suite, closed captioning, conference system and PowerPoint integration, and on-screen preview of the prompt output.

- Supplied with 2-button hand control.
- Run-order management with multiple scripts.
- Unicode based - supports all languages.
- Scrolling script displayed on PC screen in prompt window.
- Edits to be displayed real-time to the presenter.
- Custom settings, e.g. font, size, color and scroll speed.
- Enables use of overlays.
- TrueType font support.
- Online help, spell check and word count.
- Display the rundown, script and prompter view simultaneously on the PC screen.
- Easily import Word, RTF, and TXT files.
- Markers and "jump-to-mark" from the scroll control.
- Supports closed captioning (subtitles).
- Runs on Windows 2000, NT and XP.

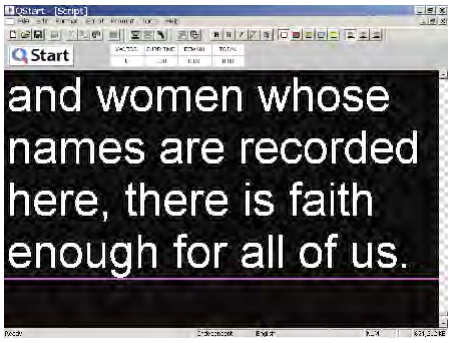
QPro Package *(Mfr # QPRO PACKAGE • B&H # QTQPP)*: Includes software, ShuttleXpress hand control and license dongle **1099.95**

QTV

PROMPTING SOFTWARE

QSTART

QStart is QTV's new entry-level software only prompting solution. For those who just need the most basic prompting operations without the complexity or cost of other solutions, QTV have created a cut-down version of their more sophisticated software to fulfill your needs at a great price.



- Single script.
- Image reverse for monitors with no flip screen capability.
- Offers Windows complex language handling.
- Find, Search & Replace functionality.
- Undo functionality.
- Fixed layout.
- Script formatting functions include Colors, Justification, Font, Bold, Italics & Underline. (No inverse, i.e. text is always white or colored on a black background).
- Works with mouse scroll control, keyboard control, 2-button serial control, serial foot control and Shuttle Xpress USB controller.
- Limited file import/ save (QStart files, simple txt and rtf files).
- Runs on Windows 2000, NT and XP.

QStart Package *(Mfr # QSTART PACKAGE • B&H # QTQSP)*: Includes software and license dongle.....**399.95**

CONTROL OPTIONS

Hand Control: Two-button hand control with an ergonomic scroll wheel. Connects via a 9-pin female serial connector.
(Mfr # HAND CTRL SER • B&H # QTHCSER) **329.95**

Foot Control: Connects into Multi Button Hand Control, QBox or Network Concentrator. Forward/ reverse button and variable speed scroll control.
(Mfr # FOOT CTRL SER • B&H # QTHCSER) **329.95**

Multi-Button Hand Control: For use with QMaster. It links to QBox and PC via a 9-way D serial connector or via USB to PC. Inputs for foot control (switchable) and 5.6" LCD preview monitor. It features a side scroll button and 12 programmable buttons.
(Mfr # MULTIBUTTON SER • B&H # QTMBDSCSER)...**414.50**

ShuttleXpress Hand Control: An ergonomically designed 5-button desk shuttle and jog wheel. It connects via USB, and offers greater control and precision when managing your texts and scripts.
(Mfr # SHUTTLEXPRESS • B&H # QT5BDSJW) **79.50**

ShuttlePRO Hand Control: An ergonomically designed 13-button desk shuttle and jog wheel that will give you greater control and precision when managing your texts and scripts. A USB interface connects to the PC/laptop.
(Mfr # SHUTTLEPRO • B&H # QTMBDSJWC) **163.50**

Wireless Hand Control: A wireless control that features 5-buttons and a scroll wheel. It includes a recharger/cradle that connects to your computer via a USB cable.
(Mfr # HAND CTRL WX • B&H # QTHCW) **78.95**

Multi-Controller Card: For QMaster users on a PC. Enables the use of multiple controllers — required if end user needs more than one PC control and 1 local control of the QBox. Includes 8-port serial PCI card for PC.
(Mfr # MULTICONTROL • B&H # QTMCC) **754.95**

Multi-Controller Box: Enables the use of multiple controllers in QPro or QMaster. Required if you need more than one laptop control and 1 local control of the QBox. Includes 8-port serial box connected to laptop via USB.
(Mfr # MULTI CTRL BOX • B&H # QTMCB) **754.95**

Networked Multi-Controller Box: Enables you to control QMaster with up to 4 separate controllers. It connects via Ethernet allowing you to place it anywhere in the studio - the distance between laptop/ PC is unlimited.
(Mfr # MULTI CTRL NET • B&H # QTNMCB) **1092.95**

5" Preview Monitor: Attaches to the Multi-Button Hand Control or QBox so you can view the script being scrolled. It allows you to continue scrolling from the QBox if your PC crashes. Includes a mount kit.
(Mfr # PREVIEW KIT • B&H # QTPREVIEWKIT) **833.50**

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Section 8
MICROPHONES

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For Section 8, Microphones use Quick Dial #: 91

PRO 88W

VHF Wireless Microphone System

The PRO 88W is designed for camcorder and other applications requiring a small, easily portable wireless. Equipped with a flexible detachable antenna and a choice of two transmitter and receiver frequencies on each system, the small and inconspicuous VHF wireless system will mount on the light shoe of camcorders or on the back of a camera itself with a Velcro attachment. For fixed installations, a 9v DC input is available on the receiver. Eight VHF channels are available for interference-free operation in virtually any location.

- Provides freedom of movement for video production, computer applications and business presentations.
- Two switchable frequencies for interference-free operation.
- Normal operating range is 100' and up to 300' under optimum conditions.
- Durable, flexible antenna can be positioned for best reception.
- High-band VHF operation for superior sound.
- Real-time monitoring capability with included earphone.
- Rugged design and construction with handsome non-reflective finish.
- Quick and reliable mounting system for camcorder use.
- Receiver and transmitter are each powered by a single 9v battery.

Pro 88W System: Includes a body-pack transmitter, camera mountable receiver and AT830mW omnidirectional lavalier microphone (T13 / 169.445 MHz - 170.245 MHz) *(Mfr# W88-13-830 • B&H# AUP88W83013)* **169.95**

MT830mW:
Omni-Directional Condenser Lavalier Microphone for PRO-88 Transmitter *(Mfr# MT830MW • B&H# AUMT830MW)*.....**87.95**

Introduction to Wireless

Portable wireless systems are composed of three basic components: The microphone, the transmitter and the receiver. Basically, the microphone attaches to the transmitter, and the transmitter beams the audio wirelessly from the microphone to the receiver. The receiver then plugs into the mic input on a video camera, or into a mixer, etc...

There are different kinds of wireless mics. In "run-and-gun" situations where you need to interview people quickly on the street, a handheld system is used. For actors, speakers, performers etc., lavalier microphones—tiny microphones that often get clipped a subject's clothing—are used. Lavalier mics are very popular because they are so inconspicuous. Wireless lav mics usually have clip with a thin wire running from it ending in a connector jack which then plugs into a "bodypack transmitter." These transmitters are often clipped to a subject's belt, or put into a pocket. In addition to mics, some transmitters can also accept a line level signal from devices such as mixing boards.

Portable wireless receivers generally have one or two antennas, and they often come with accessories that allow you to mount them to a video camera. There are essentially two kinds of wireless receivers: Diversity and non-diversity. Diversity means that the receiver has switching mechanisms inside of it that help prevent drop-outs and interference. A non-diversity receiver does not have these mechanisms. People are often surprised to learn that it isn't possible to use more than one wireless mic with a single receiver. This is only possible when you're using a receiver that is designed to receive two signals, which are called dual channel systems. The receivers in these systems have two receivers built into a single chassis.

Diversity and UHF systems help you avoid interference, but no wireless system is impervious to it. Wireless systems are either "frequency-agile" or "fixed-frequency." The former means that you can change the frequency that the transmitter and receiver operate on. This is useful if you're experiencing interference. The latter lets you change and match the frequency settings on both the transmitter and receiver in order to find a clean channel to use. Some systems have scanners that can help you locate a clean channel. Fixed-frequency systems have only a single channel, so if you're getting interference, there is no way to remedy the situation.

The price range for wireless microphone systems can vary from $100 to over $3000 for a single system. There are many factors that can make one model more expensive than another: better audio quality, higher quality components, diversity, a strong signal strength. However, the main factor that drive professionals to spend more money on a portable wireless system is— reliability.

1800 SERIES

Camera-mount UHF Wireless Systems

With UHF reception (996 frequencies selectable in 25 kHz steps), the 1800 Series provides an extremely flexible, professional and easy-to-use portable wireless solutions. Available in single and dual-channel systems, the 1800 Series features include automatic frequency scanning, Tone Lock squelch, back-lit LCD, soft-touch buttons, headphone monitor output with independent level control, and durable metal construction.

For simultaneous operation of two microphones, dual-channel 1800 wireless systems include the ATW-R1820 dual receiver with two completely independent receiver channels in a single unit. Dual balanced outputs enable signals to be mixed, or independently assigned to each output. Independent audio level controls provide flexible audio mixing and monitoring possibilities. For those using a single microphone, the single-channel 1800 Series systems include the ATW-R1810 single-channel receiver.

Systems come equipped with a choice of plug-on and body-pack transmitters. ATW-T1801 UniPak body-pack transmitter features a professional locking 4-pin connector compatible with all Audio-Technica Wireless Essentials microphones. The ATW-T1802 plug-on transmitter features a locking XLR connector for adapting dynamic and condenser microphones. Both transmitters offer selectable high and low transmission modes to conserve battery life/maximize power.

1800 Series Features

- Compact receiver is easily camera mounted.
- Automatic frequency scanning for easy selection of open channels.
- Tone Lock squelch system eliminates interference when transmitter is off.
- Headphone monitor output with independent level control.
- Battery level indicators on transmitters and receiver (powered by AA batteries).
- Soft-touch controls for easy frequency selection.
- True Diversity operation for resistance to multi-path interference and dropouts.
- LCD frequency and battery status display with backlight.
- Antenna and AF Peak LED indicators.
- Low or high transmission modes to conserve battery life/maximize power.
- Components of the 1800 and 3000 Series wireless systems can be interchanged.
- Dual-channel receiver features two independent receiver channels in a single unit for simultaneous operation of two microphones with two independent balanced outputs.
- Dual-channel receiver can operate in single-receiver mode to extend battery life.

1800 System Components

Portable Bodypack Transmitter
(Mfr # ATW-T1801D • B&H # AUATWT1801D) **249.00**

Plug-In Transmitter
(Mfr # ATW-T1802D • B&H # AUATWT1802D) **249.00**

Portable Single-Channel Diversity Receiver with antennas, receiver belt pouch and receiver output cable (18") with industrial hook and loop fastener. *(Mfr # ATW-R1810D • B&H # AUATWR1810D)* **359.00**

Portable Dual Channel Diversity Receiver with two antennas, receiver belt pouch and two receiver output cable (18") with industrial hook and loop fastener. *(Mfr # ATW-R1820D • B&H # AUATWR1820D)* **999.00**

1800 Systems

ATW-1811D: Includes ATW-R1810 Receiver and ATW-T1801 UniPak Transmitter with Omni Lavalier Mic.
(Mfr # ATW-1811D • B&H # AUATW1811D) **499.00**

ATW-1812D: Includes ATW-R1810 Receiver and ATW-T1802 Plug-In Transmitter. *(Mfr # ATW-1812D • B&H # AUATW1812D)* **499.00**

ATW-1813D Combo System: Includes ATW-R1810 Receiver, ATW-T1802 Plug-In Transmitter, ATW-T1802 Bodypack and Lavalier Microphone. *(Mfr # ATW-1813D • B&H # AUATW1813D)* **697.00**

ATW-1821: Includes ATW-R1820 Dual Receiver and two ATW-T1801 Bodypack Transmitters *(Mfr# ATW-1821D • B&H# AUATW1821D)* **1295.00**

ATW-1822: Includes ATW-R1820 Dual Receiver and two ATW-T1802 Plug-In Transmitters
(Mfr# ATW-1822D • B&H# AUATW1822D) **1295.00**

ATW-1823 Combo System: Includes ATW-R1820 Dual Receiver, ATW-1801 Bodypack and ATW-T1802 Plug-In Transmitters
(Mfr# ATW-1823D • B&H# AUATW1823D) **1295.00**

PRO SERIES

VHF Wireless Mic Systems

Built around a two-channel design that allows selection of the frequency that provides the cleanest signal — for reliable RF performance up to 250' away—the Pro Series brings you high performance VHF wireless at a price you can afford. All components are available with one of two sets of switchable frequencies: the PRO Series (169.445 and 170.245 MHz) or PRO S Series (171.105 and 171.845 MHz), and high performance VHF transmitters and receivers incorporating SMD (surface mount device) technology. The compact receivers connect to the camera's external mic jack with the attached mini cable, and attach to the camera with a supplied shoe mount or Velcro. The receivers also have LED indicators for battery condition, transmit and receive operation.

WM/T-PRO Handheld Mic/Transmitter

2-channel switchable. Standby switch to mute audio. Rubberized coating for reduced "touch" noise. Uses a single "AA" battery.

WM/T-PRO

WM/T-PRO: Transmits on "PRO" Series frequencies (169.445MHz and 170.245MHz)
(Mfr # WM/T-PRO • B&H # AZWMTPRO) **119.95**

WM/T-PRO(S): Transmits on the PRO S Series frequencies (171.105 and 171.845 MHz)
(Mfr# WMTPROS • B&H# AZWMTPROS) **119.95**

WL/T-PRO

WL/T-PRO Beltpack Transmitter

The standard 2-channel switchable (169.445MHz and 170.245MHz) bodypack transmitter for all "PRO" series receivers. Includes EX-503 omni-directional lavalier mic and a belt-clip. It runs on a single 9v battery. *(Mfr # WL/T-PRO • B&H # AZWLTPRO)* **89.95**

WL/T-PRO(S): Same as above on, except on frequencies 171.105 and 171.845 MHz.
(Mfr# WLTPROS • B&H# AZWLTPROS).....**89.95**

WX/T-PRO VHF XLR Plug-in Wireless Transmitter

WX/T-PRO

The WX/T-PRO snaps onto any dynamic mic with a metal body and XLR connector and converts it to a wireless microphone. For use with all "PRO" Series receivers (WR-PRO, WR22-PRO and WDR-PRO) and available on both "PRO S" Series frequencies. Adjustable audio level accommodates a variety of microphones. Superb frequency response allow the true sound of your mic to come through. Power on/off, audio mute and status LED complete the full array of on-board controls needed for operational ease. It has a sleek ergonomic design in a durable ABS housing, and can operate for up to 10 hours on a single AA battery.

WX/T-PRO: (169.445 MHz) *(Mfr # WXTPROF1 • B&H # AZWXTPROF1)*.....**129.95**
WX/T-PRO: (170.245 MHz) *(Mfr # WXTPROF2 • B&H # AZWXTPROF2)*.....**129.95**
WX/T-PRO: (171.105 MHz) *(Mfr # WXTPROSF1 • B&H # AZWXTPROSF1)* **129.95**
WX/T-PRO: (171.845 MHz) *(Mfr # WXTPROSF2 • B&H # AZWXTPROSF2)* **129.95**

WR22-PRO Discrete 2-Channel VHF Receiver

WR22-PRO

A "discrete" non-diversity receiver the WR22-PRO lets you use two wireless mics simultaneously - one on each channel of a stereo camera. Each receiver inside the case is set to a different frequency allowing you to capture the voices of two people at the same time, with each on a separate channel. On-board controls let yo monitor the signals being received and to stop receiving from either microphone if you wish.

- Each transmitter can be from 10-250' from the WR22-PRO receiver
- Smaller than a pack of cigarettes, the WR22-PRO mounts on a camera with supplied shoe mount or Velcro.
- Operates on 9v battery and can be powered (with optional adapters) by 12v DC or 120v AC

WR22-PRO: PRO Series Frequencies (169.445MHz and 170.245MHz)
(Mfr# WR22-PRO • B&H# AZWR22PRO) **179.95**

WR22-PRO(S): PRO S Series Frequencies (171.105 & 171.845 MHz)
(Mfr # WR22PROS • B&H # AZWR22PROS) **179.95**

WDR-PRO VHF On-Camera True-Diversity Receiver

WDR-PRO

A true diversity receiver, the WDR-PRO incorporates two complete 2-channel receivers inside the case and two separate antennas to eliminate dropouts and help you create the highest quality audio. Both receivers are set to the same frequency, and the circuitry selects the receiver receiving the stronger signal from the microphone and accepts this signal. The LEDs on the WDR-PRO turn from red to green as one receiver, and then the other receives a stronger signal. You can only use one microphone at a time.

WDR-PRO: PRO Series Frequencies (169.445MHz and 170.245MHz)
(Mfr # WDR-PRO • B&H # AZWDRPRO) **199.95**

WDR-PRO(S): PRO S Series Frequencies (171.105 & 171.845 MHz)
(Mfr# WDRPROS • B&H# AZWDRPROS) **199.95**

PRO SERIES SYSTEMS

Ideal for pro videographers on a limited budget, schools and video hobbyists. Azden's 2-channel switchable "PRO" systems allow you to switch to the other channel if one is being used, or is noisy. Each system includes the WR-PRO camera-mount receiver (operating in 169.445 and 170.245MHz frequencies only). Receiver comes with both a shoe mount and hook-and-loop fastener, and an earphone output for monitoring. Microphones and receiver have LEDs for operating verification.

WLX-PRO: Includes the WL/T-PRO belt-pack transmitter with EX-503 electret condenser lavalier microphone and the WR-PRO receiver. *(Mfr # WLX-PRO • B&H # AZWLXPRO)* **134.95**

WHX-PRO Includes the WM/T-PRO handheld mic/ransmitter and the WR-PRO receiver. Standby switch on the mic lets you to pass it around without "touch" noise. *(Mfr # WHX-PRO • B&H # AZWHXPRO)* **159.95**

WMS-PRO: The "all-time" best selling wireless microphone for videography. This versatile system consists of the WM-PRO belt-pack transmitter, two plug-in electret condenser microphones— a lavalier (EX-503) and handheld (EX-413) and the WR-PRO receiver which comes with both shoe-mount and hook and loop fastener. *(Mfr # WMS-PRO • B&H # AZWMSPRO)* **149.95**

105 SERIES Affordable, Camera Mounted UHF Wireless Mic Systems

This system sets the price/performance standard for entry level on-camera UHF wireless. Unlike the entry-level models of its competitors which have 12 or 16 channels, the 105 Series offers 91 user-selectable channels in the 566-589 MHz band. Both the receiver and body-pack transmitter are housed in small 3.9 x 2.4 x 13.8" cases ideal for today's small digital camcorders. The heart of the system is the 100UPR camera mountable UHF wireless receiver. Compatible for use with the 15HT or 15BT transmitters, it features a pivoting high-gain antenna, a 3.5mm -58dbB balanced mic level output jack, a 3.5mm monitor output jack (with level control), recessed On/Off switch, Power On/ Signal Received LED and channel selectors to set the desired frequency. Using crystal-control and PLL synthesis, the 100UPR operates for over 8 hours on two AA batteries.

105UPR UHF Receiver: The receiver comes with a "hot-shoe" mount, hook-and-loop mounting tape and a 3.5mm to 3.5mm output cable. (Azden's MX-1 3.5mm-to-XLR cable is optional). *(Mfr # 105UPR • B&H # AZ105UPR)* **199.95**

15BT UHF Body-pack Transmitter:
The 15BT body-pack transmitter comes with Azden's EX-503 omni-directional lapel mic and a metal belt-clip. In addition to the 3.5mm mic input jack, the transmitter has a Power On switch with an associated LED, a separate Standby switch for audio muting and a set of channel selector switches. Runs over 8 hours on two AA batteries.
(Mfr # 15BT • B&H # AZ15BT) **155.95**

15HT UHF Handheld Mic/Transmitter:
Works seamlessly with the 105UPR receiver, and features Azden's special surface coating to reduce handling noise. Using an electret-condenser unidirectional element, it is designed with low-noise PLL circuitry to allow you to select any one of 91 UHF channels to assure interference-free reception in the 566-589 MHz range. It is 9" long, 1.73" in diameter, and runs on 2 "AA" batteries for over 8 hours. *(Mfr # 15HT • B&H # AZ15HT)* **169.95**

105LT Lavalier Mic System: 105UPR Receiver, 15BT Bodypack Transmitter and EX-503 Lavalier Microphone *(Mfr # 105LT • B&H # AZ105LT)* **339.95**

105HT Handheld Mic System: 105UPR Receiver and 15HT Handheld Microphone Transmitter *(Mfr # 105HT • B&H # AZ105HT)* **348.95**

105LTH Combo Mic System: 105UPR Receiver, 15HT Handheld and 15BT Bodypack Transmitters, and EX-503 Lav Mic *(Mfr # 105LTH • B&H # AZ105LTH)* **489.95**

AZDEN

305 SERIES

188-Frequency UHF Wireless System

Ideal for today's small DV/HDV camcorders. With 188 frequencies (566-589 MHz band) to choose from, your'll always find a clear channel. The series is based on the 305UPR compact UHF receiver. It features twin antennas to provide great reception while the rear-mounted shoe-mount is perfect for attaching the receiver horizontally to the camera. The 305UPR has a mini-jack balanced mic-level output, a headphone monitor output and an LCD display that provides information such as frequency selected, reception quality and battery life. The receiver comes with both a mini-to-mini and mini-to-XLR cable. The matching 35BT belt-pack transmitter features the same LCD display, and like the 305UPR, is powered by a pair of AA batteries. Microphones for the 35BT include the Azden EX-503 or the Sony ECM-44B omni-directional lavalier mics.

35BT Body-pack Transmitter: The 35BT body-pack transmitter is designed to work with the 305UPR and 325UPR receivers. It provides the same selectable 240 UHF frequencies (566-589 MHz) and features a digital display for frequency selection and battery strength. Includes the EX-503L lavalier microphone. Powered by AA batteries.

35XT Plug-in Transmitter: Designed to operate with either the 305UPR or the 325UPR on-camera receivers, the 35XT UHF plug-in transmitter features a large LCD readout and digital frequency selection (choose from 240 frequencies). Can be used with any high-quality low impedance wired microphone. Runs on a single 9v battery for 6-8 hours.

35HT Handheld Transmitter:
This UHF handheld mic works seamlessly with the 320 or 325UPR receivers. It features Azden's special surface coating to reduce handling noise and incorporates an electret-condenser unidirectional element. Select any one of 240 UHF channels to assure interference free reception in the 566-589 MHz range. Runs on two "AA" batteries for over 8 hours. The 35HT is 9" long and 1.73" in diameter.

305UPR: 188-Channel On-Camera Mountable UHF Wireless Receiver *(Mfr# 305UPR • B&H# AZ305UPR)* **274.95**

305LT: Includes 30BT transmitter with EX-503 lavalier and 305UPR receiver *(Mfr# 305LT • B&H# AZ305LT)* **399.00**

305ULX Combo: Includes 30BT transmitter with EX-503, 30XT plug-in transmitter and 305UPR receiver *(Mfr#)* **599.00**

325 SERIES 188-Frequency UHF Wireless with Dual-Channel Receiver

Azden's 325 Series is based on their latest advance, the 325UPR. Smaller and lighter than all previous units, the 325UPR is a discrete dual-channel UHF receiver offering a choice of 240 user-selectable frequencies for each channel, and features stereo output, digital LCD displays with multi-function readout, and separate Power On/Off switches for each channel. The 325UPR operates on two AA batteries and has a unique dual-function DC jack. Optional NiMH batteries can be recharged while in the 325UPR, or the receiver can be powered from an external, optional power supply. The 325UPR comes with both dual-plug XLR and a stereo mini-plug output cable, a removable shoe-mount, and flexible high-gain antennas.

325UPR: Dual Channel Wireless Microphone Receiver *(Mfr# 325UPR • B&H# AZ325UPR)* **499.95**

325ULH: Dual Channel Wireless Microphone Receiver System Includes 325 UPR Dual Receiver, 30HT Handheld Transmitter, 30BT Bodypack Transmitter and EX503 Lavalier Microphone *(Mfr# 325ULH • B&H# AZ325ULH)* ..... **CALL**

325ULT: Dual Channel Wireless Microphone Receiver System Includes 320 UPR Dual Receiver and two 30BT Bodypack Transmitters with EX503 Lavalier Microphones *(Mfr# 325ULT • B&H# AZ325ULT)* **799.95**

1200 SERIES

Broadcast Series UHF Wireless Receivers and Transmitters

The sleek top of-the-line 1200 series, featuring the 1200URX receiver, 1200BT bodypack transmitter and 1200XT plug-on transmitter, delivers performance and features usually associated with systems costing thousands more. The 9.9 oz. 1200URX Receiver features true diversity electronics in conjunction with removable twin high-gain antennas and Azden's proprietary DLC (Diversity Logic Control) circuity for superior, noise-free reception. In addition, the receiver uses state-of-the-art dielectric filters for improved image rejection and 5th order filters for an improved S/N ratio. Balanced XLR mic/lineoutput and low noise circuitry ensure low noise and high audio gain on output. A comprehensive, multi-function LCD display provides frequency and channel information as well as battery and antenna status. It also features a a 3.5mm headphone output with level control. The 1200-URX is powered via single 9-volt alkaline battery. Available in three configurations (Slot-in, V-Mount and Gold-Mount receiver), the rugged, black metal case measures a mere 3.3 x 3.9 x 1.2" (WxHxD).

FEATURES

- 188 UHF channels (723-735MHz) user-selectable, with LCD readout.
- True diversity system with two complete front-ends and high-gain antennas.
- Proprietary DLC (Diversity Logic Control) circuitry for reduced dropouts.
- State-of-the-art delectric filters throughout, for improved image rejection and superior diversity isolation.
- High (5") order filters for improved S/N ratio.
- Multi-function LCD shows channel number and frequency, battery info, AF level and diversity operation.
- Ultra small, lightweight and externally powered.
- Mic/line switchable, earphone-out with level control.
- Bodypack transmitter (1200BT) with reduced current-drain for improved battery life, is available with the Azden EX-503H omni, EX-505UH uni or Sony ECM-44H omni lavalier microphones.
- Plug-in transmitter (1200XT) works with dynamic mics.

1200 Series UHF Wireless System

1200ABT 1200URX/AB with 1200BT and EX-503H. *(Mfr # 1200ABT • B&H# AZ1200ABT)* ..... **CALL**

1200ABS 1200URX/AB with 1200BT and ECM-44H. *(Mfr # 1200ABS • B&H# AZ1200ABS)* ..... **CALL**

1200ABX 1200URX/AB with 1200XT. *(Mfr # 1200ABX • B&H# AZ1200ABX)* ..... **CALL**

1200VMT 1200URX/VM with 1200BT and EX-503H. *(Mfr # 1200VMT • B&H# AZ1200VMT)* ..... **CALL**

1200VMS 1200URX/VM with 1200BT and ECM-44H. *(Mfr # 1200VMS • B&H# AZ1200VMS)* ..... **CALL**

1200VMX 1200URX/VM with 1200XT. *(Mfr # 1200VMX • B&H# AZ1200VMX)* ..... **CALL**

1200SiT 1200URX/Si with 1200BT and EX-503H. *(Mfr # 1200SiT • B&H# AZ1200SIT)* ..... **CALL**

1200SiS 1200URX/Si with 1200BT and ECM-44H. *(Mfr # 1200SiS • B&H# AZ1200SIS)* ..... **CALL**

1200SiX 1200URX/Si with 1200XT. *(Mfr # 1200SiX • B&H# AZ1200SIX)* ..... **CALL**

1200URX/AB True Diversity Receiver with Digital Display in Anton Bauer "Gold Mount" adaptor case, works directly from cameras battery. *(Mfr # 1200URX/AB • B&H# AZ1200URXAB)* ..... **CALL**

1200URX/VM True Diversity Receiver with Digital Display in V-Mount adaptor case, works directly from cameras battery. *(Mfr # 1200URX/VM • B&H# AZ1200URXVM)* ..... **CALL**

1200URX/Si True Diversity Receiver with Digital Display in Slot-In case for various Panasonic and Ikegami cameras. *(Mfr # 1200URX/Si • B&H# AZ1200URX/SI)* ..... **CALL**

1200BT Body-pack transmitter with Digital Display works with 1200URX/AB, 1200URX/VM and 1200URX/Si receivers. *(Mfr # 1200BT • B&H# AZ1200BT)* ..... **CALL**

1200XT XLR Plug-In transmitter with Digital Display and Phantom Power, works with 1200URX/AB, 1200URX/VM and 1200URX/Si receivers. *(Mfr # 1200XT • B&H# AZ1200XT)* ..... **CALL**

100 SERIES

256 Frequency UHF Wireless Mic System

The 100 Series was designed to operate with the new generation of DV/HDV camcorders, offering an ultra-compact receiver and modest cost, yet preserving the performance that has become the hallmark of Lectrosonics. Consisting of the UCR100 camera mountable receiver and the LM beltpack transmitter, the system is offered in nine different blocks each with 256 selectable frequencies over a 25.6 MHz band to avoid interference from local RF sources. The UCR100 receiver is highly sensitive with the result of exceptional operating range and freedom from drop outs with matching transmitters. Frequency selection is achieved via recessed rotary switches located on the side panel. An easy access audio output adjustment knob is located in the front panel.

FEATURES

- Ideal for compact DV/HDV camcorders.
- 256 selectable UHF frequencies.
- High sensitivity for extended range.
- Dual-band compandor.
- Ultra rugged tempered alloy antenna.
- 9v battery powered.
- Machined aluminum construction.
- Electrostatic powder coated and anodized finish.

100 Series Wireless UHF Lavalier Microphone Systems

UCR100 Wireless Receiver—available in 9 frequencies *(Mfr # UCR100* • B&H # LE100*)* ..... **CALL**

UCR100 and **LM** Beltpack Transmitter—avail. in 9 frequencies *(Mfr # 100LM* • B&H # LE100LM*)* ..... **CALL**

UCR100 Receiver, LM Beltpack Transmitter and M152 Lavalier Microphone —available in 9 frequencies *(Mfr # 100LMK* • B&H # LE100LMK*)* ..... **CALL**

UCR100 Receiver, LM Transmitter and Tram TR-50 Lavalier Microphone *(# LE100LMK2*)* ..... **CALL**

UCR100 Receiver and **UH400** Digital Hybrid Plug-On Transmitter (Frequency Block 21) *(Mfr # 100UH40021 • B&H # LE100UH40021)* ..... **CALL**

100 Series Deluxe Kit: Includes 100 Series Wireless Lavalier System, UH400 Plug-In Transmitter, Tram TR-50 Omni-directional Microphone, EV RE50/B ENG Mic, System Case, Mic Flag and accessories —available in several frequencies *(B&H # LE100LMED*)* ..... **CALL**

400 SERIES Digital Hybrid Wireless Systems

UCR411 Receiver, LM Beltpack Transmitter and M152 Omnidirectional Lavalier Microphone

Digital Hybrid Wireless (or 400 Series) combines digital audio with an analog FM radio link to provide outstanding audio quality and the extended operating range of the finest analog wireless systems. The process eliminates a compandor and its artifacts, and preserves the RF spectral efficiency of the optimized FM radio link. The design also overcomes channel noise, digitally encoding the audio in the transmitter and decoding it in the receiver, yet still sending the encoded information via an analog FM wireless link. In other words it is a technique which can be accomplished only in the digital domain, even though the audio inputs and outputs are analog signals. Digital Hybrid Wireless sets the benchmark for high end wireless mic systems. Using a patented design that combines digital audio with an analog FM radio link, it offers the best of both worlds - the exceptional quality of digital audio and the extended range of the finest analog wireless systems. Ideal or events theater, television, or corporate video, 400 Series products are also compatible with Lectrosonic analog systems, and most analog systems from other manufacturers.

LMa

Frequency-Agile Digital Hybrid UHF Beltpack Transmitter

The LMa combines an excellent feature set with superb performance in a classic Lectrosonics wireless belt-pack. It offers affordable Digital Hybrid Wireless technology while preserving superb performance and maximum flexibility. It features 256 synthesized UHF frequencies, DSP based pilot-tone signal and multi-mode compatibility with different hybrid and analog receivers. Best performance is achieved when used with a hybrid receiver, however, the DSP also provides emulation of an analog compandor so it can be switched for use with the UCR100 receiver.

- 24-bit digital audio combines with optimized FM to create unprecedented audio quality and RF performance. When matched with a digital hybrid receiver, it delivers full bandwidth, flat audio frequency response up to 20kHz with extremely low distortion.
- Servo bias input and 5-pin connector provides a programmable, regulated voltage to accommodate a wide variety of electret microphones and line level signal.
- Two 16-position rotary switches adjust the frequency of the transmitter over a 25.6 MHz bandwidth in 1.6 MHz or 100 kHz steps.
- Dual bicolor LEDs indicate four levels (-20, -10, 0, +10dB) for accurate gain adjustment.
- DSP-based pilot tone system generates one of 256 ultrasonic tones to ensure that the receiver remains muted (squelched) until it receives the pilot tone from the matching transmitter. Even when another RF signal is present, the receiver stays squelched.
- Housing and removeable belt-clip is machined aluminum, powder coated and laser engraved for ruggedness and legibility. The antenna is a super rugged flexible whip made of flexible galvanized steel.
- A digitally-controlled analog audio limiter features a range of over 30dB for excellent overload protection.
- Input gain is adjustable over a 43dB range to match the audio input level for optimum modulation, minimum distortion and maximum S/N ratio.
- Powered by a 9v (alkaline, lithium, LiPolymer) battery, the LMa provides over 50mW of RF output for extended operating range.

LMa: Available in 9 frequency blocks (21-29) *(Mfr # LMA* • B&H # LELMA*)* .....**Call**

M152 Lavalier Microphone for Lectrosonics Beltpack Transmitters

A highly sensitive omnidirectional lavalier mic featuring a wide frequency response that accentuates the presence and character of the human voice. Frequency response is measured at 20Hz to 20kHz with a slight rise around 10kHz, resulting in a brighter, more "airy" response. A low frequency dip around 50Hz reduces noise caused by proximity effect and ambiance. The omni-directional polar pattern provides a generous response at the direct and off-axis sections of the microphone capsule.

M152 Lavalier Microphone with TA5-F Connection *(Mfr # M1525P • B&H # LEM1525P)* .....**Call**

UM-400a • UM-450

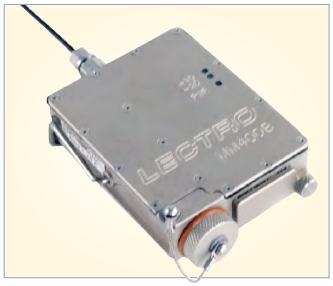
Frequency-Agile Digital Hybrid UHF Beltpack Transmitters

Stepping up from the LMa, the UM-400A and UM-450 transmitters are powered by a single 9V battery and provide a full 100mW and 250mW (respectively) output for extended operating range. They also feature an adjustable low frequency roll-off (from 35Hz to 150Hz) to control the presence of extremely low frequency audio in the program material. For even better audio performance, their RF output stage includes a circulator/isolator to prevent IM products from occurring in the output amplifier. It allows the RF signal to be transmitted, but supresses external RF signals from entering back into the output amplifier.

UM-400a Beltpack Transmitter: Available in 9 frequency blocks (21-29) *(Mfr # UM400A* • B&H # LEUM400A*)* .....**CALL**

UM-450 Beltpack Transmitter: Available in 9 frequency blocks (21-29) *(Mfr # UM450* • B&H # LEUM450*)* .....**CALL**

MM400C



Water-Resistant Digital Hybrid Wireless Miniature Transmitter

Very similar to the LMa and UM400a, the rugged and water resistant MM400C is powered by a single AA battery for over 4 hours, yet provides full 100mW output. Features 256 synthesized UHF frequencies, dual bi-color modulation LEDs for accurate gain adjustment and DSP based pilot-tone signal to eliminate squelch problems.

- Water resistant, rugged, machined aluminum housing with non-corrosive, superhard finish.
- 100mW output with an RF circulator/isolator in the output stage provides excellent operating range while eliminating intermodulation problems common in multi-channel environments.
- A watertight 2.5mm microphone plug includes a stainless steel sleeve and silicon tubing strain relief to prevent accidents.
- The two rotary switches located on the bottom to adjust the operation frequency are protected during use by an O-ring sealed door.
- An O-ring seal around the battery compartment cover prevents water or other liquids from entering. The waterproof Power On/Off switch further prevents moisture from entering the unit. This switch can also be programmed to mute the audio while leaving the unit powered.

MM400C: Available in 9 frequencies *(Mfr# MM400C* • B&H# LEMM400C*)* ..... **CALL**

Digital Hybrid Wireless UHF Plug-On Transmitter

Compatible with 100 and 400 series receivers, the UH400A's DSP-base design allows it to operate in its native Digital Hybrid Wireless mode, or in alternate modes that are compatible with analog receivers. The rugged UH400A converts wired XLR mics to wireless and offers selectable multi-voltage (5, 15 and 48v) phantom power allowing it to be used with any microphone, including high current condenser types. It features isolator protected output stage, DSP based pilot-tone signal, dual envelope input limiter, 256 synthesized UHF frequencies, 100 mW output and dual bicolor LEDs which indicate four different levels for accurate gain adjustment.

UH400A: Available in 9 frequencies
(Mfr # UH400A • B&H # LEUH400*)* ..... **CALL**

SMa Series Digital Hybrid Wireless Super-Miniature UHF Transmitters

The SM Series brings Digital Hybrid Wireless technology to miniature transmitters in different configurations for essentially any lavalier wireless mic application. The tiny size of the single battery SMa model makes concealment easy, yet with a full 100mW output, it does not sacrifice performance. The dual battery SMDa model doubles the battery life of the SMa with the same feature set. The SMQa offers 250 mW RF output power to extend operating range and the unique RM provides hands-free remote control for all three models. Switching power supplies throughout the design allow long battery life with NiMH batteries.

- Ultra miniature, they set the standard for size, power, reliability and functionality in a transmitter. A drop bigger than two AA batteries, user controls are packed onto an easy to use control panel that includes LCD and membrane switches for adjusting operating frequency and modulation level.
- Splash-proof housings are machined aluminum, which is then plated with a superhard, non-corrosive coating.
- Digitally-controlled analog audio limiter for excellent overload protection.
- Servo bias input on the 5-pin connector automatically adjusts for electret microphones.
- Despite its tiny size, it provides a full 100mW output power with over 4 hours of operation on one AA NiMH battery. The addition of a second battery on the SMQa provides the additional power needed for 250mW of RF output and 7 hours of run time.
- GORE-TEX vent equalizes internal and external temperature
- Isolator protected output stage
- Adjustable low frequency roll-off can be set at 35, 50 ,70, 100, 120 or 150Hz to control subsonic and low frequency audio content.
- DSP based pilot-tone signal to eliminate squelch problems.
- Bicolor LEDs for accurate gain adjustment.

SMa: Available in 9 frequencies
(Mfr# SMA • B&H# LESMA*)* ..... **CALL**

SMDa: Available in 9 frequencies
(Mfr# SMDA • B&H# LESMDA*)* ..... **CALL**

SMQa: Available in 9 frequencies
(Mfr# SMA • B&H# LESMA*)* ..... **CALL**

RM

Remote Control for SM Series Transmitters

The RM provides remote control of the SM series transmitters using an audible tone delivered to the microphone in the wireless system. Operating parameters on transmitter can be set by holding the speaker on the RM close to the microphone and pressing the pushbutton. A "dweedle" tone will play from the RM speaker into the microphone and the parameter on the transmitter will be set immediately. Adjustments can be made to set: audio input gain, frequency, lock or unlock modes and sleep mode (on/off). The flexible, intuitive interface on the RM makes setting these parameters quick and easy. The "dweedle" tones used to signal the transmitter are complex and can be detected in the midst of noise, yet they cannot be mistaken for the natural sound entering the microphone.

A single RM is capable of controlling any SM Series transmitter in any frequency block. Since it can simultaneously control multiple transmitters, the loudness of the tone is adjustable to suit different situations. With the volume turned up, changes can be made at a distance of up to 6' from the microphone. The volume can also be tumed down so that only microphones within a few inches of the speaker will pick up the tone.

RM Remote Control for Lectrosonics SM Series Transmitters *(Mfr # RM • B&H # LERMQ)* .....**CALL**

UCR-401 • UCR411A

Compact, Digital Hybrid UHF Wireless Microphone Receivers

The UCR401 is a high performance UHF wireless mic receiver for ENG and film production. Its compact size, battery and external power and rugged attached antennas make it ideal for on-camera use. Compatible with all 400 Series Digital Hybrid Wireless transmitters. Power is provided by two AA batteries (alkaline, NiMH), or external DC supplied via a jack on the rear panel.

The UCR411A provides professional performance and a versatile feature set in a compact design for field and location production. All settings are made from the front panel with a powerful LCD interface, making it ideal for use in Quad Paks, on sound carts, in portable bags and in rack mount multi-couplers. Auto-tracking front-end filters extend operating range in even the most congested RF environments. The UCR411A is powered with internal 9V batteries or external DC.

Both receivers feature SmartSquelch for noiseless muting and SmartDiversity for enhanced RF reception, DSP-based pilot tone squelch and balanced XLR output. To alleviate interference problems in an increasingly congested RF spectrum, they have a built-in RF spectrum analyzer. The receivers tune across the 25.6MHz tuning range and records RF activity with markers on the LCD screen. Finding clear operating frequencies is a quick, simple process.

- SmartSquelch and SmartDiversity advanced reception techniques minimize noise and dropouts in all conditions. The receiver differentiates between close and distant operation and adjusts the squelch threshold automatically. In environments with significant RF reflections, the diversity switching activity optimizes the antenna combining based upon an analysis of RF level and audio content.
- Built-in RF spectrum analyzer scans the entire tuning range of the receiver and displays RF activity on their LCD. Signal strength of other signals in the vicinity is indicated and empty sections of the spectrum are quickly identified with the graphical display. The analyzer will scan the entire spectrum and display the results in 20 seconds.
- Their machined aluminum housing and panels are surfaced with electrostatic powder coated and anodized finishes with laser etched markings to withstand the rigors of field production.
- SmartNR (Noise Reduction) automatically allocates noise reduction by attenuating audio signal that match a calculated, statistical profile. The result enhances clarity and intelligibility while eliminating noise.
- Stepping up, the front-end of the UCR411A consists of four transmission line resonators with variable capacitance applied to each resonator to retune it as the frequency is changed. The tuning range covers a full 25.6 MHz block of frequencies. The design provides tunable, narrow filtering as selective as most fixed frequency designs, with the overload performance of the best front-ends available. The result is extended range in even the most congested RF environments.

UCR401: 9 frequencies available *(Mfr # UCR401A* • B&H # LE401*)* .....**CALL**

UCR411A: 9 frequencies available *(Mfr # UCR411A2* B&H # LE411A*)* .....**CALL**

SR

Dual-Channel Slot-Mount ENG Receiver

A two-channel slot-mount Digital Hybrid Wireless diversity receiver, the SR features two independent channels and fits into the video camera slots found on professional cameras. The two audio channels can feed separate inputs or can be mixed internally to feed a single input. Offers two diversity modes: SmartDiversity reception is employed by independently combining antenna phase for each receiver channel. Alternately, the two channels can be used together in "True Diversity" Ratio mode as a single receiver. Graphic spectrum scanning provides quick and easy location of clear frequencies for interference-free operation.

- The SR's two receivers offer 256 frequencies each in one of nine available blocks, and operate with any of the 400 Series transmitters as well as monitor their battery strength.
- The SR is splash resistant—thanks to sealed membrane switches and LCD, along with a special gasket covering the slot opening.
- The SR can be used with slot-equipped Sony, Ikegami, or Panasonic cameras via optional connector kits. A stand-alone kit is also available that enables use out of the camera slot, powered from external DC, and provides two locking mini-XLR analog audio outputs.
- Receiver audio frequency response is 30 Hz to 20 kHz, S/N performance at the receiver output is 107dB before limiting.

SR *(Mfr # SR* B&H # LESR*)*: Available in 9 frequencies.....**CALL**

VR FIELD Battery-Powered Modular Receiver System

A modular UHF design that operates with Digital Hybrid Wireless as well as analog transmitters, the VR Field Receiver system consists of a Venue Field Receiver (VRFIELD) and one to six plug-in receiver modules. VR Field offers a tremendous degree of flexibility. For example, each of the three pairs of receivers can be combined and used for ratio diversity or frequency diversity reception. Each individual receiver can be used by itself for phase switched diversity reception and both modes can be mixed in a single VR Field assembly.

The front panel has an easy-to-use LCD interface for setup, and provisions for quick monitoring to assist in troubleshooting. In normal operation, the LCD shows RF and audio levels, diversity status, pilot tone status (where applicable) and transmitter battery status (when available) for all six receivers at the same time. Individual screens for each receiver are also available to provide additional information and setup adjustments. A headphone jack and level control is provided for individual channel monitoring. An NP1-type battery mounts just below the LCD. The rear panel provides six XLR balanced audio outputs, 50 ohm BNC antenna inputs and outputs, power jack, USB and RS-232 ports. It is powered from an external source at 10 to 18v DC, allowing operation from a wide variety of sources in studio and mobile applications. *(Mfr# VRFIELD* • B&H# LEVRF*)* **2050.00**

Three Selectable Diversity Modes

SmartDiversity - microprocessor controlled antenna phase switching in 180° increments minimizes dropouts caused by multi-path reflections. Each receiver outputs a single audio channel, so the overall system can provide up to six channels per Venue Receiver.

OptiBlend - ratio diversity audio combining process mixes the audio outputs from two adjacent modules in a ratio controlled by the relative RF signal levels at the receivers. This method requires two receiver modules.

Frequency Diversity - automated redundancy process pairs 2 transmitters and two adjacent receiver modules, with each transmitter/rec pair tuned to a different frequency. In this mode the mics are positioned very close to each other to avoid comb filtering. The outputs of the receivers are mixed together in the same manner as the Optiblend process, with the mix ratio controlled by comparing the RF levels in the two receivers. This eliminates interruptions caused by dropouts and failed batteries.

Receiver Modules

Two different receiver modules are available. Both are triple conversion, frequency synthesized UHF receivers controlled by the DSP in the VRM.

VRS (Standard) - fixed bandwidth front end design that is an excellent value and well suited to all but the most congested RF environments.

VRT (Tracking) - same as the VRS module but with the addition of advanced frequency tracking front-end filters. Excellent for congested and hostile RF environments. The receiver modules and VRM allow quick installation or changing offering the ultimate flexibility in the studio or the field.

WIRELESS KITS

UCR401 Receiver and LM Body Pack Transmitter without Mic
(Available in 9 Frequencies) *(Mfr# 401LMNM* • B&H# LE401LMNM*)* .....**CALL**

UCR401 Receiver, LM Body Pack Transmitter and M152 Lavalier Mic.
(Available in 9 Frequencies) *(Mfr# 401LM* • B&H# LE401LMK*)* .....**CALL**

UCR401 Receiver and UM400 Body Pack Transmitter without Mic
(Available in 9 Frequencies) *(Mfr# 401UM400* • B&H# LE401UM*)* .....**CALL**

UCR401 Receiver and SM Body Pack Transmitter without Mic
(Available in 9 Frequencies) *(Mfr# 401SM* • B&H# LE401SM*)* .....**CALL**

UCR411A Receiver and LM Beltpack Transmitter without Mic
(Available in 9 Frequencies) *(Mfr# 411ALMNM* • B&H# LE411ALMNM*)*.....**CALL**

UCR411A Receiver, LM Beltpack Transmitter and M152 Lavalier Mic
(Available in 9 Frequencies) *(Mfr# 411ALM* • B&H# LE411ALM*)*.....**CALL**

UCR411A Receiver, MM400B Beltpack Transmitter and M152 Lavalier Mic
(Available in 9 Frequencies) *(Mfr# 411AMM400C* • B&H# LE411AMM*)* .....**CALL**

Cables

PS-12 Power Cable: Designed for powering portable wireless receivers from Betacam cameras. The cable measures 12" long and features coaxial and Hirose 7-4 pin connections. *(Mfr # PS12 • B&H # LEPS12)*.....**34.85**

PS-212 Power Cable: Power portable wireless receivers from Betacam cameras. The cable measures 12" long and features dual coaxial to single Hirose 7-4 pin connection. *(Mfr # PS212 • B&H # LEPS212)* **37.83**

CT-CAM-9: Right Angle DC to Hirose 4-Pin input cable to power receivers used on a Betacam camera. *(Mfr # CTCAM9 • B&H # CACTCAM9)* ...**48.00**

CM-40: Adapter cable designed to integrate dynamic mics with Lectrosonics bodypack transmitters featuring a TA5-male input connector. *(Mfr # MC40 • B&H # LEMC40)* **23.80**

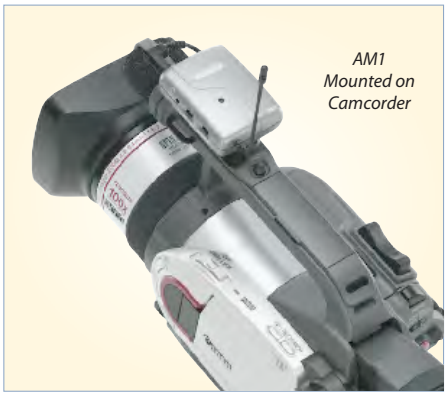
MC-35: 37" line level cable with a 3-pin XLR-Fand TA5-F for adapting line level signal to Lectrosonics transmitters. *(Mfr # MC35 • B&H # LEMC35)*.....**26.78**

SAMSON AIRLINE MICRO

Ultra-Compact UHF Wireless Mic Systems

Using miniaturized circuitry and UHF frequency band, the Airline Micro Series, consisting of the the AL1 miniature transmitter and/or AX1 plug-in transmitter and AM1 receiver, is perfect for all video applications requiring outstanding audio and RF performance.

Mounting on the hot shoe of your camera or utilizing the belt clip, the AX1 features an audio out, a headphone out with level control for monitoring, a Mic/Line switch for optimized output, a power switch and a multi function LED displaying RF, low battery and power. Measuring just 2 x 1.6", the AX1 receiver can operate five to eight hours on a single AAA battery.



AM1 Mounted on Camcorder

AL1 Transmitter

The **AL1** is a miniature transmitter with a built-in unidirectional electret condenser microphone providing sound quality suitable for interviews, presentation, documentary work etc. A sub-mini input allows use of an external lavalier mic and phantom power is provided for condenser microphones. Featured power and mute switches, input level control and a two-function LED display. The AL1 can operate for over 14 hours on a single AAA battery.

The **AX1** Plug-in transmitter converts wired dynamic microphones to wireless. The transmitter features an XLR female connection and is powered with a single AAA battery. The AX1 transmits via UHF frequencies resulting in greater operating range and minimal RF interference. Its lightweight and compact design make it easy to use with bulky handheld microphones.

AX1 Plug-in Transmitter

AL1 Transmitter with built-in microphone, Audio-Technica MT350 Lavalier Mic and AM1 Receiver in six selectable frequencies:
(Mfr # SWAMSLLU • B&H # SAAMPU*)*.....**269.95**

AX1 Plug-In Transmitter and AM1 Receiver in six selectable frequencies:
(Mfr # SWAMSHXU• B&H # SAAMPIU*)* **269.95**

Combo System with AX1 Plug-In Transmitter, AL1 Transmitter with built-in mic and AM1 Receiver in six selectable frequencies:
(Mfr # SWAMSALU • B&H # SAAMCU*)*.....**399.95**

EVOLUTION WIRELESS G2 SERIES

UHF Diversity Wireless Systems

Built with rugged metal housings, the Evolution Wireless G2 Series is constructed to survive the toughest performances – day after day. Available in the interchangeable 100 and 500 Series – each system is based on a compact, high performance UHF receiver, and comes with a choice of Evolution wireless handheld and bodypack transmitters. The100 Series is an excellent choice for adding UHF wireless capabilities without sacrificing sound quality or ease of use, and is extraordinarily affordable.
The 500 Series provides utterly professional performance.

EW500 G2 Wireless System

- Evolution Wireless G2 Systems operate using switchable UHF frequency technology. 1440 digitally synthesized frequencies are instantly selectable in 25kHz increments, so it's easy to pick a wireless channel that's free of interference. Automatic frequency scan feature searches for available frequencies.
- Interference-free operation with the highest transmission reliability. Advanced diversity techniques receive the clearest signal at all times, as the on-camera receivers contain dual receiver circuits. Constantly comparing the two signals, the receiver selects the stronger one at any instant for an audio output that's solid and free of interference.
- Intuitive user menu and large, easy-to-read backlit LCD displays make systems simple to set-up and use. Frequency, channels, sensitivity and other parameters can be viewed and adjusted in an instant. For convenience, all components offer the same operating system.
- Absolutely reliable transmission and extended range due to high RF output power. In addition, unique HDX compander technology delivers crystal-clear sound. A noise suppression system, the HDX compander optimizes the mic's dynamic range while minimizing unwanted modulation and transmission noise. The result is powerful, dynamic sound quality, equal to a good wired microphone.

100 Series ENG Wireless Systems

Ideal for video recording in the most varied recording situations, the 100 Series is simply the most affordable way to get professional-caliber UHF wireless. It offers four switchable presets (reprogrammable to any of the 1440 available frequencies), and a true diversity receiver with a 1/8" unbalanced TRS mini output for quick connection to camcorders. The **EK100G2** receiver is made of a durable metal enclosure and features a full functional LED display.

The extremely small **SK100G2** bodypack transmitter has an identically designed enclosure as the receiver. It also features an LCD display and 4 preset memory locations, and has a 1/8" locking-mini input for compatible lavalier microphones. The **SKP100G2** plug-in transmitter allows any standard dynamic mic with a 3-pin XLR to be used wirelessly. It utilizes the same frequency band as the body-pack and is powered by 2x AA batteries or optional Sennheiser BA2015 accupack.

The bodypack and plug-on transmitter as well as camera receiver feature nine frequency banks with four directly accessible presets each – ready for immediate use.

- Mute function and pilot tone squelch for eliminating RF interference when transmitter is turned off
- Receiver features user-friendly menu operation via backlit display
- Lock function avoids accidental changing of settings
- Transmitter and receiver feature "Low Battery" indicators

500 Series ENG Wireless Systems

Offering the ultimate in performance, the state-of-the-art 500 Series steps up with twenty switchable presets, assignable alphanumeric names for each of the 20 presets, adjustable headphone output on the receiver (for monitoring), and extensive metering including battery telephony.

The **EK500G2** camera mountable UHF receiver is made of a durable metal enclosure and features a full functional LED display. It features a 1/8" unbalanced TRS mini output for complete compatibility with camcorders. Twenty preset memory locations can be reassigned to any of the 1,440 available frequencies, within the 32 MHz tuning range. The EK500G2 will operate up to 8 hours on two AA batteries.

The **SK500G2** body-pack transmitter features an identically designed enclosure as the receiver. It also features LCD display and 20 preset memory locations. The transmitter features a 1/8" locking-mini input for compatible lavalier microphones.

The **SKP500G2** plug-in transmitter allows any mic with a 3-pin XLR to be used wirelessly. +48v phantom power is supplied, enabling the use of both dynamic and condenser microphones.

- Transmitter battery status telemetry on all models
- Audio signal metering on transmitter LCD display
- External charging contacts on 500 series bodypacks

EVOLUTION WIRELESS G2 SERIES

Evolution G2 100 Series

100 Series Camera Mountable UHF Lavalier Wireless Systems

Includes **EK100G2** Receiver, **SK100G2** Bodypack Transmitter and **ME-4** Lavalier Cardioid Microphone:

Channel Set A 518-554MHz *(Mfr # EW122PG2-A • B&H # SEEW122PG2A)* **549.00**
Channel Set B 626-662MHz *(Mfr # EW122PG2-B • B&H # SEEW122PG2B)* **549.00**

Includes **EK100G2** Receiver, **SK100G2** Bodypack Transmitter and **ME-2** Lavalier Cardioid Microphone:

Channel Set A 518-554MHz *(Mfr # EW112PG2-A • B&H # SEEW112PG2A)* **549.00**
Channel Set B 626-662MHz *(Mfr # EW112PG2-B • B&H # SEEW112PG2B)* **549.00**

100 Series Camera Mountable UHF Handheld Wireless Systems

Includes **EK100G2** Receiver and **SKM100G2** Handheld transmitter with **MD835** Microphone Head

Channel Set A 518-554 MHz *(Mfr # EW135PG2-A • B&H # SEEW135PG2A)* **499.00**
Channel Set B 626-662MHz *(Mfr # EW135PG2-B • B&H # SEEW135PG2B)* **549.00**

100 Series Camera Mountable UHF Wireless Combo Systems

Includes **EK100G2** Receiver, **SKP100G2** Plug-On Transmitter, **SK100G2** BodyPack Transmitter and **ME2** Microphone

Channel Set A 518-554MHz *(Mfr # EW100ENGG2-A • B&H # SEEW100ENG2A)* **699.00**
Channel Set B 626-662MHz *(Mfr # EW100ENGG2-B • B&H # SEEW100ENG2B)* **699.00**

Same as above, plus it adds **Electro Voice RE50/B** Omni-directional ENG Mic (Black), 2.25" Square **Mic Flag** (Black), **Storage Case** and **Cables**

Channel Set A 518-554MHz *(B&H # SEEW100EBAK)* **869.00**
Channel Set B 626-662MHz *(B&H # SEEW100EBBK)* **869.00**

Same as above, plus it adds **Voice Technology VT-500** Lavalier Mic

Channel Set A 518-554MHz *(B&H # SEEW100EDAK)* **1079.00**
Channel Set B 626-662MHz *(B&H # SEEW100EDBK)* **1079.00**

100 Series Camera Mountable UHF Dual Kits

Includes **EW100 G2** Combo System, **EW100 G2** Lavalier System, Hot shoe extension, **EV RE50/B, Storage Case** and **Cables**

Channel Set A 518-554MHz *(B&H # SEEW100DBAK)* **1379.00**
Channel Set B 626-662MHz *(B&H # SEEW100DBBK)* **1379.00**

Same as above, plus it adds Voice Technologies **VT500** Lavalier Mic

Channel Set A 518-554MHz *(B&H # SEEW100DDAK)* **1799.00**
Channel Set B 626-662MHz *(B&H # SEEW100DDBK)* **1799.00**

Evolution G2 500 Series

500 Series Camera Mountable UHF Wireless Plug-In Transmitter System

Includes **EK500** Receiver and **SKP500** Plug-In Transmitter

Channel Set A 518-554MHz *(Mfr # EW501PG2-A • B&H # SEEW501PG2A)* **924.95**
Channel Set B 626-662MHz *(Mfr # EW501PG2-B • B&H # SEEW501PG2B)* **924.95**

500 Series Camera Mountable UHF Wireless Combo Kit

Includes **EK500** Receiver, **SK500** Body-Pack Transmitter, **ME2** Lavalier Microphone and **SKP500** Plug-In Transmitter

Channel Set A 518-554MHz
(Mfr # EW500ENGG2 - A • B&H # SEEW500ENG2A) **999.95**

Channel Set B 626-662MHz
(Mfr # EW500ENGG2 - B • B&H # SEEW500ENG2B) **1089.95**

500 Series Camera Mountable UHF Lavalier Wireless Systems

Includes **EM500G2** Receiver, **SK500G2** BodyPack Transmitter and **MKE2-EW** Gold Lavalier Microphone

Channel Set A 518-554 MHz
(Mfr # EW512P/MKE2-EW GOLD -A • B&H # SEEW512PMK2A) **1188.50**

Channel Set B 626-662MHz
(Mfr # EW135PG2 - B • B&H # SEEW135PG2B) **549.00**

500 Series Components

EK500G2: Camera Mountable UHF Receiver (specify Channel A or B)
(Mfr # EK500G2 • B&H # SEEK500G2*)* **724.50**

SK500G2: Body-Pack Transmitter (specify Channel A or B)
(Mfr # SK500G2 • B&H # SESK500G2*)* **473.50**

SKP500G2: Wireless Plug-In Transmitter (specify Channel A or B)
(Mfr # SKP500G2• B&H # SESKP500G2*)* **465.95**

BA2015G2 Rechargeable Battery Pack An ACCUPACK rechargeable battery pack for the EW G2 bodypack transmitters. It contains two rechargeable NiMH cells and is used in place of AA batteries. It features an integrated sensor which indicates the battery status and monitors temperature during recharging. The matching charger recharges the batteries either directly or - for the 300 Series and above - while they are still inside the bodypack transmitter/receiver. Requires the L2015G2 quick charger *(Mfr # BA2015G2 • B&H # SEBA2015G2)* **72.50**

L2015G2 Quick Charger: Automatically recharges 2 BA2015G2 battery packs. The packs are inserted directly into the charger or remain in the bodypack transmitters. Requires the NT-120 AC adapter.
(Mfr # L2015G2 • B&H # SEL2015G2) **137.95**

UWP SERIES

Low-Cost UHF Synthesized Wireless Microphone System

New and improved, UWP series components have been upgraded with rugged and durable metal construction, along with several other significant improvements. New features include extended operating time, auto channel scanning on the receiver, mic/line input selection on the bodypack transmitter, a newly designed smaller lavalier mic and newly designed handheld mic; both with improved sound quality. Most low-cost wireless systems usually lack in transmission stability and have noise problems that are overlooked. The ideal solution for budget-conscious users looking for rock-solid transmission, the UWP Series incorporates sophisticated wireless technologies including PLL-synthesized system, space-diversity reception and a tone squelch function. No matter the application, the UWP Series delivers the convenience of non-compromised wireless microphone operation at a affordable price. Components include a lavalier/bodypack transmitter, a wireless handheld mic, plug-in transmitter, and a portable tuner (receiver).

FEATURES

- PLL Synthesized System used in the transmitters and tuners achieves solid transmission and reception by using a stable carrier signal to avoid interference with other frequency channels and to allow the selection of a preferred channel from multiple frequencies (188). The PLL-controlled system provides highly stable, user-selectable frequencies in increments of 125 kHz.
- Space Diversity Reception System used in the UWP tuner (receiver) reduces signal dropout to a minimum. Achieves stable reception by using dual-antenna inputs/reception circuits that receive signals over two different paths and selects the stronger RF signal for output.
- Tone Squelch Circuitry prevents the output of unwanted signals or noise from other signal transmissions in the air, as well as the RF noise and popping noise that occur when the transmitter is powered on or off.
- Components – the bodypack and plug-on transmitters, handheld mic and portable receiver– utilize an extremely robust metal chassis, which is ideal for heavy-duty wireless operations. The metal body also allows for an extremely compact and lightweight design, providing the high level of mobility required for ENG and EFP operations.
- The transmitters and tuners incorporate groups of intermodulation-free preprogrammed frequencies. By selecting from these frequency groups, users can quickly and easily operate up to 16 wireless mics simultaneously.

UTX-B2V Bodypack Transmitter

- Extremely compact, lightweight and robust metal body. Measures 2½ x 3¼ x 3/4" excluding the antennas. Only 5.1 oz. with batteries.
- Switchable MIC/LINE input level and adjustable attenuator: 0 to 21 dB, 3-dB steps.
- Equipped with a 3-pole mini-jack connector with lock mechanism.
- Includes a newly-developed miniature metal body omnidirectional lavalier microphone, a mic windscreen, mic and belt clip.

Bodypack and Handheld Transmitters both Feature

- Selectable RF-output level: 5 mW for simultaneous multi-channel operation: 30 mW for long-distance transmission.
- Attenuator function allows adjustment of the mic-input level to suit each user's voice: 0 to 21 dB, 3-dB steps
- 8 hours operation on two AA batteries.
- LCD screen displays the operating channel number and its frequency in MHz, attenuator level, RF-output level (High/Low), audio-input and RF-output status, transmitter- battery status and accumulated operating time.

UTX-H2 Handheld Microphone

- Compact, lightweight, robust metal body: 2 x 10", 11 oz. with batteries
- Incorporates a uni-directional dynamic mic capsule that minimizes popping and wind noise
- Supplied with a microphone holder

UWP SERIES

UTX-P1 Plug-on Transmitter

The UTX-P1 converts a wired microphone to a wireless mic via an XLR connector. This makes the convenience of uncompromised wireless operation very affordable. Designed for use with the URX-P2 receiver, the UTX-P1 is extremely durable and is well balanced for use with dynamic microphones. It accepts line-level audio input signal as well. Includes a soft case.

- Converts a wired mic to a wireless microphone via an XLR connector.
- Compact, lightweight, and robust metal body, providing great balance when handling.
- Durable connecting mechanism with a mic for dependable operation.
- Switchable MIC/LINE input level.
- 50-mW RF output power for stable and long-distance transmission.
- Attenuator function allows adjustment of the mic input level: 0 to 21 dB, 3-dB steps.
- Backlit LCD with an extensive information display including: operating channel number and its frequency in MHz, attenuator level, audio input status, RF output status, transmitter battery status, and accumulated operating time.
- Up to six hours of continuous operation on two AA batteries.

URX-P2 Portable Tuner (Receiver)

- The URX-P2 has a convenient auto channel scanning function that allows fast, easy, and safe frequency channel changes. Automatically detect unoccupied channels, allowing operators easily to select the most appropriate channel to use.
- LCD screen shows operating channel number and its frequency in MHz, audio output status, RF input level, receiver battery status, and accumulated operating time.
- Runs for six hours on two AA batteries.
- Angle-adjustable antennas eliminate signal dropout and allow mounting position flexibility on a camcorder.
- Compact, lightweight, and robust metal body. Measures 2½ x 4⅛ x 7/8", weighs 7.2 oz with batteries.
- Space diversity reception system for stable RF reception.
- Equipped with a stereo mini-jack with monitor volume control.
- Supplied with a shoe-mount adapter, belt clip, output cables (3-pole locking mini plug/XLR-type, 3-pole locking mini plug/stereo mini plug).
- RF squelch function virtually eliminates ambient noise and unwanted signals from other wireless microphone systems.

Sony offes the UWP Series with three packages – the UWP-V1, UWP-V2, UWP-V6 – for a high level of stability, mobility, robustness, and operational convenience. Each package includes a microphone, transmitter and tuner, for a ready-to-go system straight out of the box. Each package has been carefully compiled to address almost any application — from video production and A/V presentations, to live performance and electronic news gathering. (UWP Series packages are available in two alternative channel blocks "3032" (UHF-TV channels 30, 31, 32 and 33) 566 MHz to 590 MHz or "4244" (UHF-TV channels 42, 43, 44 and 45) 638 MHz to 662 MHz.)

UWP-V1 Lavalier System

Suitable for a wide range of applications, from news gathering and interviews to talk shows and conferences, the UWP-V1 system includes an omni-directional lavalier mic supplied with a windscreen and mic holder clip, a bodypack transmitter supplied with a belt clip, and the URX-P2 portable receiver. The receiver includes a belt clip, shoe mount adapter, plus two alternative audio output cables (3-pole mini-plug/XLR or 3-pole mini-plug/stereo mini-plug).

UWP-V2 Handheld System

Suitable for news gathering and for use in PA systems, the UWP-V2 is supplied with a uni-directional dynamic handheld mic transmitter, mic holder and URX-P2 portable receiver. The receiver includes a belt clip and shoe mount adapter, plus two alternative audio output cables (3-pole mini-plug/XLR or 3-pole mini-plug/stereo mini-plug).

UWP-V6 Combo System

The UWP-V6 is a combination package (two transmitters and one receiver). It includes omni-directional lavalier microphone with windscreen, lav mic holder, bodypack transmitter with belt clip, plug-on transmitter and the URX-P2 portable receiver. The receive includes a belt clip and shoe mount adapter, plus two alternative audio output cables (3-pole mini-plug/XLR or 3-pole mini-plug/stereo mini-plug).

UWP-V1 Package *(Mfr # UWP-V1/3032 • B&H # SOUWPV13032)*.....**499.95**
UWP-V1 Package *(Mfr # UWP-V1/4244 • B&H # SOUWPV14244)*.....**499.95**
UWP-V2 Package *(Mfr # UWP-V2/3032 • B&H # SOUWPV23032)*.....**499.95**
UWP-V2 Package *(Mfr # UWP-V2/4244 • B&H # SOUWPV24244)*.....**499.95**
UWP-V6 Package *(Mfr # UWP-V6/4244 • B&H # SOUWPV64244)*.....**699.95**
UWP-V6 Package *(Mfr # UWP-V6/3032 • B&H # SOUWPV63032)*.....**699.95**

WL-800 SERIES

UHF Synthesized Wireless Microphone System

Featuring low noise, wide audio dynamic range, stable RF transmission and reception, and high reliability, the WL-800 family offers a solution to virtually any wireless microphone application from the very simple to the most sophisticated. Offering a broad range of choices, the series presents a solution to virtually any wireless microphone application including broadcasting and production, ENG and EFP location, conference and entertainment, TV studio production, theater, and live performance to name just a few. A variety of options are also available

FEATURES

- Transmitters and receivers employ Phase Locked Loop (PLL) frequency synthesized systems ensuring carrier stability and providing easy access to multiple frequencies.
- Dual antenna inputs and reception circuits receive signals over two different paths and select the stronger signal as the output. This switching operation is undetectable on the audio output of the receivers.
- Optimum combinations of calculated and practically tested intermodulation-free frequencies are stored in each receiver to make it easy to choose the correct frequencies for simultaneous multi-channel operation.
- A compander (compressor/expander) system is included for improved audio dynamic range and low noise and interference. This ensures minimized noise level while providing smooth and superb audio quality.
- All wireless units employ Helical, Ceramic and/or SAW (Surface Acoustic Wave) filters as appropriate. This offers stable reception and superb audio quality, and also enables their unique miniaturization.
- The transmitters also transmit a 32.768 kHz pilot-tone signal along with the audio signal. This squelch function prevents the output of unwanted signals or noise from other signal transmissions in the air, as well as the RF noise and popping noise that occur when the transmitter is power on or off.
- Most receivers and transmitters feature easy-to-read LCD panel and LED indicators, which provide extensive information on the operating conditions. Most receivers display the RF-input level, audio-output status, current channel number and frequency, and battery status of the transmitter.
- For added assurance users can monitor the battery reserves of handheld, body pack and plug-on transmitters.
- A DC-DC convert circuit built into the power supply section of microphones/transmitters assures consistent output power over the life of the batteries.
- Each unit has a memory back up for storing operating frequencies. When the power switch is turned on, the previous channel setting is automatically recalled and displayed.

WRT-847B UHF Synthesized Transmitter Unit

The WRT-847 accepts a variety of optional mic capsules, providing a choice of characteristics to suit a range of different applications. (One head is required for it to function). The CU-F780, CU-G780 and CU-E700 capsules are designed for vocal and speech applications in broadcasting, live music performances and concert halls. The CU-E672 is designed for news gathering, sports events and interviews. The CU-F117 for interview applications. Each features PLL frequency synthesized circuitry for highly stable operation and an easy-to-read LCD screen.

- Five optional mic capsules provide a choice of characteristics to suit a range of applications.
- Selectable RF output level: 10mW for simultaneous multi-channel operation and 50 mW for long distance operation.
- Lockable external power switch (ON/OFF).
- Audio compander time constant is switchable to suit different capsules.
- Audio gain and attenuation setting from +9 dB to -12 dB in 3 dB steps.
- Two AA batteries provide eight hours of continuous operation.

WRT-847B Modular Handheld Wireless Transmitter in Channels:

42/44 *(Mfr # WRT847B4244 • B&H # SOWRT847B42)*.....**880.00**

30/32 *(Mfr # WRT847B3032 • B&H # SOWRT847B30)*.....**880.00**

CUF-780 Supercardioid Handheld Dynamic Microphone Capsule *(SOCUF780)*.....**275.00**

CUF-117 Omnidirectional Handheld Dynamic Capsule *(Mfr # CU-F117 • B&H # SOCUF117)*.....**375.00**

CUE-700 Supercardioid Shotgun Condenser Capsule *(Mfr # CU-E700 • B&H # SOCUE700)*.....**480.00**

CUG-780 Supercardioid Handheld Dynamic Mic *(Mfr # CU-G780 • B&H # SOCUG780)*.....**580.00**

WL-800 SERIES

WRT-807B
Wireless Microphone Transmitter

The WRT-807B uses the same dynamic mic capsule employed in the F-780 professional wired microphone. Offers high quality sound for vocals – powerful, crisp and clear. Runs five hours on a single AA battery.

CH-42/44 *(Mfr # WRT807B4244 • B&H # SOWRT807B42)*
CH-30/32 *(Mfr # WRT807B3032 • B&H # SOWRT807B30*

Lavalier Microphones

ECM-44BC: Omni-Directional Lav Mic with 4-Pin Connector *(Mfr# ECM-44BC • B&H# SOECM44BC)*

ECM-66BC: Unidirectional Lavalier Mic *(Mfr# ECM-66BC • B&H# SOECM66BC)*

ECM-77BC: Omnidirectional Lav Mic with 4-Pin Connector *(Mfr# ECM-77BC • B&H# SOECM77BC)*

ECM-88BC: Miniature Omni-Directional Lav Mic with 4-pin Hirose Connector for Bodypack Transmitters *(Mfr# ECM-88BC • B&H# SOECM88BC)*

ECM-166BC: Unidirectional Lav Mic with SMC9-4P Connector for Use with Sony Wireless Transmitters *(Mfr# ECM-166BC • B&H# SOECM166BC)*

WRT-8P Plug-in Transmitter

The WRT-8P converts a wired mic with XLR connector to a wireless mic. Compact light-weight metal body provides good balance and high durability. Selectable 50 mW RF output or 250mW for stable long-distance transmission. +48v power supply capability. Switchable mic/line input level. Attenuator function allows adjustment of the audio-input level. Backlit LCD provides extensive information. Optimized balance when combined with the F-112 dynamic mic.

CH-42/44 *(Mfr # WRT8P4244 • B&H # SOWRT8P42)*
CH-30/32 *(Mfr # WRT8P/3032 • B&H # SOWRT8P30)*

WRT-822B Beltpack Transmitter

The WRT-822B provides stable RF performance and high audio quality (with 188 selectable frequencies) in a compact (2.5 x 4.13 x 1.13"), light-weight magnesium alloy body. Runs 6-hours on two AA batteries, has a 20mW RF power output and accepts lavalier mics equipped with a Sony 4-pin connector (SMC9-4P). Easy-to-read LCD shows channel number, attenuator, RF and AF condition, battery status and accumulated operating time. Audio attenuation setting from 0dB to -21dB in 3dB steps. Low-battery alarm transmitted to compatible receivers. Includes low profile 1/4 wave length antenna and leather case.

Channels 42/44 *(Mfr # WRT822B4244 • B&H # SOWRT822B42)* **775.00**

Channels 30/32 *(Mfr # WRT822B3032 • B&H # SOWRT822B30)* **775.00**

WRT-8B Beltpack Transmitter

The WRT-8B provides stable RF performance and high audio quality (with 188 selectable frequencies) in a compact lightweight magnesium alloy body. It runs 13-hours on two AA batteries and has a selectable 50mW output for long-distance transmission or 10mW for multi-channel simultaneous operation. It has a switchable input level (LINE or MIC level) and attenuator level control knob. It accepts the output of professional lavalier mics equipped with a Sony 4-pin connector (SMC9-4P). The comprehensive LCD displays operating channel/frequency, AF input level, RF output level battery status and operating time. A battery warning LED flashes approximately 1 hour before the battery is exhausted.

Channels 42/44 *(Mfr # WRT8B4244 • B&H # SOWRT8B4244)* **1850.00**

Channels 30/32 *(Mfr # WRR855B30/32 • B&H # SOWRT8B3032)* **1850.00**

WRR-862B
UHF Synthesized Dual Diversity Receiver

Compact and lightweight (14 oz. with batteries), the WRR-862B receives two independent RF signals simultaneously on two separate channels. Two Sony 4-pin (SMC9-4S) audio output connectors are provided on the top panel. Powered via internal battery or on external power from Sony camcorders via the supplied cable. LED starts flashing one hour before the battery is exhausted. Switchable RF squelch levels: ON (5 dBμ, 10 dBμ, 15 dBμ) or OFF. Stereo mini jack for monitoring the output sound (switchable: Tuner 1/Tuner 2/Mixed) with headphones. Also available in a single channel version (WRR-861B).

WRR-855S
UHF Synthesized Diversity Receiver

Camera-mountable receiver, the WRR-855S (11 oz.) easily mounts onto Sony HDCAM, Digital Betacam or XDCAM camcorders without need for audio/power cables or a mounting adapter. LCD provides various information such as RF input level and audio output status.

DIGITAL WIRELESS MIC SYSTEM

A breakthrough in wireless microphone technology, Sony's fully digital wireless microphone system provides a new level of sound quality and operational convenience—perfectly complementing today's high definition video production. Comprised of the DWT-B01 bodypack transmitter, DWR-S01D slot-in type two-channel receiver, and DWA-01D adapter, the system provides excellent-quality digital wireless audio transmission, large-scale, multi-channel operation, and enhanced system flexibility – a perfect match for high-quality ENG/EFP applications. Transmission of excellent quality 24-bit/48-kHz sampling digital audio signals is realized on the DWT-B01 transmitter. The audio codec used in the system was developed specifically for wireless audio transmission, enabling the low-latency, secure, and reliable operation that is mandatory for quality-critical applications. Further, the system offers a metadata-handling capability that provides highly innovative full-wireless remote operations between the transmitter and receiver, dramatically improving operational efficiency.

DWT-B01 Transmitter *DWR-S01D Receiver*

With its excellent audio quality, system flexibility, and operational efficiency, the Sony digital wireless microphone system opens up a whole new world of professional audio applications.

FEATURES

High Quality Wireless Transmission

Transmits high-quality 24-bit/48-kHz sampling digital audio signals in a specific frequency bandwidth that meets the wireless-communication regulations of each country. Utilizing an original Sony codec, the system delivers a wide dynamic range of more than 106dB, a wide frequency response of 20Hz to 20kHz, and an excellent system latency of 3.6ms.

Multi-channel Operation

The digital wireless transmission technology used in this system enables a significant increase in the number of simultaneous digital wireless systems in comparison with current analog wireless systems. For example, up to 12 channels of simultaneous operation is possible on a 6-MHz bandwidth TV channel in the USA.

This system also provides the option of using existing WL-800 series channel plans. In this configuration, the digital wireless system reliably operates along with WL-800 series analog wireless systems, without concern for having analog and digital wireless systems interfering with each other.

Stable and Secure Transmission

It transmits digitally modulated and encrypted data to minimize the risk of interception, providing highly secure transmission. For secure and confidential communication, there are two communication modes.

Frequency Groups

To make it easy to choose the correct frequencies for simultaneous multi-channel operation, the optimum frequencies are stored on each DWR-S01D receiver. These frequencies – all of which have been calculated and tested – are arranged in groups, with each group pre-programmed to allow interference-free operation.

Metadata Transmission

In addition to audio signals, a variety of information about the DWT-B01 transmitter – such as audio input peak level, battery capacity and attenuator level – can be wirelessly transmitted to the receiver as metadata. This allows users to monitor the status of the transmitter from the receiver, offering high operational convenience.

USB Interface

The DWT-B01 transmitter and DWR-S01D receiver are equipped with a USB interface. This is used to connect a USB keyboard, from which users can easily change a variety of settings. In addition, by connecting the transmitter and receiver directly to each other via the supplied USB cable, the encryption keys required for confidential peer-to-peer communication can be exchanged manually or automatically.

Full Dot-matrix OLED (Organic Light-Emitting Diode) Display

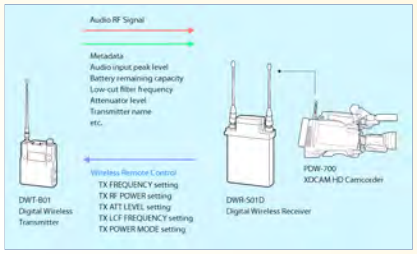
The DWT-B01 transmitter and DWR-S01D receiver come equipped with an easy-to-see OLED display, providing a variety of information such as operating channel/frequency, AF input level, RF output level, and battery status. The quick response of the OLED display enables real-time operating conditions, such as the audio level meter, to be displayed clearly and accurately. In addition, the OLED provides a high level of visibility even in low-temperature or low-light environments.

DIGITAL WIRELESS MIC SYSTEM

DWT-B01
Digital Wireless Transmitter

- Extremely compact and lightweight, the transmitter measures 2½ x 2⅞ x 11/16" and weighs just 4 oz. including the battery. In addition, its robust die-cast magnesium body allows it to withstand even harsh operational environments.
- Covers an extremely wide RF carrier frequency range.
- Audio input level of the transmitter is selectable from either Mic or Line. When Mic is selected, the attenuator can be adjusted in 3-dB steps from 0 dB to 48 dB. The reference input level of the Mic and Line is -58 dBu (-60 dBV) and +4 dBu, respectively.
- Equipped with a digital low-cut filter, the DWT-B01 can reduce the effects of undesired ambient noise.
- It is equipped with a power sleep/wake up mode that can be wirelessly controlled from the DWR-S01D receiver. Wherever the transmitter is attached – for example, inside an actor's costume – the operator can remotely control the transmitter's power on and sleep settings, increasing operational convenience and battery savings.

Innovative Wireless Remote Control



Wireless remote control capability of the Sony digital wireless microphone system is one of the most distinctive features that digital transmission technology has made possible. A variety of DWT-B01 transmitter settings – such as power on/sleep, low-cut filter frequency, attenuator level, and RF power output level –can be wirelessly controlled from the DWR-S01D receiver. This is highly convenient because setting changes can be made easily even after the transmitters are attached to an actor or reporter.

Furthermore, when the DWR-S01 receiver is used with the PDW-700 XDCAM HD camcorder, users can monitor the status of the digital wireless microphone system through the camcorder's viewfinder. They can also wirelessly control the settings of the DWT-B01 transmitter via the camcorder menu. This wireless control makes use of 2.4GHz IEEE802.15.4 communiation technology, which is available worldwide. In no way does this affect the audio RF signals of either the digital or analog wireless microphone systems. In addition, it is ideal for large-scale multi-channel system management, and is effective for low power consumption.

- Can be operated with either alkaline, lithium, or NiMH batteries. The transmitter can run for four hours when using two AA alkaline batteries at 25° C and 10 mW output power.
- Provides a choice of RF output power: 1 mW and 10 mW output is suitable for multi-channel operations such as studio productions, while the 50 mW output is intended for long-distance transmissions such as sports and news coverage.

LAVALIER MICROPHONES

ECM-44BC Omni-Directional Mic

The ECM-44BC offers exceptional quality for budget conscious productions, and a variety of sound reinforcement requirements, such as lectures and demonstrations. With a mic head measuring 0.59 x 0.34", the ECM-44BC reduces the visual distraction to the audience.

ECM-77BC Omni-Directional Mic

Designed for broadcasting, the ECM-77BC has a miniature profile that allows it to be easily concealed. Mic head measures .05 x .25"; weighs just .05 oz.
Includes two holder clips (single/horizontal and single/ vertical type) metal-mesh wind screen, and a mic case.

ECM-166BC Uni-Directional Mic

The ECM-166BC is a uni-directional electret condenser lavalier with a 100Hz to 10kHz frequency response, a 3.9' cable and a 4-pin (SMC9-4P) connector. It is resistant to howling by rejecting indirect sound, and is ideal for speeches, lectures and conferences. Extreme durable black finish. Includes a windscreen. Mic head measures 1/2" x 15/16"; weighs 12 oz.

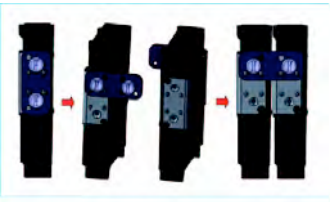
ECM-88BC Omni-Directional Mic

An ultra-miniature mic (0.14 x 0.14 x 0.66") with a rectangular dual-diaphragm mechanism that allows a significant reduction in handling noise and natural-looking concealment on stage or camera. Water-resistant design repels the elements and sweat. Flat and wide frequency response of 20Hz to 20kHz. Includes horizontal clip, a vertical clip, a urethane windscreen and case.

DIGITAL WIRELESS MIC SYSTEM

DWA-01D
Digital Wireless Adapter

- The DWA-01D adapter allows the DWR-S01D receiver to be rear-mounted on a range of Sony professional camcorders, such as HDCAM, XDCAM, XDCAM HD and Digital Betacam camcorders. In addition, the DWA-01D adapter can be used with the WRR-855S/855A/855B analog wireless receiver (with optional mounting bracket).
- In addition to the camcorder mount operation, the DWR-S01D receiver with DWA-01D adapter can also work as a stand-alone wireless receiver. (Requires DC power supply from a connected unit via a 4-pin connector). This, in combination with a digital audio mixer such as the Sony DMX-P01, allows users to establish a compact, handy, and digital wireless mic system.
- The DWA-01D adapter is equipped with a joint bracket that allows two DWA-01D adapters to be easily combined. This is particularly convenient for when two pairs of the DWR-S01D receiver and DWA-01D adapter are used at the same time as a stand-alone four-channel receiver system.



- The DWA-01D adapter comes equipped with a wide range of interfaces optimized for diverse operational needs:
  - SMC9-4S (Sony 4-pin) (x 2): Outputs either AES/EBU or analog audio signals.
  - Word Sync input: Allows the digital wireless microphone system to synchronize with an external word sync signal.
  - Stereo headphone output: Offers easy monitoring of the output sound (switchable among Tuner 1/Tuner 2/Mixed).

DWR-S01D Digital Wireless Receiver

- Industry-first two-channel digital wireless receiver that offers an ideal solution for high-quality ENG and EFP applications.
- Despite its dual-channel receiver capability, the DWR-S01D receiver is small enough to be mounted directly in the slot of XDCAM HD camcorder, maintaining the well-balanced design and compactness of the camcorder. Through the direct mount, high-quality digital audio transmitted from a DWT-B01 transmitter can be recorded directly to the camcorder via a D-sub 15-pin interface without the need for any signal conversions.
- In addition to the slot-in capability for the PDW-700 XDCAM HD camcorder, the DWR-S01D receiver can be rear-mounted to a range of Sony professional camcorders – such as the HDCAM and Digital Betacam series camcorders – using the DWA-01D adapter. When used with a camcorder that has AES/EBU inputs, full-digital audio recording is also possible.
- Despite having a number of stunning functionalities, such as its dual channel receiver capability, the DWR-S01D is still highly compact and lightweight – just like Sony's WRR-855 analog, one-channel wireless receiver. It measures (3½ x 4⅝ x 1¼") and weighs just 9 oz, maintaining a good balance even when mounted on a camcorder.
- The DWR-S01D is made of magnesium die-cast and aluminum, making it extremely rugged and suitable for even the most demanding ENG applications.
- The DWR-S01D comes with two auto channel scanning functions that allow for fast, easy, and safe frequency channel changes.

— Clear Scan mode automatically seeks unoccupied channels, from which operators can select the most appropriate channel to use.

— Active Channel mode searches for channels that are currently in use, allowing operators to check whether the channel is used by a transmitter in the same operational group or by other equipment that may interfere with the digital wireless transmission signal.

DIGITAL WIRELESS MICROPHONE SYSTEM

DWT-B01: Digital Wireless Transmitter *(Mfr # DWTB01 • B&H # SODWTB01)* ..... **CALL**

DWR-S01D: Digital Wireless Receiver *(Mfr # DWRS01D • B&H # SODWRS01D)* ..... **CALL**

DAW-01D: Digital Wireless Adapter *(Mfr # DWA01D • B&H # SODWA01D)* **697.00**

ECM-44BC: Omni-Directional Lavalier Mic *(Mfr# ECM-44BC • B&H# SOECM44BC)* **99.95**

ECM-66BC: Unidirectional Lavalier Mic *(Mfr# ECM-66BC • B&H# SOECM66BC)* **244.95**

ECM-77BC: Omnidirectional Lav Mic *(Mfr# ECM-77BC • B&H# SOECM77BC)* **259.95**

ECM-88BC: Miniature Omni-Directional Lavalier Mic *(Mfr# ECM-88BC • B&H# SOECM88BC)* **339.95**

ECM-166BC: Unidirectional Lavalier Mic *(Mfr# ECM-166BC • B&H# SOECM166BC)* **99.95**

ECM-322BC: Headset Microphone *(Mfr # ECM322BC • B&H # SOECM322BC)* **139.95**

WIRELESS ACCESSORIES

BEC Group

Wireless Receiver Holders

BEC's wireless receiver holders are the best in the field. Made from state-of-the-art plate aluminum, the holders are both durable and reliable. BEC's skilled metal mechanics form and weld each holder to meet the specific standards for your camera. They also add a protective lining and all necessary hardware, including attachment screws, easy-to-follow instructions, even a screwdriver.

For Sennheiser EW Series *(BE500)* **69.95**
For Lectrosonics UCR-100 *(BE100)* **69.95**
For Lectrosonics UCR-201/401 *(BE201)* **74.95**
For Lectrosonics UCR-21/411 *(BE195)* **74.95**
For AT ATW-R1810 *(BEAT1810)* **74.95**
For AT ATW-R1820 *(BEAT1820)* **74.95**
For Azden UDR-400 *(BEAZ400)* **74.95**
For Azden UDR-500 *(BEAZ500)* **74.95**
For Azden UDR-1000 *(BEAZ1000)* **74.95**
For Samson UM1 and UM32 *(BESAM1)* **52.95**
For Sony URX-P1 *(BEUWP)* **69.95**

V-Lock Accessory Bracket:

Provides cameras with V-Lock with two mounting surfaces for receiver holders (one behind the battery, and one on the camera's right side.

(Mfr # VLABSY • B&H # BEVLABSY) **74.95**

DVCAM Bracket

The BEC DVCAM Bracket was designed to be used with cameras the size of the Sony DSR-PD170 and Panasonic DVX-100. This bracket attaches to the tripod screw and allows a wireless receiver to be mounted away from the camera in the vertical position. Tripod mounting threads are provided on the bottom of the bracket. *(Mfr# DVCAMB • B&H# BEDVCAMB)* **169.95**

DVCAM/HD Bracket

Same as above, except this bracket is designed for today's compact HDV camcorders from Canon, Sony and Panasonic *(Mfr# DVCAMB/HD)*

Remote Audio Wireless Pouch Kit

Designed to fit all small wireless microphone bodypack transmitters, this kit provides a convenient alternative to belt or pocket mounting and secures the transmitter adequately for rigorous use in the field. Includes a touch fastener closing pouch, leg elastic strap, and waist elastic strap. Available in Black *(Mfr # WLPKITB • B&H # REWLPKITB)*, White *(Mfr # WLPKITW • B&H # REWLPKITW)* or Tan *(Mfr # WLPKITT • B&H # REWLPKITT)* **28.00**

JimmyBox Wireless Receiver Holder

Stick your wireless receiver on the camcorder's side, and the rig becomes awkward when shooting documentaries, news, and other run-and-gun projects. The JimmyBox solves this by keeping the receiver securely out of the way, with no chance of getting bumped or falling off as can happen with improvised rigs. Support arm also keeps the camera stable when shooting handheld, and it can even function as a second tripod handle when mounted on a tripod.

- The support arm is adjustable to five different positions to allow for different hand sizes and individual set ups. The handle is designed to mount either above or below the support arm for shooter preference and can be quickly changed without tools in just a few seconds.
- The interior is lined with soft Velcro to protect the receiver and hold it comfortably in place. Compatible with Sony, Sennheiser, AKG and Lectrosonics wireless audio receivers.

JimmyBox Wireless Receiver Holder with Support Handle *(Mfr # JIMMYBOX • B&H # JIWRB)* **159.95**
JimmyBox Large—allows two receivers to be attached. *(Mfr # JIMMYBOXLARG • B&H # JIWRBL)* .. **179.95**

Bracket 1

Ideal for mounting wireless mic receivers, hard disk recorder, and other accessories to your camera. Convenient positioning for mounting accessories without blocking camera controls or impeding use.

- Attaches to existing tripod receiver holes without sacrificing tripod mounting capability.
- Super light, made from high strength aluminum with stainless-steel threaded inserts.
- Adapter boxes & plates to further protect and simplify attaching your receivers and accessories.

For Panasonic AG-DVX100, Sony DSR-PD170 *(Mfr # VISLBR1A • B&H # BRB1A)* **69.95**
For Sony, Panasonic and Canon HDV cameras *(Mfr # VISLBR1HD • B&H # BRB1AHD)* **99.95**

iPower

iPower offers the first and only Ultra High Capacity lithium polymer 9v rechargeable battery intended for professional use. Lithium polymer batteries use a new gel-type electrolyte with an energy density that is 20% more than typical Lithium Ion batteries and 3x better than Nicad or NiMH. These batteries are geared toward the location sound person using professional wireless and will out perform any rechargeable battery currently available for this use.

9v Li-Polymer 500mAh Battery *(Mfr # IP9V500 • B&H # IP9V500)* **26.95**
Fast Smart 9v 4-Bay Charger *(Mfr # FC9VX44 • B&H # IPFC9VX44)* **34.95**
Four 9v Li-Polymer 500mAh Batteries and 4-Bay Charger *(Mfr # FC9VX44K • B&H # IPFC9VX44K)* **99.95**

LAVALIER MICS

Miniature Condenser Microphones

Designed to be worn on the clothing of performers, Audio-Technica's miniature condenser microphones provide excellent yet unobtrusive sound pickup. Their mic element is enclosed in a rugged housing with low-reflectance finish and internal construction minimizes handling and clothing noise. The wide-range capability of these mics ensure clean, accurate reproduction with high intelligibility for lecturers, singers, and stage performers.

	AT-803b	AT-831b	AT-831R	MT830R
Frequency Response	30Hz - 20kHz	40Hz - 20kHz	40Hz - 20kHz	30Hz - 20kHz
Maximum SPL Input (Phantom/Battery)	135 dB / 121 dB	135 dB / 121 dB	141 dB	131 dB
Dynamic Range-Typical (Phantom/Battery)	106 dB/92dB	106 dB/92dB	112 dB	107 dB
Phantom Power	9 - 52v	9 - 52v	9 - 52v	9 - 52v
Battery Type	1.5V AA	1.5V AA	—	—
Low-Frequency Roll-off	18dB/oct @ 150 Hz	18dB/oct @ 80 Hz	—	—
Mfr# / B&H #	*AT803 / AUAT803*	*AT831B / AUAT831B*	*AT831R / AUAT831R*	*MT830R / AUMT830R*
Price	**142.00**	**149.95**	**199.95**	**179.95**

AT803b

Omnidirectional Condenser Microphone

Intended to be worn on the clothing of performers for excellent, yet unobtrusive sound pickup. The wide-range capability of the AT803b ensures clean, accurate reproduction with high intelligibility for lecturers, singers, stage and TV performers.

- AA battery (up to 1200 hours) or 9 - 52v phantom power.
- 6' cable is provided between the mic and power module.
- A built-in 3-position switch on the power module allows selection of off, on/flat response, or on/low-roll-off.
- Includes clothing clip, windscreen and carrying case.

AT831b/AT831R

Cardioid Condenser Microphone

Cardioid versions of the AT803b, the miniature AT831b and AT831R (phantom power only) are designed for hands-free applications in sound reinforcement systems. Cardioid pattern provides improved gain before feedback. Close-up voice pickup is crisp and clean, yet full sounding. Suppression of background noise is significantly better than that of full-size microphones. Same features and accessories as the AT803b.

MT830R

Subminiature Omnidirectional Condenser Mic

The MT830R's wide-range capability ensures clean, accurate reproduction with high intelligibility for lecturers, singers, stage, TV performers and instruments. Runs on 9-52v phantom power only.

- 25' cable is provided between the mic and power module.
- Includes clothing clip and windscreen.

Pro 70 Cardioid Condenser Lavalier Microphone

This miniature condenser microphone achieves full-sounding pickup and is known for outstanding consistency and dependable performance. Supplied with a clothing clip, it provides natural and articulate vocal reproduction when used as a clip-on lavalier. The Pro 70 is designed to make speech clearly and comfortably audible, yet never draw attention to itself or its operation. The versatile Pro 70 can be powered by battery or phantom power. Its cardioid polar pattern reduces pickup of sounds from the sides and rear, improving isolation of the desired sound source. Low-frequency roll-off switch allows for reduced pickup of room noise.

- Miniature condenser microphone ideal for vocal applications
- Corrosion-resistant contacts from gold-plated XLRM-type connector
- 6' cable is permanently attached between the microphone and the power module.

Pro 70 Cardioid Lavalier Microphone *(Mfr # PRO70 • B&H # AUPRO70)* **99.95**

LAVALIER MICS

AT898 Subminiature Cardioid Lavalier Mic

Designed to be worn as a lavalier or hidden in loose clothing, the discreet-design cardioid AT898 offers maximum intelligibility, accurate voice reproduction and unobtrusive appearance for use by lecturers, stage and television talent, and worship leaders. Its switchable low-frequency roll-off reduces sensitivity to popping. Battery or phantom power.

- Maximum intelligibility and clean, accurate reproduction for lecturers, stage and television talent, and houses of worship
- Low-profile design (a mere 5mm in diameter) is ideal for applications requiring minimum visibility
- Switchable low-frequency roll-off reduces sensitivity to popping in close vocal use
- 9.8′ cable attached to mic, TA3F connector at power module
- Operates on battery or phantom power
- Accessories include power module, clothing clip, viper clip, magnet clip and lanyard, two windscreens, three single and two double mic holders, battery and carrying case

AT898 Lavalier Mic: With 9.8′ cable, TA3F connector at power module.
(Mfr # AT898 • B&H #AUAT898) **227.50**

AT898c Lavalier Mic:
Same as the AT898, less power module. Unterminated 55″ cable.
(Mfr # AT898C • B&H #AUAT898C) **139.95**

AT898cL4 Lavalier Mic:
Same as the AT898, less power module. 55″ cable terminated with Lemo connector for Sennheiser SK wireless systems.
(Mfr # AT898CL4 • B&H #AUAT898CL4) **193.50**

AT898cT4 Lavalier Mic: No power module. 55″ cable terminated with TA4F connector for Shure wireless systems.
(Mfr # AT898CT4 • B&H #AUAT898CT4) **154.50**

AT898cT5 Lavalier Mic: No power module. 55″ cable terminated with TA5F connector for ATW-U101 body-pack wireless system.
(Mfr # AT898CT5 • B&H #AUAT898CT5) **154.50**

AT898cW Lavalier Mic: No power module. 55″ cable terminated with locking 4-pin connector for UniPak wireless systems.
(Mfr # AT898CT5 • B&H #AUAT898CW) **154.50**

AT899
Subminiature Omnidirectional Lavalier Mic

Designed for high-quality, unobtrusive operation, the AT899 provides maximum intelligibility and clean, accurate reproduction for vocalists, lecturers, stage and television talent, and houses of worship. A mere 5mm in diameter, the AT899 is ideal for applications requiring minimum visibility. The omni element is enclosed in a rugged, low-profile housing to minimize handling and wind noise.

- Supplied accessory kit includes single and double mounts, clothing clip, viper clip, magnetic clip, two open-pore foam windscreens, and two metal mesh element covers and a convenient carrying case.

AT899 Lavalier Mic:
With a permanently attached 9.8′ cable and a 3-pin TA3F connection to the supplied AT8537 battery/phantom power module.
(Mfr #AT899 • B&H # AUAT899) **199.95**

AT899c Lavalier Mic:
Same as the AT898, less power module. Unterminated 55″ cable for custom applications. Available in Black *(Mfr #AT899C ;B&H #AUAT899C)* and beige "theater" color *(Mfr #AT899CTH • B&H # AUAT899CTH)* **139.95**

AT899cL4 Lavalier Mic:
Same as the AT898, less power module. Unterminated 55″ cable with Lemo connector for Sennheiser SK wireless systems. Available in Black *(B&H #AUAT899CL4)* and beige "theater" color *(B&H # AUAT899CL4TH)* **193.50**

AT899cT4 Lavalier Mic: No power module. Unterminated 55″ cable with TA4F connector for Shure wireless systems
(Mfr #AT899CT4 • B&H # AUAT899CT4) **154.50**

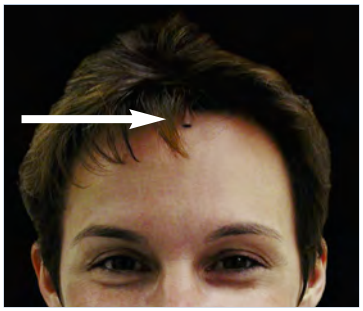
AT899cT5 Lavalier Mic: Same as the AT898, less power module. Unterminated 55″ cable with TA5F connector for ATW-U101 body-pack wireless system. Black finish *(Mfr #AT899CT5 • B&H # AUAT899CT5)* **139.95**

AT899cT5-TH Lavalier Mic Same as AT899cT5 but in beige "theater" color *(Mfr #AT899CT5-TH • B&H # AUAT899CT5TH)* **154.50**

AT899cW Lavalier Mic: Same as the AT898, less power module. Unterminated 55″ cable with locking 4-pin connector for A-T UniPak wireless systems. Available in Black *(AUAT899CW)* and beige "theater" color *(Mfr # AT899CW-TH • B&H # AUAT899CWTH)* **159.95**

B3

Broadway Series Lavalier Microphone



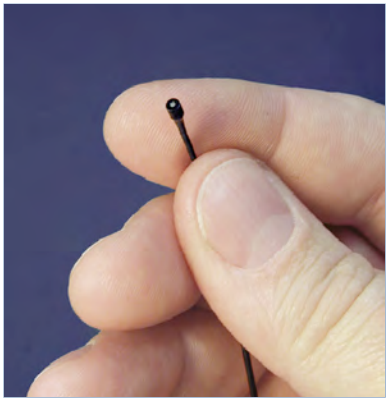
The B3 is a very small, round, omnidirectional electret microphone specially-equipped to withstand moisture and makeup when placed in the hair or on the body. It will even survive an overnight bath in your favorite cola beverage. Extremely small, the B3 looks great when you want to see it, hides easily when you don't. Hide it in hair of actors, news anchors and lecturers. Ideal for use in churches, schools and general lavalier applications, the B3 features up to 150dB SPL on 48v phantom power, has field-selectable high-frequency response, and with Kevlar reinforced cable and an ultra thin diaphragm, sets a new standard for low handling noise. Available in five colors (Black, White, Light Beige, Cocoa, Gray).

- Excellent choice for hair miking in theater work. Features include moisture resistance, small size, and flat frequency response.
- The protective cap on the B3 is easily removed for cleaning or replacement when clogged with makeup.
- Includes tie clip, wind screen, belt clip for connector and two high-frequency response control protective caps.

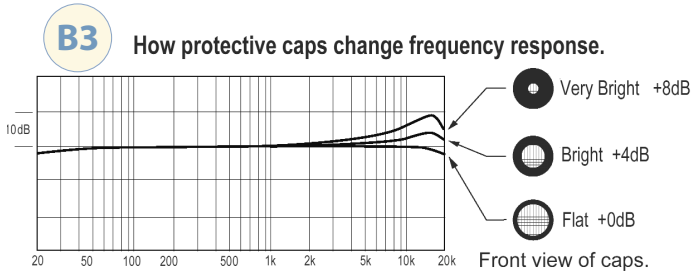
OPTIONAL ACCESSORIES FOR THE B3 AND B6:

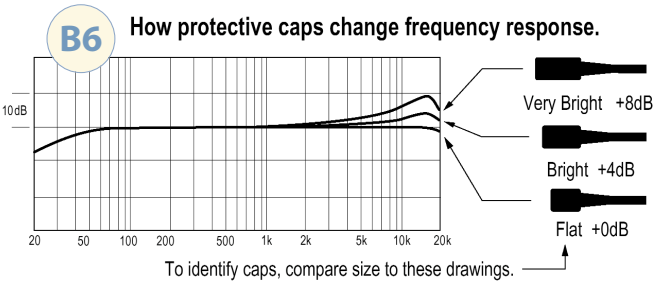
Single Tie Clip **9.95**	**Magnetic Clip** **12.95**	**Windscreen** **5.95**
Double Tie Clip **16.50**	**Viper Clip** **9.95**	**Protective Cap** **7.50**

B6 Incredibly Tiny Lavalier Microphone



Only one tenth of an inch (2.5mm) in diameter, the B6 is smaller than the cable of other lavalier microphones, yet out performs microphones many times it's size. The B6 is effectively hidden when it's in plain sight. For example choose a protective cap near the color of a shirt and poke the B6 out through a button hole. Tape the cable to the back of the shirt to secure it and your done. Say goodbye to the hassle and degraded sound quality you get burying mics under clothing! Hide it in hair or glue on the faces of actors, news anchors and lecturers. It is designed to survive. Highly resistant to moisture, makeup and other hazards found in a production environment, the B6 will even survive an overnight soak in your favorite cola beverage. The outer screen in the B6's replaceable cap stops makeup and sweat before it enters the mike element. If it clogs, simply remove the cap for cleaning or replacement. The B6 includes a tie clip, wind screen, belt clip for connector and a set of three high frequency protective caps so you can match your application.





EMW

Square Omnidirectional Lavalier Microphone

The Countryman EMW is a multi-purpose lavalier microphone designed for churches, schools, interviews, news etc. It features an omni-directional polar pattern, yielding an even frequency and signal response at the direct and indirect sections of the microphone. It features a wide 20Hz to 20kHz frequency response, and is also available in flat (instrument miking, shelved (normal lavalier use) and peaked (for use behind clothing) frequency response curves. It is highly water resistant and is available in five colors (Black, White, Light Beige, Cocoa, Gray). It includes a viper grip clip, a tie clip, a wind screen and a soft case.

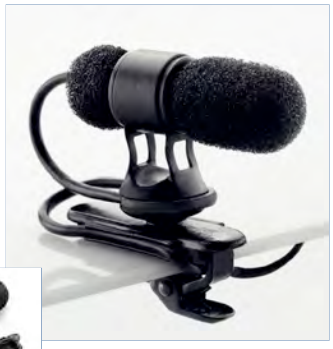
MICROPHONES FOR WIRELESS

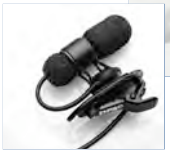
Manufacturer	Mic System	Connector Type	B3 Omni Lav Mic	B6 Omni Lav Mic	EMW
AKG	PT40, 60, 61, 80, 8, 2000, 4000	Switchcraft TA3F	B3W[ ]FF05[ ]AK	B6W[ ]FF05[ ]AK	MEMW[ ]05[ ]AK
	PT51, 300, 900	B-LOC (3.5mm)	B3W[ ]FF05[ ]AG	B6W[ ]FF05[ ]AG	MEMW[ ]05[ ]AG
Audio-Technica	T27, 31, 51, 210 ,310, 3000	Hirose 4-pin	B3W[ ]FF05[ ]AP	B6W[ ]FF05[ ]AP	MEMW[ ]05[ ]AT
	T35, 75, 211, 601, 1000	Hirose 4-pin	B3W[ ]FF05[ ]AW	B6W[ ]FF05[ ]AW	MEMW[ ]05[ ]AN
Azden	41BT (UHF)	Hirose 4-pin	B3W[ ]FF05[ ]ZU	B6W[ ]FF05[ ]ZU	MEMW[ ]05[ ]ZU
Beyer	TS170, 170p, 190	Lemo "S" 4pin	B3W[ ]FF05[ ]BS	B6W[ ]FF05[ ]BS	MEMW[ ]05[ ]BS
Lectrosonics	M170, 175	Switchcraft 851	B3W[ ]FF05[ ]L2	B6W[ ]FF05[ ]L2	MEMW[ ]05[ ]L2
	U100, 190, 195, 200, 300, M185	Switchcraft TA5F	B3W[ ]FF05[ ]LS	B6W[ ]FF05[ ]LS	MEMW[ ]05[ ]LS
	M187, UM190, 195, 200, 250, 300	Switchcraft TA5F	B3W[ ]FF05[ ]LX	B6W[ ]FF05[ ]LX	MEMW[ ]05[ ]LS
Nady		Lemo 4-pin	B3W4FF05[ ]NL	B6W4FF05[ ]NL	MEMWF05[ ]NL
		Switchcraft TA3F	B3W4FF05[ ]NS	B6W4FF05[ ]NS	MEMWF05[ ]NS
Samson	UT5, TX3 (Black)	Hirose 6-pin	B3W[ ]FF05[ ]SA (X)	B6W[ ]FF05[ ]SA (X)	MEMW[ ]05[ ]SX
	CT3, VT2L	Switchcraft TA3F	B3W[ ]FF05[ ]SV	B6W[ ]FF05[ ]SV	MEMW[ ]05[ ]SV
Sennheiser	SK2012	Microdot	B3W[ ]FF05[ ]SE	B6W[ ]FF05[ ]SE	MEMW[ ]05[ ]SE
	SK-50, SK250	Lemo 3-pin	B3W[ ]FF05[ ]S3	B6W[ ]FF05[ ]S3	MEMW[ ]05[ ]S3
	BF1083	Lemo 1-pin	B3W[ ]FF05[ ]S1	B6W[ ]FF05[ ]S1	MEMW[ ]05[ ]S1
	SK 1093 digital	3.5mm locking plug	B3W[ ]FF05[ ]SD	B6W[ ]FF05[ ]SD	MEMW[ ]05[ ]SD
	Evolution Series EW100, 300, 500	3.5mm locking plug	B3W[ ]FF05[ ]SR	B6W[ ]FF05[ ]SR	MEMW[ ]05[ ]SR
Shure	L-1, L-11, LX1, SC1, U1, T1	Switchcraft TA4F	B3W[ ]FF05[ ]SL	B6W[ ]FF05[ ]SL	MEMW[ ]05[ ]SL
	U1L	Lemo 4-pin	B3W[ ]FF05[ ]SU	B6W[ ]FF05[ ]SU	MEMW[ ]05[ ]SU
Sony	WRT-28, 420, 820	Twist-lock type 4-pin	EB3W[ ]FF05[ ]SO	B6W[ ]FF05[ ]SO	MEMW[ ]05[ ]SO
	WRT822, WRT8B	Twist lock type 4 pin	B3W[ ]FF05[ ]SY	B6W[ ]FF05[ ]SY	MEMW[ ]05[ ]SY
	WRT-805, URX-B1	3.5mm locking plug	B3W[ ]FF05[ ]SN	B6W[ ]FF05[ ]SN	MEMW[ ]05[ ]SN

If your wireless system is not listed here, give us a call or check our website for additional models (many more are available). When ordering, please specify desired color and microphone sensitivity.

4080

Miniature Cardioid Lavalier Microphone





Combining optimum speech intelligibility with a discreet, compact design, the DPA 4080 is well suited for broadcast, conference, and other live performances in the studio or in the field. The frequency response of the DPA 4080 lavalier is tailored to body-worn applications. It is acoustically pre-equalized, offering a 4 dB presence boost, which makes the voice more distinguishable and improves speech intelligibility. Just 1.2" long and 0.5oz., the 4080 sets a new standard for great sound in a sleek design. Because of the flexible and practical mounting solution, the microphone can easily be turned in all directions and fits both left and right buttoned shirts. The 4080 is delivered with a pre-mounted pop filter in a holder with an integrated shock mount, fixed on a clip. Because of the flexible and practical mounting solution, the microphone can easily be turned in all directions and fits both left and right buttoned shirts.

4080: Cardioid Lavalier Microphone *(Mfr # 4080-BM • B&H # DP4080BM)* **529.95**

4071

Miniature Omnidirectional Lavalier Microphone

The 4071 features a specially designed, fixed microphone grid with a soft presence boost of 5dB at 4-6kHz. Speech intelligibility, clarity and definition of voices lie within the area that the 4071 grid boosts. While clarity seems to be missing from chest-worn mic placement, the 4071 will make voices cut through. Typical applications are ENG/EFP use on the reporter in studio or in the field, or film production use, with hidden mic placements on the actors. When recording voices from mic placement on a performers body, no frequency below 100Hz is attractive. For this reason, an acoustical low-cut has been incorporated in the 4071 capsule so the built-in pre amp will have much larger headroom.

4071-BM: In Black
(Mfr# 4071-BM • B&H# DP4071BM) **459.95**

4071-WM: In White
(Mfr # 4071-WM • B&H # DP4071WM) **459.95**

4071-FM: In Beige
(Mfr # 4071-FM • B&H # DP4071FM) **459.95**

EMK4071 ENG/EFP Microphone Kit

This ENG/EFP microphone kit is for use when the microphone is allowed to be visible. The kit contains a 4071-BM miniature microphone (pre-equalized for speech clarity) and various fixtures for the microphone. Included is also an XLR adaptor with midrange attenuation (DAD6024), which is the final tonal adjustment needed for going directly on air or to tape without editing. A combination of 4071 and DAD6024 makes voices more distinguishable and improves speech intelligibility and definition.

Includes: Miniature Mesh for 4071 (DUA0572); Grey Fur Windjammer for 4071 (DUA0571); 8x Windscreens, Assorted Colors (DUA0570); Double Lock (Black) Miniature Clip (DMM0008); Miniature Double Pin (Black) (DMM0002-B); and Storage Case.

DAK4071-E *(Mfr # DAK4071-E • B&H # DPDAK4071E)*: ENG/EFP Application Accessory Kit for Miniature Microphones **171.95**

FKM4071 Film Microphone Kit

This microphone kit is made for film or TV production when the mic needs to be invisible. The kit contains a 4071-BM miniature mic (pre-equalized for speech clarity) and various microphone concealment fixtures, specially designed to solve both hiding and clothing noise problems. The kit is delivered in a sturdy, hard case with a transparent lid leaving room for the specific connection adapter to close to any professional wireless system.

Includes: Miniature Windjammer; Miniature Mesh Pop Filter; Miniature Double Pin (Black); Miniature Concealer; 10x Double-Sided Mic Tape; 10x Miniature Mic Tape; Storage Case

FMK4071 *(Mfr# FMK4071 • B&H# DPFMK4071)*
Film Microphone Kit **508.95**

COS-11x

Next-Generation Ultra-Miniature Lavalier Microphone

The successor to the popular COS-11s—the industry standard in ultra-miniature lavalier microphones, the COS-11x is designed to meet today's HD audio standards while satisfying the concealment requirements of film, video and theater. The COS-11x features a new front mesh screen which is water resistant, better protecting the mic from perspiration and cosmetics. As a result, the COS-11x maintains superb frequency response in adverse recording conditions. In addition, the COS-11x is also water resistant making it ideal for outdoor shooting in foul weather.

- Sanken utilizes an original vertical placement of the diaphragm for a much greater effective area within an extremely small casing. Sanken's unique, innovative designs have been emulated by other microphone manufacturers, but never matched in quality and performance.
- Using the unique "Vertical Diaphragm Layout" which provides superb sound from a microphone so small it is almost invisible, the COS-11x has perfect omni- directional polar patterns from 20Hz to 20kHz, and very natural sound from 50Hz to 20kHz. The frequency response is consciously adjusted to the human voice.
- Ideal for musical theater, TV news studio, ENG, TV/movie outdoor shooting and even live opera and pop recording.
- Available in three versions (and four colors each): COS-11x (48v phantom-powered), COS-11xBP (battery powered) and COS-11xPT (pigtails, with no connector drivable from 3v to 10v DC.).
- A special pigtail version (COS-11xPT-RM) is also available with a "RED MARK" which is designed for close microphone setting and for loud voice, up to 136dB SPL.
- Soft and pliable cabling and clamp design assures long-term durability when the microphone is a pulled through clothing or hair.
- Each mic comes a horizontal clip, windscreen and rubber mount. A wide range of accessories allows easy positioning. There are also 11 colored windscreens to fit with any dress, jacket and hair.

COS-11x: With Pigtails in Black *(Mfr # Mfr # COS-11XPT-BK • B&H # SACOS11XPTBKB)* **314.00**
COS-11x: Phantom-powered only with TAF-5 connector in Black *(Mfr # COS11XTA5BK • B&H # SACOS11XTA5B)* **324.95**
COS-11x: Battery-powered with 3-pin XLR connector in Black *(Mfr # COS-11XBP • B&H # SACOS11XBPB)* **399.00**

COS-22

Dual Capsule Lavalier Mic

Designed to meet the highest audio standards while satisfying the concealment requirements of film and video, the ultra-miniature COS-22 is only 1.25" but boasts a truly unique concept: dual high performance omni-mics in a tiny package. Utilizing the world's most advanced precision craftsmanship for the ultimate in sensitivity, natural sound and hidden capabilities, the two-channel, dual omni-directional COS-22 is designed for high quality unobtrusive area miking, stereo recording of music and environmental ambience, redundant capsule live broadcast (e.g. news anchors), and boundary-style miking for film and television. In addition, the COS-22 can be used as a noise cancellation directional microphone pair by reversing the phase of one channel before summing the two outputs.

- Complete redundancy from capsule to connections.
- High output and low noise with extremely smooth omnidirectional pattern control over a wide frequency range.
- Poly-phenylene-sulfide diaphragm provides dramatically higher humidity & temperature stability, than other condenser lavaliers.
- Vertical diaphragm placement protects against moisture.
- Built-in 3-layer windscreen minimizes pops, sibilance and wind noise.
- Holder clip provides critical distance between microphone and clothing for avoidance of mechanical/surface noise.

COS-22: Double Capsule Omnidirectional Lavalier Mic in Gray with HC-22 holder clip. *(Mfr # COS-22 • B&H # SACOS22)* **649.00**

K6 SYSTEM

Modular Electret Condenser Microphone System

The K6 Series is a modular condenser microphone system of exceptionally high quality. Available with a wide variety of interchangeable modules for different polar patterns, and capsule sizes, the K6 System provides a flexible tool for all sound reinforcement work.
The modular design of the K6 power supply allows you to use different lavalier capsules for on air talent and live theater applications.

K6/K6P
Powering Modules

At the heart of the K6 series is the K6 power supply. The K6 is the backend of the multi-mike system and accommodates a balanced, low impedance 3-pin XLR output connector. The K6 Module supplies power to any capsule in the series. It can run for 150 hours on a single AA battery, or can be used with 12 to 48v phantom power (AA battery doesn't drain while phantom-powering). The K6 features an on/off switch with LED battery status indicator; and a bass roll-off switch which will compensate for proximity effect in close miking, or for wind rumble in field recording.

The K6P phantom powering module provides an alternative to the K6 that is 42mm shorter and 15 grams lighter, while offering the same integrated bass roll-off switch. Ideal for fixed installations and applications where size is a factor and phantom power availability is not a concern.

Omni-Directional Lavalier Capsules

MKE2-60 Gold

The industry-standard for TV and theatrical production, the MKE2-60 sub-miniature omni lavalier is unobtrusive and easy to conceal. Its accurate frequency response reproduces natural, uncolored sound. An extremely thin low mass diaphragm exhibits extraordinary transient response. The stranded, stainless-steel reinforced cable provides maximum tensile strength and low contact (clothing) noise. May also be used as a clip-on instrument mic.

MKE102-60

Similar in size to the MKE2-60 with several significant differences. The capsule head can easily be detached for use with straight or right angle cables. Highly immune to moisture, it is a natural for theater or outdoor productions. Frequency response is optimized for speech pickup with its 4 to 6 dB rise at 8kHz. Extremely low self-noise makes it ideal for broadcast as well.

MKE104-60

The MKE104-60 is the same as the MKE102-60 except it is a cardioid mic, which makes it ideal for applications that require isolation of the source. Use in live musical performances and for reporting when there are several announcers covering a scene with different audio feeds.

K6 System (lavaliers for K6 do not include MZQ222 clip and MZW2 windscreen)

K6 *(SEK6)*: Powering module (powered by AA battery or phantom power). On/off switch with LED indicator and bass rolloff.....**Call**

K6P *(SEK6P)*: K6 with phantom power only. No on/off switch.....**259.50**

MKE2-60 Gold *(SEMKE260)*: Omnidirectional reduced sensitivity lavalier for K6, black with integrated K6 collar.....**289.95**

MKE102-60 *(SEMKE10260)*: Omnidirectional lavalier for K6 with right-angle cable. Includes a microphone capsule, windscreen, right-angle cable and black tie clip.....**304.95**

MKE104-60 *(SEMKE10460)*: Cardioid lavalier for K6 with right-angle cable. Includes a mic capsule, windscreen, right-angle cable to lavalier with K6 collar and a tie clip **304.95**

MKE102S-60 *(SEMKE102S60)*: Omnidirectional lavalier system. Includes a black microphone capsule, a windscreen, a straight cable with K6 collar and a tie clip **289.95**

MKE104S-60 *(SEMKE104S60)*: Cardioid lavalier system. Includes a black microphone capsule, a windscreen, a straight cable with K6 collar and a tie clip **289.95**

MKE2-60/K6 *(SEMKE260K6)*: Omnidirectional lavalier system with K6 power supply. Includes a black microphone, a K6 powering module, a dual-post tie clip and a carrying case **485.95**

MKE102S/K6 *(SEMKE102SK6)*: Omnidirectional lavalier system with K6. Includes a black microphone capsule, a straight cable with K6 collar, a tie clip, K6 and carrying case.....**565.50**

MKE104S/K6 *(SEMKE104SK6)*: Cardioid lavalier system with K6. Includes a black microphone capsule, a straight cable with K6 collar, a tie clip, K6 and a carrying case.....**512.95**

Accessories for Lavalier Mics

Windscreens for MKE2

Foam Windscreen
(Mfr # MZW2-F • B&H # SEMZW2F) **5.00**

Steel Mesh Grill and Windscreen
Black *(Mfr # MZW2-A • B&H # SEMZW2A)* **9.95**
Nickel *(Mfr # MZW2-G • B&H # SEMZW2G)* **16.50**

Pin Clips for MKE102/104

A pin-style, lavalier clothing clip.
Black *(Mfr # ZH100-ANT • B&H # SEZH100B)* **12.50**
Grey *(Mfr # ZH100-GR • B&H # SEZH100G)* **12.50**

Clips for Right Angle KA Cables

Black *(Mfr # MZQ100-ANT • B&H # SEMZQ100B)*,
Beige *(Mfr # MZQ100-BEI • B&H # SEMZQ100BE)* and
Grey *(Mfr # MZQ100-GR • B&H # SEMZQ100G)* **6.95**

Tie Clips

Single Bar Lavalier Tie Clip
For the ME102 and ME104.
(Mfr # TB-US • B&H # SETBUS) **5.50**

Dual Post Tie Clips
For MKE2/102/104. Available in
Black *(Mfr # MZQ222 • B&H # SEMZQ222)* and Nickel
(Mfr # MZQ222-NI • B&H # SEMZQ222NI) **19.95**

Double Tie Clip
For MKE2 *(Mfr # MZQ22-A • B&H # SEMZQ22A)* **24.95**

Magnetic Mount Set for the MKE 2
Lets you wear the wireless MKE 2 on T-shirts, sweaters, dresses, and other garments without piercing the cloth. The set has an inconspicuous white finish. *(Mfr# MZM10/2 • B&H# SEMZM102)*

Steel Mesh Grills

Steel Mesh Grills for MKE-2
Provides adequate protection from shock and minimizes noise due to wind and proximity effect.
Black *(Mfr# MZW2-A • B&H# SEMZW2A)* and
Nickel *(Mfr# MZW2-G • B&H# SEMZW2G)* finish .. **16.50**

Steel Mesh Grille for MKE-102
Black *(Mfr # MZW102-ANT • B&H # SEMZW102B)* and
Nickel *(Mfr # MZW102-NI • B&H # SEMZW102N)* **16.50**

Steel Mesh Grille for MKE-104
Black *(Mfr # MZW104-ANT • B&H # SEMZW104B)* and
Nickel *(Mfr # MZW104-NI • B&H # SEMZW104NI)* **43.95**

Adjustable Headset Boom
A unique, flexible, adjustable headset that allows you to adapt any Sennheiser lavalier for use as a headworn mic. The unobtrusive, comfortable and rugged design fits any head. Available in Black *(Mfr # NB2 • B&H # SENB2)* or Beige *(Mfr # NB2-BEI • B&H # SENB2BEI)* **59.95**

Accessory Kit for MKE-2
This accessory kit includes a nickel and black dual post tie clip, a nickel and black windscreen, a black and grey pin clip, and a carrying case *(Mfr # MZ2 • B&H # SEMZ2)* **39.95**

MKE-102/104 Accessory Kit
This accessory kit includes a nickel and black dual post tie clip, a nickel and black windscreen, a black and grey pin clip, and a carrying case. *(Mfr # MZ100 • B&H # SEMZ100)* **64.95**

Lavalier Accessory Kits

Lavalier Accessory Backup Kits

Only available at B&H, this Lavalier Accessory Backup Kit provides 3 spare windscreens and lavalier clip. Lavalier users know all to well how easily accessories are lost or broken during production, the kit provides a suitable backup in one low cost package.

To fit small lavalier mics measuring 1/8" (3mm) in diameter. *(B&H # BHCSLBUKS)* **13.45**
To fit medium-size lavalier mics measuring 1/4" (6 mm) in diameter. *(B&H # BHCSLBUKM)* **13.45**
To fit large lavalier mics measuring 3/8" (9.5mm) in diameter. *(B&H # BHCSLBUKL)* **13.45**

Deluxe Lavalier Accessory Kits

Only available at B&H, the Deluxe Lavalier Accessory Kit is the ideal solution for professional audio engineers in broadcast, electronic news gathering (ENG) and electronic field production (EFP). The kit delivers everything needed for successful results. Backup Kit to fit small lavalier Deluxe Lavalier Accessory Kit for small mics measuring 1/8" (3mm) in diameter.

For small-size lavalier mics measuring 1/8" (3 mm) in diameter. *(B&H # BHDLAKS)* **84.95**
For medium-size lavalier mics measuring 1/4" (6 mm) in diameter. *(B&H # BHDLAKM)* **84.95**
To fit large lavalier mics measuring 3/8" (9.5mm) in diameter. *(B&H # BHDLAKL)* **84.95**

LAVALIER MIC ACCESSORIES

Remote Audio Micro-Cat Windscreen

The Remote-Audio Micro-Cat Windscreen is a quality fuzzy outer layer wind diffuser plus two additional inner layers of open weave fabric made to fit snugly over lavaliere microphones. The windscreen makes the lavalier microphone suitable for outdoor recording ocations by protecting the capsule against noise from sudden and unwanted wind gusts.

Micro-Cat Lavaliere Windscreen

White *(Mfr # HAMCATW • B&H # REMCATW)* **25.00**
Tan *(Mfr # HAMCATT • B&H # REMCATT)* **25.00**
Gray *(Mfr # HAMCATG • B&H # REMCATG)* **25.00**
Black *(Mfr # HAMCATB • B&H # REMCATB)* **25.00**

Rycote Lavalier Microphone Accessories

Windjammer

This Rycote windjammer is designed for use with lavalier microphones worn on the outside of clothing. The furry windjammer includes removable foam inserts that secure the microphone and provide the air space needed for true wind diffusion. The windscreen that was included with your Lavalier microphone can be used as well. The windjammer is guaranteed to be the optimum solution for high wind environments.

(Single) - **Black** *(Mfr # 065514 • B&H # RYWFLB)* **25.00**
(Pair) - **Black & White** - B&H Kit *(B&H # RYWFLPBW)* **50.00**
(Single) - **White** *(Mfr # 065516 • B&H # RYWFLW)* **25.00**
(Pair) - **Gray** *(Mfr # 065502 • B&H # RYWFLPGK)* **50.00**
(Single) - **Gray** *(Mfr # 065515 • B&H # RYWFLG)* **25.00**
(Pair) - **White** *(Mfr # 065503 • B&H # RYWFLPW)* **50.00**

Stickies

The Rycote Stickies are double sided adhesive pads used for mounting lavalier microphones to clothing and skin. The adhesive is standard in the medical industry and offers a viable alternative to clips and pin mounts.
The disposable pads are packaged in packs of 30.
(Mfr # 065506 • B&H # RYS) **9.95**

Undercover Pads

The Rycote Undercover pads are a disposable mount and windshield used for mounting lavalier microphones underneath clothing. There are 3 sheets of 10 pads (30 pads total) supplied in each package. The pads are double coated with a peel-off adhesive and a soft-woven material. The adhesive is peeled onto clothing, providing a tacky mounting surface for lavalier microphones. The woven fabric disc is placed over the microphone and adhesive surface, sandwiching the microphone and eliminating structure and rustling noise caused by movement of clothing, cables, etc.
(Mfr# 065102 • B&H# RYUCG) **12.95**

Overcover Pads

The Rycote Overcover pads are a disposable mounting and windshield solution for lavalier microphone use in gusty, outdoor environments. There are 3 sheets of 10 pads (30 pads total) supplied in each package. The pads are double coated with a peel-off adhesive and a soft-woven material. The adhesive is peeled onto clothing, providing a tacky mounting surface for lavalier microphones. The supplied fur disc is capable of suppressing noise caused by high wind gusts. The disc is placed over the microphone and adhesive surface, sandwiching the microphone and eliminating wind, structure and rustling noise.
(Mfr# 065505 • B&H# RYOC) **16.95**

LAVALIER MICS

SM11
Omnidirectional Dynamic Lavalier Mic

The SM11 is a miniature dynamic lavalier microphone designed for use in sound reinforcement and similar uses where a small, professional-quality, microphone is required. The SM11 has an omnidirectional pickup pattern, and its frequency response is optimized for lavalier use. The microphone is supplied with a tie clasp assembly, tie tack assembly, connector belt clip, and zippered carrying/storage bag.

- ◆ Frequency response optimized for lavalier use. Acoustically matches most stand- or desk-mounted microphones.
- ◆ Small and lightweight for unobtrusive, virtually unseen operation.
- ◆ Smooth exterior and recessed grille screen minimize clothing noise.
- ◆ Extremely flexible long-life cable.
- ◆ Two mounting options–tie clasp or tie tack.
- ◆ Convenient, secure belt clip attaches connector to belt or clothing.

SM11 Lavalier Omnidirectional Dynamic Mic *(SHSM11CN)* **99.95**

SM93
Miniature Omnidirectional Lavalier Mic

The SM93 is an economical subminiature lavalier condenser mic designed for use in speech applications. Despite its small size, the SM93 mic element provides full, clear sound comparable to much larger mics. Its smooth frequency response is specially tailored for chest-worn microphone operation, while controlled low-frequency rolloff reduces clothing and room noise. Runs on 11-52v DC phantom power.

- ◆ Designed for wired applications, it includes a preamp assembly with XLR connectors. The preamp can be pocketed, strapped to the body, or clipped to belt or waistband
- ◆ Supplied with small, inconspicuous mounting hardware. Includes a sew-on mounting bracket, a mounting block with attached tie bar, and an acoustic windscreen.

SM93 Omnidirectional Lavalier Mic *(SHSM93)*.....**146.50**

MC50B
Subminiature Omnidirectional Condenser Lavalier Microphone

A subminiature, electret condenser lavalier microphone, the omnidirectional MC50B provides uncompromised sound quality and high reliability with minimal visibility in applications such as television broadcasting and stage performances. Despite its small size, the microphone's condenser element provides full, clear and natural reproduction of speech. The MC50 omnidirectional model is supplied with two types of equalization caps for high frequency response shaping. The mild boost equalization cap attenuates the natural high frequency peak of the microphone. The high boost cap does not attenuate the high frequency peak.

Supplied mounting accessories include lapel clip, a tie clip, a pin mount, and a magnet mount, giving the user a wide variety of options for placement. Also includes two foam windscreens to minimize wind noise.

- ◆ Extended frequency response with user changeable equalization caps for response shaping (omni only).
- ◆ Low visibility with a variety of options for mounting.
- ◆ Low handling noise.
- ◆ Legendary Shure quality, ruggedness, and reliability.
- ◆ Includes In-line preamplifier and 5' cable with TA4F connector.

MC50B - Sub-Mini Omni-Directional Lavalier Microphone
with TA4F Connector for RPM626 Preamplifier (Black)
(Mfr# MC50B • B&H# SHMC50B) **289.95**

MX-183/184/185
Lavalier Microphones

Three wired lavalier microphones no larger than a paper clip. Optional interchangeable mic cartridges allows you to tailor the mics to any audio environment. The mics attach to the supplied power supply with the Shure Tini Q-G connector. When the power supply is removed, they can be used with any Shure wireless transmitters.

- ◆ Interchangeable cartridges for omni-directional, cardioid and super-cardioid polar patterns.
- ◆ Black, snap-fit foam windscreen. ◆ Frequency Response 60 - 20 kHz.
- ◆ Includes both a pivoting single and dual microphone tie clip.
- ◆ Available with belt-clip phantom power only preamp and MX1BP battery/phantom power preamp.
- ◆ Attached 4´ cable with Tini Q-G connector.

MX183 Omni-directional condenser lavalier, belt-clip preamp, rotatable tie clip, dual tie clip, snap-fit windscreen. *(Mfr #MX183 ;B&H #SHMX183)* **167.50**

MX184 Super-cardioid version of above. *(Mfr #MX184 ;B&H #SHMX184)* ..**186.50**

MX185 *(SHMX185)*: Cardioid version of above.....**179.95**

MX183BP *(SHMX183BP)*: Omni-directional condenser lavalier microphone with 4' attached cable, MX1BP preamplifier **179.95**

MX184BP *(SHMX184BP)*: Super-cardioid version of above.....**194.95**

MX185BP *(SHMX185BP)*: Cardioid version of above.....**192.50**

ECM-44 / 55 / 66 / 77 / 88

Electret Condenser Lavalier Microphones

Sony's lavalier microphones are manufactured to meet the most demanding professional broadcast and recording requirements. They are designed to deliver the highest level of performance and reliability. There are five primary lavalier mics in the series, offering different sizes and applications. Additionally, they offer three big advantages over other systems.

High Performance: Sony's lavalier microphones are distinguished by their superior performance, as represented by the wide (20Hz~20kHz) frequency response of the top-of-the-line ECM-88. They will more than measure up to your expectations.

Wide Selection: The ECM-88 is an extremely miniature, omni-directional mic designed for quality-critical applications in broadcasting, theater, and field productions. While slightly bigger, the ECM-77B is also incredibly small and light. The uni-directional ECM-66B is designed for close-miking of musical instruments. The popular ECM-55B incorporates a 10.6mm omni-directional capsule for versatility, while the ECM-44B offers high performance at a lower cost.

Reliability and Convenience: Careful attention is paid to make the capsule immune to external noise and adverse ambient conditions. The cable is strengthened to achieve a high resistance to damage caused by over flexing.

ECM-44B Omni-directional Electret Condenser Mic *(SOECM44B)*

Delivering clean, bright, yet natural reproduction, the ECM-44B makes Sony's exceptional condenser mics available for budget conscious productions, and a variety of sound reinforcement requirements, such as lectures and demonstrations. With in-line battery for powering via 48v phantom power or a single AA battery (for over 5000 hours). Supplied with urethane windscreen and clip.....**194.95**

ECM44BC *(SOECM44BC)*
With a Sony SMC9-4P 4-pin connector **99.95**

ECM44BMP *(SOECM44BMP)*
With a 3-pole mini jack and stable lock mechanism .**109.95**

ECM44BPT *(SOECM44BPT)*
With an unterminated cable for custom installations.....**108.95**

ECM-55B *(SOECM55B)*

Omni-directional Electret Condenser Mic

The ECM-55B is suitable for news, interviews and stage dramas. Frequency response is a wide 30Hz to 18 kHz. Directivity is optimized to ensure uniform, dependable output, regardless of the direction of the sound source. The metal mesh windscreen effectively eliminates both wind noise outdoors and pop noise in close-up situations. Complete with in-line battery for 2-way powering (battery or 48v phantom power). Supplied with metal windscreen and metal holder clips .....**CALL**

	ECM-44B	ECM-55B	ECM-66B	ECM-77B	ECM-88
Frequency Response	40 - 15k Hz	30 - 18k Hz	70 - 14k Hz	40 - 20k Hz	20 - 20k Hz
Dynamic Range	≥90dB	98dB	≥101dB	≥90dB	≥99dB
Signal-to-Noise Ratio	≥62dB	66dB	≥62dB	≥64dB	≥68dB
Max Input SPL	122dB SPL	126dB SPL	130dB SPL	≥130dB SPL	125dB SPL
Battery Life	Approx. 5000 hrs.	Approx. 5000 hrs.	Approx. 300 hrs.	Approx. 5000 hrs.	
Output Impedance at 1kHz	250Ω	100Ω	100Ω	150Ω	100Ω

ECM-44 / 55 / 66 / 77 / 88

ECM-66B Uni-Directional Electret Condenser Mic *(SOECM66B)*

When superb rejection of ambient sound is desired, the ECM-66B yields clean, natural reproduction of vocals or musical instruments while maintaining excellent isolation from the acoustic environment. This miniature microphone has a uni-directional polar pattern, carefully contoured for better control of feedback. The higher voltage supplied to the microphone by the built-in DC-to-DC converter complements the electret condenser design, resulting in excellent transient response and thus better tonal quality. Complete with in-line battery for 2-way powering (battery or 48v phantom power), and a battery on/off switch to save power. An LED shows battery condition when the power is turned on.

ECM66B *(Mfr # ECM66B • B&H # SOECM66B)*.....**370.00**

ECM-77B Omni-directional Condenser Microphone *(SOECM77B)*

Only 1/4" x 1/2" and a mere 0.04 oz., the microscopic ECM-77B offers increased mechanical impedance using a metal vaporized, fine ceramic backplate to provide an exceptional 40Hz to 20kHz frequency response and to assure resistance to humidity and temperature extremes. Combined with advanced techniques for sealing the capsule and acoustic housing, the ECM-77B delivers sound that is audibly superior and more pleasing than other lavalier mics. Ideal for broadcasting and stage applications where the mic must be inconspicuous, it enables unobtrusive miking plus also minimizes glare. Even when hidden inside a costume, its frequency response is wide enough to pick up the voice with no perceptible change in quality, while minimizing the pick-up of rustling noise.

ECM77B *(SOECM77B)*:.....**385.00**

ECM77BMP *(SOECM77BMP)*: With a 3-pole mini jack and stable lock mechanism.....**248.95**

ECM77BPT *(SOECM77BPT)*: Supplied without a connector (pigtail).....**242.95**

ECM-88B Omni-directional Condenser Microphone *(SOECM88B)*

An extremely miniature, omni-directional electret-condenser microphone for quality-critical applications in broadcasting, theater, and field productions. It's dual-diaphragm mechanism achieves high-sensitivity, flat-and-wide frequency response and low noise characteristics. The diaphragm and back-plates are fixed vertically to the microphone capsule, reducing the mechanical noise caused by cable vibration and friction. Water-resistant architecture reduces the risk of water or perspiration entering the mic capsule. The mic capsule measures just 5/32 x 5/32 x 11/16" allowing for easy, natural-looking concealment in a stage costume. The ECM-88B includes a horizontal clip, a vertical clip, a double clip, a urethane windscreen and a Sony 4-pin connector (SMC9-4P) for use with the supplied DC-78 power-supply or with the optional WRT-8B/822B wireless bodypack transmitters.

ECM88 *(Mfr # ECM88B • B&H # SOECM88B)*
Includes the DC-78 power-supply.....**495.95**

ECM88PT
Supplied without a connector (pigtail). Available in Black *(SOECM88BPT)* and Beige *(SOECM88FPT)*.....**334.95/279.95**

DC Power Supply Unit *(SODC78)*
Designed for use with the ECM-88, the DC-78 is powered via an AA alkaline battery or an external DC (12-48v) power supply. It has an XLR output.....**84.95**

ECM-88 Microphone Accessory Kit *(SOADKIT88B)*
Includes two types of microphone holders (double-pin and tie-clip), a holder adapter for dual-microphone operation, plus six urethane windscreens (red, yellow, green, blue, gray, and black).....**148.95**

Tie Clips and Windscreens for Sony Lavalier Mics

Misc. 6-packs of Clips for the ECM-88B

Safety Mic Clips *(SOSADS88B)*.....**149.95**
Dual Holder Adapter *(SOSADW88B)*.....**74.95**
Horizontal/Vertical Tie Clip *(SOSAD88B)*....**134.95**

Horizontal Lavalier (Single) Tie Clips

For the ECM-44B *(SOSC44)*.....**16.95**
For the ECM-44B *(SOSADH44B)*: Set of 6.....**99.95**
For the ECM-55B *(SOSADH55B)*: Set of 6.....**99.95**
For the ECM-77B *(SOSC77)*.....**14.95**
For the ECM-77B *(SOSADH77B)*: Set of 6....**139.95**
For the ECM-88 *(SOSADH88B)*: Set of 10.....**159.95**

Horizontal Lavalier (Double) Tie Clips

For ECM-77B 6-pack *(SOSADW77B)*.....**119.95**
For ECM-88 6-pack *(SOSADW88BL)*.....**149.95**

Vertical Lavalier (Single) Tie Clips

For ECM-77B *(SOSADV77B)*: Set of 10.....**147.95**
For ECM-88 *(SOSADV88B)*: Set of 10.....**159.95**

Urethane Windscreens

Black for ECM-44 *(SOWS44)*.....**11.95**
Black for ECM-44 *(SOADR44B)*: Set of 6.....**99.95**
Black for ECM-66 *(SOADR66B)*: Set of 6.....**99.95**
Black for ECM-77 *(SOWSU77S)*.....**9.95**
Black for ECM-77 *(SOADC77B)*: Set of 12.....**99.95**
Color for ECM88 *(SOADC88)*: Set of 6.....**134.95**
Black for ECM88 *(SOADR88B)*: Set of 12.....**118.95**

Metal Mesh Windscreens

Black for ECM-77 *(SOWSM77S)*.....**19.95**
Black for ECM-77 *(SOADR77B)*: Set of 6.....**94.95**

TR50

Miniature Professional Lavalier Microphone

When it was introduced, the TR50 miniature microphone revolutionized the industry—and since then it has become the standard in feature films and television production. In addition to its diminutive size and superior sound quality, the TR-50 offers a combination of features that are simply not offered by any other microphone. The TR50 answers the needs of even the most demanding sound recording engineer. It is designed with the latest electret development and electronics technology, to provide high sound quality with little or no visibility. Its small size and unique design permit a variety of uses and fastening options, that make it ideal for unobtrusive appearance and hidden mic use. The tiny omni-directional capsule features minimum sound coloration and is therefore easily combined with boom mics during post production. A variety of accessories makes mounting the mic on or under clothing easy, with reliable results.

FEATURES

- Extended frequency response range and omni-directional characteristics have been designed to satisfy the most stringent requirements in all professional audio fields, particularly film and TV production.
- The omni-directional polar pattern provides a generous pick up response at the direct and off-axis sections of the microphone capsule. The result is enhanced sensitivity and minimal noise associated with movement, wind and clothing contact
- Minimum sound coloration for universal use
- Features a hardwired in-line power supply that accepts +48V phantom power, and terminates with a 3-pin XLR male connector. Can also be powered via 1.5v silver oxide button battery (TR-BATT).
- Optional TR79 power supply allows direct attachment to dozens of wireless mic transmitters (see wireless mic section).

TR50 Omni-Directional Lavalier Condenser Microphone (available in four colors)

White *(Mfr # TR50WPS • B&H # TRTR50WPS)* **314.95**

Black *(Mfr # TR50BPS • B&H # TRTR50BPS)* **314.95**

Tan *(Mfr # TR50TPS • B&H # TRTR50TPS)*..... **314.95**

Gray *(Mfr # TR50GPS • B&H # TRTR50GPS)*.....**314.95**

Each includes Cable Holder (CH), Clip On Holder (COH), Tie Bar (TB), Tie Tack (TT), Windscreen (WS), Tape Down (TD) and Carrying Case.

TR50 Accessories

Foam Windscreen: With plastic support, slips on easily to blend in for low-profile functionality. Available in Tan/Flesh *(Mfr # TWS • B&H # TRTWS)*, Gray *(Mfr # GWS • B&H # TRGWS)*, White *(Mfr # WWS • B&H # TRWWS)* **13.95**

Mic Cage 1: Accessory clip with plain back positions the TR50 underneath clothing for optimum recording results, while remaining concealed.

(Mfr# MC1 • B&H# TRMC1) **17.95**

Mic Cage 2:
Same as above, except with vampire pin back *(Mfr# MC2 • B&H# TRMC2)*.....**21.95**

Clip Tie Clip:
Available in Black *(Mfr# BTT • B&H# TRBTT)*, Tan/Flesh *(Mfr # TTT • B&H # TRTTT)*, White *(Mfr # WTT • B&H # TRWTT)* **7.50**

Tie Bar with Alligator Clip: Available in Black *(Mfr # BTB • B&H # TRBTB)*, Gray *(Mfr # GTB • B&H # TRGTB)*, Tan/Flesh *(Mfr # TTB • B&H # TRTTB)*, White *(Mfr # WTB • B&H # TRWTB)* **7.50**

Double Tie Bar:
Accommodate two TR50's. Ideal for stereo or secondary reference pick up.
(Mfr# BDTB • B&H# TRBDTB).....**16.95**

Clip Mic Holder with Vampire Pins:
Available in Black *(Mfr # BCOH • B&H # TRBCOH)*, Gray *(Mfr # GCOH • B&H # TRGCOH)*, Tan/Flesh *(Mfr # TCOH • B&H # TRTCOH)*, White *(Mfr # WCOH • B&H # TRWCOH)*.....**9.50**

Cable Holder with Vampire Pins:
Available in Black *(Mfr # BCH • B&H # TRBCH)*, Gray *(Mfr # GCH • B&H # TRGCH)*, Tan/Flesh *(Mfr # TCH • B&H # TRTCH)*, White *(Mfr # WCH • B&H # TRWCH)*.....**6.95**

Cable Reel:
Eliminates the clutter of excess cable and allows for neat storage.
Available in Black *(Mfr# BCR • B&H# TRBCR)*, Gray *(Mfr # GCR • B&H # TRGCR)*, Tan/Flesh *(Mfr # TCR • B&H # TRTCR)*, White *(Mfr # WCR • B&H # TRWCR)*.....**7.50**

Boundry Tape Down Holder-Black
(Mfr# BBLTD • B&H# TRBBLTD).....**9.95**

VT500 • VT506

Miniature Lavalier Microphones

The VT500 has extremely smooth omni-directional pattern control over a wide frequency range. It is designed for performing talent in broadcast, theater, film, public address and sound reinforcement among other applications. Speech clarity is enhanced by a slight frequency emphasis giving excellent voice reproduction while eliminating placement constraints. Due to the unique design of the VT500, noise transmission from handling and clothing movement is kept at a minimum. An integral filter provides efficient RF suppression. The cable is smooth, rugged, sweat proof and has excellent isolation from rubbing noise.

Otherwise the same, the VT506 is slightly peaked above 8kHz providing brilliance and preserving sibilance which insures enhanced intelligibility when the microphone is hidden under clothing. It is designed for performing talent in broadcast, theatre, film, public address and sound reinforcement. An integral filter provides highly efficient RF suppression. The cable is smooth, rugged, sweat proof and has excellent isolation from rubbing noise.

Unterminated (3-wire pigtail) version comes with waterproof VTO Box and four accessories (Alligator Clip, Pro Windscreen, Dracula Mount, Tie Tac Clip) or as budget set with a silver metal box and 3 accessories (Alligator Clip, Standard Windscreen, Tie Tac Clip). Hardwired versions terminating with XLR include special longer black box in place of VTO and four accessories (Alligator Clip, Pro Windscreen, Dracula Mount, Tie Tac Clip).

VT500 Black

Unterminated with NO accessories. *(Mfr # VT0011 • B&H # VOVT0011)* **165.00**

Unterminated with silver box and three accessories. *(Mfr # VT0026 • B&H # VOVT0026)* .. **185.00**

Unterminated with VTO Box and four accessories. *(Mfr # VT0010 • B&H # VOVT0010)* .. **210.00**

Hardwired (3-pin XLR) with 48v phantom power supply. *(Mfr # VT0060 • B&H # VOVT0060)* **295.00**

Hardwired (3-pin XLR) with 9-52v phantom power supply or battery powered. *(Mfr # VT0061 • B&H # VOVT0061)* **319.00**

VT506 Black

Unterminated with NO accessories. *(Mfr # VT0034 • B&H # VOVT0034)* **165.00**

Unterminated with silver box and three accessories. *(Mfr # VT0051 • B&H # VOVT0051)* .. **185.00**

Unterminated with VTO Box and four accessories. *(Mfr # VT0033 • B&H # VOVT0033)* .. **210.00**

Hardwired (3-pin XLR) with 48v phantom power supply. *(Mfr # VT0062 • B&H # VOVT0062)* **295.00**

Hardwired (3-pin XLR) with 9-52v phantom power supply or battery powered. *(Mfr # VT0063 • B&H # VOVT0063)* **319.00**

VT500 and VT506 in White

VT500 *(Mfr # VT0028 • B&H # VOVT0028)*, VT506 *(Mfr # VT0052 • B&H # VOVT0052)* unterminated with silver box and three accessories **200.00**

VT500 *(Mfr # VT0021 • B&H # VOVT0021)*, VT506 *(Mfr # VT0040 • B&H # VOVT0040)* unterminated with VTO Box and four accessories **225.00**

VT500 *(Mfr # VT0068 • B&H # VOVT0068)*, VT506 *(Mfr # VT0070 • B&H # VOVT0070)* hardwired (3-pin XLR) with 48v phantom power supply **310.00**

VT500 *(Mfr # VT0069 • B&H # VOVT0069)*, VT506 *(Mfr # VT0071 • B&H # VOVT0071)*, hardwired (3-pin XLR) with 9-52v phantom power supply or battery powered **335.00**

VT500 and VT506 Optional/Replacement Accessories

Alligator Clip Black *(VOVT0200)*... **11.95**, White *(VOVT0255)*, Beige *(VOVT0251)* **15.95**

Dracula Mount Black *(VOVT0201)*.. **14.95**, White *(VOVT0256)*, Beige *(VOVT0252)* **19.95**

Tie Tac Clip Black *(B&H # VOVT0202)* **9.95**, White *(B&H # VOVT0257)*, Beige *(VOVT0253)* **12.95**

Pro Windscreen Black *(VOVT0205)* **14.95**, White *(VOVT0258)*, Beige *(VOVT0254)* **17.95**

Magnetic Cage Clip with Cord *(VOVT0207)* **34.95**

Rubber Body Mount *(VOVT0259)* ..... **8.95** Leather Body Mount *(VOVT0209)* **11.95**

VT500 and VT506 in Beige

VT500 *(Mfr # VT0027 • B&H # VOVT0027)*, VT506 *(Mfr # VT0053 • B&H # VOVT0053)* unterminated with silver box and three accessories .. **200.00**

VT500 *(Mfr # VT0016 • B&H # VOVT0016)*, VT506 *(Mfr # VT0045 • B&H # VOVT0045)* unterminated with VTO Box and four accessories **225.00**

VT500 *(Mfr # VT0064 • B&H # VOVT0064)*, VT506 *(Mfr # VT0066 • B&H # VOVT0066)* hardwired (3-pin XLR) with 48v phantom power supply **310.00**

VT500 *(Mfr # VT0065 • B&H # VOVT0065)*, VT506 *(Mfr # VT0067• B&H # VOVT0067)*, hardwired (3-pin XLR) with 9-52v phantom power supply or battery powered **335.00**

AT3031

Small-Diaphragm Cardioid Condenser Microphone

Studio-quality, low-profile cardioid condenser mic, the AT303 features a flat, extended frequency response, high maximum SPL and wide dynamic range. Delivering outstanding performance and versatility. Its low self-noise (16 dB SPL) is perfectly suited for the most sophisticated recording equipment. Low-mass diaphragm improves transient response, increases response bandwidth and reduces handling and mechanical noise transfer.

- High max SPL and wide dynamic range
- Lo-cut switch (80 Hz, 12 dB/octave) and 10 dB pad
- Cardioid polar pattern reduces pickup of sounds from the sides and rear, improving isolation of desired sound source.
- Low self-noise (16 dB SPL) makes it ideal for today's digital recording equipment.

AT4041 Small-Diaphragm Cardioid Condenser Microphone

The AT4041 is a pressure-gradient condenser microphone with a uniform cardioid polar pattern that is ideal for professional recording and broadcast applications. Very similar to the AT4051a except for interchangeable capsules. The AT4041 features a transformerless output for low self-noise, high output and very high SPL handling capability (up to 145dB). The balanced output is direct-coupled, resulting in a clean signal even under high-output conditions.

- Integral high-pass filter provides easy switching from a flat frequency response to a low-end roll-off. In addition to preventing the pickup of low-frequency ambient noise (such as air-conditioning) the high-pass filter may also be used to compensate for proximity effect in close-miking situations.
- Use of the supplied foam windscreen further reduces wind and "popping" noise. Ruggedly built, the AT4041 is housed in a turned brass case, not thin-wall aluminum. The surface is painted black for low reflectivity. Compatible with any remote "phantom" or "simplex" power source supplying 48v DC.

AT3031 - Small Cardioid Studio Condenser Microphone *(Mfr# AT3031 • B&H# AUAT3031)* **169.00**
AT4041 - Small Diaphragm Cardioid Condenser Instrument Microphone *(Mfr# AT4041 • B&H# AUAT4041)* **279.00**

AT4051A • AT4053A

Small-Diaphragm Cardioid and Hypercardioid Condenser Microphones

The AT4051a and AT-4053a are transformerless phantom-powered condenser studio microphones engineered for professional recording and broadcast. They offer smooth, flat frequency response and a clean signal, even in high-output conditions. They also feature exceptionally low self-noise, high output and fast transient response. But what separates them from other mics, is that the head capsules may be easily removed, stored and replaced with an cardioid or hypercardioid capsule to meet the needs of the widest range of miking applications.

They handle very high sound pressure levels with ease. An integral 80Hz hi-pass filter provides easy switching from a flat frequency response to a low-end roll-off. The hi-pass position reduces mic sensitivity to "popping" in close vocal use and to handling noise. It also attenuates unwanted low-frequency ambient noise. Use of the supplied foam windscreen helps reduce wind and "popping" noise. Their housings are constructed of turned brass and plated in black chrome for durability and low reflectivity. They operate on 48v DC phantom power. A compartmentalized case accommodates the microphone, stand adapter, windscreen and two optional head capsules.

Small-Diaphragm Condenser MIcs

AT4051a • AT4053a

- They handle high sound pressure levels with ease—up to 146 dB SPL while producing no greater than 1% T.H.D.
- Integral 80 Hz hi-pass filter provides easy switching from a flat frequency response to a low-end roll-off. The switch is recessed to prevent accidental activation.
- Included foam windscreen helps reduce wind and "popping" noise.
- Constructed of turned brass and plated in black chrome for low reflectivity.
- Requires remote "phantom" or "simplex" power source supplying 48 volts DC.
- DC biased condenser element design.
- Output impedance of 100 ohms and output shall be transformerless balanced.
- Length of 6.10" a diameter of 0.83" (21.0 mm), and a weight of 4.2 oz. (120g).
- A compartmentalized carrying case accommodates the mic, stand adapter, windscreen and two optional head capsules.

MODULAR EXPANSION CAPABILITY

AT-40 series microphones consist of two modular sub assemblies which are threaded together: the AT4900a-48 handle containing the mic's electronics, and either the AT4049a-EL (omnidirectional), AT4051a-EL (cardioid) or the AT4053a-EL (hypercardioid) condenser head capsules. The head capsules may be easily removed, stored and replaced with an optional cardioid or hypercardioid capsule to provide the widest range of miking capability.

The AT4051a-EL capsule provides the advantages of a smooth, wide-response cardioid pattern.

The AT4053a-EL hypercardioid element offers excellent side rejection for increased working distance, and a highly uniform polar pattern that virtually eliminates off-axis coloration.

AT4051A *(Mfr# AT4051A • B&H# AUAT4051A)*
Cardioid Studio Condenser Capacitor Microphone.....**499.00**

AT4053A *(Mfr# AT4053A • B&H# AUAT4053A)*
Hypercardioid Studio Condenser Microphone.....**499.00**

NEUMANN KM184 • KM185

The KM184 (cardioid) and KM185 (hypercardioid) are compact miniature microphones designed for small budget studio applications. Their slender shape and the transmission characteristics make them ideal for a wide range of applications in radio and television. Available in either matte black or nickel finish, the mics come in a folding box with a windshield and two stand mounts that permit connection to the microphone body, or the XLR-connector.

The pressure gradient transducers KM 184 and KM 185 feature very smooth frequency responses not only for the 0° axis, but also for lateral (off-axis) sound incidence. In typical usage, there is no coloration of sound over a wide pickup angle. The KM 185 features attenuation of sound incidence from the side or rear of about 10 dB, with minimum sensitivity at an angle of 120°. The KM 184 has a gentle rise at about 9 kHz.

KM 184

- For universal use, especially for recording situations when it is necessary to attenuate off-axis sound (mainly from the rear) from other nearby instruments.
- As XY and ORTF stereo pair.
- Announcer's mic for broadcasting.
- Spot mic, overhead.

KM 185

- Especially for recording situations when it is necessary to attenuate off-axis sound (lateral and rear) from other nearby instruments.
- As XY stereo pair.
- In situations that are susceptible to acoustic feedback.
- Recording of speech, as in TV, movie and video productions, PA systems.
- Produces especially warm and bass supporting sound for artists who perform in proximity effect range.

KM184NI: Cardioid Studio Condenser Miniature Microphone in Nickel finish *(Mfr # KM 184 NI • B&H # NEKM184NI)*.....**849.00**
KM184MT: Cardioid Studio Condenser Miniature Microphone in Black finish *(Mfr # KM 184 MT • B&H # NEKM184MT)*.....**849.00**
KM185NI: Hyper-Cardioid Studio Condenser Miniature Microphone in Nickel finish *(Mfr # KM 185 NI • B&H # NEKM185NI)*.....**899.00**
KM184MT: Hyper-Cardioid Studio Condenser Miniature Microphone in Black finish *(Mfr # KM 185 MT • B&H # NEKM185MT)*.....**899.00**

RODE

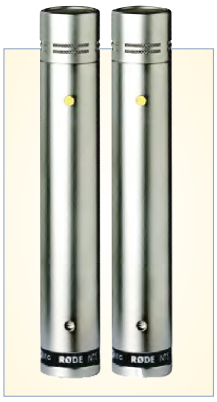
NT3

Hypercardioid Studio Condenser Microphone

The stylish NT3 is a studio and location workhorse. With both 48v phantom and internal 9v battery operation, this mic is at home anywhere. Designed for studio, stage and location work, this versatile handheld or stand mounted microphone incorporates a true externally polarized condenser (hyper-cardioid polar response) transducer with an internal capsule shock mounting system, and an ultra-low noise electronic circuit that has a high immunity to RF interference.

- True condenser externally biased 3/4" capsule
- Dual power operation
- Transformerless output
- Internal capsule shock mounting
- High level of RF rejection
- Audio-grade surface mount components
- Full frequency response
- Battery status indicator
- Cast metal body with durable satin nickel finish

(Mfr# NT3 • B&H# RONT3).... **269.00**



NT5 Cardioid Studio Condenser Microphone

The NT5 is a cardioid condenser microphone offering a full frequency response and low-noise output circuitry. Designed for general instrument recording and sound reinforcement. The cardioid polar pattern effectively minimizes audio at the off-axis sections, reducing noise caused by leakage, monitors, additional instruments etc. The NT5 offers a frequency response of 20Hz to 20kHz allowing use in wide variety of applications. The NT5 is powered via +48, +24 volt phantom power. Available in single or pairs, they include windscreens and stand mounts in a durable road case.

NT5 Single *(Mfr# NT5-S • B&H# RONT5S)*.....**219.00**

NT5 Pair *(Mfr # NT5 • B&H # RONT5)*.....**429.00**

SCHOEPS

Colette Series Microphone Set

The Colette Series system is popular among professional field audio engineers. The modular CMC6 preamplifier and MK41 super-cardioid capsule provide a professional alternative to shotgun microphones when recording dialog indoors. The system is based on the modular CMC6 preamplifier and MK series capsules which are capable of wide, linear frequency response curves and superior audio quality. The system includes the CMC6 preamplifier, MK41 capsule, SG20 microphone mount, B5 pop-filter and case.

The CMC6 preamplifier features Class-A transformerless electronics, resulting in a very low noise floor and light weight. The high impedance input signal of the modular capsules are accurately converted to low-impedance energy, allowing for long cable runs without noise and radio frequency interference.

The MK41 capsule is a super-cardioid condenser capsule with a wide frequency range and high SPL handling. The super-cardioid capsule is effective in minimizing noise and ambient audio at the off-axis sections of the microphone capsule. The microphone system is more than suitable for crucial capturing of dialog and ambiance for film, professional video and professional audio applications.

Colette Series Microphone Set: Includes CMC6 Microphone Amplifier, MK41 Super-Cardioid Capsule, SG20 Microphone Mount, B5 Pop-Filter and Case.
(Mfr # CMC641SET • B&H # SCCMC641S).....**1939.00**

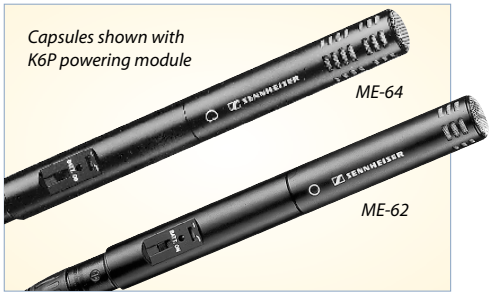
Colette Series Microphone Set: Includes two CMC6 Microphone Amplifiers, 2 MK41 Super-Cardioid Capsules, two SG20 Microphone Mounts, two B5 Pop-Filters and Case.
(Mfr # CMC41ST • B&H # SCCMC641ST) **4073.00**

Colette Series Microphone Set: Includes two CMC6 Microphone Amplifiers, two MK4 Cardioid Capsules, two SG20 Microphone Mounts, two B5 Pop-Filters and Case.
(Mfr # CMC64 ST • B&H # SCCMC64ST).....**3625.00**

ME-62 • ME-64

Omni-Directional and Cardiod Capsules

The ME-62 is an omnidirectional microphone capsule used with the K6, or K6P powering modules for reporting, discussions and interviews. The ME-62 is particularly suitable for good reproduction of "room" ambience and "spaced omni" stereo recording. The ME-64 is a cardioid, shotgun, microphone capsule also used with the K6 and K6P powering modules. It has a very wide range of applications including reporting, interviews, dubbing, live sound reinforcement and recording applications. Both mics come in a matte black, anodized, scratch resistant finish.



The ME-62 and ME-64 are powered by the K6 or K6P powering modules. They can run for 150 hours on a single AA battery, or can be used with 12 to 48v phantom power (AA battery doesn't drain while phantom-powering). The K6 features an on/off switch with LED battery status indicator; and a bass roll-off switch which will compensate for proximity effect in close miking, or for wind rumble in field recording. The K6P phantom powering (only) module provides an alternative to the K6 that is 42mm shorter and 15 grams lighter, while offering the same integrated bass roll-off switch. Ideal for fixed installations and applications on camera or on stage where size is a factor and phantom power availability is not a concern.

ME-62 - Omni-Directional Capsule *(Mfr# ME62 • B&H# SEME62)* **149.95**
ME-64 - Cardioid Microphone Capsule *(Mfr# ME64 • B&H# SEME64)* **179.50**
K6P Phantom Power Only Module *(Mfr# K6P • B&H# SEK6P)* **219.95**
K6 Battery/Phantom Powering Module *(Mfr# K6 • B&H# SEK6)* **219.95**

MKH-20 • MKH-30 • MKH-40 • MKH-50

Small Diaphragm Condenser Microphones

MKH condenser mics represent the perfect fusion between exceptional sound and precision engineering, and have long been the choice in the most demanding broadcast applications. Their extremely transparent sound, high sensitivity, and excellent S/N ratio are perfectly complemented by their exceptionally low inherent self-noise, extremely low distortion, and unusually flat, linear frequency response. Their lightweight, durable, and weather-resistant construction makes them suitable for outdoor applications. Consisting of different pickup patterns, they are tonally consistent across the entire range because of their lack of coloration. In an MKH mic, the capsule is part of a tuned circuit in a radio frequency system. This makes all of them highly immune to humidity, and is responsible for their exceptionally low self-noise.

MKH-20 Omni-Directional

Low distortion push-pull element, transformerless RF condenser, flat frequency response, diffuse/near-field response switch (6 dB boost at 10 KHz), switchable 10dB pad to prevent overmodulation. Handles 142dB SPL with a high output level. Ideal for concert, Mid-Side (M-S), acoustic strings, brass and wind instrument recording.

MKH-20 - Omni-directional *(Mfr# MKH20-P48 • B&H# SEMKH20)* .....**Call**

MKH-30 Figure-Eight

Symmetrical transducer design of the MKH-30 produces an unusually wide and smooth frequency response. Particularly suited to soloists and small instrumental groups, it can also serve as an 'S' or side microphone in MS stereo applications. As a support microphone it is particularly useful in the effective suppression of sounds from adjacent sound sources.

MKH-30 - Bi-directional *(Mfr# MKH30-P48 • B&H# SEMKH30)*.....**Call**

MKH-40 Cardioid

Low distortion push-pull element, transformerless RF condenser, high output level, transparent response, switchable proximity EQ (-4dB at 50Hz) and pre-attenuation of 10dB to prevent overmodulation. Achieves excellent results in vocal applications when used with a pop screen. Recommended for most situations, including digital recording and overdubbing vocals, mid-side (M-S) stereo, and conventional X-Y stereo.

MKH-40 - Cardioid *(Mfr# MKH40-P48 • B&H# SEMKH40)* .....**Call**

MKH-50 Super-Cardioid

The MKH-50 offers a higher attenuation of side and rear sounds than the MKH-40. It is principally designed for use as a spot micr for applications requiring a high degree of side-borne sound muting and feedback rejection while maintaining the integrity of on- and off-axis sound fields.

MKH-50 - Super-Cardioid *(Mfr# MKH50-P48 • B&H# SEMKH50)* .....**Call**

Handheld Microphones

AKG D230 Reporter's Microphone

A rugged dynamic microphone intended for use in ENG (electronic news gathering) activities in radio and television, the D230 incorporates a high output rare earth magnet structure designed to deliver exceptional sensitivity and clarity. Its response is tailored for maximum intelligibility of close-in speech, and its omnidirectional pattern is immune to proximity effects. The mic has an integral windscreen and is designed for very low handling noise. An internal hum compensation coil allows microphone use in environments where AC hum fields may be significant. Lightweight (only 8 oz.), the housing is made of an extremely rugged die cast metal and has a dark matte finish for minimum reflection or glare on television. The extended shaft allows for easy placement of station flags without typical handling problems. Includes a stand adapter.

- Response tailored for close-in speech requirements for electronic news gathering (ENG)
- Omnidirectional pattern, with integral wind screen and very low handling noise
- High sensitivity (2.5 mV/Pa)
- Light-weight die cast metal body with dark matte finish
- Hum compensation

D230 Reporter Microphone with Stand Adapter *(Mfr # D230 • B&H # AKD230)* **179.00**

W23 Foam Windscreen *(Mfr# W23 • B&H# AKW23)* **28.20**

Audio Technica AT8004

Omnidirectional Dynamic Microphone

The AT8004 (5.93" long) is an omnidirectional dynamic microphone designed for on-location interviews/sports broadcasting. It offers exceptionally clear and natural reproduction and features internal shock mounting that minimizes handling and cable noise. The microphone's omnidirectional polar pattern is ideal for reproduction of surrounding ambience. Its rugged housing with hardened-steel grille stands up to field use. Also available as the AT8004L (9.43" long) with an extended-length handle with room for a microphone flag.

- Ideal for interviews, sports broadcasting and as the "mono" mic used with a stereo microphone.
- Omnidirectional polar pattern provides natural reproduction.
- Rugged housing with hardened-steel grille stands up to field use.
- Internal shock mounting minimizes handling and cable noise.

AT8004: Includes a snap-in stand adapter with 5/8"-27 threads and a soft case *(Mfr # AT8004 • B&H # AUAT8004)* ..... **CALL**

AT8004L: Includes a snap-in stand adapter with 5/8"-27 threads and a soft case *(Mfr # AT8004L • B&H # AUAT8004L)* . **CALL**

Beyerdynamic M58

Omnidirectional Dynamic Microphone

The M 58 is designed specifically for electric news gathering (ENG) and electronic field production (EFP) applications. Designed or interviews, its sophisticated internal shockmount dramatically reduces handling noise, while the mic's frequency response is tailored to provide broadcasters with a very accurate and intelligible sound. The M 58's weight-balanced design provides journalists with a high degree of comfort during lengthy interviews. Its rugged construction enables the mic to withstand physical and environmental punishment typically encountered during field production operations. Slim profile and non-reflective Nextel finish result in a low profile on camera. Includes WS-58 windscreen.

- High output moving coil transducer
- Internal shock mount reduces handling noise
- Extended frequency response with rising high-end for maximum intelligibility
- Rugged construction
- Non-glare, scratch-resistant finish
- Weight-balanced, slim-profile design

M58: Omni-Directional Handheld Dynamic ENG Microphone *(Mfr# 403660 • B&H# BEM58)* **239.020**

Handheld Microphones

COLES 4104B

Noise Cancelling Commentator's Ribbon Microphone

The Coles 4104B Lip Microphone is a ribbon microphone designed for commentary and speech capturing in noisy environments. A sensitive ribbon transducer is combined with a directional polar pattern and flat, low-cut frequency response at 16Hz. The result is accurate signal reproduction without noise caused by ambiance or proximity effect.

In order to minimize noise and achieve the best frequency response, the Lip Microphone requires the user to position the microphone close to the mouth. A positioning bar makes contact with the users lip and creates the correct talking distance between the user and microphone. Stainless steel breath shields protect the capsule against moisture and noise due to sibilance and plosive sounds. A removable, plastic hygiene shield is available and can be cleaned for reuse or thrown away. The 4104B is designed for commentary applications in noisy, ambient environments. Directional polar and linear frequency response with low-cut roll off result in accurate reproduction with minimal noise.

4104B Lip Microphone with case *(Mfr# 4104B • B&H# CO4104B)*.....**859.95**

635A 635A/B

ElectroVoice 635A

Dynamic Omnidirectional ENG/EFP Microphone

Probably the most popular and well-known ENG/EFP microphone in the world, the 635A has survived being dropped, run over, thrown and even being shot while on location for film, TV and radio remotes. The 635A's uniform frequency response (80Hz-13kHz) is specially shaped for up-close vocals. Also available with a Neodymium element (635N/D-B).

635A • 635A/B

- Completely pop-free performance
- Four-stage pop and dust filter
- Internal effective shock absorber
- Includes stand adapter

635A *(EL635A)*: Black finish.....**109.95**
635A/B *(EL635AB)*: White finish.....**109.95**

635N/D-B

- N/DYM element offers higher output
- Uniform 80 Hz to 13kHz frequency response
- Integral windscreen and blast filter
- Acoustalloy diaphragm material for very smooth response over a wide frequency range

635N/D-B *(EL635NDB)*: Black finish.....**129.95**

RE50/B • RE50N/DB Omnidirectional Dynamic Microphones

These shock-isolated, omnidirectional, dynamic mics were created for the most exacting professional applications. Incorporating advanced shock-mounting techniques, they are designed particularly for hand-held broadcast and sound reinforcement use. Handling and clothing noise, even cord shock are isolated from the mic element so that mechanical induced noise is greatly reduced.

- No muddy lows when used near lips.
- Acoustalloy diaphragm material for very smooth response over a wide frequency range.
- Extremely low handling noise via Dyna-Damp "mic in-a-mic" shock mount system.
- Four-stage pop filter prevents dust and magnetic particles from reaching the diaphragm.
- Integral windscreen and blast filter provides excellent protection from wind noise, excessive sibilance, and "popping".
- Withstands high humidity, temperature extremes, and corrosive salt air.

RE50/B: Black finish with stand adapter, vinyl carrying pouch and hard shell case *(Mfr #16501707 • B&H #ELRE50B)*.....**159.95**
RE50N/DB: Same as above with Neodymium capsule *(Mfr #16502345 • B&H #ELRE50NDB)*.....**179.95**

MD46

Handheld Cardioid ENG/EFP Microphone

A cardioid interview mic with studio quality, the MD46 focuses on the subject, increasing clarity. It has a traditional long handle, wind attenuation and off-axis rejection and is designed to possess an extended high-frequency response, warm lows, and a clean midrange. It also eliminates the tendency for a cardioid mic to emphasize plosives making them undesirable in the field. Sennheiser does this by putting a double layer in the sound inlet basket, enabling the MD 46 to highlight the desired sound. An optional windscreen is also available if needed.

- Rugged all metal body, integral microphone clamp thread, double layer grille basket, and long handle with excellent balance
- Low handling and wind noise, and the ability to eliminate vocal popping, make it the ideal interview mikc for ENG work.
- Frequency response of 40Hz-18 kHz allows the MD46 to be used in a pinch as an announcer or guest mic in remotes, auxiliary studios or at interview turrets.

MD42 Handheld Omni-Directional Microphone

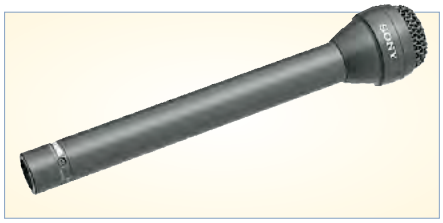
The MD-42 is a rugged handheld reporter's microphone with omni-directional pick-up pattern optimized for rough use in live reporting and broadcasting environments. The MD 42 is a very 'good-natured' microphone whose design avoids wind and handling noise problems. Its omni-directional polar pattern ensures maximum intelligibility without having the microphone pointed directly at the talker. Comes in black with refined steel, black sound inlet basket.

- Durable metal housing and shock mounted capsule for maximum protection against the rigorous use on the road.
- Protective sound-inlet basket lines the metal capsule and protects against wind and pop noise.

MD46 - Cardioid Handheld Dynamic ENG Microphone *(Mfr# MD46 • B&H# SEMD46)* **194.95**
MD42 - Omnidirectional ENG Handheld Microphone *(Mfr# MD42 • B&H# SEMD42)* **194.95**

SONY F-112

Handheld Omni-Directional Microphone



The F-112 is a high-quality, high performance, durable handheld dynamic microphone ideal for field production and news gathering application—especially for interviews. The F-112 is equipped with a omni-directional microphone capsule achieving highly sensitive and clear voice pick-up from all directions. Its robust meta body offers a high level of durability to withstand severe conditions even in the harshest of environments. In addition, the F-112 offers a well thought-out ergonomic design which provides a stable grip, as well as optimized balance – features essential for conducting smooth interviews. A robust brass connector is provided for repeating cable connections.

F-112 *(Mfr # F112 • B&H # SOF112)*
Omni-directional ENG Handheld Microphone **159.95**

K-TEK

Topper Windscreen for Handheld Microphones

The new Topper by K-Tek is a wind protection system designed specifically for handheld mics. Featuring an exterior of black fleece lined with tightly woven fabric, or with the traditional faux fur (black short hair) cover, tailored to fit snugly over standard foam covers. Great for popular microphones like the EV-RE-50 and Sennheiser MD46.

K-TPR-FF Topper – Faux Fur .051 lbs (23g).
(Mfr# KTPRFF • B&H# KTTHH) **48.95**

K-TPR-FL Topper – Fleecy .026 lbs (12g).
(Mfr# KTPRFL • B&H# KTTHHF) **49.95**

Handheld Microphones

VP64A/VP64AL
Omnidirectional Dynamic Mic

High-output omnidirectional mics for professional audio and video production, the VP64A and VP64AL combine exceptional performance and comfortable feel with handsome on-camera appearance. Identical except for their handle lengths, the 7⅞" long VP64A is ideal for close-up use and can be used outside as well as indoors. The longer VP64AL is well-suited to location interviews, sports broadcasting, and other situations where the 9⅝" length is an advantage. Frequency response for both is 50 to 12,000 Hz.

- The omnidirectional pickup pattern provides uniform pickup on or off axis, eliminating the need for critical mic positioning.
- Tailored frequency response with mid-range presence rise adds crispness and clarity to speech.
- Neodymium magnet for increased output and maximized S/N ratio.
- Internal rubber isolation mount protects the microphone cartridge and minimizes handling noise.
- Water-resistant mesh grille allows use in adverse weather conditions.
- Supplied windscreen further reduces "pop" and wind noise.

VP64A Omni-Directional Handheld Dynamic ENG Microphone *(Mfr# VP64A • B&H# SHVP64A)* **77.95**

VP64AL Omni-Directional Handheld Dynamic ENG Microphone with Extended Handle *(Mfr# VP64AL • B&H# SHVP64AL)* **89.95**

SM63
Omnidirectional Dynamic Mic

Elegant, yet rugged, the high output SM63 is designed for applications where performance and appearance are critical. Smooth, wide frequency response is tailored for optimum speech intelligibility. Controlled low-frequency rolloff reduces pickup of stand and wind noise. Virtually immune to strong hum fields such as those produced by studio lighting.

The champagne-finished SM63 is designed for hand-held use on stage and in broadcast, recording, and TV studios, while the champagne SM63L and black-finished SM63LB are for interviews, sports broadcasts, and other situations where longer microphones are desirable.

- Exceptionally rugged VERA-FLEX grille makes the mic impervious to dents, rust, corrosion, moisture and protects against damage from a drop of up to 6'.
- Patented shock mount system minimizes handling noise and stand vibration.
- Pop filter effectively reduces breath noise.
- Includes snap-in stand adapter and case.

The SM63L and SM63LB include a two-stage windscreen designed for outdoor use under adverse wind conditions.

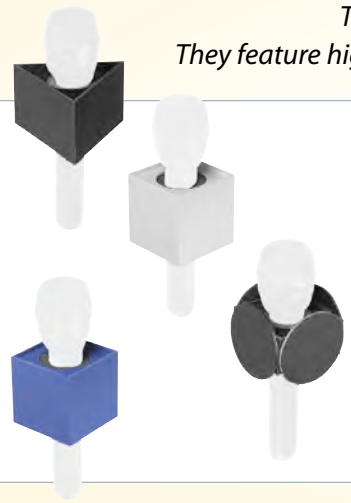
SM63 *(Mfr# # SM63 • B&H# SHSM63)* **118.95**

SM63L Champagne finish *(Mfr# # M63L • B&H# SHSM63L)* **132.95**

SM63LB Black finish *(Mfr# # M63LB • B&H# SHSM63LB)* **132.95**

MICROPHONE FLAGS

These blank microphone flages accept your graphics.
They feature high-impact news grade construction and high-density foam inserts



2" Black Square *(GBMFSSB)* **24.95**
2.25" Black Square *(GBMFMSB)* **24.95**
2.5" Black Square *(GBMFLSB)* **29.95**
2x3" Black Triangle *(GBMFSTB)* **24.95**
2.25 x 3.75" Blk. Triangle *(GBMFMTB)* **29.95**
2.25" Black Round *(GBMFMRB)* **26.95**
2.5" Black Round *(GBMFLRB)* **29.95**
2" White Square *(GBMF2W)* **29.95**
2.25" White Square *(GBMFMSW)* **24.95**
2.5" White Square *(GBMFLSW)* **29.95**
2.25 x 3.75" W. Triangle *(GBMFMTW)* **29.95**
2.25" White Round *(GBMFMRW)* **26.95**
2.5" White Round *(GBMFLRW)* **29.95**
2.5" Blue Square *(GBMFLSBL)* **29.95**
2.25 x 3.75" Blue Triangle *(GBMFMTBL)* **29.95**
2.5" Blue Round *(GBMFLRBL)* **29.95**

Accessories for Handheld Microphones

Remote Audio
Fat-Cat

Universal Windscreen for Handheld Mics

The Fat-Cat is a wind diffuser designed for use with handheld, short boom, and ENG microphones. It features a fuzzy outer layer plus two additional inner layers of open-weave fabric that provides effective isolation from wind related noise. Perfect for the Electro-Voice RE-50, Shure VP-64, AKG D-230, and Beyer M-58.

Fat-Cat *(B&H# REFATCAT)* **68.00**

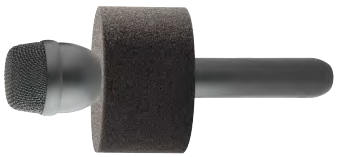
Schulze-Brakel
Windscreens

High-quality handheld/ENG microphone windscreens made of open cellular reticulated foam. Available in blue and black and in three sizes: large (1⅝" inside diameter), medium (1⅜") and small (1"). Add your logo using standard iron-on transfers.

8033 Square Large *(B&H # SC8033L),* Medium *(B&H # SC8033M) or* Small *(B&H # SC8033S)* ... **41.95 Ea.**

9033 Triangle Large *(B&H # SC9033L),* Medium *(B&H # SC9033M) or* Small *(B&H # SC9033S)* ... **49.95 Ea.**

Foam Mic Flags



High-quality foam microphone ID flags available in three different shapes and various sizes. Available in 2 colors: black and blue. Add your logo using standard iron-on transfers.

4" x 2" triangle flag *(B&H # SCTFR105)* **28.95**

4" x 1.8" triangle flag *(B&H # SCTFR103)* **28.95**

3.3" x 2" round flag *(B&H # SCRF855)* **28.95**

3.3" x 2" square flag *(B&H # SCSF855)* **28.95**

Press Conferencing Equipment

Whirlwind PressPower 2
Active Press Box

The press conference standard, the PressPower 2 features 2 mic/line inputs with individual gain controls and 16 transformer isolated outputs that are individually switchable for mic or line level operation. It includes a 20-segment LED level meter, an internal test tone generator, a built-in headphone monitor amp with volume control, high-pass filters, and phantom power — all conveniently front-panel accessible. The high-performance input stage provides clean audio even in high RF environments.

The PressPower 2 can be powered by 115/230v AC - 50/60Hz, via four 9v internal batteries or with an external DC supply (12-36v DC) connected via rear terminals. This allows it to be powered by a car battery, cigarette lighter, camera pack battery, etc. The unit will automatically switch to DC back-up power in the event of an AC power interruption.

Additional active mic/line outputs can be added with the optional 16 channel PRESS2XP Active Expansion Module. Using the expander module gives you up to 48 total active outputs. Additional mic outputs can be achieved by adding passive PB Series Press Boxes to outputs set to line level.

PressPower 2 Active Pressbox - No Case *(Mfr # PRESSPOWER 2 NC • B&H # WHPP2NC)* **1534.95**

PressPower 2 Active Pressbox - with Case *(Mfr # PRESSPOWER 2 • B&H # WHPP2)* **1599.95**

PressMite **Active Press Box**

This compact, active press feed distribution box distributes 12 high-quality mic level signals and 2 line level signals with a high degree of isolation between outputs. It provides a 60dB gain adjustment for one mic or line input. The PressMite also features a built-in headphone amp. Two 9v batteries provide power for over 8 hours of continuous operation, monitored by a Battery OK LED. The batteries are easily replaced via side-mount trays. A 120v AC/24v DC power adapter (PS24) is included.

In MIC input mode, 18v phantom power is selectable and a three segment LED headroom display speeds level adjustment. If more outputs are needed, PB Series Press Boxes can be connected to the line outputs to provide up to 48 additional mic outputs. Built to withstand the abuse of public events.

PressMite - 1 Line In to 12 Mic/2 Line Out Active Press Box *(Mfr # PRESSMITE • B&H # WHPM)* **819.95**

PB Series **Passive Press Boxes**

The PB Seriesexpands mic outputs when used with line outs on PressPower 2 or PressMite active press boxes or any time a line level feed is available.

These passive units distribute one line level input to multiple mic level outputs. (Line level signal MUST be provided into these passive press boxes. A microphone directly into the input will not provide enough signal level for proper operation.) Each output is transformer isolated, provides excellent interchannel isolation and is ground lifted to help eliminate noise problems. Whirlwind TRSP-2F transformers are used throughout. The boxes are constructed with rugged, cold-rolled steel. Available with 6, 12, or 24 outputs.

PB06: 6 Mic Out *(Mfr# PB06 • B&H# WHPB06)* .. **289.95** **PB12:** 12 Mic Out *(Mfr# PB12 • B&H# WHPB12)* ... **414.95**

PB24: 1 Line In to 24 Mic Out Passive Press Box *(Mfr# PB24 • B&H# WHPB24)* **748.50**

Accessories for Handheld Microphones

Press Conferencing Equipment

PSC
Press Bridge

The Press Bridge is designed to allow audio distribution at press conferences. This 3-input, 12-output device provides transformer-isolated audio feeds at microphone level. This Press Bridge features two mic level and one line level input, each with independent level controls, thus it may operate without the use of any additional audio mixer.

An important distinguishing feature of the Press Bridge is its ability to add additional "satellite style" output modules each with 12 additional outputs, all the way up to a total of 120 outputs. These freestanding output modules are available as the PSC "Press Train". Up to 10 Press Train modules may be remotely located from the main unit via standard microphone cables up to 500' in length thus eliminating multiple long cable runs to each member of the media.

The Press Bridge is housed in a heavy-duty aluminum case and finished in black powder coat for durability. It can be powered for more than 12 hours from two 9v batteries, or from a 9 to 18v DC adapter. A Sifam V.U. meter and a Internal tone oscillator are provided for level setting purposes.

Press Bridge Audio Distribution Center *(Mfr# FPSC0014 • B&H# PSPB)* **1125.75**

PSC
Press Train

The Press Train is a 1-input, 12-output passive audio distribution box designed for press conferences. This ruggedly built device can be used in conjunction with the Press Bridge or with any professional balanced line level source. It accepts a standard +4dBm balanced line level signal and provides 12 transformer isolated mic level outputs. Custom wound, mu-metal-shielded transformer's high input impedance insure that up to 10 Press Trains can be connected to any professional 600 ohm balanced line without excessive line loading or distortion. Thus, you can obtain 120 separate, transformer-isolated, microphone-level outputs from a single line level source. In addition, the Press Train includes a high-quality Sifam V.U. meter for level setting and monitoring purposes.

The Press Train has one line level input and two line level loop-through connectors that are used to feed additional Press Trains. Up to 10 Press Trains may be connected in any daisy chain configuration without loss of sound quality. Interconnection of additional Press Trains is accomplished with standard microphone cables. Each of the Press Trains' 12 isolated mic level outputs have isolated grounds to eliminate ground loops.

Press Train Passive Press Box *(Mfr# FPSC0015 • B&H# PSPTQ)* **470.25**

On-Stage Stands
MY-700

6-Mic Pressbar (Black)

- Holds up to 6 microphones (7 with center mic stand thread)
- Cost-effective design for press conference applications
- Side bars are notched at 45 and 90 degrees in either direction
- Main bar- (4) 5/8"-27 male mounts
- Side bars- (1) 5/8"-27 male mounts

(Mfr # MY-700 • B&H # ONMY700) **19.95**

Lenny's Media Stand

Press Conference Mic Holder

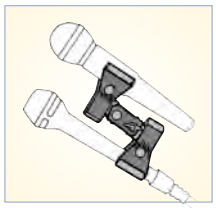
The Lenny's Media Stand is a multi-microphone holder designed to hold up to 17 microphones with flags for press conferences applications. It fits onto the top of any light stand, and no mic clips are required.

(Mfr# MEDIASTAND • B&H# LEMSQ) **114.95**

2212-ABH Air Cushioned Light Stand, 4 Sections, Black, 8'.

Mfr# # 2212ABH • B&H# IMLS8AQ) **34.95**

Mic-EZE
Pig-E-Bak



Adjustable Dual-Mic Clamp

A double mic clamp that mounts microphones to microphones for dual feeds, and is fully adjustable to prevent phase cancellation. It provides a dual vertical in-line clamp set with a swing-type center attachment (black).

Dual-Mic Clamp *(Mfr # PIGEBAK • B&H # MIPB)* .. **34.95**

AT875R

Line + Gradient Shotgun Condenser Microphone

Designed for video production and broadcast (ENG/EFP) audio acquisition. AT's shortest shotgun microphone, it mounts conveniently on a DV camcorder without adding noticeable heft, and is ideal for use with compact digital cameras. This high-performance microphone offers a narrow acceptance angle of line + gradient design. It also features smooth, natural-sounding on-axis audio quality and excellent off-axis rejection of sound arriving from the sides and rear of mic.

- Designed for video production and broadcast (ENG/EFP) audio acquisition. Extremely short length (under 7") ideal for use with compact video cameras.
- Provides the narrow acceptance angle desirable for long-distance sound pickup. Excellent sound rejection from the sides and rear of mic. Tailored response minimizes camera and handling noise.
- Runs on 11-52v phantom power only

AT875R Short Condenser Shotgun Mic: Includes AT8405a stand clamp for 5/8"-27 threaded stands; 5/8"-27 to 3/8"-16 threaded adapter; windscreen; soft protective pouch. *(Mfr# AT875R • B&H# AUAT875R)* **199.95**

AT897

Line + Gradient Shotgun Condenser Microphone

The AT897 is designed for field audio acquisition in film/TV/video production, professional recording, wildlife recording and broadcast applications. It mounts conveniently on DV/HDV camcorders without adding noticeable heft, and remains out of the frame even with compact cameras. This high-performance short shotgun offers outstanding long-distance audio pickup due to narrow acceptance angle of line + gradient design. It also features smooth, natural-sounding on-axis audio quality and excellent off-axis rejection of sound arriving from the sides and rear of mic.

- Designed for video production and broadcast (ENG/EFP) audio acquisition. Short length (11") ensures mic stays out of the shot — even when used with compact digital cameras
- Smooth, natural-sounding on-axis audio quality. Provides the narrow acceptance angle desirable for long-distance sound pickup. Excellent sound rejection from the sides and rear of mic.
- Switchable low-frequency roll-off
- Operates on battery or phantom power

AT897 Short Condenser Shotgun Mic: Includes AT8405a stand clamp for 5/8"-27 threaded stands; AT8134 windscreen; battery; 5/8"-27 to 3/8"-16 threaded adapter; protective carrying case. *(Mfr # AT897 ;B&H # AUAT897)* **269.95**

	AT875R	AT897
Element	Condenser	
Polar Pattern	Line + Gradient	
Frequency Response (AT815B / AT835B)	90-20k Hz	20-20k Hz
Open Circuit Sensitivity[1] (Phantom/Batt)	-30dB (31.65mV)	-40dB (11.2mV)
Impedance (Phantom/Batt)	100 Ω	200 Ω
Maximum SPL Input[2] (Phantom/Batt)	127 dB	115 dB
Signal to Noise Ratio[3]	74 dB	77 dB
Dynamic Range-Typical[4] (Phantom/Batt)	107 dB	112 dB
Phantom Power (2.0mA Typical)	11 - 52V	
Battery Type (Life)	1.5v AA (up to 1200 hrs.)	
Low-Frequency Roll-off	12dB/oct @ 80 Hz	

1. *re 1V @ 1 Pa* ***2.*** *1 kHz at 1% T.H.D.* ***3.*** *1 kHz @ 1 Pa* ***4.*** *1 kHz @ Max SPL*

AT897 Shotgun Microphone Kits

AT897 - Shotgun Microphone Kit with Mini Cable:
Includes: AT897, Rode SM3 Universal Shock Mount and XLR to Mini Impedance Matching Cable. *(B&H# AUAT897K2)* **269.95**

AT897 - Shotgun Microphone Kit with XLR Cable:
Includes: AT-897, Rode SM3 Universal Shock Mount and 1.5' XLR Right Angle Cable. *(B&H# AUAT897K)* **269.95**

AT-897 - Shotgun Microphone Basic Kit:
Includes: AT897, Rode SM3 Universal Shock Mount, Rycote 14cm Medium Hole Softie, K-Tek KE89CC Aluminum Boompole with Coiled Cable, Universal Hand grip, 1.5' and 20' Right Angled XLR Cables.
(Mfr # AT897BK • B&H # AUAT897BK) **599.95**

Shotgun Mics

AT8015 • AT8035
Line + Gradient Condenser Mics

The 18" AT8015 and 14.5" AT8035 wide-range condenser mics with line + gradient polar patterns provide the narrow acceptance angle desirable for long distance sound pickup. They are ideal for use in professional recording, broadcasting, film/ TV/video production, high-quality sound reinforcement and other demanding applications requiring excellent sound rejection from the sides and rear. The shorter AT8035 is well suited for boom/fishpole use as well as mounting on professional video cameras, whereas the longer AT8015 has a narrower acceptance angle and is particularly useful for applications that require a longer reach.

- Rugged housing with a low-reflectance matte satin nickel finish.
- Excellent sound rejection from the sides and rear of mic.
- Recessed switch lets you choose either flat or a bass roll-off of 80 Hz at 12dB/octave.
- Powered by a single AA battery or 9-52v DC phantom power.
- Includes AA battery, foam wind-screen, mic stand adapter with 5/8"-27 threads, and a compartment carrying case designed to hold the microphone and accessories.

	AT-815b	AT835b
Element	Condenser	
Polar Pattern	Line + Gradient	
Frequency Response (AT815B / AT835B)	30-20k Hz	40-20k Hz
Open Circuit Sensitivity[1] (Phantom/Batt)	-38dB (12.5mV)	-39dB (11.2mV)
Impedance (Phantom/Batt)	500 Ω	600 Ω
Maximum SPL Input[2] (Phantom/Batt)	131 dB	115 dB
Signal to Noise Ratio[3]	70 dB	
Dynamic Range-Typical[4] (Phantom/Batt)	106 dB	106 dB
Phantom Power (2.0mA Typical)	9 - 52V	
Battery Type (Life)	1.5v AA (up to 1200 hrs.)	
Low-Frequency Roll-off	12dB/oct @ 80 Hz	

BP4027 • BP4029
Stereo Condenser Shotgun Microphones

The 15" BP4027 and 9" BP4029 combine professional audio quality, outstanding versatility and robust construction, making them essential for today's high-quality stereo video production. Both feature independent line-cardioid and figure-of-eight elements configured in an M-S (Mid-Side) arrangement with switch-selectable internal matrixing. These innovative mics offer a choice of selecting a L/R stereo output (wide or narrow) via their internal matrixing system or choosing discreet M-Signals for later manipulation, a flexibility not available from any other manufacturer.

- Two internally-matrixed left/right stereo modes and non-matrixed M-S mode are switch selectable
- Switchable low-frequency roll-off
- Compact, lightweight design provides exceptional mounting versatility including camera-mount
- Include foam wind-screen, microphone stand adapter with 5/8"-27 threads, and compartment carrying case

	AT-815ST	AT835ST
Element	Condenser	Condenser
Polar Pattern	Line -Cardioid & Figure of 8	
Frequency Response (AT815B / AT835B)	30-20k Hz	40-20k Hz
Open Circuit Sensitivity (Mid/Side/LR Stereo)	-30dB (31.6mV) / -34dB (19.9mV) / -36dB (15.8mV)	
Impedance	200 Ω	200 Ω
Maximum SPL Input[2] (Mid/Side/LR Stereo)	123dB / 127dB / 126dB	
Signal to Noise Ratio[3] (Mid/Side/LR Stereo)	72dB / 68dB / 70dB	
Dynamic Range-Typical[4] (Mid/Side/LR Stereo)	101dB / 101dB / 102dB	
Phantom Power (4mA Typical at 48v)	11-52v	11-52v
Low-Frequency Roll-off	12dB/oct @ 80 Hz	

THREE STEREO MODES

M-S mode provides an independent cardioid element (Mid) and figure-8 element (Side). The advantage of this design is that the stereo balance of the separate Mid-Side signals can be adjusted later on in post-production instead of in the field.

Two internally-matrixed modes provide traditional "left-right" stereo that accommodates varying acoustic environments. The LR-W pattern is wider, allowing increased ambient pickup, while the LR-N pattern is more narrow to offer greater rejection with less ambience.

AT-4071a / AT-4073a

Line + Gradient Condenser Microphones

The AT4071a and AT4073a are transformerless line + gradient condenser microphones designed to meet the critical long-distance pickup demands of broadcasting, film/TV sound, professional recording and theater sound reinforcement. They feature a broad-band, linear on-axis frequency response, with maximum rejection of sounds from their sides and the rear. Rear polar lobing, common in shotgun microphones is greatly reduced and their off-axis response remains highly uniform. The resulting lack of sound coloration on- and off-axis makes them particularly suited for miking dynamic action in film/TV audio as well as in "spot" miking techniques in the music studio or theater.

- The effective working distance of a directional mic is determined in great part by its polar pattern and the uniformity of its off-axis response. However, the S/N ratio also affects the usable miking distance. The distance may be less if the system S/N ratio is low because of low mic sensitivity or noisy electronics. The AT4071a and AT4073a provide extremely high output and a noise floor that is hardly measurable, much less audible. Use them with confidence in distant miking applications and even under the stringent demands of modern digital recording systems.
- They set new standards in small size and light weight. Overall length is 9.13" (AT4073a) and 15.55" (AT4071a) and at 4 and 5.5 oz. respectively, they add practically no noticeable weight to the end of a fish pole or the top of a minicam.
- Through the use of an advanced design, both the diaphragm and the side ports are exposed to the same acoustic environment. One result of this is that they are less sensitive to noise caused by wind turbulence or the "encounter" noise of panning action. And there is a marked reduction in proximity effect. Recordings made at varying distances remain more consistent in response, making both production and editing quicker, easier and less costly.
- They are exceptionally resistant to mechanical or handling noise. An integral 150 Hz hi-pass filter is available to "roll-off" the low-frequency response, thereby attenuating unwanted low-frequency ambient noise (such as air conditioning). The switch is recessed to prevent accidental activation. Built to withstand rigorous use in the field, they are powered with any remote "phantom" or "simplex" power source supplying from 11 to 52v DC.

AT4071a Line/Gradient Shotgun Condenser Capacitor Microphone *(Mfr# AT4071A • B&H# AUAT4071A)* **659.95**

AT4073a Line/Gradient Shotgun Condenser Capacitor Microphone *(Mfr# AT4073A • B&H# AUAT4073A)* **549.95**

AT-4073

Shotgun Microphone Kits

AT4073 Line/Gradient Condenser Shotgun Mic Kit:
Includes AT4073 Shotgun Microphone, Rode SM3 On-Camera Shock Mount, 1.5' Right Angled XLR Cable, AT8405 Snap-in Clamp, Foam Windscreen and Protective Case.
(B&H # AUAT4073AK) **569.95**

AT4073 Deluxe Shotgun Mic Kit:
Includes AT-4073a Shotgun Microphone, Rode SM3 On-Camera Shock Mount, Rycote 12cm Medium Hole Camera Mounted Softie, K-Tek KE-100CC Avalon 5-Section Graphite Fiber Cabled Boom Pole, Impact Universal Mic Hand Grip, 20' and 18" Right Angled XLR cables and Impact neoprene boompole bag.
(B&H # AUAT4073ADK) **1149.95**

AT4073 Deluxe Shotgun Mic Kit

Shotgun Microphones

SGM-1X Super-Cardioid Shotgun Condenser Microphone

The SGM-1X Professional Shotgun Microphone provides quality audio for the videographer. It is ideal for today's smaller, digital video cameras where longer models would appear in the frame when camera mounted. The hyper-directional super-cardioid shotgun microphone has a wide frequency response, exhibits low noise and accepts up to 110dB SPL input levels. The 11.8" long microphone uses a single "AAA" battery that will last over 1000 hours due to the mic's extremely low current drain. The low-impedance, XLR connectored SGM-1X ships complete with a windscreen and Azden's proprietary shock-mount holder that isolates camera motor noise from the mic. The holder has provisions for both camera-shoe and mic-stand mounting.

SGM-1X Super-Cardioid Shotgun Condenser Microphone *(Mfr# SGM-1X • B&H# AZSGM1X)* **149.95**

SGM-2X Super-Cardioid Shotgun Condenser Camera Mountable Microphone

The SGM-2X Professional Shotgun Microphone System is designed for both the Pro-Sound and Broadcast markets. The microphone comes with two barrels making it either an omni (8.11" long) or, by adding the extension barrel, a supercardioid (15.75" long). Either configuration provides a sensitive, low-noise, wide bandwidth signal through its' balanced, low-impedanced XLR output. The SGM-2X comes complete with a unique, integrated shock-mount with both camera shoe-mount and mic stand-mount and two foam windscreens. The microphone is powered by a single, not included, "AAA" battery (no Phanton Power), which lasts more than 250 hours.

SGM-2X Super-Cardioid Shotgun Condenser Camera Mountable Microphone *(Mfr# SGM-2X • B&H# AZSGM2X)* **219.95**

SGM-1000

Super-Cardioid Shotgun Microphone

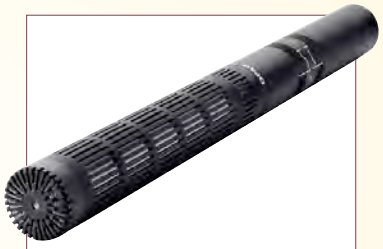
The Phamtom-Powered Azden SGM-1000 comes with a windscreen and Azden's unique shockmount holder with integrated shoe-mount. Designed for Video and Audio Professionals, the SGM-1000 is a highly directional shotgun microphone with a wide frequency response and low noise levels. The SGM-1000 can be powered by external phantom power or a single AA battery.

SGM-1X Super-Cardioid Shotgun Microphone *(Mfr # SGM-1000 • B&H # AZSGM1000)* **299.95**

DPA

4017 Professional Short Shotgun Mic

The DPA 4017 is a short and exceptionally lightweight shotgun microphone, offering a very directional pickup pattern with the typical natural DPA clarity maintained. It has been designed for a broad range of uses, from camera systems to fixed positions at sports facilities and for booming in ENG, broadcast, and film applications. Suppressing unwanted surrounding components to the signal, the 4017 is the state-of-the-art shotgun microphone with a smooth off-axis sound and large dynamic range. At just 210 mm (8.3") in length and 71 grams (2.5 ounces) in weight, the DPA 4017 is compact in size and among the lightest boom microphones available. Extensive research and development has been undertaken to optimize the sound coming from the sides and from behind. Minimizing the often very un-linear response of a shotgun microphone due to its side lobes is one of the key objectives of the 4017. The condenser capsule uses a high voltage pre-polarized back plate, giving the DPA 4017 high output as well as low noise and low distortion.



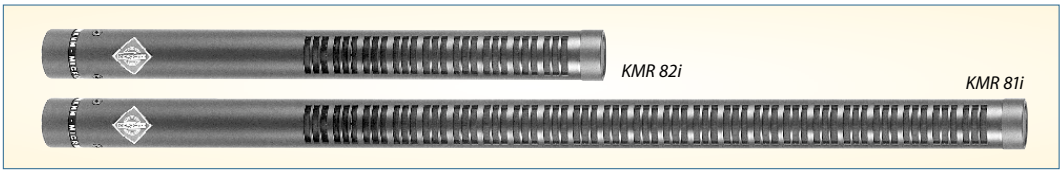
(Mfr # 4017 • B&H# DP4017)... **1999.00**

DPA 4017 features two switching filters incorporated in a brand new switching ring design: High boost +4dB at 8kHz and first order bass roll-off below 300Hz. A permanent third order high pass filter at 50 Hz removes unwanted low frequency disturbance from handling and wind noise. Due to its remarkable clarity, wide dynamic range, and excellent rejection characteristics, the DPA 4017 is equally at home in the recording studio and when used for sound reinforcement and live music miking.

KMR 81i / KMR 82i

Shotgun Microphones

The KMR 81i and KMR 82i are shotgun microphones with a high directivity that remains within the acceptance angle independent of the frequency.



The advantage is that a sound source, for example an actor on stage, will not change its apparent tonal balance when moving within this area. Shotgun microphones are particularly useful in recording situations where a microphone cannot be positioned within the desired distance of the sound source to produce a sufficiently loud signal level.
Typical applications are film and video recordings, where the microphone should not appear in the picture. The KMR 82i is very often used on stage. The KMR 81i has been specifically designed for electronic news gathering.

FEATURES

Acoustic Features

- These mics use a combination of a pressure gradient transducer and an interference tube. If the wavelength of the frequency is longer than the tube length, the mics work as pressure gradient transducers. At higher frequencies they operate as interference transducers for lateral sound.
- Off-axis sound sources are picked up with reduced level, but without coloration. Therefore, the microphones are well suited to record individual instruments of an orchestra. The pickup areas of several shotgun microphones may even overlap, like during recordings on a large stage, without causing any problem.
- They are less sensitive to wind and pop noise when compared to other mics with similar high directivity. The KMR 81i/82i both feature extremely low self noise, good impulse response, and high output level.

Polar Pattern

- These mics have a very directional characteristic. Their mic capsule is positioned inside a housing tube that is acoustically open but has a high flow resistance. The directional patterns of the mics are lobe shaped. The attenuation of lateral sound is practically independent of the frequency. The KMR 82i has a frequency independent directivity within a pickup angle of 45° for audio signals that determine the tonal balance of the program material. For the KMR 81i, this angle is 90°.

Filter and Attenuation (KMR 81i)

The microphone has a 10dB attenuation switch to prevent the input of the following unit from overloading. A second switch activates a 200Hz high-pass filter. Toward the lower frequencies the sensitivity of the microphone is attenuated by approximately 15dB at 50Hz.
The frequency range above 200Hz is unaffected.

Using on Location

The shotgun microphones feature very high output capability and a remarkably low self-noise level. Their low power consumption, light weight, and low sensitivity to wind and handling noise, make them ideal tools for news gathering on location. Small dimensions, together with a balanced center of gravity, make handling easy without any whiplash effect. However, when on location and during strong wind conditions, it is recommended you use the using an additional wind screen (included). The wind screen is made of polyurethane foam and also serves as soft padding of the microphone in its leather carrying case. For mobile use a handle and an elastic suspension are available. An active handle with a built-in battery power supply makes an external phantom supply unnecessary.

Filter KMR (82i)

Between 2kHz and 15kHz the KMR 82i has a boost to compensate for HF transmission losses in air when recording distant sound sources. This may overemphasize any sibilance if the mic is used close-up. Therefore, a two-position slide switch allows you to select the setting that is best for balanced upper frequencies. The KMR 82i has a high-pass filter to suppress subsonic interference. The cutoff frequency may be raised to 120Hz (-3dB) with a built-in two-position slide switch.

	KMR 81i	KMR 82i
Acoustical Operating Principle	Interference transd.	Interference transd.
Directional Pattern	Supercardioid /lobe	Supercardioid /lobe
Frequency Response	20-20k Hz	20-20k Hz
Sensitivity	-18mV/Pa	21 mV/Pa
Impedance	150 Ω	150 Ω

KMR81iMT Black Finish *(B&H # NEKMR81IMT)*, **KMR81i** Nickel Finish *(B&H # NEKMR81I)*.....**1399.00**
KMR82iMT Black Finish *(B&H # NEKMR82IMT)*, **KMR82i** Nickel Finish *(B&H # B&H # NEKMR82I)*.....**1599.00**

NTG-1

Directional Condenser Microphone

The NTG-1 is a lightweight condenser shotgun microphone designed for film, video, television, voice-over and ENG applications. Super-cardioid polar pattern and line plus gradient acoustic principle effectively minimize audio and noise at the off-axis (sides) of the microphone, while the front of the capsule accurately reproduces incoming audio signal. The result is greater intelligibility and S/N ratio while using the NTG-1 in noisy environments. Its also designed to reduce noise caused by handling, rigid mounting hardware, loose cabling, etc.

The NTG-1 offers wide bandwidth and a controlled polar response coupled with low noise SMT electronics. Powered by an external +48v phantom power source with an XLR male output, the NTG-1 features a rugged, all metal, lightweight enclosure that is ideal for camera mounting yet durable enough to withstand the rigors of heavy road use. Ideal for mounting directly to video cameras with optional accessories or to a Boompole. Supplied windshield effectively suppresses wind noise when recording outdoors in moderate conditions.

NTG-1: Condenser Shotgun Mic with stand mount, zip pouch and windshield *(Mfr# NTG-1 • B&H# RONTG1)* **249.00**

NTG-1 Basic Mic Kit: Includes NTG-1, SM3 Shock Mount and 1.5' Right Angled XLR Cable *(B&H # RONTG1K)* **249.95**

NTG-1 Deluxe Mic Kit: Includes NTG-1 Shotgun Mic, Rode SM-3 Shock Mount, Rycote 14cm Medium Hole Softie, K-Tek KE89CC Aluminum Boompole with coiled cable, 1.5' and 20' right angles XLR cables, Universal Hand Grip and Neoprene Boompole Bag *(B&H # RONTG1BK)* **559.95**

NTG-2 X-Long Directional Condenser Microphone

The NTG-2 is a lightweight (only 5 oz.) condenser shotgun microphone specifically designed for film, video, television and production.

The NTG-2 provides a balanced low impedance output stage and operates either from an internal AA battery or 48v phantom power. Wide bandwidth and controlled polar response coupled with low noise SMT electronics, makes the NTG-2 the perfect choice for film, video engineering and voice-over work. The NTG-2 is extremely lightweight so it can be mounted directly to video cameras or on boom poles. Includes windshield to effectively suppress wind noise when recording outdoors in moderate conditions.

NTG-2: Condenser Shotgun Mic with mount and winshield *(Mfr # NTG-2 • B&H # RONTG2)* **269.00**

NTG-2 Shotgun Mic Kit: Includes NTG-2 Shotgun Mic, Rode SM3 On-Camera Shockmount, Hosa MIT-156 Low to High Impedance Matching Transformer, Mic Stand Mount, Windscreen and Zippered Pouch *(B&H # RONTG2K2)* B&H Kit **269.95**

NTG-2 Shotgun Mic/Boom Kit: Includes NTG-2 Shotgun Mic, Rode SM3 On-Camera Shockmount, Rycote 14cm Medium Hole Softie, K-Tek KE89CC Aluminum Boompole with Coiled Cable, Impact Universal Microphone Hand grip, 1.5' and 20' Right Angled XLR cables and Impact Neopre Boompole Bag *(B&H # RONTG2BK)* **579.95**

VideoMic Directional Condenser Microphone

The VideoMic is a professional grade shotgun mic designed for use with high quality DV/HDV camcorders. The mic exhibits low noise and an unusually wide bandwidth for its size. It is ultra lightweight, yet rugged due to its ABS construction.

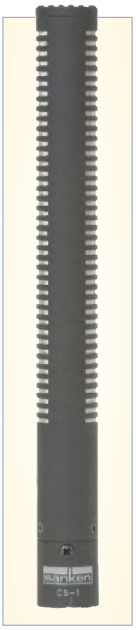
The VideoMic is powered by a standard 9v battery and offers a Low Battery LED status indicator and a switchable high pass filter to reduce unwanted low frequency rumble. Attaches to any camcorder that has a standard camera-shoe fitting and utilizes a stereo mini jack for audio output.

- ◆ Broadcast sound quality
- ◆ Low noise circuitry
- ◆ Integrated shockmount
- ◆ Two step High-Pass Filter - Flat or 80Hz
- ◆ Rugged reinforced ABS consruction
- ◆ 9V battery powered
- ◆ Integral camera-shoe mount
- ◆ Low handling noise

VideoMic: Camera Mounted Shotgun Microphone *(Mfr # VIDEOMIC • B&H # ROVM)* **149.00**

CS-1

Short Condenser Shotgun Microphone



The CS-1 is a professional shotgun microphone designed for film, video and broadcast applications. Its slim, compact design allows on-camera mounting without obstructing the camera's view. The CS-1's cardioid polar pattern and off-axis rejection combine to deliver focused, targeted signal while eliminating noise and ambiance at the perimeter of the capsule. Delivers narrow angle directivity in all frequency ranges—23dB/20kHz, 25dB/10kHz, 26dB/1kHz, 20dB/200Hz.

Utilizing Sanken's original square condenser capsule, the CS-1 has a flat frequency response well beyond 20kHz, while a high SPL rating of 137dB allows reproduction of transient signals with no distortion, even at close proximity.

Only 7" long, the CS-1 is ideal for mounting on video and film cameras, and weighing only 3.5 oz., it is easy to maneuver on a boom pole. It is also effective as a handheld shotgun mic. Supplied rubber O-rings are designed to expand the diameter of the CS-1 to match larger shock mounts attached to camera bodies (Canon XL-1, Sony DSR-PD-170).

CS-1: With foam windscreen and rubber O-ring *(Mfr # CS-1 • B&H # SACS1)* **795.00**

KS-1 Mic Shockmount: Firmly holds the CS-1 in two specially formulated polymer mounts *(Mfr # KS1 • B&H # SAKS1)* **135.00**

WH-1 High Wind Cover: Constructed of an acoustic foam base covered by a thick specially designed synthetic fur fabric. Attenuates high wind and atmospheric noises that compromise audio quality *(Mfr # WH-1 • B&H # SAWH1)* **55.00**

Rubber O-Rings: Set of 10 to expand the CS-1's diameter to fit the larger shockmounts *(Mfr # ROCS • B&H # SAROCS)* **20.00**

US-1 Foam Windscreen (repl.): Effectively reduces wind noise indoors and outdoors *(Mfr # US-1 • B&H # SAUS1)* **30.00**

KCS Camera Adapter: Designed to couple a CS-1 with a Sony camera. Fits in the camera microphone collar and adapts to a 3/8-16 thread. *(Mfr # KCS • B&H # SAKCS)* **25.00**

KCC Camera Adapter: Designed to couple a CS-1 with a Canon camera. Fits in the camera microphone collar and adapts to a 3/8-16 thread. *(Mfr# KCC • B&H# SAKCC)* **25.00**

KG Handgrip: Universal handgrip for CS-1 and CS-3e shockmounts. Easily attaches to pole or stand *(Mfr # KG • B&H # SAKG)* **65.00**

KGW Wired Handgrip: Same as above, but wired with cloth covered cable for maximum noise isolation *(Mfr # KGW • B&H # SAKGW)* **100.00**

CS-3E Short Shotgun Microphone

The CS-3e provides convenient camera mountable size with the directional signal reproduction and range of much larger shotgun mics. Designed for directional dialog capturing in studios or on location.

The CS3e implements three-directional capsules arranged in a front-to-back array resulting in phenomenal super-cardioid directivity at high, mid and low frequencies. By rejecting undesired noise and sounds coming from the rear and sides, it picks up the targeted frontal sound sources with exceptional clarity over a wide frequency range - even in noisy ambient environments or in long reverberation spaces. Capable of maintaining high signal quality at longer distances, the CS-3e is ideal for ceiling and overhead placement. In addition to exceptional super-cardioid off-axis rejection, the mic capsule eliminates low-frequency proximity effect when used close to the signal source. Only 10" long, the CS-3E is ideal for camera or boom pole mounting.

- Three directional capsules are arranged in a front-back array to combine line microphone performance and second-order pressure gradient response in a single system.
- Achieves phenomenal supercardioid directivity in the lowest frequencies and throughout the full range in a microphone 10" long.
- Conventional shotgun microphones use a line capsule array and a pipe with slits in front of the capsule to create high directivity by utilizing phase interference inside the casing. However, low/middle frequency range isn't achieved, although high-directivity in the high frequency range is maintained. Shotgun mics designed for high directivity in the middle/low frequencies need to be almost 40" long, seriously affecting mobility and are not ideal for field recording.
- The CS-3e offers switchable shotgun stereo/mono/wide, and has a low-cut switch to satisfy the various needs of location and studio recording. 19mm diameter permits use of a wide range of accessories developed for enhanced performance and field mobility.
- The CS-3e virtually eliminates proximity effect and maintains sharp directivity, while the sonic characteristics do not change with varied distances between sources and microphone.

CS-3E Short Shotgun Microphone *(Mfr # CS-3E • B&H # SACS3E)* **1350.00**

KS-3 Mic Shockmount: Firmly holds the CS-ee in two specially formulated polymer mounts. *(Mfr # KS3 • B&H # SAKS3)* **135.00**

CB-483 II Phantom Power Supply: Operates on a single 9-volt battery and supplies +48V phantom power as well as providing attenuation and low-cut filter. *(Mfr # CB-483 II • B&H # SACB4832)* **499.00**

CSS-5

Stereo Shotgun Microphone

(SACSS5)
1,995.00

Based on five directional condenser elements, the CSS-5 is equally responsive in the horizontal and vertical planes with high sensitivity, wide frequency response and excellent dynamic range. For film / video documentarie and major broadcast events, it is desirable to record targeted sounds precisely, with the added option of capturing realistic stereophonic perspectives. Stereophonic localization depends primarily on signal accuracy and channel separation in the 400Hz to 3kHz range. Pattern control of the CSS-5 has been optimized in this range. Very low and very high frequency response is optimized along the frontal axis so that the "target" on-axis sounds are clearly delineated. The result in playback accentuates the frontal image, with side signals positioned slightly behind.

The directional capsules combine line microphone performance and second-order gradient response in a single system. High directivity is achieved in a microphone less than 12" long. The CSS-5 is small and lightweight with switchable mono / stereo functions. 19mm diameter allows use of a wide range of accessories for enhanced performance and field mobility. The CSS-5 provides three switchable modes to satisfy the various needs of location and studio recording.

Normal Mode

In the NORMAL mode, the CSS-5 clearly picks up the targeted sound as well as extremely accurate stereo localization. The STEREO angle is approximately 115°.

Mono Mode

In MONO mode, sharp directivity is maintained over a wide frequency range for the aimed frontal sound sources, using the combination of a second gradient mic and a line mic. The CSS-5 picks up the sound source very clearly even in noisy ambient situations.

Wide Mode

WIDE mode is designed for stereo recording of sound effects where dialogue will be dubbed in at a later date. This mode allows a wider 140° degree pickup, whereas conventional M-S microphones have a maximum of 127°.

CSS-5: Stereo Shotgun Microphone *(Mfr # CSS-5 • B&H # SACSS5)*.....**1995.00**
Two-Channel Portable Phantom Power Supply for the CSS-5 *(Mfr # CB-485 II • B&H # SACB4852)*.....**499.00**

CMS-10

Camera Mountable Stereo/Mono Shotgun Mic

The industry-standard for use with today's HD cameras, the compact and lightweight CMS-10 provides extremely high-resolution audio to match today's advanced picture quality. Uses M-S design to provide stereo or mono with superior frontal directionality and a rejection of sound from the sides and back, making it ideal for noisy shooting or reverberant environments. Mono/Stereo switch allows output of a highly directional mono signal to both L/R channels. The supplied suspension camera-mount eliminates vibrations from both camera and operator movement. Condenser elements use PPS (Poly-Phenylene Sulfide) diaphragms to provide exceptional response and optimum humidity / temperature stability.

- The CMS-10 uses a unique second-order pressure gradient design, enabling precision directional response through multiple cardioid elements in a front-back array. The capsules combine line microphone performance and second-order gradient response in a single compact (8.6" long) system.
- Virtually eliminates the proximity effect in spite of sharp directivity, while the sonic characteristics do not change with varied distances between source and microphone. This is a significant advantage over all other directional microphones.
- Pattern control is optimized in the 400Hz to 3kHz range. this range. Very low and very high frequency response has been optimized along the frontal axis so that the "target" on-axis sounds are clearly delineated. The result in playback accentuates the frontal image, with side signals positioned slightly behind.

CMS-10 Shotgun Stereo Mic *(Mfr# CMS-10 • B&H# SACMS10)*
With SH-10 Suspension Holder and WSJ-10 Softie.....**2195.00**

ME66

Short Condenser Shotgun Microphone Capsule

ME66 with K6 Power Supply

A popular choice among video, film and ENG/EFP professionals, the ME66 offers classic Sennheiser shotgun mic sound, extremely high sensitivity, and very low-self-noise, resulting in unprecedented "reach" characteristics for a mic that can be powered by AA batteries. The ME66 capsule features a highly directional, cardioid polar pattern yielding great attenuation at the sides of the mic, maximizing pick up at the front. The result is a focused pick-up in highly ambient environments, meaning its great for interviews in crowded situations. Wide, extremely smooth 40Hz-20kHz frequency response provides for neutral, uncolored sound in the low- and mid-range frequencies and a gentle boost in high frequencies, for increased intelligibility. The ME66 capsule is powered by the K6 modular power supply. The K6 houses a standard AA alkaline battery and is also capable of accepting phantom power from outside sources. Its compact design allows camera mounting while remaining free of the frame.

ME66 / K6 Kit

ME66: Short Shotgun Condenser Mic Capsule for K6/K6P *(Mfr # ME66 • B&H # SEME66)* ..... **CALL**

ME66/K6: - Same as above with K6 Power Supply. *(B&H # SEME66K6J)* ..... **CALL**

ME66/K6P: Same as above with K6P (Phantom Only) Power Supply *(Mfr # ME66/K6P COMBO • B&H # SEME66K6P)* ..... **CALL**

ME66/K6 Kit: ME66 with K6 Module, Windtech SG-1 Windscreen, Rode SM3 Shockmount, 1.5' Angled XLR cable. *B&H # SEME66K6K)* **479.95**

ME66/K6 Kit 2: ME66 with K6 Module, Windtech SG-1 Windscreen, Rode SM3 Shockmount, Hosa MIT-156 Low to High Impedance Matching Transformer. *(B&H # SEME66K6K2)* **479.95**

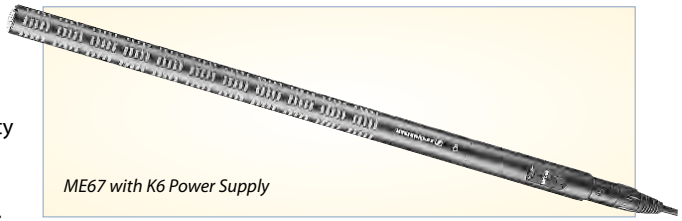
ME66/K6 Boom Kit ME66 with K6 Module, Rode SM3 Shockmount, Rycote 18cm Medium Hole Softie, K-Tek KE89CC Aluminum Boom pole with coiled cable, Impact Universal Mic Hand Grip, 18" and 20' angled XLR cables, Pearstone Neoprene Boompole Bag. *(Mfr # ME66BK • B&H # SEME66BK)* **749.95**

ME66/K6 Deluxe Boom Kit: Same as above except with K-Tek KE100CC Avalon 5-Section Graphite Fiber Boom Pole *(Mfr # ME66DK • B&H # SEME66DK)* **969.95**

The ME-66 and ME-67 are powered by the K6 or K6P powering modules. They can run for 150 hours on a single AA battery, or can be used with 12 to 48v phantom power. The K6 features an on/off switch with LED battery status indicator; and a bass roll-off switch which will compensate for proximity effect in close miking, or for wind rumble in field recording. The K6P phantom powering (only) module provides an alternative to the K6 that is 42mm shorter, while offering the same integrated bass roll-off switch.

ME67 Super-Cardioid Spot Shotgun Condenser Microphone

The ME-67 is a long shotgun mic capsule designed primarily for capturing low-level sounds. Its extremely directional design brings distant sound sources into close range, with the extremely tight focus of the on-axis signal. As with the ME66, its frequency response has been optimized for a natural presentation, with good articulation of high frequencies. With a precise combination of high sensitivity and low self-noise, the ME67 is outstanding in difficult acoustic environments. Frequency response is 40Hz - 20kHz. Powered via the K6 and K6P powering modules, the ME67 comes in matte black with an anodized, scratch resistant finish.


ME67 with K6 Power Supply

ME-67 Long Shotgun Capsule

ME67: Super-Cardioid Spot Shotgun Condenser Microphone Capsule for K6/K6P *(Mfr # ME67 • B&H # SEME67)* **299.95**

ME67/K6 - Same as above with K6 (Battery/Phantom) Power Supply *(Mfr# ME67K6 • B&H# SEME67K6)* **468.95**

ME67/K6P - Same as above with K6P (Phantom Only) Power Supply *(Mfr# ME67K6P • B&H# SEME67K6P)* **499.95**

ME67/K6 Boom Kit: ME67 with K6 Powering Module, 2AA batteries, Audio Technica AT8415 Universal Shock Mount, AT8469 Camera Shoe Mount to 5/8-27" Threaded Base Adapte, K-Tek K-SUS Microphone Suspenders (Pair), Rycote 29cm Medium Hole Softie, K-Tek KE89CC Aluminum Boom pole with coiled cable, Impact universal hand grip, 18" and 20' right angled XLR cables. *(B&H# SEME67BK)* **874.95**

ME67/K6 Deluxe Boom Kit- Same as above except with K-Tek KE100CC Avalon 5-Section Graphite Fiber Boom Pole *(B&H # SEME67DK)* **1,089.95**

MKH-416

Super-Cardioid Short Shotgun Microphones

The black, all-metal MKH-416 is a short gun interference tube microphone. Its excellent directivity and compact design, high consonant articulation and feedback rejection make the MKH-416 a superb all-round microphone for film, radio and television, especially for outside broadcast applications. Transformerless, RF condenser designed as a combination of pressure gradient and interference tube microphones. Features high sensitivity, very low inherent self-noise, low proximity effect and can handle SPL up to 128dB. Rugged and resistant to changing climate conditions. Ideal for boom, fishpole, and camera mounting as a long-distance microphone for video, film, and studio recording. An excellent ENG mic for reporters or as a podium or lectern microphone.

MKH-416: With MZW-415 Windshield *(Mfr # MKH416-P48U3 • B&H # SEMKH416P48)* ..... **CALL**

MKH-416 Deluxe Kit: Includes: MKH-416, Universal Shockmount, Rycote Softie, cabled Boom Pole, Universal Hand Grip and right angled XLR cables. *(B&H # SEMKH416DK)* **1699.95**

MKH-416 Ultimate Kit: Includes MKH-416, Rycote Windshield Kit, cabled Boom Pole and Canare XLR cable. *(B&H # SEMKH416UK)* **2259.95**

RF Condenser Microphones

MKH condenser mics represent the perfect fusion between exceptional sound and precision engineering, and have long been the choice of the most demanding professionals in the broadcast, theatrical, and motion picture industries. Their extremely transparent sound, high sensitivity, and excellent S/Nratio are perfectly complemented by their exceptionally low inherent self-noise, extremely low distortion, and unusually flat, linear frequency response. Lightweight, durable, and weather-resistant construction makes them suitable for outdoor applications. In every MKH mic, the capsule is part of a tuned circuit in a radio frequency system. This makes them highly immune to humidity, and is responsible for their exceptionally low self-noise. In addition, their symmetrical push-pull capsule design incorporates optimum resistive loading, which virtually eliminates intermodulation distortion.

MKH-60 • MKH-70

Short and Long Super-Cardioid Shotgun Microphones

Versatile and easy to handle, the MKH-60's superb lateral sound muting makes it an excellent choice for film and reporting applications. High degree of directivity throughout the whole frequency range ensures high sound quality for distance applications. Incorporates short interference tube RF condenser, lightweight metal alloy, and transformerless, low noise symmetrical capsule design. Phantom-powered, it features smooth off-axis frequency response, switchable low cut filter (-5dB at 100Hz), high frequency boost (+5dB at 10kHz) and 10dB attenuation. Handles very high SPL (135dB). Widely used in film, theater and TV productions. Ideal for broadcast, sports and interviews in crowded or noisy environments. Excellent for studio voice-overs. The MKH-70 is a lightweight, long shotgun microphone. Its excellent directivity is particularly suited to shooting in difficult conditions, such as high background noise and distance microphone positioning. Its frequency-independent directivity prevents sound coloration from off-axis sound sources. Extremely rugged, the MKH-70 features low distortion push-pull element, low noise, switchable presence (+5dB at 10kHz), low cut filter (-5dB at 50Hz) and 10dB pad. Handles 133dB SPL with excellent sensitivity and high output level. Ideal for video/film studios, theater, sporting events, and nature recordings.

- Exceptionally low inherent self-noise
- Infra-sonic cut-off filter
- Symmetrical transducer technology ensures extremely low distortion
- Transformerless and fully floating balanced output
- Switchable pre-attenuation, roll-off filter and treble emphasis
- Lightweight, rugged, weather-proof black anodized metal bodies

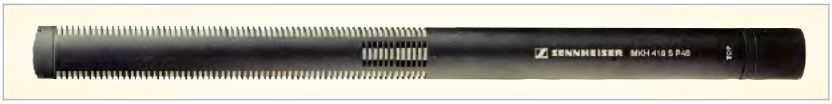
MKH-60: with MZQ-40 stand adapter *(Mfr# MKH60-P48 • B&H# SEMKH60)* **1539.95**

MKH60 Kit: Includes: MKH-60 , Rycote Windshield Kit, cabled Boom Pole and Canare XLR cable. *(B&H # SEMKH60UK)* **2619.95**

MKH-70: *(Mfr# MKH70-P48 • B&H# SEMKH70* **1649.00**

MKH-418S

Stereo Shotgun Microphone



The MKH-418S is a professional stereo shotgun microphone featuring high constant articulation, excellent feedback rejection and functional versatility—making it a superb all-round, cost-effective choice for film, television, and multi-media applications. The MKH-418S incorporates Mid/Side (M/S) technique, yielding a high degree of directivity and focus while reproducing signals with extreme accuracy to their perspective placement, within the L/R stereo field.

- The MKH 418S features 2 independent acoustic systems for generating the mid and side signals. The mid (M), or mono signal is generated using an internal shotgun microphone that accurately reproduces audio with extreme focus, emphasizing pick up of signals at the direct-axis section (front). It also rejects signal at the off-axis sections (sides) of the microphone, minimizing noise and further strengthening the pick up area. The Side (S), or stereo signal is generated using a separate, internal mic system that features a figure-of-eight polar pattern. This system is responsible for reproducing the spacial character needed for accurate placement of signal within the stereo field.
- 5-pin XLR output, capable of sending the separate signals of each internal microphone system to discrete channels of a console, field mixer, recorder or matrixing system.
- Each internal microphone requires +48V phantom power, supplied via two Sennheiser MZA 14 P48 battery power supply units, or any mixer capable of supplying at least 2 discrete channels of phantom power.

MKH-418S *(Mfr# MKH418S • B&H# SEMKH418S)* **1659.95**

MZS20-1:

Combination shock mount, pistol grip and stand adapter for ME-66 and ME-67 as well as MKH Series microphones.

- Required for mounting in MZW "blimp" windscreen.
- May be boom or stand mounted. Requires MZA-216 adapter (included).
- Includes interchangeable mic clips for MKH-416 or MKH-60/70.

MZS20-1 *(Mfr # MZS20-1 • B&H # SEMZS201)* **343.50**

Blimp Windshields (Require MZS20-1)

Rigid "blimp" windscreen for ME66, MKH-416 and MKH-60.
(Mfr # MZW60-1 • B&H # SEMZW601) **309.95**

Rigid "blimp" windscreen for ME-67/MKH-70.
(Mfr # MZW70-1 • B&H # SEMZW701) **348.50**

Long Hair Wind Muffs

Long hair wind muffs greatly reduce high velocity wind-noise when used with MZW series blimp windshields and MZS-20-1 pistol grip/shock mount.

For ME-66, MKH-416, MKH-60 *(Mfr # MZH60-1 • B&H # SEMZH601)* . **199.95**

For ME-67, MKH-70 *(Mfr # MZH70-1 • B&H # SEMZH701)* **214.95**

SHURE SM89

Shotgun Condenser Microphone

The SM89 is a highly directional condenser shotgun mic ideal for on-location film, television production, spot news coverage and wildlife recording.

- Discriminates at a distance against ambient noise – even in noisy surroundings.
- On-axis frequency response is very smooth and extended. For clarity and speech intelligibility, a slight presence rise optimizes the high-frequency response to compensate for high-frequency losses.
- Low-frequency roll-off minimizes pickup of wind, mechanical vibration and ambient noise without affecting voice frequencies.
- Off-axis response is virtually free of comb-filter effects. This is important when you can't aim the mic precisely or when you want to pick up dialogue or sound from moving sources.
- Operates on 11 to 52v DC phantom supply.
- Extremely lightweight, can be suspended on fishpole for long periods of time without operator fatigue.
- Includes foam windscreen and strong luggage-grade carrying case.

SM89 *(Mfr # SM89 • B&H # SHSM89)* **629.95**

A89SM Shockmount: Designed for the SM89, the A89SM utilizes dual shock isolators and a cable locking design to eliminate noise associated with stands, booms, fishpoles, and cable movement. Mounting options include 5/8", 3/8" and 5/16" thread adapters for stands and booms **99.95**

VP88 M-S

Single Point Stereo Condenser Microphone

The VP88 is a single-point, stereo condenser mic for use in field production, electronic news gathering (ENG), and studio broadcasting applications. It combines two condenser cartridges in a single housing to create a stereo audio image of the sound source. It is unique in its ability to capture the realism of a live event and yet able to withstand the rigors of field production.

The VP88 uses a time-coherent mid-side (M-S) design for optimal stereo imaging. One mic cartridge (Mid) faces forward to capture on-axis sound using a cardioid pickup pattern. The other mic cartridge (Side) is bi-directional, capturing sound from either side. The VP88 contains an internal M-S matrix with three settings for different degrees of stereo image separation. The internal matrix can be bypassed if an external matrix is used or if stereo imaging is done in post-production. Switches on the top of the microphone control output mode, stereo imaging, low-frequency rolloff settings, and battery on/off.

- Mono compatibility ideal for broadcast applications.
- 40 to 20kHz frequency response; low noise and distortion; wide dynamic range.
- Selectable, low-frequency rolloff (12dB/octave below 80Hz) for reduced pickup of ambient noise and stand vibration.
- Internal shock mount for reduced handling noise.
- Built-in "pop" filter provides protection against moderate breath or wind noise.
- Operates on phantom power or a 6v camera battery.
- LED power indicator.
- Supplied with a multi-connector "Y-splitter" cable, foam windscreen, swivel stand adapter, 6v battery, and zippered case.

VP88 M-S: Cardioid Stereo Condenser Mic *(Mfr # VP88 • B&H # SHVP88)* **689.95**

25' Extension Cable for VP88 *(Mfr # C110 • B&H # SHC110)* **66.95**

A88SM Isolation Shockmount: The A88SM provides optimum isolation from stand-transmitted shock and vibration, making the VP88 M-S ideal for critical studio applications. It also contains a standard mounting foot for use with most ENG video cameras *(Mfr # A88SM • B&H # SHA88SM)* **158.50**

SCHOEPS CMIT 5U

Professional Condenser Shotgun Microphone

Designed for professional film and video, the CMIT 5U is a long shotgun microphone that captures dialog with great detail and accuracy. Lightweight with a robust, all-metal housing, the mic features a directional pattern with low-coloration at the off-axis sections of the capsule. At medium frequencies the directivity of the CMIT 5U is higher than one would expect from a mic of this length, while at high frequencies the pickup pattern is not as narrow as with long shotgun microphones. Thus in active scenes it is easier to cue the boom and keep actors "on mike."

- Unlike some other shotgun microphones, the directional pattern and sound quality are consistent in both the horizontal and vertical planes.
- Three pushbutton-activated filters allow the microphone to adapt to all recording situations:
  - — High-frequency emphasis (+ 5 dB at 10 kHz) enhances speech intelligibility, and compensates for high-frequency loss caused by windscreens;
  - — A steep low-cut filter (18 dB/oct. below 80 Hz) suppresses wind and boom noise;
  - — A gentle low-frequency rolloff (6 dB/oct. below 300 Hz) compensates for proximity effect.
- Pairs of LEDs next to each pushbutton indicate the status of the filters. Even in darkness you can read the settings and see that the microphone is operational. The settings are retained when the microphone is switched off.

CMIT 5U *(Mfr# CMIT5U • B&H# SCCMIT5U)*
Includes polished wood carrying case, SG-20 swivel joint, W140 foam-type windscreen **1995.00**

ECM-673 • ECM-674 • ECM-678

Electret Condenser Short Shotgun Microphones

Sony's short shotgun microphones (ECM-673, ECM-674, ECM-678) deliver excellent sound performance in field and studio production applications at an affordable price. Optimized for use with Sony compact camcorders such as the HDV™ Series and DVCAM Series, they offer high sensitivity, low-noise characteristics, and a flat-and-wide frequency response in a compact and lightweight body. In addition, their highly directional response and extreme durability allow clear voice pickup, even in harsh operational environments. With its high performance, compact design, and high durability, they are the ideal choice for quality-critical sound acquisition applications.

FEATURES

- The ECM-673 and ECM-674 offer an excellent sensitivity of -36dB and a low inherent-noise level of less than 17 dB SPL. This allows them to be used for clear voice pickup, even in noisy environments.
- The ECM-678 delivers a superb sensitivity of -28dB and low inherent noise of less than 16dB SPL providing the clearest pickup of even the faintest sounds at long distances.
- They have a flat and- wide frequency response (40 Hz to 20 kHz) and deliver extremely smooth and natural sound reproduction.
- They are designed as highly directional, compact and lightweight short shotgun mics maintaining good balance even when mounted on compact camcorders.
  - — ECM-673 is 7⅞" long and weighs 4.7 oz.
  - — ECM-674 is 10⅝" long and 6.5 oz.
  - — ECM-678 is 9⅞" long and 7 oz.
- The vibration-resistant mechanisms of the ECM-673 and ECM-678 offer high durability and reliability, making them suitable for the harshest environments in field sound acquisition.
- The each feature a built-in two-position (M, V) low-cut switch providing a simple method of reducing the effects of unwanted ambient noise.
- The mics are powered by external DC 40-52v phantom power. The ECM-674 can also be powered by a AA battery. In addition, the ECM-674 has a built-in battery liquid leakage protection circuit.

ECM-680S

MS Stereo Shotgun Microphone

An MS stereo shotgun mic, ideal for a broad range of field production and broadcast studio applications. It offers excellent sensitivity, low inherent noise, and a flat-and-wide frequency response. The most distinguished feature of the ECM-680S is its switchable operation between a highly directional monaural mode and stereo mode. Monaural mode provides highly directional sound pickup, while stereo mode delivers natural and spatial sound. Compact and lightweight, the ECM-680S is well-suited to use with a range of professional camcorders. In addition, it can be mounted on a boom pole for more versatility.

- Can operate in stereo mode —for capturing environmental sound with natural sound quality, or monaural mode— for clearly capturing voice and sound from a distance.
- Uses the Mid-Side (MS) technique that offers natural stereo sound and excellent localization. Equipped with large diaphragm mic capsules with bi-directional characteristics, the ECM-680S delivers a superb sensitivity of -28 dB (stereo)/-32 dB (monaural), and extremely low inherent noise of less than 20 dB SPL (stereo/monaural).
- Has a flat-and wide frequency response (50 Hz to 20 kHz (stereo)/40 Hz to 20 kHz (monaural)) in both stereo and monaural modes, and will provide sound reproduction that is extremely smooth and natural.
- Built-in two-position (M, V) low cut switch provides a simple method of reducing the effects of undesired ambient noise.
- Only 9⅞" long and less than 4.9 oz. the ECM-680S maintains good balance and mobility when mounted on a range of professional camcorders.

ECM-673 *(Mfr # ECM673 • B&H # SOECM673)* **295.00**
ECM-674 *(Mfr # ECM674 • B&H # SOECM674)* **345.00**
ECM-678 *(Mfr # ECM678 • B&H # SOECM678)* **650.00**
ECM-680S *(Mfr # ECM680S • B&H # SOECM680S)* **850.00**

PARABOLIC MICROPHONES

BIG EARS
Parabolic Microphone Kit

The Big Ears parabolic reflector was designed to make impossible sound gathering situations easy for both field recordists and broadcast professionals. It is constructed from a custom plastic material that has been specially developed to deliver remarkable audio clarity over a wide frequency range, without the cumbersome weight. The dish is molded to extremely tight tolerances and its "sweet spot" can be fine-tuned to adjust to varying situations. There are even two side mounting plates to accommodate mounting transmitters and receivers for wireless communications.

*Not for tactical use

Latest generation of the state of the art parabolic microphone reflector . Comes complete with Sport handle set, transmitter attachment plate and universal Mic yoke. Big Ears uses acoustically isolated foam vinyl covered handles that also acts as a support bar for freestanding use. Two side mounting plates are incorporated in the handle design to accommodate mounting of transmitters and receivers for wireless communications. The handles and microphone yoke are easily detachable for convenient nested storage of multiple units.

Because the unit is often used in sports situations, significant thought has been given to the safety of the design. The dish is shatter and break resistant and the handle materials are selected and assembled with safety in mind. Big Ears is lightweight and can be easily mounted permanently when the need occurs.

- Pick-up Pattern: 30" diameter target at 100' (tunable)
- Useful Range: 5' to 500+' maximum (dependent on environment, atmospheric conditions and surrounding noise levels)
- Size: 25.5" x 26.5" x 10" ◆ Parabola size: 23" ◆ Weight: 5 lbs.

Big Ears Super Kit: *(Mfr # BE3K/SCLEAR • B&H # CRBE3KSC)*: Includes BE3 Big Ears Parabolic Dish (Clear), Custom Sennheiser MKE 2 Mic, Lavalier Holder, HD1 Headphone, MD1 Bridging Amplifier, RD1 Electronic Site, DS1 Neck Strap, Carrying Case and Silent Gloves **4499.00**

LIL' EARS Parabolic Microphone Kit

The Lil' Ears parabolic reflector is the ENG version of Big Ears. Designed along the same guidelines as its bigger brother with a smaller package in mind, it comes complete with handle and yolk. Ideal when it isn't possible to make use of a larger dish in tight ENG environments— since large size may prohibit mobility and the coverage distances may not be as great. The smaller size is also a plus when it comes to speed and portability. This ready-to-use broadcast package comes complete with handle and yoke, and is designed for handheld, mic stand, or camera mount use.

- Pick-up Pattern: 24" diameter target at 100' (tunable).
- Useful Range: 3' to 350+' maximum (dependent on environment, atmospheric conditions, and surrounding noise levels).
- Size: 16" x 15" x 5" overall.
- Parabola size: 13".
- Weight: 2 lbs.

Lil' Ears Parabolic Mirophone Super Kit *(Mfr # BE4K/SCLEAR • B&H # CRBE4KSC)*
Includes BE4 Lil' Ears Parabolic Dish (Clear) , Custom Sennheiser MKE 2 Microphone, Lavalier Holder, HD1 Headphone, MD1 Bridging Amplifier, RD1 Electronic Site, DS1 Neck Strap, Carrying Case and Silent Gloves **2999.95**

Shotgun Accessories—Shockmounts

Audio Technica

AT8415: Uiversal shockmount, the AT8415 features a rubber membrane suspension for isolation from motion and cable noise. Height and angle adjustment knobs are also provided.

- Attenuates noise, shock and vibration transmitted through mic stands, booms and mounts.
- Lightweight, low-profile design is ideal for "fishpole" booms and video use
- Accepts cylindrical and tapered microphones
- Constant-tension clutch and 360° rotation
- Compatible with 3/8"-16 and 5/8"-27 threaded stand

AT8415 *(Mfr # AT8415 • B&H# AUAT8415)*.....**49.95**

AT8415D: Same as above, except it adds a pair of K-Tek's K-SUS Deluxe 4-Point Polymer Suspenders. Designed for shockmounts, K-SUS is a rugged replacement accessory pair of polymer microphone suspenders, featuring a 4-point design that provides incredible shock and motion isolation. *(B&H # AUAT8415D)*.....**64.95**

AT8410: Attenuates noise, shock and vibration transmitted through mic stands, booms and mounts. Spring-clip fits most tapered and cylindrical mics. Permits easy microphone insertion and removal without detaching mic cable. Compatible with 5/8"-27 threaded stands. *(Mfr # AT8410A • B&H # AUAT8410A)*.....**49.95**

Azden

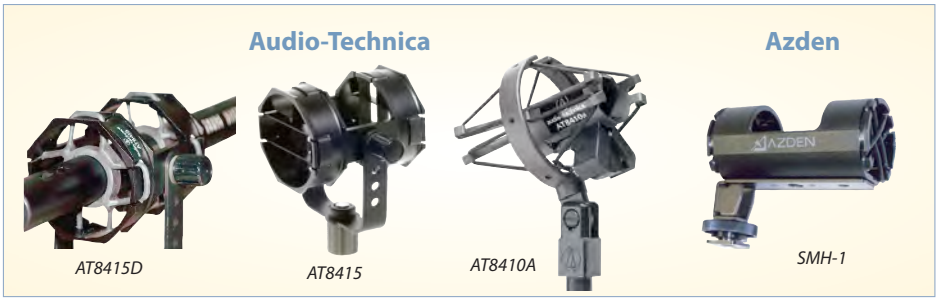
SMH-1: The SMH-1 is a single piece housing with flexible bands to hold a shotgun mic securely and to isolate it from unwanted vibration and noise.

SMH-1 *(Mfr # SMH-1 • B&H # AZSMH1)*.....**29.95**

Beyerdynamic EA86

EA86: A cost effective camera mount, shock absorbing shotgun mic holder, the EA86 isolates the microphone from moving, vibration, bumps and motor hum, etc. The EA-86 consists of a one piece plastic "T" shape that houses a flexible banded tube mount for the shotgun, a built-in shoe mount adapter, and threaded hole underneath that enables mounting on a fish pole or mic stand.

EA86 *(Mfr # 407186 • B&H # BEEA86)*.....**34.90**



K-Tek

KSM: Ruggedly constructed shockmount with stretchable polymer formulated suspenders and vertical angle adjustment to accomodate mic diameters from 19 to 25mm. Attaches to any boompole via 3/8" thread. Can be used with Rycote & Sennheiser zeppelins with addition K-BWA clamp adapter.

(Mfr # K-SM • B&H # KTKSM).....**119.95**

K-SSM: A short version of the KSM. It is designed for short shotgun mics like the Sanken CS-1. *(Mfr # K-SSM • B&H # KTKSSM)*.....**119.95**

K-CAM-SM: Same as the KSM, except it features a camera shoe mount fitting, allowing placement on video cameras.

(Mfr # K-CAM-SM • B&H # KTKCAMSM).....**74.95**

K-CAM-SSM: Shorter version of above, for short shotgun mics like the Sanken CS-1.

(Mfr # K-CAM-SSM • B&H # KTKCAMSSM).....**74.95**

KSMS: Same as the KSM except with ultra soft, stretchable polymer-formulated suspenders.

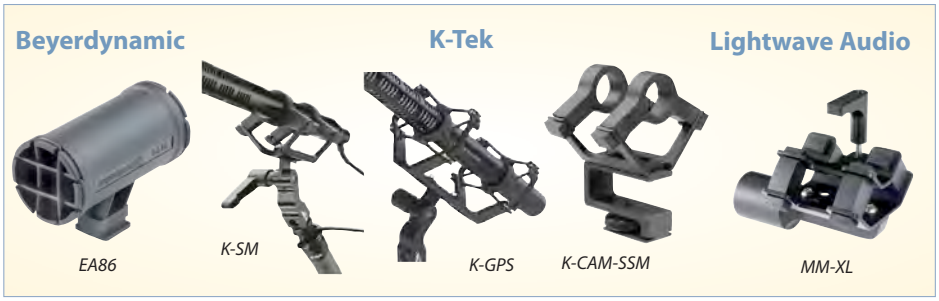
(Mfr # KSMS • B&H # KTKSMS).....**119.95**

K-GPS (General Purpose Suspension):
This versatile high tech 4-point suspension system features K-Tek's unique K-SUS polymer suspenders spaced 3-1/5" apart in a precision - machined aluminum frame. The result is a lightweigh shock mount that fits a wide range of microphones. Swivel mount with 3/8" - 16 thread permits quick mounting to boompoles.

(Mfr # K-GPS • B&H # KTKGPS).....**154.95**

K-GPSS: Short version of the K-GPS otpimized to fit mics like the Sanken CS-1. It uses K-SUS polymer suspenders spaced 2" apart in a precision machined aluminum frame.

(Mfr # K-GPSS • B&H # KTKGPSS).....**154.95**



Lightwave

MM-XL Minimount

A low profile lightweight microphone mount, the MM-XL isolates the mic from incoming zoom, gear or motor noise, lens, and mic boom handling noise. Fitted with a 27mm diameter camcorder clamp carriage for use with Canon XL-1, XL-2 and Sony camcorders.

(Mfr # MMXL • B&H # LIMMXL).....**125.00**

MM-USC Minimount

Mic mount featuring a shoe-mount fitting which fastens securely to camera accessory shoe. Features rubber shock mounting to reduce structure born noise. Accommodates most shotgun, stereo and other boom-pole mounted microphones.

(Mfr # MMUSC • B&H # LIMMUSC).....**165.00**

Shotgun Accessories—Shockmounts

PSC

Universal Shock Mounts

Designed to provide stable and noise free handling, these shock mounts are constructed of lightweight aircraft aluminum and have a non-reflective black anodize finish. The two suspension bands are custom made to provide a high degree of isolation from handling noise. Available with camera or stand mounting in two sizes, they accept mics with diameters up to 1.25" ensuring that nearly any mic can be used.

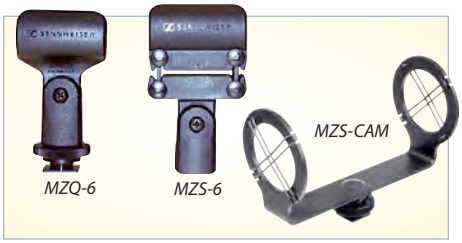
Small (3") with 3/8"-16 Boom Pole Mount
(Mfr # FPSC0035 • B&H # PSUSMS) **52.25**

Large (6") with 3/8"-16 Boom Pole Mount
(Mfr # FPSC0035A • B&H # PSUSML) **56.05**

Small (3") with Camera Shoe and Angle Adj. Knob. *(Mfr # FPSC0035D • B&H # PSUSMCSS)* **56.05**

Large (6") with Camera Shoe and Angle Adj. Knob. *(Mfr # FPSC0035E • B&H # PSUSMCSL)* **61.75**

Sennheiser



MZS-CAM: Camera mountable shockmount with elastic suspensions that accommodate most short shotgun microphones.
(Mfr # MZSCAM • B&H # SEMZSCAM) **37.95**

MZS-6: Shock mount for K6 series mics. Mountable on any standard mic stand.
(Mfr# MZS6 • B&H# SEMZS6) **64.95**

MZQ-6: Camera mountable shockmount with shoe fitting for K6 series microphones.
(Mfr# MZQ6 • B&H# SEMZQ6) **42.50**

Rycote

Softie Multimount V2

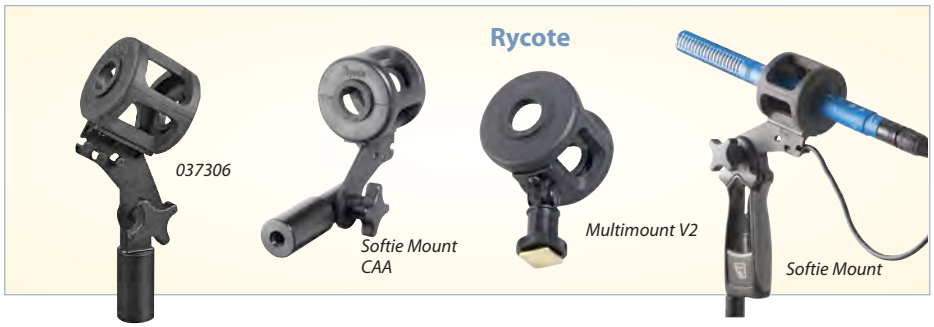
Extremely robust, one-piece rubber shock mounts 58 x 56mm (diameter x length) that supports short to medium length shotgun mics. Mounts to either a camcorder hot-shoe or to a boom pole with a 3/8" Whitworth tip. Available with various hole sizes to accommodates different width mics.

Small Hole to fit 19-20mm diameter mics. *(Mfr # 037308 • B&H # RYMMV2S)* **95.00**
Medium Hole to fit 21-22mm diameter mics. *(Mfr # 037309 • B&H # RYMMV2M)* **95.00**
Large Hole to fit 24-25mm diameter mics. *(Mfr # 037310 • B&H # RYMMV2L)* **95.00**

Softie Mount & Camera Clamp Adapter (CCA)

Same as above except the CCA features a smooth cylindrical shape for securing to on-board mic clamps. A 3/8" threading at the CCA base allows for boom-pole or stand mounting.

With small hole to accommodate 19-20mm diam. mics. *(Mfr # 037305 • B&H # RYSCCAMS)* **119.00**
With medium hole to accommodate 21-22mm diam. mics. *(Mfr # 037306 • B&H # RYSCCAMM)* **119.00**
With large hole to accommodate 24-25mm diam. mics. *(Mfr # 037307 • B&H # RYSCCAML)* **119.00**



Softie Mount & Pistol Grip Handle

Same as the other Softie mounts, except these allow handheld operation of shotgun microphones using the pistol grip, or boom pole mounting with the 3/8" threading at the base of the grip.

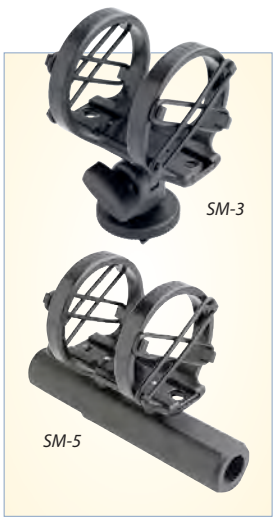
With small hole to accommodate 19-20mm diam. mics. *(Mfr # 033701 • B&H # RYMPGS)* **119.00**
With medium hole to accommodate 21-22mm diam. mics. *(Mfr# 033702 • B&H # RYMPGM)* **119.00**
With large hole to accommodate 24-25mm diam. mics. *(Mfr # 033703• B&H # RYMPGL)* **119.00**

RØDE

SM3 (Cold Shoe Adapter): Significantly reduces vibration transmission to all shotgun mics. Perfect for the Rode NTG series, it features a 4-way rubber suspension system with quick release tilt mechanism to aid directional positioning and avoid visual intrusion. Three-way mounting system with 1/4"- 20 and 3/8"- 16 threads for boom pole or tripod mounting and a hot shoe adapter for direct camera mounting. *(Mfr# SM3 • B&H# ROSM3)* **49.95**

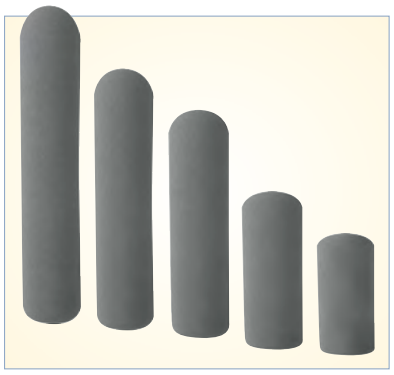
SM-4 (Stand Adapter): Same as above except with 1/4"- 20 and 3/8"- 16 internal threads, a 5/8" x 27 and a 3/8" to 5/8" thread adaptor for tripod, boom pole and mic stand mounting.
(Mfr # SM4 • B&H # ROSM4Q) **49.95**

SM-5 (Clamp Adapter): Designed to fit video cameras with clamp mounts. Features a 4-way rubber suspension with an integral Ø24 mm and Ø27 mm clamp mount adaptor. Two way mounting system with 1/4"- 20 and 3/8"- 16 threads for tripod and boom pole mounting. *(Mfr # SM5 • B&H # ROSM5)* **49.95**



WINDTECH

Shotgun Accessories—Windscreens



*Windtech's **SG Series** (Shotgun windscreens) prevent unwanted wind, breath and "pop" noises. Made from acoustical hypo-alergenic Sonic Foam, they are washable, long lasting and keep their original shape. More effective than factory models, they also protect from dirt, moisture and impact damage. For high wind applications and extra protection for harsh environments, Windtech offers the **Big Gun** (BG) **Series**.*

SG *(Shotgun)* Series

SG-1: 3/4" Inside Diameter *(Mfr # SG-1 • B&H # WISG1)* **27.50**
SG-2: 3/4" Inside Diameter *(Mfr # SG-2 • B&H # WISG2)* **34.95**
SG-3: 3/4" Inside Diameter *(Mfr # SG-3 • B&H # WISG3)* **44.95**
SG-60: 1" Inside Diameter *(Mfr # SG-60 • B&H # WISG60)* **27.50**
SG-70: 1" Inside Diameter *(Mfr # SG-70 • B&H # WISG70)* **34.95**
SG-200 Windscreen: 1" Inside Diam. *(Mfr # SG-200 • B&H # WISG200)* **22.95**

BG *(Big Gun)* Series

BG-1: 3/4" Inside Diameter *(Mfr # BG-1 • B&H # WIBG1)* **27.95**
BG-2: 3/4" Inside Diameter *(Mfr # BG-2 • B&H # WIBG2)* **33.50**
BG-3: 3/4" Inside Diameter *(Mfr # BG-3 • B&H # WIBG3)* **54.50**
BG-60: 1" Inside Diameter *(Mfr # BG-60 • B&H # WIBG60)* **27.95**
BG-70: 1" Inside Diameter *(Mfr # BG-70 • B&H # WIBG70)* **33.50**
BG-150: 13/16" (Black) *(Mfr # BG-150 • B&H # WIBG150)* **29.95**
BG-200: 1" (Black) *(Mfr # BG-200 • B&H # WIBG200)* **29.95**

Series Number	I.D.	MM	Shotgun Microphones Models
SG-1 / BG-1 Shotgun	3/4"	19	**AKG** CK68 Short, C568EB **Audio-Technica** AT4073, 835ST, 897, ATR55 **Neumann** KMR81i **Sennheiser** ME66, MKH416, MKH418 **Shure** Any .75" dia. Shotgun to 7.25" long. **Sony** C74, ECM670 & 678 **Audio-Technica** AT4071a, 815ST, 815b, 835b, Also fits **Panasonic** AJ-D210, D215, D400
SG-2 / BG-2 Shotgun	3/4"	19	**AKG** C568, CK8, 68, 69, 98 **Audio-Technica** AT4071a, 815ST, 815b, 835b **Audix** UEM-81S **Beyer** MC836, MCE86, 87 **Neumann** KMR82i **Sennheiser** ME67, ME80 **Shure** Any .75" dia. Shotgun to 11.5" long. Also fits **Sanken** CS-3. **Special Projects** SP-5500.
SG-3 / BG-3 Shotgun	3/4"	19	**Beyer** MC837, MCD837 **Neumann** KMR816 **Sennheiser** MKH-816, ME88 **Shure** Any .75 dia. Shotgun to 20" long.
SG-60 / BG-60 Shotgun	1"	25	**Sennheiser** MKH-60 **Shure** Any 1 dia. Shotgun to 6" long. **Sony** ECM672
SG-70 / BG-70 Shotgun	1"	25	**Sennheiser** MKH-70 **Shure** Any 1 dia. Shotgun to 11" long.
SG-150 Camera Mic	3/4"	19	**Panasonic** AJ-D700, MC700P. **Sony** DVCAM DSR PD-150, DSR PD-170, DSR250, HDV-Z1U, ECM-NV1 mic. Rode NTG-1, NTG-2 **Schoeps** CMIT 5U or any .875" dia. Shotgun Mic and up to 4.50" long.
SG-200 Camera Mic	1"	25	**Neumann** RSM-191 Shotgun. **Panasonic** DVC-Pro 400. **Royer** SF12, SF24. **Sony** BETACAM 'ENG' Cameras BVW-200, BVW-300, BVW-400 & BVW-D600 or any Shotgun Mic with a 1" diameter up to 4.75" long.

Sennheiser

MZW-66: Gray foam windscreen to reduce wind and popping noise. For the ME-66. *(Mfr# MZW66 • B&H# SEMZW66)* **39.95**

MZW-66 PRO: Black velour coated foam windscreens offer even greater protection for reducing wind and popping noise. For the ME-66 *(Mfr# MZW66PRO • B&H# SEMZW66P)* **68.50**

MZW-67 gray foam windscreens reduce wind and popping noise. for ME-67 *(Mfr# MZW67 • B&H# SEMZW67)* **49.95**

MZW-67 Pro: Black velour coated foam windscreens offer even greater protection for reducing wind and popping noise. for ME-67. *(Mfr # MZW67PRO • B&H # SEMZW67P)* **117.50**

Shotgun Accessories—Wind Protection

WindTech Mic-Muff

The Mic-Muff has been tested and used in a variety of applications. Typically, it will provide up to 20db of wind noise reduction in a 20 MPH wind with virtually no negative effect on frequency response. While the Mic-Muff is designed to be used over the foam windscreen that comes with your microphone or video camera, some models are designed to fit over the mic alone and are listed with an * next to the model number. If improved performance or a replacement foam windscreen is needed, the WindTech SG and BG Series (previous page) offer models to fit most microphones and video cameras. There are specific Mic-Muff models to fit both the SG and BG Series windscreens.

For Audio-Technica

AT-822, AT825 *(Mfr # MM18 • B&H # WIMM18)*
AT-815ST *(Mfr # MM16 • B&H # WIMM16)*
AT-835ST, AT-897 *(Mfr # MM15 • B&H # WIMM15)*
AT-835B *(Mfr # MM21 • B&H # WIMM21)*

For Azden

SGM-2X *(Mfr # MM12 • B&H # WIMM12)*, SGMx, SGM-1x, SGM-1000 *(Mfr # MM4 • B&H # WIMM4)*

For Beyerdynamics

MCE-86N *(Mfr # MM20 • B&H # WIMM20)*

For Canon

GL-1/GL-2 *(Mfr # MM1 • B&H # WIMM2)*
XL-1/XL-2 *(Mfr # MM13 • B&H # WIMM13)*
For **JVC** GY-DV500 *(Mfr # MM10 • B&H # WIMM10)*

For Panasonic

AG-DVC80/AG-DVX100 *(Mfr # MM3 • B&H # WIMM3)*

For Schoeps

CMC-4, HK-41 *(Mfr # MM22 • B&H # WIMM22)*

For Sennheiser

ME-66 *(Mfr # MM7 • B&H # WIMM7)*
ME-64 *(Mfr # MM8 • B&H # WIMM8)*
MKE-300 *(Mfr # MM11 • B&H # WIMM11)*

For Sony

ECM-MS907, 908c and DCR-VX2100 *(Mfr # MM1 • B&H # WIMM1)*
DSR-250/370/570, DSR-PD170 *(Mfr # MM5 • B&H # WIMM5)*
HDR-FX1, HVR-Z1U *(Mfr # MM23 • B&H # WIMM23)*
ECM-672 *(Mfr # MM24 • B&H # WIMM24)*

For Windtech

SG-1 *(Mfr # MM101 • B&H # WIMM101)*
SG-2 *(Mfr # MM102 • B&H # WIMM102)*
SG-3 *(Mfr # MM103 • B&H # WIMM103)*
SG-60 *(Mfr # MM160 • B&H # WIMM160)*
SG-70 *(Mfr # MM170 • B&H # WIMM170)*
SG-150, SG-200 *(Mfr # MM200 • B&H # WIMM200)*
BG-1 *(Mfr # MM301 • B&H # WIMM301)*
BG-2, BG-70 *(Mfr # MM302 • B&H # WIMM302)*
BG-3 *(Mfr # MM303 • B&H # WIMM303)*
BG-60 *(Mfr # MM360 • B&H # WIMM360)*
BG-150, BG-200 *(Mfr # MM250 • B&H # WIMM250)*

Mic-Muffs (ea.) **39.95**

Rycote Mini Windjammer

A simple lined fur cover to fit over the microphone directly or its foam gag. Mini Windjammers are used on and off of camcorders to provide an inexpensive and effective protection against wind noise. Wind-noise is an inherent problem with all microphones. You can hear it as a low rumble, a loud fluttering or, if the noise overloads any part of the sound chain, serious distortion. Some microphone designs are more susceptible than others but it is always essential to use a wind-noise reduction system – a wind-gag (sock) – whenever there is any amount of wind or air movement.

With a light breeze, a wind-gag doesn't have a lot to do. The low-frequency wind-noise may be only 2 or 3dBs, so that's all the wind-noise reduction any gag can give you. However when the wind is blowing a gale and creating, perhaps, 30dB of noise you will need a device that can give you at least 30dB wind-noise reduction. A simple foam shield which can give 10-20dB reduction will work perfectly well if the leaves are barely moving on the trees. Above about 10mph, and always when its gusty, since its those moments that cause the worst distortion, you will need a Mini-Windjammer (which can give 30-40dB). When the branches are whipping about you, the 30mm "long" fur version gives the maximum reduction in wind-noise.

Standard Mini Windjammers (Diameter x Length)

Small - 3cm x 3cm *(Mfr # 055301 • B&H # RYMWS)* **52.00**
Extended Small - 3cm x 5cm *(Mfr # 055303 • B&H # RYMWES)* **52.00**
Special Small - 4cm x 4cm *(Mfr # 055302 • B&H # RYMWSS)* **52.00**
Medium - 4cm x 6cm *(Mfr # 055304 • B&H # RYMWM)* **55.00**
Extended Medium - 4cm x 7.5cm *(Mfr # 055305 • B&H # RYMWEM)* **52.00**
Large 4cm x 10cm *(Mfr # 055306 • B&H # RYMWL)* **58.00**

Special Mini Windjammers (Diameter x Length)

Special 60 - 5cm x 6cm *(Mfr # 055307 • B&H # RYMWS60)* **50.00**
Special 80 - 5cm x 8cm *(Mfr # 055308 • B&H # RYMWS80)* **49.95**
Special 90 - 5cm x 9cm *(Mfr # 055309 • B&H #RYMWS90)* **50.00**
Special 105 - 5cm x 10.5cm *(Mfr # 055304 • B&H # RYMWS105)* **49.95**
Special 110 Sphere - 5cm x 11cm *(Mfr # 055323 • B&H # RYMWS110S)* **49.95**
Special 130 - 5cm x 13cm *(Mfr # 055312 • B&H # RYMWS130)* **55.00**
Special 130 x 40 - 4cm x 13cm *(Mfr # 055313 • B&H # RYMWS130X40)* **49.95**
Special 155 - 5cm x 15.5cm Length *(Mfr # 055314 • B&H # RYMWS155)* **55.00**
Special 160 - 5cm x 16cm *(Mfr # 055315 • B&H # RYMWS160)* **55.00**
Special 190 - 5cm x 19cm *(Mfr # 055316 • B&H # RYMWS190)* **60.00**

Special Mini Windjammers for Specific Microphones

For **Rode** NT4 *(Mfr # 055320 • B&H # RYMWRNT4)* **60.00**
For **Shure** VP88 *(Mfr # 055317 • B&H # RYMWSVP88)* **60.00**
For **Sony** HDR FX-1/ Z1 *(Mfr # 055338 • B&H # RYMWSHDRFX1)* **60.00**
For **Sony** ECM HGZ1 *(Mfr # 055344 • B&H # RYMWSEHGZ1)* **59.95**
For **Sony** ECM 719/ DS70P *(Mfr # 055330 • B&H # RYMWSE719)* **59.95**
For **Sony** SM58/M58/ MCE82 *(Mfr # 055318 • B&H # RYMWSM)* **49.95**
For **Schoeps** W5D Sphere *(Mfr # 055346 • B&H # RYMWSW)* **59.95**
For **Canon** DM 50 *(Mfr # 055325 • B&H # RYMWCDM)* **54.95**
For **Senhheiser** MZW 66 *(Mfr # 055329 • B&H # RYMWSMZW)* **59.95**
For **Sony** HDV-A1 & HDR-HC1 *(Mfr # 055351 • B&H # RYMWSHDVA1)* **44.95**

Shotgun Accessories—Wind Protection

K-Tek
Slip-on Fleecy Windscreen

K-Tek's Slip-on Fleecy Windscreen is a simple and unobtrusive solution for microphone wind protection. The windscreen features an exterior of charcoal grey fleece fitted over a body of open cell foam designed to slip easily and snugly over most popular shotgun microphones.

Tiny (3") for Audio Technica AT-4051A, Sennheiser MKH-50 *(Mfr # KFLCYT • B&H # KTKFLCYT)* **78.95**

Extra Small (3.5") for SCHOEPS CMC641 *(Mfr # KFLCYXS • B&H # KTKFLCYXS)* **78.95**

Small (5") for Audio Technica AT 4073A, Nuemann KMR 81, SANKEN CS1, SCHOEPS CMIT 5U *(Mfr # K-FLCY-S • B&H # KTKFLCYS)* **78.95**

Medium (6") for Audio Technica AT 835 ST, AT 897, RODE NTG-2 *(Mfr # KFLCYM • B&H # KTKFLCYM)* **78.95**

Large (7.5") for AT 835 B, Sennheiser 416, ME 66, ME 80, MKH 60 *(Mfr # K-FLCY-L • B&H # KTKFLCYL)* **78.95**

Extra Large (10") for Audio Technica AT 815B *(Mfr # KFLCYXL • B&H # KTKFLCYXL)* **78.95**

Rycote Smoothie Windshield (Based on the Softie)

Providing windnoise reduction of up to 22dB, Smoothie is a robust and practical two-part foam cavity windshield, constructed of an open acoustic foam base and covered by a thin foam outer skin. Available in 5 colors (Black/Blackberry, Red/Strawberry, Green/Lime, Yellow/Banana, Blue/Blueberry) the Smoothie comes in three widths to fit mics from 19mm to 25mm diameter. Also available in a large range of sizes to fit most popular shotgun and condenser microphones.

The length of the Smoothie is determined by the distance from the front of the microphone to the end of the slots - it is essential that all slots are fully covered. The following lengths are available: 5cm; 10cm; 12cm; 14cm; 18cm. The Smoothie sizes are the same as the Softie Windshields. For increased wind protection removable Smoothie Windjammers (fur covers) are available as an optional extra.

Smoothie Windshield Size	Blackberry Smoothies (Black)) Mfr# • B&H #	Lime Smoothies (Green) Mfr# • B&H #	Banana Smoothies (Yellow) Mfr# • B&H #	Strawberry Smoothies (Red) Mfr# • B&H #	Blueberry Smoothies (Blue) Mfr# • B&H #	PRICE
5cm Small Hole	039221 • RYS5SB	039241 • RYS5SGR	039211 • RYS5SY	039251 • RYS5SR	039231 • RYS5SBL	**75.00**
5cm Medium Hole	039222 • RYS5MB	039242 • RYS5MGR	039212 • RYS5MY	039252 • RYS5MR	039232 • RYS5MBL	**75.00**
5cm Large Hole	039223 • RYS5LB	039243 • RYS5LGR	039213 • RYS5LY	039253 • RYS5LR	039233 • RYS5LBL	**75.00**
10cm Small Hole	039321 • RYS10SB	039341 • RYS10SGR	039311 • RYS10SY	039351 • RYS10SR	039331 • RYS10SBL	**75.00**
10cm Medium Hole	039322 • RYS10MB	039342 • RYS10MGR	039312 • RYS10MY	039352 • RYS10MR	039332 • RYS10MBL	**75.00**
10cm Large Hole	039323 • RYS10LB	039343 • RYS10LGR	039313 • RYS10LY	039353 • RYS10LR	039333 • RYS10LBL	**75.00**
12cm Small Hole	039421 • RYS12SB	039441 • RYS12SGR	039411 • RYS12SY	039451 • RYS12SR	039431 • RYS12SBL	**75.00**
12cm Medium Hole	039422 • RYS12MB	039442 • RYS12MGR	039412 • RYS12MY	039452 • RYS12MR	039432 • RYS12MBL	**75.00**
12cm Large Hole	039423 • RYS12LB	039443 • RYS12LGR	039413 • RYS12LY	039453 • RYS12LR	039433 • RYS12LBL	**75.00**
14cm Small Hole	039521 • RYS14SB	039541 • RYS14SGR	039511 • RYS14SY	039551 • RYS14SR	039531 • RYS14SBL	**75.00**
14cm Medium Hole	039522 • RYS14MB	039542 • RYS14MGR	039512 • RYS14MY	039552 • RYS14MR	039532 • RYS14MBL	**75.00**
14cm Large Hole	039523 • RYS14LB	039543 • RYS14LGR	039513 • RYS142LY	039553 • RYS14LR	039533 • RYS14LBL	**75.00**
18cm Small Hole	039621 • RYS18SB	039641 • RYS18SGR	039611 • RYS18SY	039651 • RYS18SR	039631 • RYS18SBL	**75.00**
18cm Medium Hole	039622 • RYS18MB	039642 • RYS18MGR	039612 • RYS18MY	039652 • RYS18MR	039632 • RYS18MBL	**75.00**
18cm Large Hole	039623 • RYS18LB	039643 • RYS18LGR	039613 • RYS182LY	039653 • RYS18LR	039633 • RYS18LBL	**75.00**

Rycote Smoothie Windjammers for Smoothie Windshield

Designed to supplement the Smoothie Windshield, the Smoothie Windjammer provides additional wind diffusion, further minimizing noise due to wind.

5cm Smoothie Windjammer *(Mfr # 021709 • B&H # RYSWJ5)* **70.00**
10cm Smoothie Windjammer *(Mfr # 021710 • B&H # RYSWJ10)* **70.00**
12cm Smoothie Windjammer *(Mfr # 021711 • B&H # RYSWJ12)* **70.00**
14cm Smoothie Windjammer *(Mfr # 021712 • B&H # RYSWJ14)* **70.00**
18cm Smoothie Windjammer *(Mfr # 021713 • B&H # RYSWJ18)* **70.00**

MiniScreen

High Performance Windscreen

The MiniScreen is slip-on windscreen comprising a hollow shell, fabric mesh and and a unique support-disc system to hold the microphone in place. Compatible with microphones with a diameter of 19mm to 27mm, the high performance Miniscreen attenuates wind noise up to 20dB—far superior to the common foam sock—and offers far higher wind protection, along with a sweetened mid-range (to pull in clear dialogue).

Available in many sizes, it may be boom or fixture mounted, or used hand held, with the Minimount or ohter mounting hardware. Small profile enables unseen placement in tight places such as cars and other vehicles. The Miniscreen can be used in severe rain and snow, while keeping the microphone dry. It will also physically dampen hard knocks and protect the microphone while in transit. Two options for removable covers offering a degree of versatility. The addition of the Mini Sock cover or Mini Windmaster cover allows for working in gale conditions.

MiniSock

The MiniSock is another Miniscreen zipped cover made from the original soft surface lamination material that affords high wind protection while giving superb sound transparency with minimum roll off in the high end with no decibel loss over an extended midrange. It is the same material as is used in the Miniscreen.

Equalizer

Lightwave's Equalizer is a low cost version of the Miniscreen. It features the Mini's patented hollow shell interior and fabric mesh design. It also uses the same type of front and rear mic gripping disk system, made from a newly developed soft polymer that will hold varying diameter mics in the same size tube. However, the Equalizer does not allow for variable addition of windscreen zippered covers.

Mini Windmaster

The Mini Windmaster is the deep pile (1" fur) Miniscreen zipped cover. It finds its use when wind conditions or inclement weather are at their worst. It provides maximum wind blocking with a superbly soft touch to the wind.

Equalizer for Canon XL Series Camcorder

Equalizer's outer construction is made with a 25mm length ultra fine synthetic fur as is used to make the Miniscreen Windmaster covers. The fur is woven to a tough cotton backing and permanently fitted to a polyethylene grid tube and locked in place with an hard plastic cap at the rear of the unit, which contains the permanently bonded soft polymer insert for gripping microphones in the 19mm to 27mm diameter range.

	Equalizer (EQ),	Miniscreen (MS),	Minisock (MSC),	Mini Windmaster (MWM)
Azden SG(M)-2X (Omni), **Audio Technica** AT 4051, DPA 4011, **Neumann** KM 184, **Schoeps** CMC Series, CMC Series + CUT 1 **Sennheiser** MKH 20/30/40 /50, ME62 K6, ME64, K6	101	101	101	101
Canon XL-1/ XL-1S	102	102	102	102
Sony DSR300, DSR-PD150	103	103	103	103
Audio Technica AT 4073, AT897, **Sanken** CS 1, **Sony** DSR 200, DSR 250	104	104	104	104
RODE NTG-1 /NTG-2, **Sony** ECM 672	105	105	105	105
AKG C568EB, **Audio Technica** AT 835ST, **Azden** SG (M)-1X, **Beyer** MCE 87vs/86 N (C) S, **Neumann** KMR 81, **Sanken** CS 3, **Sennheiser** MKH 416/418, MKH 60, ME66 K6, ME80 K3U, **Sony** ECM 670	106	106	106	106
Azden SG(M)-2X (Cardiod), **Audio Technica** AT 835b	107	107	107	107
Audio Technica AT 815ST, AT 815b, AT 4071a, **Neumann** KMR 82, **Sennheiser** MKH 70, ME67 K6	108	108	108	108

	Equalizer (EQ)		Miniscreen (MS)		Minisock (MSC)		Mini Windmaster (MWM)	
101	*(Mfr #EQ101; B&H #LIEQ101)*	**120.00**	*(Mfr #MS101; B&H #LIMS101)*	**140.00**	*(Mfr #MSC101; B&H #LIMSC101)*	**40.00**	*(Mfr #MWM101; B&H #LIMWM101)*	**90.00**
102	*(Mfr #EQ102; B&H #LIEQ102)*	**120.00**	*(Mfr #MS102; B&H #LIMS102)*	**140.00**	*(Mfr #MSC102; B&H #LIMSC102)*	**40.00**	*(Mfr #MWM102; B&H #LIMWM102)*	**90.00**
103	*(Mfr #EQ103; B&H #LIEQ103)*	**120.00**	*(Mfr #MS103; B&H #LIMS103)*	**140.00**	*(Mfr #MSC103; B&H #LIMSC103)*	**40.00**	*(Mfr #MWM103; B&H #LIMWM103)*	**90.00**
104	*(Mfr #EQ104; B&H #LIEQ104)*	**120.00**	*(Mfr #MS104; B&H #LIMS104)*	**140.00**	*(Mfr #MSC104; B&H #LIMSC104)*	**40.00**	*(Mfr #MWM104; B&H #LIMWM104)*	**90.00**
105	*(Mfr #EQ105; B&H #LIEQ105)*	**120.00**	*(Mfr #MS105; B&H #LIMS105)*	**140.00**	*(Mfr #MSC105; B&H #LIMSC105)*	**40.00**	*(Mfr #MWM105; B&H #LIMWM105)*	**90.00**
106	*(Mfr #EQ106; B&H #LIEQ106)*	**120.00**	*(Mfr #MS106; B&H #LIMS106)*	**140.00**	*(Mfr #MSC106; B&H #LIMSC106)*	**40.00**	*(Mfr #MWM106; B&H #LIMWM106)*	**90.00**
107	*(Mfr #EQ107; B&H #LIEQ107)*	**130.00**	*(Mfr #MS107; B&H #LIMS107)*	**150.00**	*(Mfr #MSC107; B&H #LIMSC107)*	**40.00**	*(Mfr #MWM107; B&H #LIMWM107)*	**90.00**
108	*(Mfr #EQ108; B&H #LIEQ108)*	**130.00**	*(Mfr #MS108; B&H #LIMS108)*	**150.00**	*(Mfr #MSC108; B&H #LIMSC108)*	**40.00**	*(Mfr #MWM108; B&H #LIMWM108)*	**90.00**

RYCOTE

Shotgun Accessories–Wind Protection

Softie Windshield

Rycote Softies provide optimum wind diffusion and noise rejection while remaining cost effective. A robust and practical windshield (70mm in diameter) performing as well as a standard windshield (without Windjammer), the Softie alone provides a fast, flexible and cost effective solution for ENG on-camera microphones. The Softie is constructed of an acoustic foam base covered by a specially designed synthetic fur fabric together with a separate shockmount with its own bracket and either pistol grip handle or boom adaptor. Its 30mm long fur gives protection up to 25dB wind noise reduction.

Small Hole (19/20mm Diameter)

5cm *(Mfr # 033011 • B&H # RYS5S)* **99.00**
10cm *(Mfr # 033021 • B&H # RYS10S)* **110.00**
12cm *(Mfr # 033031 • B&H # RYS12S)* **110.00**
14cm *(Mfr # 033041 • B&H # RYS14S)* **110.00**
18cm *(Mfr # 033051 • B&H # RYS18S)* **110.00**
21cm *(Mfr # 033061 • B&H # RYS21S)* **120.00**
24cm *(Mfr # 033071 • B&H # RYS24S)* **120.00**
29cm *(Mfr # 033081 • B&H # RYS29S)* **120.00**
32cm *(Mfr # 033091 • B&H # RYS32S)* **120.00**

Medium Hole (21/22mm Diameter)

5cm *(Mfr # 033012 • B&H # RYS5M)* **99.00**
10cm *(Mfr # 033022 • B&H # RYS10M)* **110.00**
12cm *(Mfr # 033032 • B&H # RYS12M)* **110.00**
14cm *(Mfr # 033042 • B&H # RYS14M)* **110.00**
18cm *(Mfr # 033052 • B&H # RYS18M)* **110.00**
21cm *(Mfr # 033062 • B&H # RYS21M)* **120.00**
24cm *(Mfr # 033072 • B&H # RYS24M)* **120.00**
29cm *(Mfr # 033082 • B&H # RYS29M)* **120.00**
32cm *(Mfr # 033092 • B&H # RYS32M)* **120.00**

Large Hole (24/25mm Diameter)

5cm *(Mfr # 033013 • B&H # RYS5L)* **99.00**
10cm *(Mfr # 033023 • B&H # RYS10L)* **110.00**
12cm *(Mfr # 033033 • B&H # RYS12L)* **110.00**
14cm *(Mfr # 033043 • B&H # RYS14L)* **110.00**
18cm *(Mfr # 033053 • B&H # RYS18L)* **110.00**
21cm *(Mfr # 033063 • B&H # RYS21L)* **120.00**
24cm *(Mfr # 033073 • B&H # RYS24L)* **120.00**
29cm *(Mfr # 033083 • B&H # RYS29L)* **120.00**
32cm *(Mfr # 033093 • B&H # RYS32L)* **120.00**

Camera Mounted Softie Windshield

Specifically designed for camera-mounted microphones, these short hair Softie's are constructed of the same acoustic, open cell, reticulated foam and snug fitting end cap as the full-size Softies. Closely cropped dark grey synthetic fur, just 10mm high, offers lower profile and a more compact design without severely altering the efficiency of the Softie. They also avoid unnecessary shadows when working in camera-mounted conditions. Available for the same range of microphones as all standard Softies windshields. All camera-mounted Softie sizes are also available in Rycote's standard length Softie fur (30mm). For mounting your microphone on the camcorder, the Multimount allows the Softie Mount to be fitted to the camcorders hot shoe.

Small Hole

5cm *(Mfr # 034311 • B&H # RYS5SS)* **99.00**
10cm *(Mfr # 034321 • B&H # RYS10SS)* **110.00**
12cm *(Mfr # 034331 • B&H # RYS12SS)* **110.00**
14cm *(Mfr # 034331 • B&H # RYS14SS)* **110.00**
18cm *(Mfr # 034341 • B&H # RYS18SS)* **110.00**

Medium Hole

5cm *(Mfr # 034312 • B&H # RYS5SM)* **99.00**
10cm *(Mfr # 034322 • B&H # RYS10SM)* **110.00**
12cm *(Mfr # 034332 • B&H # RYS12SM)* **110.00**
14cm *(Mfr # 034342 • B&H # RYS12SM)* **110.00**
18cm *(Mfr # 034352 • B&H # RYS18SM)* **110.00**

Large Hole

5cm *(Mfr # 034313 • B&H # RYS5SL)* **99.00**
10cm *(Mfr # 034323 • B&H # RYS10SL)* **110.00**
12cm *(Mfr # 034333 • B&H # RYS12SL)* **110.00**
14cm *(Mfr # 034343 • B&H # RYS14SL)* **110.00**
18cm *(Mfr # 034353 • B&H # RYS18SL)* **110.00**

Softie Windjammers

These Rycote Windjammer are designed to fit the Softie. They provide additional wind diffusion, further minimizing noise due to wind.

5cm *(Mfr# 021701 • B&H# RYSW5)* **125.00**
10cm *(Mfr# 021702 • B&H# RYSW10)* **125.00**
12cm *(Mfr# 021703 • B&H# RYSW12)* **125.00**
14cm *(Mfr# 021704 • B&H# RYSW14)* **125.00**
18cm *(Mfr# 021705 • B&H# RYSW18)* **125.00**
24cm *(Mfr# 021706 • B&H# RYSW24)* **125.00**
29cm *(Mfr# 021707 • B&H# RYSW29)* **125.00**
32cm *(Mfr# 021708 • B&H# RYSW32)* **125.00**

Shotgun Accessories–Wind Protection

Slip-On Fuzzy Windscreen

The Slip-On Fuzzy is an excellent wind protection system for exterior recording with shotgun microphones. K-Tek's unique design combines a traditional faux fur exterior that breaks up the wind with a tightly woven fabric backing – making the Fuzzy the only slip-on windscreen with a layer of extra protection. The system's body of open cell foam slides smoothly over the mic head and fits snug around the microphone capsule to provide additional support and insulation.

Product and Size	For Microphone	Inside Length	Item #	Price
Slip-On Fuzzy-Tiny	Audio Technica AT 4051A, Sennheiser MKH 50	3″	*(Mfr # Z-FSO-T • B&H # KTZFSOT)*	**102.50**
Slip-On Fuzzy-X-Small	SCHOEPS CMC641	3.5″	*(Mfr # Z-FSO-XS • B&H # KTZFSOXS)*	**102.50**
Slip-On Fuzzy-Small	Audio Technica AT 4073A, Nuemann KMR 81, SANKEN CS1, SCHOEPS CMIT 5U	5″	*(Mfr # Z-FSO-S • B&H # KTZFSOS)*	**99.95**
Slip-On Fuzzy-Medium	Audio Technica AT 835 ST, AT 897, RODE NTG-2	6″	*(Mfr # Z-FSO-M • B&H # KTZFSOM)*	**99.95**
Slip-On Fuzzy-Long	AT 835 B, Sennheiser 416, ME 66, ME 80, MKH 60	7″	*(Mfr # Z-FSO-L • B&H # KTZFSOL)*	**99.95**
Slip-On Fuzzy-X-Long	Audio Technica AT 815 B	10.5″	*(Mfr # Z-FSO-XL • B&H # KTZFSOXL)*	**99.95**

Combination Shock Mount/Fuzzy Windscreen

K-Tek's combination shock mount/Fuzzy Windscreen offers the simplest and most convenient solution for wind noise reduction and microphone protection during exterior recording. The windscreen features an outer layer of synthetic fur backed with a lining of tightly -woven fabric and a body of open cell foam that fits snug around the microphone capsule. The shock mount is based on K-Tek's popular K-SM, which employs a holder of specially formulated rubber attached to arms of lightweight, durable anodized aluminum. Created to be "one size fits most," the grip accommodates microphones ranging from 17 to 25mm in diameter. Once the mic is firmly in place, a swivel adapter with industry-standard 3/8" - 16 thread enables easy mounting of the complete assembly onto any boom pole, handgrip or other support. The system can also be ordered with a shoe adapter instead of a thread for direct mounting onto a camera.

Combo Shock or Shoe Mount/Fuzzy Windscreens

Combo Shock Mount/Fuzzy Size	For Microphone	Inside Length	Item #	Price
Shock Mount/Fuzzy-Small	Audio Technica AT 4051A, AT 4073A, AT 835 ST, Nuemann KMR 81, Sanken CS1, Schoeps CMIT 5U, CMC64, Sennheiser 416, 816	7.5″	*(Mfr # Z-FZ-S • B&H # KTZFZS)*	**249.95**
Shoe Mount/Fuzzy-Small			*(Mfr # Z-CAM-FZ-S • B&H # KTZCAMFZS)*	**185.95**
Shock Mount/Fuzzy-Medium	Audio Technica AT 835 B, AT 897, RODE NTG-2, Sennheiser ME 66, ME 80, MKH 60	10″	*(Mfr # Z-FZ-M • B&H # KTZFZM)*	**249.95**
Shoe Mount/Fuzzy-Medium			*(Mfr # Z-CAM-FZ-M • B&H # KTZCAMFZM)*	**185.95**
Shock Mount/Fuzzy-Long	Audio Technica AT 4071A, AT 815 B, AT 815 ST, Sennheiser MKH 70	12″	*(Mfr # Z-FZ-L • B&H # KTZFZL)*	**249.95**
Shoe Mount/Fuzzy-Long			*(Mfr # Z-CAM-FZ-L • B&H # KTZCAMFZL)*	**185.95**
Shock Mount/Fuzzy-Extra Long		14″	*(Mfr # ZFZXL • B&H # KTZFZXL)*	**249.95**
Shoe Mount/Fuzzy-Extra Long			*(Mfr # ZCAMFZXLL • B&H # KTZCAMFZXL)*	**185.95**

Shotgun Accessories–Wind Protection

S-Series Suspension & Windshield System

The S-Series is a wholly new design - new suspension concept, new materials, new windshield construction - and retains all the renowned Rycote features of flexibility, balance and professional performance. It is lightweight with a minimum of parts, tough enough to withstand the rigours of ENG and simple to use straight out of the box.

S-Series Suspension

- One-piece web suspension elements - no rubbers or elastics.
- Patented design gives ideal isolation for all axial microphones.
- Unaffected by temperature and all-but unbreakable.
- Suitable for microphones 19mm (¾") to 25mm (1") in shaft diameter.
- Snap-in webs with six positions for perfect balance and fit.
- Matched, high-flexibility microphone cable with twin clamps.
- Pinch-release fittings for webs and cable clamps for quick and easy repositioning.

Structure

- Steel spine for core strength and rigidity, the central chassis ring secures windshield pods and allows fast access to the microphone. Chassis ring can be demounted when only a suspension is required.

Pistol Grip Handle

- Soft feel grips improve the general comfort of the handle while being handheld.
- XLR grip - suitable for all manufacturers of XLR connectors, including the XX series from Neutrik.
- Brass 3/8" female thread attachment for use on boom poles or mic stands.

Cable

- Balanced microphone twin with ultra-fine stranded copper cores and a helical screen
- 3mm soft PVC jacket for high flexibility even at low temperatures. Neutrik NC3 (XLR-style) connectors with gold-finished pins.

S-Series Windshield (windscreen)

- The windshield uses pairs of "Pods" which twist-lock to the chassis ring. All pods are 100mm (4") diameter but come in three different lengths. Four kit sizes combine the Pods to house mics from 8" to a maximum of 16". The acoustic fur covering (30mm staple) is integral and gives more than 30dB windnoise suppression (100-500Hz).

S-Series 300 Windshield and Suspension Kit - Fits mics 8 - 10" long *(Mfr # 010301 • B&H # RYSS300)*
S-Series 330 Windshield and Suspension Kit - Fits mics 10 - 11" long *(Mfr # 010302 • B&H # RYSS330)*
S-Series 375 Windshield and Suspension Kit - Fits mics 11 - 13" long *(Mfr # 010303 • B&H # RYSS375)*
S-Series 450 Windshield and Suspension Kit - Fits mics 14 - 16" long *(Mfr # 010304 • B&H # RYSS450)*

S-series Kit	Overall Body Length	Front Pod		Rear Pod		Order Code	Price
S-series 300 Kit	305mm (12")	U180	180mm (7")	U125	125mm (5")	*Mfr # 010301 • B&H # RYSS300*	**349.00**
S-series 330 Kit	330mm (13")	U180	180mm (7")	U150	150mm (6")	*Mfr # 010302 • B&H # RYSS330*	**359.00**
S-series 375 Kit	375mm (15")	U225	225mm (9")	U150	150mm (6")	*Mfr # 010303 • B&H # RYSS375*	**369.00**
S-series 450 Kit	450mm (18")	U225	225mm (9")	U225	225mm (9")	*Mfr # 010304 • B&H # RYSS450*	**379.00**

Alfa Case Softi-Case

Designed to safely carry your favorite shotgun microphone in a Rycote Softie or other brand of furry windshield. A Softie microphone boom mount will also fit inside the Softi-Case.

Softi-Case is lightweight, yet rugged enough to withstand the normal abuse of ENG, EFP and filmmaking shoots. Made from tough ABS plastic, the Softi-Case withstands shock and vibration. Its lid is designed to keep out moisture and dust. With the optional mounting kit, you can attach the Softi-Case to a Boom Tube boom pole case. Now, you have a light-weight and very portable storage and carrying system, leaving your hands free. Softi-Case is available in 3 lengths and four colors: Black, Blue, Yellow and Silver.

Small: For Shotgun Mic with Softie and Shock Mount up to 16" in:
Black *(Mfr # 30016SCBLK • B&H # AL30016SCBLK)*,
Silver *(Mfr # 30016SCSIL • B&H # AL30016SCSIL)*, Blue *(Mfr # 30016SCBLU • B&H # AL30016SCBLU)*, Yellow *(Mfr # 30016SCYEL • B&H # AL30016SCYEL)* **48.50**

Medium: For Shotgun Mic with Softie and Shock Mount up to 20" in:
Black *(Mfr # 30020SCBLK • B&H # AL30020SCBLK)*,
Silver *(Mfr # 30020SCSIL • B&H # AL30020SCSIL)*, Blue *(Mfr # 30020SCBLU • B&H # AL30020SCBLU)*,Yellow *(Mfr # 30020SCYEL • B&H # AL30020SCYEL)* **49.95**

Large: For Shotgun Mic with Softie and Shock Mount up to 24" in:
Black *(Mfr # 30024SCBLK • B&H # AL30024SCBLK)*,
Silver *(Mfr # 30024SCSIL • B&H # AL30024SCSIL)*, Blue *(Mfr # 30024SCBLU • B&H # AL30024SCBLU)*, Yellow *(Mfr # 30024SCYEL • B&H # AL30024SCYEL)* **58.50**

Shotgun Accessories–Wind Protection

K-Tek Zeppelin Windscreens

Dead air is what K-Tek strives to achieve in windscreen design, and dead air is what you will find in the Zeppelin. The Zeppelin is a practical, user-friendly method for getting maximum shielding from wind exposure during location recording. The Zeppelin system consists of an injection molded polypropylene microphone cage, 2 rubber retaining rings with removable sonic foam end caps, XLR pig tail, and a snug-fitting faux fur High-Wind cover. Offered in four standard sizes, the microphone is supported by K-Tek's General Purpose Suspension (K-GPS) or Short Shock Mount (K-SSM), which can accommodate mics from 19-25mm in diameter. The modular Zeppelin assembles and dismantles quickly and effortlessly, for compact storage and travel, and easy replacement of parts. Once the system is installed, the microphone can be slid out of the cage at any time for use while still mounted on the K-GPS/K-SSM suspension. Options include a fleece cover and a hefty hand grip for handheld work away from a boom pole.

Microphone cage with sonic foam end caps

Zeppelin parts

Faux fur high-wind cover

Fleece/Microfiber Cover

Charcoal Grey Fleece/Microfiber covers for the Zeppelins, they can be used as a light weather option cover, and they will actually work in heavier weather as well.
Available in Short *(B&H # KTKZFCS),* Medium *(B&H # KTKZFCM),* or Long *(B&H # KTKZFCL)* **78.95**

Product and Size	For Microphone	Length	Item #	Price
Zeppelin-Short	Audio Technica AT 4051A, AT 835 ST, Nuemann KMR 81, Sanken CS1, Schoeps CMIT 5U, CMC641, Sennheiser 416, MKH 50	11-1/4"	*Mfr # K-ZEPP-S B&H # KTKZEPPS*	**348.95**
Zeppelin-Medium	Audio Technica AT 4073A, AT 835 B, AT 897, RODE NTG-2, Sennheiser MKH 60	13"	*Mfr # K-ZEPP-M B&H # KTKZEPPM*	**367.50**
Zeppelin-Long	Sennheiser ME 66, ME 80 K3U Power Supply .74" dia.	16"	*Mfr # K-ZEPP-L B&H # KTKZEPPL*	**394.95**
Zeppelin-X Long	Audio Technica AAT 4071A, AT 815 B, Sennheiser MKH 70	19"	*Mfr # K-ZEPP-XL B&H # KTKZEPPXL*	**418.50**

PSC WindBoss

The WindBoss series represent a simple, flexible and accommodating means of proving wind rumble rejection for your condenser microphones. These microphone windshields provide the benefits of traditional, hard-shelled windshields without the associated expense and single application restrictions. The WindBoss series is designed with universal microphone mounting suspensions that allow the WindBoss to be used with virtually any condenser microphone. This mounting system does not rely on specialized, single application mounting clips, adapters or hard to install elastic bands. The WindBoss uses simple, effective silicone rubber o-rings to provide an excellent shockmount for your microphones. These special bands are custom made and are virtually unaffected by changes in temperature and humidity. In addition, they provide an easy and quick means of changing microphones without the parts breakage associated with traditional mounts. The WindBoss windshields are made of lightweight, application specific, open cell foam and a rugged aircraft aluminum frame. These two elements allow PSC to offer you a reasonably priced alternative to traditional windscreens.
The design of the PSC WindBoss outer foam "shell" is made up of three pieces, a center section and two end caps. These two end caps are interchangeable and allow access to both ends of the windshield. They are easily removed and replaced thanks to their Velcro fastening system. The center section and its associated framework are available in 3 sizes providing wind protection for a multitude of microphones.

WINDBOSS Zeppelin Windscreen System for Microphones - Small *(Mfr # FPSC0047 • B&H # PSWSWBS)* **294.50**
WINDBOSS Zeppelin Windscreen System for Microphones - Medium *(Mfr # FPSC0047A • B&H # PSWSWBM)* **308.75**
Hand Grip with 3/8" Stud *(Mfr # FPSC0047H • B&H # PSHG)* **32.30**

Shotgun Accessories—Wind Protection

Rycote Full Windshield System

The full windshield system is made up of the following elements: Modular Suspension (shock mount), Modular Windshield (windscreen, blimp or zeppelin), and Windjammer (furry cover).

- The Modular Suspension combines all the successful elements of the 4-point suspension with a high precision modular frame resulting in a lightweight effective suspension that fits a wide range of microphones. Completely supporting the microphone in a cradle arrangement, the suspension can be used as it comes, with a microphone using a foam gag, or in conjunction with a Windshield & Windjammer.
- The Modular Windshield (zeppelin) is slid onto the Modular Suspension, and completely surrounds the microphone amp; its connector. It protects the microphone from the effects of wind, while causing the minimal effect to the sound. Manufactured from flexible grey plastic netting tube with a screening material attached by special process, providing lightweight strength and durability, it provides significant improvement in exterior wind attenuation (up to 25dB). Twist and turn locking end caps provide easy, rattle free and secure fastening. Unique slide-on/slide-off system allows easy removal of the microphone and suspension.
- The Windjammer is designed to fit over the Windshield to provide the highest possible protection against extreme wind. Made from specially designed and manufactured screening materials with virtually no adverse effect on sound level or quality, this most effective cover provides 10-12db extra protection over a standard Windshield. Fitted with a drawstring and toggle to allow snug and easy fitting.

Windshield Kit 1 - Includes: Small Modular Suspension Mount, Windshield #1 and Windjammer #1 *(Mfr # 086004 • B&H # RYWSK1)* ..... **CALL**
Windshield Kit 2 - Includes: Small Modular Suspension Mount, Windshield #2 and Windjammer #2 *(Mfr # 086003 • B&H # RYWSK2)* ..... **CALL**
Windshield Kit 3 - Includes: Small Modular Suspension Mount, Windshield #3 and Windjammer #3 *(Mfr # 086002 • B&H # RYWSK3)* ..... **CALL**
Windshield Kit 4 - Includes: Medium Modular Suspension Mount, Windshield #4 and Windjammer #4 *(Mfr # 086001 • B&H # RYWSK4)* ..... **CALL**
Windshield Kit 5 - Includes: Medium Modular Suspension Mount, Windshield #4 Windjammer #5 and Extension #1 *(Mfr # 086005 • B&H # RYWSK5)* ..... **CALL**
Windshield Kit 5L - Includes: M3 Large Modular Suspension Mount, Windshield #4 Windjammer #5 and Exten. #1 *(Mfr # 086013 • B&H # RYWSK5L)* ..... **CALL**
Windshield Kit 6 - Includes: Medium Modular Suspension Mount, Windshield #4, Windjammer #6 and Extension #2 *(Mfr # 086006 • B&H # RYWSK6)* ..... **CALL**
Windshield Kit 7 - Includes: Large Modular Suspension Mount, Windshield #4, Windjammer #7 and Extension #3 *(Mfr # 086007 • B&H # RYWSK7)* ..... **CALL**
Windshield Kit 8 - Includes: Large Modular Suspension Mount, Windshield #4, Windjammer #8 and Extension #4 *(Mfr # 086008 • B&H # RYWSK8)* ..... **CALL**

Sennheiser Blimp System

Sennheiser's Blimp Systems feature a fleece-covered wind muff combined with the rugged protective basket windshield to suppress wind noise. The wind muff and windshield are designed to fit the easy-to-manage MZS 20-1 suspension with pistol grip. This system is designed to work together to offer you excellent wind noise reduction for your outdoor recordings.

Blimp System 1: Includes MZS20-1 Combo Mount/Grip/Stand, MZW-201 Blimp Windscreen and MZH20-1 Wind Muff. For ME-62/64 and MKH-20/30/40/50. *(Mfr# BS1 • B&H# SEBS1)* **779.95**

Blimp System 2: Includes MZS20-1 Combo Mount/Grip/Stand, MZW-601 Blimp Windscreen and MZH60-1 Wind Muff. ForME 66, MKH-416, MKH-60. *(Mfr# BS2 • B&H# SEBS2)* **799.95**

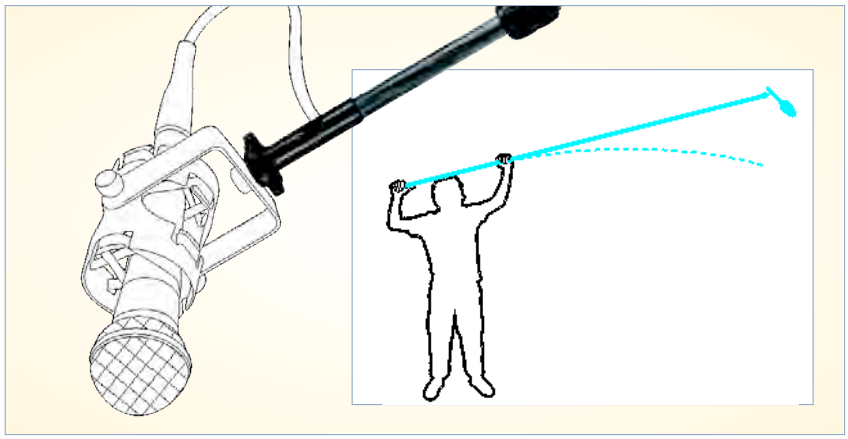
Blimp System 3: Includes MZS20-1 Combo Mount/Grip/Stand, MZW-701 Blimp Windscreen and MZH70-1 Wind Muff. For ME-67 and MKH-70. *(Mfr# BS3 • B&H# SEBS3)* **749.95**

Shotgun Accessories–Microphone Compatibility

Manufacturer	Microphone	Modular Windshield Kit	S-Series	Softie
AKG	C568EB	4	S330-Kit	18 cm Medium Hole
Audio Technica	AT 4071a	6	S450-Kit	29 cm Medium Hole
Audio Technica	AT 4073	4	S300-Kit	12 cm Medium Hole
Audio Technica	AT 815b	7		32 cm Medium Hole
Audio Technica	AT 815ST	6	S450-Kit	29 cm Medium Hole
Audio Technica	AT 822	3	S300-Kit	N/A
Audio Technica	AT 825	3	S300-Kit	N/A
Audio Technica	AT 835b	6	S450-Kit	24 cm Medium Hole
Audio Technica	AT 835ST	4	S330-Kit	14 cm Medium Hole
Audio Technica	AT897	4	S375-Kit	14 cm Medium Hole
Azden	SG(M)-1X	4	S375-Kit	18 cm Medium Hole
Azden	SG(M)-2X (Cardiod)	6	S450-Kit	24 cm Medium Hole
Azden	SG(M)-2X (Omni)	N/A		5 cm Medium Hole
Beyer	M58	4	S330-Kit	N/A
Beyer	MC 836	4		18 cm Medium Hole
Beyer	MC 837	8		N/A
Beyer	MCE 86 N (C) S	5	S375-Kit	18 cm Large Hole
Beyer	MCE 87vs	4	S300-Kit	18 cm Large Hole
DPA	4017	3		18 xm Small Hole
Neumann	KM 184	1	S300-Kit	5 cm Medium Hole
Neumann	KMR 81	4	S300-Kit	18 cm Medium Hole
Neumann	KMR 82	6	S450-Kit	29 cm Medium Hole
Neumann	RSM 191	3		N/A
Rode	NT4	4		N/A
Rode	NTG1	3	S300-Kit	14 cm Medium Hole
Rode	NTG2	3	S300-Kit	14 cm Medium Hole
Sanken	CS 1	3	S300-Kit	14cm Small Hole
Sanken	CS 3	4	S330-Kit	18 cm Small Hole
Schoeps	CMC Series	2		5 cm Small Hole
Schoeps	CMC Series (Cut 1)	3	S300-Kit	5 cm Small Hole
Schoeps	CMIT5U		S300-Kit	
Sennheiser	ME62 K6	3	S300-Kit	5 cm medium Hole
Sennheiser	ME64 K6	3	S300-Kit	5 cm Medium Hole
Sennheiser	ME66 K6	5		18 cm Medium Hole
Sennheiser	ME67 K6	7	S375-Kit	29 cm Medium Hole
Sennheiser	ME80 K3U	5	S375-Kit	18 cm Medium Hole
Sennheiser	MKH 20	2		5 cm Large Hole
Sennheiser	MKH 30	3		5 cm Large Hole
Sennheiser	MKH 40	2		5 cm Large Hole
Sennheiser	MKH 416	4	S300-Kit	18 cm Small Hole
Sennheiser	MKH 418	4		18 cm Small Hole
Sennheiser	MKH 50	2		5 cm Large Hole
Sennheiser	MKH 60	4	S330-Kit	18 cm Large Hole
Sennheiser	MKH 70	6	S450-Kit	29 cm Large Hole
Shure	SM 89	8		N/A
Sony	ECM 673	3		12 cm Small Hole
Sony	ECM 674	4		12 cm Small Hole
Sony	ECM 678	4		18 cm Small Hole
Sony	ECM 680S	4		18 cm Small Hole

BOOM POLES

Gitzo booms are designed for performance and reliability that meet location sound and broadcast audio professionals' requirements. Carbon 6x crossed layer tube makes carbon fiber booms lighter, faster and extremely rigid. Anti Leg Rotation system makes boom operation quicker, adjustment easier and more precise. G-Lock system guarantees faster and stronger locking and increases system rigidity by 20%. Carbon 6x G-Lock booms come with a convenient anti-dust bag for storage and packing.



- Gitzo booms feature a 1/4"-3/8" reversible mounting screw supported by a high quality machined aluminum upper end. The microphone cable can be run either outside or inside the pole. The aluminum upper end is specially outfitted with a machined hole for inner cables.
- With Carbon 6x tubes and G-Lock, Gitzo booms are suprisingly light and extremely rigid even when fully extended. Boom lengths can be quickly and precisely adjusted thanks to the Anti Leg Rotation system.
- G-Lock is a completely redesigned twist-lock system that's substantially faster, stronger and more rigid than its predecessor. Unwanted play between lock parts have been removed so leg sections lock together as one to give a rock solid structure. G-Lock stands for Gravity Lock. The unique cone shaped ramp and locking ring creates a "gravity locking" effect: the higher the load applied vertically to the system, the stronger the locking effect.
- Anti Leg Rotation (ALR) system means the boom can be opened in less than 10 seconds. Simply loosen all the twist locks at the same time, then pull down and tighten the locks individually.

Model	Material	Sec.	Max Ht.	Min. Ht.	Weight	Load	Order Code	Price
GB0530	Carbon Fiber	3	84.3"	33.1"	0.8 lbs.	4.4 lbs.	*Mfr # GB0530 • B&H # GIGB0530*	**150.00**
GB1540	Carbon Fiber	4	109.4"	33.9"	0.9 lbs.	4.4 lbs.	*Mfr # GB1540 • B&H # GIGB1540*	**200.00**
GB3560	Carbon Fiber	6	155.5"	34.3"	1.7 lbs.	4.4 lbs.	*Mfr # GB3560 • B&H # GIGB3560*	**300.00**
G555	Aluminum	2	54.7"	29.9"	0.7 lbs.	4.4 lbs.	*Mfr # G555 • B&H # GIG555*	**72.00**
G556	Aluminum	3	79.1"	30.3"	1.1 lbs.	4.4 lbs.	*Mfr # G556 • B&H # GIG556*	**95.00**
G557	Aluminum	4	104.3"	31.1"	1.8 lbs.	4.4 lbs.	*Mfr # G557 • B&H # GIG557*	**133.00**
G7680	Aluminum	6	150"	32.3"	3.1 lbs.	4.4 lbs.	*Mfr # G7680 • B&H # GIG7680*	**197.00**

G5 • A5

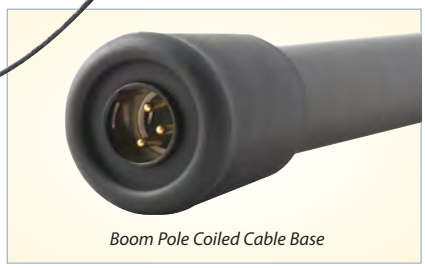
News Boom Poles

The G5 (carbon fiber) and A5 (aluminum) News Boom Poles are designed for use in the demanding world of TV news broadcasting. They use some of the most advanced engineering design techniques and robust materials available today. Patented locking system is completely different in design from all other boom poles on the market. To remove weight and ease the cleaning of the pole, they use no metal components. The locking system can then be stripped down completely for cleaning as required. Whereas on all existing pole designs fine metal threads are used, the G5 and A5 use a triple-cam lock system instead. This allows for a minimal twist to lock/unlock and makes the poles far less likely to jam when dirty. The five-section poles feature a total length of 98" and a retracted length of 26".

G5 News Boom Pole

G5 News Boom Pole with Cable

- Robust & strong pole
- Patented locking mechanism – with NO screw threads
- Simple 15° twist locking mechanism
- Easy to clean
- Pole tip - Stainless steel 3/8" BSW (Whitworth) thread
- Top grade 1.0 mm (0.038") thick 100% carbon fiber (G5) or aircraft grade aluminum (A5) tubes



Boom Pole Coiled Cable Base

Boom Pole top collar

Boom Pole Collars

Coiled Cable Option

The poles can be supplied with an internal coiled cable as an option. The coiled cable and connectors have all been chosen for their high quality. Features balanced microphone twin with ultra-fine stranded copper cores (50/0.05mm) and a helical screen, sheathed in matt-black soft polyurethane to 3.85mm diameter. Connector is Neutrik NC3 (XLR-style) with gold-finished pins. The free cable is 400mm long allowing use with all standard shockmount & windscreens.

Carbon Fiber Boom Poles

G5: Carbon Fiber News Boom Pole- measures 26-98" *(Mfr # 185601 • B&H # LIG5)* **299.00**

G5: Carbon Fiber News Boom Pole- same as above with Internal Coiled Cable *(Mfr # 185602 • B&H # LIG5CC)* **385.00**

G-5 Coiled Cable: Coiled cable for G-5, Neutrik gold pin XLR connectors *(Mfr # G5CCABLE • B&H #LIG5CCABLE)* **95.00**

Aluminum Boom Poles

A5: Aluminum News Boom Pole- measures 26-98" *(Mfr # 185701 • B&H # LIA5N)* **150.00**

A5: Aluminum News Boom Pole - same as above with Internal Coiled Cable *(Mfr # 185702 • B&H # LIA5CCN)* **236.00**

A-5 Coiled Cable: Coiled cable for A-5, Neutrik gold pin XLR connectors *(Mfr # G5CCABLE • B&H # LIG5CCABLE)* **95.00**

KLASSIC Boom Poles

The Professional's Pole - 5-Section Carbon Fiber Boom Poles

Engineered like no other boom pole in the world, the original K-Tek Klassic 5-Section Boom Poles combine thoughtful design, top-of-the-line materials and precision engineering. Available in six convenient sizes, the shortest telescopes from 16" to 59". The longest extends from only 55" to nearly 21'. Available wired with internal cable and bottom or side connector (CC or CCR) or "Flow-through" or "Flow-through Stubby" base (FT or FTS), or unwired.

Ideal for location, documentary and studio work, Klassic 5-Section Boom Poles are constructed from high-density graphite selected for maximum strength and minimum weight. Eight layers of dent-proof graphite are precision ground and then burnished to produce a low handling noise.

Pole tops feature two sets of slots to accommodate most types of mic cables. Telescoping sectionc are connected with unique "captive collets" that require minimum torque. The collets are held captive within a collar studded with directional dimples designed to offer a pleasant touch and good grip under all conditions, even in extreme temperatures and humidity. The bottom coupling allows boom to attach a variety of accessories.
A Flow-through accessory allows an internal cable to exit without chafing.

- Hybrid composite, high density graphite fiber selected for maximum strength and minimum weight.
- Fiber alignment selected for minimum bounce and weight with maximum strength. 8 layers of graphite precision ground to exact size, then burnished.
- Coupling designed for maximum holding power with a minimum of torque applied. Coupling designed to be dust, dirt and sand proof. "Captive Collett" design makes coupling resistant to jamming.
- Non-reflective processing on unique milled surface makes the collar more durable than knurling or ribbing. It offers controlled gripping power and is gentle on your hands, even when wet. The surface is HARD! (C-70 Rockwell... about the same hardness as an emerald).

K-CCR (XLR side exit)

K-CC (XLR bottom exit)

- Unique pole top features cable retaining slots and a replaceable stainless steel threaded mounting stud.
- Standard "mushroom" base, cast in polyurethane, is engineered for maximum shock protection.
- Accessory attachable base sections for internal wiring, internal 48v phantom and 12v "T" power supplies and extension sections are available.

Model	Cabling	Max Ht.	Min. Ht.	Weight	Order Code	Price
K-56	None	4' 11"	1' 4"	0.65 lbs.	*Mfr # K-56 • B&H # KTK56*	**344.95**
K-56CC	Coiled (bottom exit)	4' 11"	1' 4"	0.98 lbs.	*Mfr # K-56CC • B&H # KTK56CC*	**474.95**
K-56CCR	Coiled (side exit)	4' 11"	1' 7"	1.21 lbs.	*Mfr # K-56CCR • B&H # KTK56CCR*	**499.95**
K-81	None	6' 9"	2'	1.28 lbs.	*Mfr # K-81 • B&H # KTK81*	**509.95**
K-81CC	Coiled (bottom exit)	6' 9"	2'	1.49 lbs.	*Mfr # K-81CC • B&H # KTK81CC*	**484.95**
K-81CCR	Coiled (side exit)	6' 9"	2' 3"	1.75 lbs.	*Mfr # K-81CCR • B&H # KTK81CCR*	**509.95**
K-102	None	8' 9"	2'	1.00 lbs.	*Mfr # K-102 • B&H # KTK102*	**399.95**
K-102CC	Coiled (bottom exit)	8' 9"	2'	1.29 lbs.	*Mfr # K-102CC • B&H # KTK102CC*	**534.95**
K-102CCR	Coiled (side exit)	8' 9"	2' 3"	1.55 lbs.	*Mfr # K-102CCR • B&H # KTK102CCR*	**564.95**
K-102FTS	Straight (Stubby)	8' 9"	2' 3"	1.68 lbs.	*Mfr # K-102FTS • B&H # KTK102FTS*	**543.95**
K-152	None	12' 8"	3'	1.34 lbs.	*Mfr # K-152 • B&H # KTK152*	**534.95**
K-152CC	Coiled (bottom exit)	12' 8"	3'	1.65 lbs.	*Mfr # K-152CC • B&H # KTK152CC*	**659.95**
K-152CCR	Coiled (side exit)	12' 8"	3' 3"	1.87 lbs.	*Mfr # K-152CCR • B&H # KTK152CCR*	**689.95**
K-152FTS	Straight (Stubby)	12' 8"	3' 3"	1.96 lbs..	*Mfr # K-152FTS • B&H # KTK152FTS*	**674.95**
K-202	None	16' 10"	3' 10"	1.67 lbs.	*Mfr # K-202 • B&H # KTK202*	**629.95**
K-202CC	Coiled (bottom exit)	16' 10"	3' 10"	1.83 lbs.	*Mfr # K-202CC • B&H # KTK202CC*	**779.95**
K-202CCR	Coiled (side exit)	16' 10"	4' 1"	2.10 lbs.	*Mfr # K-202CCR • B&H # KTK202CCR*	**804.95**
K-202FTS	Straight (Stubby)	16' 10"	4' 3"	2.14 lbs.	*Mfr # K-202FTS • B&H # KTK202FTS*	**769.95**
K-251	None	20' 11"	4' 7"	2.13 lbs.	*Mfr # K-251 • B&H # KTK251*	**719.95**
K-251FT	Straight (Stubby)	20' 11"	5'	2.4 lbs.	*Mfr # K-251FT • B&H # KTK251FT*	**859.95**

KLASSIC Articulated Boom Poles

6-Section Articulated Boom Poles

The introduction of the K-Tek Klassic revolutionized the way that boom poles were made. The Articulated Poles are revolutionizing the way that Boom Poles are used!

Expansive Reach

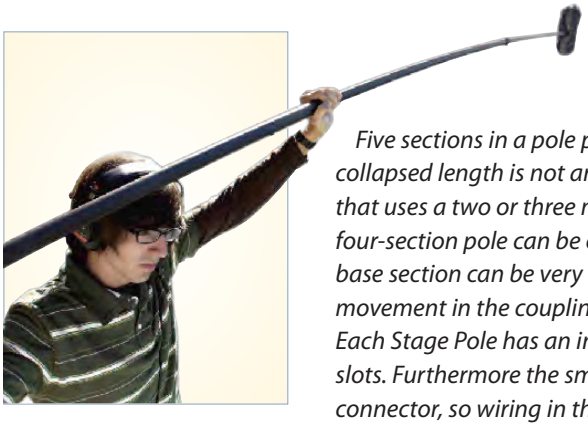
The **KA–113** has four telescoping sections before the joint and two more after, providing a reach of nearly 9.5′. Five positive locking positions provide articulation at 90, 112.5, 135, 157.5 or 180°. This allows the microphone to be placed at or over the subject, over obstructions or even other poles.

Single-handed Operation

K-Tek's ingenious articulated design allows the operator to comfortably hold the pole with one hand with the mushroom base at the belt line, freeing one hand to operate the mixer. The pole goes up …over …and back down to accurately position the microphone while staying outside of the frame line. Or invert the pole and the articulation allows you to go under and back up to position the microphone. A simple two-person interview can be done with the mushroom base on the floor (or operator's toe) and the articulated section positioned over the talent. Rotating the pole moves the microphone.

Model	Max Ht.	Min. Ht.	Weight	Order Code	Price
KA-113	9′ 5″	2′ 2″	1.78 lbs.	*Mfr # KA-113 • B&H # KTKA113*	**639.95**
KA-113CCR	9′ 5″	2′ 5″	2.30 lbs.	*Mfr # KA-113CCR • B&H # KTKA113CCR*	**799.95**

***CCR =** with internal Coiled Cable (Side Exit XLR)*



Rigid 4-Section Connect Stage Poles with Drop Through Wiring and Quick Connect

Five sections in a pole provide a good compromise in the extended-length/collapsed-length ratio. But if collapsed length is not an issue—for example, on a large sound stage, or on location with a production that uses a two or three man crew—a four-section pole can offer significant advantages. A very long four-section pole can be extremely stiff, as the diameter of the smallest section is still considerable. The base section can be very long, providing a large unobstructed handling area. Plus, there is less chance of movement in the couplings because there are fewer of them.

Each Stage Pole has an integrated "Quick Connect" top section with a stainless steel thread and cable slots. Furthermore the smallest graphite section has a large enough interior diameter to accept an XLR connector, so wiring in the field is fast and easy. Switching from a straight cable to a coiled cord is simply a matter of interchanging the Flow-through Foot and a Coiled Cord Adapter and dropping in the cable.

Flow-through with straight cable

Model	Max Ht.	Min. Ht.	Weight	Order Code	Price
KS-124	10′ 11″	3′ 3″	1.19 lbs.	*Mfr # KS-124 • B&H # KTKS124*	**439.95**
K-124FTS	10′ 11″	3′ 3″	1.45 lbs.	*Mfr # KS-124FTS • B&H # KTKS124FTS*	**579.95**
KS-162	13′ 6″	4′ 1″	1.43 lbs.	*Mfr # KS-162 • B&H # KTKS162*	**534.95**
KS-162FTS	13′ 6″	4′ 4″	1.70 lbs.	*Mfr # KS-162FTS • B&H # KTKS162FTS*	**674.50**
KS-200	16′ 8″	4′ 10″	1.65 lbs.	*Mfr # KS-200 • B&H # KTKS200*	**629.95**
K-200FT	16′ 8″	5′ 5″	1.92 lbs.	*Mfr # KS-200FT • B&H # KTKS200FT*	**767.50**
KS-247	20′ 7″	6′	2.06 lbs.	*Mfr # K-247 • B&H # KTK247*	**NA**
K-247FT	20′ 7″	6′ 7″	2.33 lbs.	*Mfr # KS-247FT • B&H # KTKS247*	**859.95**

***FTS or FT =** with "Stubby Flow Through" Base and straight cable and XLRs*

AVALON Boom Poles

Crafted of the same high density graphite fiber used in the K-Tek Klassic line or in cost-effective aluminum tubing, Avalon boom poles are designed to meet the needs of ENG and DV Camera crews.

The series offers many of the same benefits of the original Klassic boom poles in an affordable package — eliminating some deluxe features but without sacrificing any of the K-Tek quality. All poles feature the same high-reliability collars and unique "captive collet" coupling system — telescoping sections lock in place securely and easily. Factory wired models (CC or CCR) are fitted with a high-quality coiled cord inside the pole and a sturdy male XLR receptacle conveniently mounted with a bottom exit or a side exit at the base.

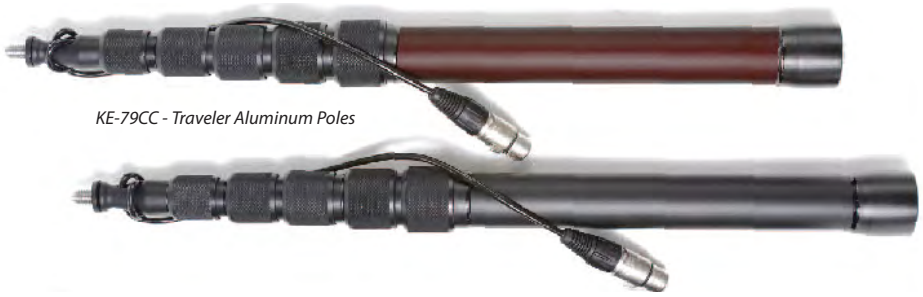
The first professional boom pole designed to fit into a standard equipment case, the versatile Avalon traveler (KEG-88 or KE-79) stores quickly for easy transportation and extends to a maximum reach over 6′ 7″. In addition to standard black, the KE-79 and KE-89 can be specially ordered in striking anodized red or blue.

Avalon-Graphite

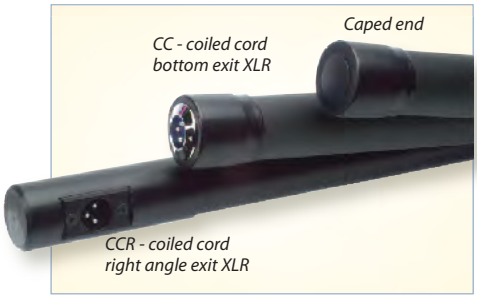
Model	Sec.	Max Ht.	Min. Ht.	Weight	Order Code	Price
KEG-60	5	5′	1′ 7″	0.69 lbs.	*Mfr # KEG-60 • B&H # KTKEG60*	**299.95**
KEG-60CC	5	5′	1′ 7″	0.94 lbs.	*Mfr # KEG-60CC • B&H # KTKEG60CC*	**367.50**
KEG-88	6	7′ 8″	1′ 11″	0.98 lbs.	*Mfr # KEG-88 • B&H # KTKEG88*	**299.95**
KEG-88CC	6	7′ 8″	1′ 11″	1.21 lbs.	*Mfr # KEG-88CC • B&H # KTKEG88CC*	**369.95**
KEG-100	5	8′ 9″	2′ 2″	0.96 lbs.	*Mfr # KEG-100 • B&H # KTKEG100*	**309.95**
KEG-100CC	5	8′ 9″	2′ 2″	1.26 lbs.	*Mfr # KEG-100CC • B&H # KTKEG100CC*	**408.95**
KEG-100CCR	5	8′ 9″	2′ 5″	1.33 lbs.	*Mfr # KEG-100CCR • B&H # KTKEG100CCR*	**494.95**
KEG-150	5	12′ 6″	3′	1.33 lbs.	*Mfr # KEG-150 • B&H # KTKEG150*	**484.95**
KEG-150CC	5	12′ 6″	3′	1.64 lbs.	*Mfr # KEG-150CC • B&H # KTKEG150CC*	**579.95**
KEG-150CCR	5	12′ 6″	3′ 3″	1.80 lbs.	*Mfr # KEG-150CCR • B&H # KTKEG150CCR*	**599.95**

Avalon-Aluminum

Model	Sec.	Max Ht.	Min. Ht.	Weight	Order Code	Price
KE-69	5	5′	1′ 7″	0.69 lbs.	*Mfr # KE-69 • B&H # KTKE69*	**124.95**
KE-69CC	5	5′	1′ 7″	0.94 lbs.	*Mfr # KE-69CC • B&H # KTKE69CC*	**149.95**
KE-79	6	7′ 8″	1′ 11″	0.98 lbs.	*Mfr # KE-79 • B&H # KTKE79*	**174.95**
KE-79CC	6	7′ 8″	1′ 11″	1.21 lbs.	*Mfr # KE-79CC • B&H # KTKE79CC*	**209.95**
KE-89	5	8′ 9″	2′ 2″	0.96 lbs.	*Mfr # KE-89 • B&H # KTKE89*	**163.50**
KE-89CC	5	8′ 9″	2′ 2″	1.26 lbs.	*Mfr # KE-89CC • B&H # KTKE89CC*	**179.95**
KE-110	5	8′ 9″	2′ 5″	1.33 lbs.	*Mfr # KE-110 • B&H # KTKE110*	**194.95**
KE-110CC	5	12′ 6″	3′	1.33 lbs.	*Mfr # KE-110CC • B&H # KTKE110CC*	**229.95**
KE-110CCR	5	12′ 6″	3′	1.64 lbs.	*Mfr # KE-110CCR • B&H # KTKE110CCR*	**239.95**
KEG-150CCR	5	12′ 6″	3′ 3″	1.80 lbs.	*Mfr # KEG-150CCR • B&H # KTKEG150CCR*	**599.95**



KE-79CC - Traveler Aluminum Poles



ELITE SERIES

Carbon Fiber Boom Poles

PSC's Elite series of boom poles represent a no compromise design. Each pole is hand crafted in the USA from the finest materials available. The Elite series utilize a blend of super high modulus carbon fibers that are precision wound by top carbon fiber specialists. These high tech tubes provide a delicate balance of strength, stiffness, torsion rigidity and low handling noise. Hundreds of hours went into the design of these masterpieces. After winding, each tube is impregnated with the highest quality resins available and baked under tight, computer controlled temperature and humidity conditions. Each tube is then painstakingly ground to the highest aerospace tolerances.

Elite Right Angle XLR Close-Up

The boom poles utilize a system of fixed threaded mounts, locking collars and locking rings in order to offer unparalleled locking characteristics with a simple half turn of the wrist. Smooth, easy-to-use, with years of trouble free service, each collar is machined from T6061-T6 billet aircraft aluminum using state of the art computer-controlled lathes. The fixed threaded mounts and locking collars incorporate a debris blocking ring to help keep unwanted material out of the locking mechanism. The locking rings are made from high purity white Delrin for uncompromised performance in any weather condition. Like the locking collars, the Delrin locking rings are machined to super tight tolerances.

Each Elite series boom pole is equipped with a removable top screw to allow for quick and easy mounting of various microphones. These removable top screws are machined from aluminum and anodized for lasting good looks. These top screws also incorporate a clever cable slot for easy and quick screw changes or cable installations. The removable top screws are extensively machined to reduce weight in non-critical areas. Additional top screws are available separately for mounting to mic shock mounts.

The heel end of the Elite boom poles feature a fixed, lightweight aluminum threaded mount that is compatible with the various end caps available. These end caps include a XLR-M bottom for use with internal coiled cable assemblies, a right angle XLR bottom for use with internal coiled cables and plug on transmitters, an end cap that incorporates a robust rubber bumper and an end cap that features an easy-flow cable exit for use with straight cables. All of these specialized end caps are machined from aluminum and are thus virtually unbreakable. They don't suffer from pulled and stripped threads as other brands do.

Model	Max Ht.	Min. Ht.	Order Code	Price
EBPS Small	6′ 8″	1′ 7″	*Mfr # FBPS • B&H # PSSBP*	**359.95**
FBPSCC Small	6′ 1″	1′ 7″	*Mfr # FBPSCC • B&H # PSSBPCC*	**454.58**
FBPSCCRA Small	6′ 3″	1′ 9″	*Mfr # FBPSCCRA • B&H # PSSBPCCRA*	**474.05**
FBPSSC Small	6′ 4″	1′ 10″	*Mfr # FBPSSC • B&H # PSSBPSC*	**484.50**
EBPM Medium	8′ 3″	2′ 2″	*Mfr # FBPM • B&H # PSMBP*	**403.75**
FBPMCC Medium	8′ 3″	2′ 2″	*Mfr # FBPMCC • B&H # SMBPCC*	**498.75**
FBPMCCRA Medium	8′ 5″	2′ 4″	*Mfr # FBPMCCRA • B&H # PSMBPCCRA*	**522.50**
FBPSSC Medium	8′ 6″	2′ 5″	*Mfr # FBPMSC • B&H # PSMBPSC*	**536.75**
EBPL Large	12′ 4″	3′	*Mfr # FBPL • B&H # PSLBP*	**522.50**
FBPLCC Large	12′ 4″	3′	*Mfr # FBPLCC • B&H # PSLBPCC*	**617.50**
FBPLCCRA Large	12′ 6″	3′ 2″	*Mfr # FBPLCCRA • B&H # PSLBPCCRA*	**636.50**
FBPLSC Large	12′ 7″	3′ 3″	*Mfr # FBPLSC • B&H # PSLBPSC*	**655.50**
EBPXL X-Large	17′	4′	*Mfr # FBPXL • B&H # PSXLBP*	**593.75**
FBPXLCC X-Large	17′ 3″	4′ 3″	*Mfr # FBPXLSC • B&H # PSXLBPSC*	**755.25**

CC = with Coiled Cable, **CCRA** = with Coiled Cable and Right Angle XLR, **SC** = with Straight Cable

Coil Cable Kits

Small *(Mfr # FBPCCKS • B&H # PSCCKS)* **95.00**
Medium *(Mfr # FBPCCKM • B&H # PSCCKM)* **95.00**
Large *(Mfr # FBPCCKL • B&H # PSCCKL)* **95.00**

Coil Cable Kits w/Right Angle XLR Base

Small *(Mfr # FBPCCKSRA)* **118.95**
Medium *(Mfr # FBPCCKMRA)* **118.95**
Large *(Mfr # FBPCCKLRA)* **118.95**

Straight Cable Kits

Small *(Mfr # FBPSCKS • B&H # PSSCKS)* **124.45**
Medium *(Mfr # # FBPSCKM • B&H # PSSCKM)* **127.30**
Large *(Mfr # FBPSCKL • B&H # PSSCKL)* **130.15**
X-Large *(Mfr # FBPSCKXL • B&H # PSSCKXL)* **133.00**
Tip, threaded 3/8-16 Mic, Shockmount Adapter for Poles *(Mfr # FBPTIP • B&H # PSTT)* **20.43**
End Cap Rubber Bottom *(PSTT)* **24.23**
End Cap Straight Cable Exit *(Mfr #FBPECSC • B&H # PSECSCE)* **47.03**

Boom Pole Accessories

Impact

Neoprene Boompole Bag

Made of neoprene for maximum protection, the boompole bag features an adjustable shoulder strap. This bag will accommodate a boompole and complete ENG kits with a shotgun mics, softie, and boompole cable attachments. *(IMBPB10)* **39.95**

Universal Pistol Grip

- Universal hand grip adapts to any standard microphone suspension.
- Foam-padded handle comes with a 3/8" threaded adapter (boompole standard) and is also threaded at the base so it can attach it to a boompole.
- Allows you to hand-hold a PSC mount, AT8415 etc., with increased isolation
- Made from machined Delrin, stainless steel and expanded polyurethane to provide significant additional shock isolation.

(#IMGRIP) **34.95**

Remote Audio

Ground Adapter Boom Pole Stand

An essential piece of equipment weighing only 12 lbs., this collapsible ground adapter acts as a boom-pole mount to avoid damaging expensive equipment.

- Wide round base provides more stability than a heavier but smaller base.
- 4" opening will accept boom poles with side-mounted connectors and poles with right-angle XLR jumpers attached.
- The underside of the seat is designed with finger grip for easy carrying.
- The base and top are made of a material that is totally weather proof. The material will not scratch equipment or floors.
- Includes a large, removable heavy-duty hook to easily handle big cable bundles. Up to three more hooks can be added for headphones, packs, or whatever.

(Mfr # GRAD • B&H # REGRAD) **249.00**

Boom Tube Carrying Case with Strap

Available in four sizes for boom pole lengths of 16" to 55" (collapsed), the Boom Tube is designed to withstand the normal, day-to-day working environment of film, TV and ENG shoots. Whether you work on location or in a studio, the Boom Tube will protect your expensive microphone boom pole during travel or in storage

The lid is designed so that it is pulled off and kept tethered to the Boom Tube rather than with a hinge that could be snapped off in the field or during shipping.The lid is keyed so it mates with the draw latch when put back on the tube. Foam cushions protect the ends of the boom pole in the case. Available in grey or lightweight black ABS plastic.

For Boom Pole 16-32" Collapsed

Black *(Mfr # 10032BTLB • B&H # AL10032BTLB)* ..... **74.95** Gray *(Mfr # 10032BTLG • B&H # AL10032BTLG)* **59.95**
Black with Black TSA Lock *(Mfr # 10032BTLBTSB • B&H # AL10032BTLBB)* **79.95**
Gray with Black TSA Lock *(Mfr # 10032BTLG-TSA-B • B&H # AL10032BTLBG)* **69.95**
Black with Pewter TSA Lock *(Mfr # 10032BTLBTSP • B&H # AL10032BTLPB)* **83.95**
Gray with Pewter TSA Lock *(Mfr # 10032BTLGTSP • B&H # AL10032BTLPG)* **69.95**

For Boom Pole 32-36" Collapsed

Black *(Mfr # 10036BTLB • B&H # AL10036BTLB)* ..... **74.95** Grey *(Mfr # 10036BTLG • B&H # AL10036BTLG)* **59.95**
Black with Black TSA Lock *(Mfr # 10036BTLBTSB • B&H # AL10036BTLBB)* **79.95**
Gray with Black TSA Lock *(Mfr # 10036BTLGTSB • B&H # AL10036BTLBG)* **74.95**
Black with Pewter TSA Lock *(Mfr # 10036BTLBTSP • B&H # AL10036BTLPB)* **79.95**
Gray with Pewter TSA Lock *(Mfr # 10036BTLGTSP • B&H # AL10036BTLPG)* **69.95**

For Boom Pole 37-46" Collapsed

Black *(Mfr # 10046BTLB • B&H # AL10046BTLB)* ..... **79.95** Gray *(Mfr # 10046BTLG • B&H # AL10046BTLG)* **69.95**
Black with Black TSA Lock *(Mfr # 10046BTLBTSB • B&H # AL10046BTLBB)* **89.95**
Gray with Black TSA Lock *(Mfr # 10046BTLGTSB • B&H # AL10046BTLBG)* **79.95**
Black with Pewter TSA Lock *(Mfr # 10046BTLBTSP • B&H # AL10046BTLPB)* **89.95**
Gray with Pewter TSA Lock *(Mfr # 10046BTLGTSP • B&H # AL10046BTLPG)* **79.95**

For Boom Pole 47-55" Collapsed

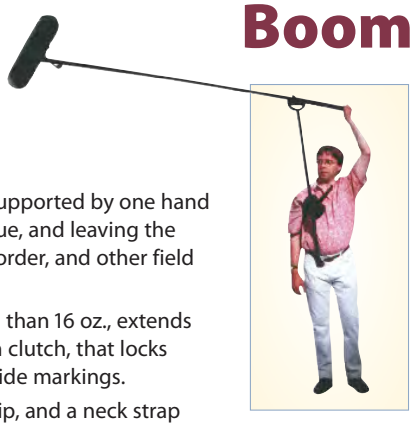
Black *(Mfr # 10055BTLB • B&H # AL10055BTLB)* ..... **84.95** Grey *(Mfr # 10055BTLG • B&H # AL10055BTLG)* **69.95**
Black with Black TSA Lock *(Mfr # 10055BTLBTSB • B&H # AL10055BTLBB)* **94.95**
Gray with Black TSA Lock *(Mfr # 10055BTLGTSB • B&H # AL10055BTLBG)* **89.95**
Black with Pewter TSA Lock *(Mfr # 10055BTLBTSP • B&H # AL10055BTLPB)* **94.95**
Gray with Pewter TSA Lock *(Mfr # 10055BTLGTSP • B&H # AL10055BTLPG)* **84.95**

ROLLS PM50sOB Personal Monitor

The PM50sOB is a perfect device for boompole operators who need to monitor their own signal. It also has a stereo line input that allows you to monitor the entire mix. It features separate level controls for Line and Mic, two headphone jacks, belt clip, and operates on a single 9v battery. *(#ROPM50SOB)* **64.95**

Boom Pole Accessories

Boom-Audio Kit Cool



Boom Support System

The KIT COOL is a device that allows a fishpole to be supported by one hand in virtually any position, reducing arm strain and fatigue, and leaving the other hand free to operate the controls of a mixer, recorder, and other field audio devices.

A three-section telescopic support pole, weighing less than 16 oz., extends from 21.65" to 43". It utilizes an easily adjusted 1/4-turn clutch, that locks into place in accordance with a series of alignment guide markings.

The KIT COOL pole is then supported by both a belt clip, and a neck strap with a support cushion, and features a cradle made of foam-covered rollers, that connects to its tip, allowing a fishpole to be positioned and moved in all directions without vibration.

Kit Cool: Includes roller cradle, adjustable tube, belt clip, shoulder strap and 4x foam wheels *(Mfr # KITCOOL • B&H # BOKCS)* **509.95**

REMOTE AUDIO HN7506DBM

High Noise Dynamic Boom Headset

A high noise headset with a broadcast-quality miniature dynamic boom mic installed. Designed for monitoring use by location sound recordists working in extremely noisy environments, the large, oil-filled cup design reduces pressure and fatigue, and provides superior isolation with over 40dB of attenuation. The custom design of the HN-7506 earpieces features a set of the 40mm Neodymium drivers found in Sony's MDR-7506 headphones, ensconced in a pair of specially baffled, lightly damped, elliptical shells, providing an astonishing 40 dB of attenuation in the voice range, combined with the clarity and frequency response necessary for critical monitoring.

HN7506DBM: With 1/4" stereo and 1/8" mini connections *(Mfr # HN7506M • B&H # REHN7506M)* **400.00**

HN-7506PA/100G: Replacement pads (pair) *(B&H # REHN7506PA10)* **19.95**

PSC DV Promix 1

Mic Preamp with Headphone Monitoring

The DV PROMIX 1 is a flexible mic preamp/monitoring system designed for location sound professionals. It features switchable 12T/48v phantom power, and switchable limiters on preamps and line inputs. Can be operated by optional boompole remote Power options include two 9v batteries or external 7-16v DC.

DV Promix 1 *(#PSDVPM1)* **40395**

Boompole Remote *(#PSBRCFDV1)* **68.95**

PSC Mixer Duplex Cable

Boom Operator's Monitoring Cable

The Mixer Duplex Cable is a 50' Canare star quad cable wired with an XLR male and 1/4" male phone plug to a belt-clipped box equipped with an XLR female and a 1/4" headphone jack. *(#PSDBC50)* **232.95**

ATS-RAM Boompole Cradle

Adjustable Boom Cradle

The Boompole Cradle attaches to standard light stands with a 5/8" stud and allows hands-free boom operation. Position of the boom can be adjusted via the double ball joint.

(#ATBPC) **74.95**

CT40M C-Stand with quick release turtle base, 9.8 ft. *(#IMLSCT40M)* **98.95**

Boompole Holders

Boompole holders attach to Avenger/Mathews grip heads and conveniently mount boompoles to lighting or C-stands. This allows hands-free use of boompoles, which are particularly useful in a single-man operation or where microphone placement will remain stationary.

(#GBBPH) ..... **29.95** *(#BOBPH)* **64.95**

Grip Head *(#MAHWH2.5)* **29.95**

Right Angle XLR Cables

- High-grade professional XLR cables with Neutrik connectors.
- Male to 90° right-angle female connectors designed for professional boompoles or on-camera microphones.

Straight Cables

18" *(#AUAT83141.5R)* **17.48**

20' *(#AUAT831420R)* **21.95**

Coiled Cables

4"-18" *(#RECAXJCOIL2)* **35.00**

3"-15" with K-TEK Right Angle Connector *(#KTK4NK)* **45.00**

1.5'-9' with K-TEK Right Angle Connector *(#KTK18NK)* **49.95**

3'-18' with K-TEK Right Angle Connector *(#KTK36NK)* **64.95**

MICROPHONE ACCESSORIES

Cable Techniques

Battery Bud
Battery Distribution Box

Battery Bud is a tiny, lightweight DC distribution box that routes power to as many as five pieces of equipment from three Hirose 4-pin outputs, receiving 12-18v DC input from common rechargeable batteries such as an NP-1. Designed for mobile location work, the unit is ruggedly built and features RF-minimizing filters on the outputs, bottom-exiting connectors, and a detachable belt-clip for maximized portability. Measures 2.4 x 2 x 1.25" (HxWxD) with belt clip and weighs 3.7 oz.
(Mfr# BB001 • B&H# CABB001) **250.00**

Output Cables

16" Hirose to single right angle cable for connecting Lectrosonics receivers.
(Mfr # BBBAG161 • B&H # CABBBAG161)..... **48.00**

16" Hirose to dual right angle cable for connecting Lectrosonics receivers.
(Mfr # BBBAG162 • B&H # CABBBAG162)..... **52.00**

16" Hirose to three right angle cable for connecting Lectrosonics receivers.
(Mfr # BBBAG163 • B&H # CABBBAG163)..... **59.00**

12" straight cable for connecting the Sound Devices MixPre, 442v2 744T, 722, 302, SQN, the PSC M4MK2, M3 & AlphaMix, and the Wendt X5 field mixers.
(Mfr # BBSDMX12 • B&H # CABBSDMX12)..... **60.00**

Hirose 4-Pin to Right Angle Power Connector for Wendt X4. *(Mfr # BBX4 • B&H # CABBX4)*..... **51.00**

Hirose 4-Pin to Right Angle Power Connector for Wendt X4. *(Mfr # BBX4 • B&H # CABBX4)*..... **51.00**

12" Hirose 4-pin to Right Angle Mixer Cable for Shure FP32A/FP33.
(Mfr # BBFPMX12 • B&H # CABBFPMX12) **51.00**

12" Hirose 4-pin to Straight Coaxial Mixer Cable for Sound Devices Ver. 1 MixPre, & 442, MP-2, HX-3, Shure FP24 & Lectrosonics Venue.
(Mfr # BBSD1FP12 • B&H # CABBSD1FP12)..... **49.00**

Input Cables

NP-1 Cap to Hirose 4 adaptor with a 15" input cable. *(Mfr # BBNP • B&H # CABBNP)* **68.00**

Remote Audio BDS v2

Battery Distribution System

An effective device for distributing power to field recording devices, cameras, mixers, and monitoring devices via a single source such as an Anton Bauer "Brick" or NP-1 battery, the BDS v2 features one power input, 5 switchable outputs and one non-switchable output for a total of 6 outputs. All connections lock securely in place and a recessed master switch and power LED indicator are located on the side.

Internal 6-amp auto-resetting circuit breaker prevents overload and possible damage to connected devices. Various power cables are available for complete compatibility with various field devices. An attached belt clip and small rugged enclosure make it durable and convenient when using in studios or on location.

BDS v2: Battery Distribution System *(Mfr # BDS1/6 • B&H # REBDS)* **170.00**

INBAUER: Power input cable from Anton Bauer power tap
(Mfr# BDSINBAUER • B&H# REBDSINBAUER) **60.00**

INVL: Power input cable from V-Lock adapter.

NPADW: NP-1 Adapter with 24" cable and TA4F connector for BDS input.
(Mfr# BDSNPADW • B&H# REBDSNPADW)..... **60.00**

IN: 4" power input adapter with 4-pin XLR-M *(Mfr# BDSIN • B&H# REBDSIN)* **18.50**

INANPAG: Power input cable from Anton Bauer "brick" battery.
(Mfr # BDSINANPAG • B&H # REBDSINANPAG) **101.00**

CC33: Power output cable with locking molded right-angle plug. For use with Lectrosonic Battery Eliminator, and 185-195D, 201/211/411 wireless receivers, Shure FP-33/32A mixers and Tascam HDP2. *(Mfr # BDSCL33 • B&H # REBDSCL33)*..... **32.00**

CL33Y: Power output "Y" cable for Lectrosonic 185-195D, 201, 205, 210, 211, 411 wireless receiver, Battery eliminator and Shure FP-33/32A mixers. *(Mfr # BDSCL33Y • B&H # REBDSCL33Y)*..... **58.00**

CM4: Single-pin output cable for PSC M4 series, Wendt X4, Wendt X2, and Shure FP-31 and 32 mixers. *(Mfr # BDSCM4 • B&H # REBDSCM4)* **32.00**

CSD: Power output cable with locking molded right-angle plug for Sound Devices HX-3, MM-1, MP-2, and early versions of MixPre and 442. *(Mfr # BDSCSD • B&H # REBDSCSD)* **32.00**

CSQN: Power output cable with locking molded right-angle plug for the Wendt X5, PSC M4 MkII, Sennheiser 3041U, Sound Devices 744T, 722, 702, 702T, 442 Version 2, and the latest version of the Sound Devices MixPre. *(Mfr# BDSCSQN • B&H# REBDSCSQN)* **46.50**

CC104: Power output cable with 4-pin XLR-F *(Mfr# BDSCC104 • B&H# REBDSCC104)*..... **32.00**

Comprehensive Audio Adapter Kit

This audio adapter kit provides 23 pairs of virtually every audio adapter in current use. The kit includes a sturdy plastic storage case with 10 compartments created by a set of adjustable dividers. Adapters include RCA to XLR, Phone to RCA, Stereo Mini to Stereo Phone, Mini to Mini, Mini to Phone, Mini to RCA and many more. *(Mfr # AAKBH1 • B&H # COAAK)* **149.95**

MICROPHONE ACCESSORIES

ROLLS

CT-1 Cable Tester

Any sound person knows how difficult it is to maintain cables. The CT-1 provides an efficient way to detect shorted or open cables. The unit tests 1/4" TS, 1/4" TRS, RCA, XLR and MIDI cables. Plus - it will test combinations of the above. An easy-to-read LED indicates the status of the cable.

(Mfr # CT1 • B&H # ROCT1) **53.95**

WHIRLWIND

Audio Cable Tester

Whirlwind's Audio Cable Tester is a compact, one-touch device used for continuity, pin assignment, and phase reverse testing of XLR, TRS 1/4", and RCA connectors. It features a sturdy, low-profile enclosure, and a convenient belt clip for regular use in the field.

(Mfr # TESTER • B&H # WHT) **76.50**

QBox Mic/Line Tester

An all-in-one audio line tester ideal for live sound, maintenance, installation work - anywhere audio runs down a cable. The Qbox includes a microphone, speaker, test tone generator, outputs for headphones, a 1/4" jack for line-in or a 2k Ohm (telephone) earpiece out, plus voltage presence LEDs for confirming phantom or intercom power. Attaches to your belt or equipment rack.

- Monitor a standard 3-wire intercom feed or talkback from the main audio console.
- Can quick-check dynamic mics and cables without firing up the entire system.
- Provides a handy mic or line-level tone for activating a signal path or identifying a specific cable in a pile of cable ends.

(Mfr# QBOX • B&H# WHQB) **189.95**

BeachTek

DXA-4 Dual XLR Adapter for DV/HDV Camcorders

The DXA-4 offers an easy, reliable way to hook up professional microphones to your DV or HDV camcorder — and with it, all the benefits of using balanced audio for superb sound. Record from two sources at the same time. Each input is recorded on a separate audio track, making it possible for you to mix both channels during editing. You can even feed a time code signal into one input and audio into the other. Easy to use, rugged construction ensures years of use and its compact size fits neatly under the camcorder—can also be mounted to any standard tripod. Available for the Sony DCR-VX2100, HDR-FX1, HDR-FX7 and Canon GL-2.

- Two channels let you record two sources on separate tracks for post audio mixing. Both channels have their own mic/line level switch and trim potentiometers for complete flexibility and control. Has two balanced XLR inputs, auxiliary mini-jack input, mono/stereo switch for single input recording.
- Securely mounts underneath camcorder, eliminating cable strain.
- Has a threaded hole for mounting on a tripod plate
- Rugged all metal case provides complete shielding from noise.

DXA-4: For Sony DCR-VX2100, HDR-FX1/FX7, Canon GL-2 *(Mfr # DXA4 • B&H # BEDXA4)* **179.95**

DXA-6A Dual XLR Adapter with Phantom Power

Stepping up, the DXA-6A has as all the features of the DXA-4 with the addition of 48v phantom power on both channels. This allows you to power two professional, balanced condense mics. Runs on one 9v battery and shows status via LED battery power indicator.

DXA-6A: For Sony DCR-VX2100, HDR-FX1/FX7 *(Mfr # DXA6A • B&H # BEDXA6A)* **309.00**

DXA-6Avu
Adapter with Phantom Power and Level Meters

Stepping up, the DXA-6Avu has built-in level meters that show audio levels at a glance for perfect recording everytime. Eliminate guesswork forever, with the bright, 7-seven segment LED level meters. Also features ultra slick trim controls and ground lift switch.

DXA-6Avu: For Sony DCR-VX2100, HDR-FX1/FX7, Canon GL-2 *(Mfr # DXA6VU • B&H # BEDXA6VU)* .. **359.95**

DXA-6HD
Adapter with Preamplifiers and Phantom Power

Ideal front end for the Sony HDR-FX1, the DXA-6HD features two-balanced XLR inputs, 48v phantom power, trim controls, and ultra low noise preamplifiers. Connects to the camcorder in Line-In mode to bypass the camcorder's internal preamps for exceptional audio performance. Also features mic/line input switches and mono/stereo output switch. Runs on a single 9v battery.

DXA-6Avu: For Sony HDR-FX1 *(Mfr # BEDXA6HD • B&H # BEDXA6HD)* **449.00**

HEADPHONES

Sony's range of professional headphones are engineered for a combination of strength, comfort and practicality and are used daily in broadcast and recording studios worldwide. Designed to accurately monitor the wide dynamic range and extended frequencies delivered by modern digital audio equipment, the MDR-7500 series is precision manufactured using the highest grade materials. All Sony professional headphones feature gold connectors, an oxygen-free cord, and a UniMatch cable compatible with 1/4" and 1/8" equipment. All except MDR-7502 come with a soft case, and each includes a service manual detailing spare parts available through Sony's professional service centers.

MDR-7502: The lightweight, closed-ear design of the MDR-7502 allows long term use without listening fatigue. The neodymium magnet (used in all Sony professional headphones) is almost five times more powerful than standard ferrite magnets, delivering dynamic sound, high sensitivity and deep bass response. The MDR-7502 features frequency response of 60Hz to 18kHz and a 30mm driver unit that provides clear, high quality sound reproduction at an affordable price.

MDR-7505: Thanks to an acoustic design that positions the sound field very close to the ears, the closed-ear MDR-7505 makes detailed listening possible, even in noisy environments. An Auto-Swivel earpiece enables single sided monitoring. The 40mm PET driver and neodymium magnet provide excellent sound quality and extended frequency response. An adjustable, padded headband offers durability and comfort. Features frequency response of 16Hz to 22kHz.

MDR-7506: An extremely high quality, unobtrusive reference headphone, the large diaphragm foldable MDR-7506 is designed for professional studio and live/broadcast applications. Lightweight and rugged, the MDR-7506 is engineered to be comfortable to wear for extended periods. A 40mm PET diaphragm and neodymium magnet provide performance exceeding the requirements of digital sources such as CD, MD and DAT. Features a frequency response of 10Hz to 20kHz.

MDR-7509HD: Designed for critical listening applications, the MDR-7509HD features HD Driver units that deliver ultra-wide dynamic range and incredible power handling capabilities. With 3000 mW power handling capacity and 80kHz ultra high frequency reproduction, the MDR-7509HD precisely reproduces every nuance recorded using the latest generation of high-quality audio formats such as DSD or high sampling linear PCM. The 50mm HD Driver units utilize 360kJ/m3 high power neodymium magnets to reproduce clear midrange. Equally important to sound quality is wearing comfort. The MDR-7509HD features an Auranomic circumaural design – where the driver units have been designed in accordance with the angle of the ear, thereby helping to eliminate pressure on the ear and to reproduce a natural, wide soundscape. Frequency response is 10Hz to 20kHz.

	MDR-7502	MDR-7505	MDR-7506	MDR-7509HD
OFC Litz Cable	✓	✓	✓	✓
1 x 3m coiled cable	–	✓	✓	✓
Gold-plated UniMatch Plug	✓	✓	✓	✓
Folding Design	–	✓	✓	✓
Auto Swivel Housing	–	✓	–	✓
Amorphous Diamond Diaphragm	–	–	–	✓
PET Diaphragm	✓	✓	✓	–
Neodymium Magnet	✓	✓	✓	✓
Power (mW)	3000	1000	1000	500
Impedance (Ohm)	24	40	63	24
Frequency Response	60Hz to 16kHz	10Hz to 20kHz	10Hz to 20kHz	5Hz - to 80kHz
Driver Diameter	30	40	40	50
Weight (excluding cable)	5.2 oz.	7.9 oz.	8.1 oz.	10.5 oz.
Carry Case	–	✓	✓	✓
SKU	*SOMDR7502* **$46.50**	*SOMDR7505* **$78.50**	*SOMDR7506* **$99.00**	*SOMDR7509HD* **CALL**

OTTO ENGINEERING

The V1-10437 from Otto Engineering is an IFB and personal monitoring earphone that features a 48" straight cable and an 1/8" Mono miniplug connector. An attached clip secures the base to a shirt or jacket.
(Mfr # V110437 • B&H # OTV110437) **44.95**

GARFIELD
Headphone Softies

Garfield's headphone softies are soft rayon chenille fabric covers designed to slip over existing headphone earpieces to increase comfort level and eliminate the problem of cold earpieces in the winter and perspiration in the summer. Boom operators and location sound professionals who are required to wear headphones for hours on end will truly appreciate this product. Available in five colors for easy staff identification and color-coding.
In Gold *(GAHSGLD)*, Green *(GAHSG)*, Red *(GAHSRED)*, Blue *(GAHSBLU)* or Black *(GAHSBK)* **15.95**

REMOTE AUDIO
SpeakEasy

These easily-hidden, powered 2-way monitors are ideal for on-location applications. Running on a single 9v battery, it features three inputs, including an optional mic, and a front master volume. The drivers are magnetically shielded so they can be set up next to a video monitor and not worry about creating any video distortion.
(Mfr# SPKEZV2WMP • B&H# RESEV2) **229.00**

SOUND DEVICES MM-1

The MM-1 combines two essential production functions — microphone preamplification and headphone monitoring — in one compact product. The MM-1 is a no-compromise, studio-quality mic preamplifier with phantom power, high-pass filter, and built-in limiter. With its monitoring function providing fold-back of preamp audio and external monitor audio, the MM-1 is at home in the most complex broadcast remotes, theatrical productions, and intercom setups.
(Mfr # MM1 • B&H # SOMM1) **349.00**

REMOTE AUDIO HN7506
Noise Reduction Headset Monitor

The HN-7506 headphones are designed for monitoring by location sound recordists working in environments with extreme noise levels. The custom design of the HN-7506 earpieces features a set of the 40mm drivers found in Sony's popular MDR 7506 headphones, ensconced in a pair of specially baffled, lightly damped, elliptical shells, providing an astonishing 40 dB of attenuation in the voice range, combined with the clarity and frequency response necessary for critical monitoring. The result of the HN-7506 design is not only a vastly improved monitoring and mixing perspective, but also diminished listening fatigue and long term ear damage. Ruggedly built custom design, durable and comfortable.
(Mfr # HN7506 • B&H # REHN7506) **285.00**

SENNHEISER HD280 Pro
Closed-Back Professional Monitor Headphones

Mfr # HD280PRO
B&H # SEHD280P

The HD280 Pro is a closed, circumaural headphone designed to exceed the demands of the professional environment. It boasts extremely robust construction combined with extensive features that meet the requirements of today's most demanding applications. The unique collapsible design combined with swiveling ear cups, offers maximum flexibility in any application.

- Space saving design features collapsible, rotating earcups.
- Up to 32 dB of ambient noise attenuation.
- Neodymium magnets for high maximum SPL.
- Single-sided, coiled cable with 3.5mm mini jack with locking 1/4" adapter.
- Very comfortable, even if used for long periods of time.
- Rugged construction with user-replaceable parts.

ULTRASONE PROline 750
Closed-Back Studio Headphones

Mfr # PROLINE750 • B&H # ULPL750

The PROline 750 are closed-back studio headphones designed for professional use. It features a wide frequency range, folding design and padded headband and earcups. The PROline 750 achieves a high degree of audio direction and dimensionality without extra equipment by using S-Logic Natural Surround Sound technology. This technology also allows an up to 40% lower dB output (3-4 dB) for the same loudness sensation, which may reduce the risk of hearing damage or loss— a must for those who spend a good deal of time wearing headphones. Further protection is offered with the MU Metal Shielding, which reduces radiation emissions by up to 98% compared to other headphones.

- Designed for comfort and portability, the circumaural design and velvet ear pads help reduce external noise.
- Titanium-plated drivers offer exact sound reproduction.
- Includes 2 detachable cables (1 straight, 1 coiled) and a spare pair of speed-switch earpads.

TIMECODE

Lockit Box

Timecode / Trilevel Sync Generator *(Mfr # ACL202CT • B&H # AMACL202CT)*

Lockit Box is a small, highly accurate, portable timecode and color videosync and wordclock generator. Pro audio and video machines can be genlocked to the Lockit box, thus giving a very low drift between equipment working together. Typically, the drift will be less than 1 frame per day, without connecting cables or radio links. The Lockit can be jamsynced with external timecode, or set with Aaton ASCII code. The Lockit is especially useful in multicamera Betacam shoots, where a Lockit on each camera and one on the audio recorder will reduce drift between machines to under one frame a day. An optional zero level AES EBU generator board is available for syncing digital recorders and preamplifiers.....**899.95**

Ambient Clockit Controller **Master Clock** *(Mfr # ACC101 • B&H # AMACC101)*

The Ambient Clockit Controller is an extremely accurate portable master clock and timecode generator/reader. It can can be used to jam, read, identify, and compare all timecodes. All frame rates are supported, and the frame rate can be changed without losing time of day, enabling a camera running at 24 frames, and a recorder running at 25 or 30 frames to be jamsynced. The Controller can also be used to check and calibrate the crystal oscillators of the Ambient range of time code products in the studio or field, giving unsurpassed accuracy. Its internal crystal oscillator can be calibrated from four different external sources: external timecode, another Ambient unit, GPS satellite, or DCF radio clock. Once the calibrated, the controller becomes a portable timecode master clock with an accuracy of 0.2 ppm. The controller can also load, read, and compare timecode using the Aaton ASCII format making it an ideal and flexible alternative to the Aaton Origin C. Userbit format options allow easy entering of data in the form required. The controller has many users in the film and broadcast industry. With the added facility of internal Xtal calibration, it can be used as a master clock to calibrate timecode recorders and film cameras during manufacturing, as well as in the field.....**CALL**

Master Slate **Timecode Reader/Writer/Clapper** *(Mfr #ACD301 • B&H # AMACD301)*

Four different display modes: Generator, Generator with a time of day start up taken from an internal realtime clock, Reader/Generator, in which the external code is displayed when the slate is open, and the internal generator code is displayed on closing and pure reader mode. Userbits from external or internal timecode can be displayed by push button. The timecode frame at which the slate closed can be displayed for 2 minutes after closing, for logging by the continuity person/production assistent. A flash (full display brightness for 3 frames) at the moment the slate closes, can be switched in to aid syncing with Telecine machines. The Slate can identify the framerate of an externally connected code, and display errors of up to 2 Frames in 0.2 Frame steps, thus making it an error checker for all recorders and cameras. Errors can be checked without jamming. Additionally camera speeds can be checked with strobe bars. A larger slip on writing sleeve which can be removed when doing close ups is available for feature film work.....**1459.95**

Master Radio Slate

Timecode Reader/Writer/Clapper *(Mfr #ACD301RF • B&H # AMACD301RF)*

The Master Radio Slate is designed for record run timecode when recording sound on audio recorders and you need to display this code in front of the camera. It adds a built-in UHF telemetry receiver and a miniature transmitter that transmits the time code at 915 MHz to the Master Slate. Wireless range is about 150'. This device features a large writing surface, flashing LEDs on close, battery volts readout, and reflective surface for night shooting.....**1695.00**

TIME CODE SLATES

TS-C **Time Code Slate**

A compact and lightweight full featured smart slate, the TS-C reads, generates and displays SMPTE/EBU time code. Ideal for documentary work, insert shots or anywhere a big slate is too cumbersome, the TS-C jams to all standard frame rates, including 23.976 for HD. It reads and displays off speed time code used in special situations such as music video playback. The TS-C also supports Aaton serial communication. A high precision TCXO is combined with a 16-bit microprocessor to ensure both extremely low drift and high accuracy. The EL backlit face plate is very helpful in low light situations. Choice of black and white or color clapper sticks.

- Aaton serial communication via 5-pin Lemo plug.
- Compact and lightweight, it is 1/3 smaller than the TS-3 and weighs under 2 lbs. with batteries.
- Display intensity is variable in 12 steps. Each step is precisely equal to 1/2-stop in exposure.
- Sliding access door to controls and quick load battery pack. Runs on 6 AA batteries.
- Able to auto set to incoming frame rates.
- Sync error warning of different frame rates.
- EL backlight display illuminates scene, take and production section of the face plate.
- Blinking LED jam indicator. Re-jam without powering down.
- Battery voltage and low battery warning readout.
- In TC reader mode, both ascending and descending time code are read. Can also be configured as a "+1 frame reader" to display the time code in real time.
- Auto set mode automatically jams to the same frame rate as the incoming time code. In manual set mode, frame rates can be crossed jammed.
- User bits are set automatically when jammed to an external time code.
- High stability TCXO (temperature compensated crystal oscillator) ensures low drift.

TS-C (5 x 8.25 x 1.2") with color
(Mfr # TSC • B&H # DETSC) or B&W clapper sticks
(Mfr # TSCBW • B&H # DETSCBW).....**1149.00**

TS-3/TS-3EL **Time Code Slates**

The TS-3 and TS-3EL read and display SMPTE/EBU Time Code. Internally mounted SB-2 Syncbox Time Code Generator. Jams to all standard frame rates, including 30 df. User bits jam automatically when the time is set. High stability TCXO (temperature compensated crystal oscillator) crystal ensures low drift. Otherwise the same, the TS-3EL has an Electro-Luminescent (EL) backlit display, which is particularly useful during night shoots and on dimly lit stages. Choice of black and white or color clapper sticks.

- Lightweight - fits in a frontbox.
- Flat back with a removable plate for camera logs.
- Auto set to incoming frame rates.
- Sync error warning of different frame rates.
- Blinking LED jam indicator.
- High stability TCXO (temperature compensated crystal oscillator) ensures low drift.
- Flash frame changes intensity to ensure exposure.
- Battery voltage readout at turn on.
- Quick change battery pack using 6 AA batteries. Settable "time out" mode for open sticks to conserve batteries.
- Low and dead battery warning.
- Scroll back of the last 16 time code claps for logging.
- Feed alert reminds you when to jam.
- Jam lock inhibits running time code without jamming.
- TS-3EL (only) has an Electro-Luminescent (EL) backlight display which illuminates scene, take and production section of the face plate—ideal when using on night shoots or dim stages.

TS-3 (5 x 8.25 x 1.2") with color
(Mfr # TS3 • B&H # DETS3) or B&W clapper sticks
(Mfr # TS3BW • B&H # DETS3BW).....**1195.00**

TS-3EL (5 x 8.25 x 1.2") with color
(Mfr # TS3EL • B&H # DETS3EL) or B&W clapper sticks
(Mfr # TS3ELBW • B&H # DETS3ELBW).....**1359.95**

TIMECODE GENERATORS

GR-1 Master Clock Generator

The GR-1 is a precision time code generator/reader designed for production sound recording. It can be used as a stand-alone master time code source in most recording environments. Low power consumption with back lighting assures users of long battery life in a small reliable package.

- Reads SMPTE/EBU time code at normal operating speeds.
- Displays time code/user bits and mode on a low power LCD backlit display.
- Displays the incoming time code speed, mode and drop frame status.
- Generates time code locked to an external field or frame reference.
- Saves hold points in memory. Previous time code/user bit points are shown along with their memory location.
- Generates time code in the start/stop mode. The code is normally stopped until pin #2 of the remote connector is pulled low. The hold memory is updated with every code start point.
- Generates time code at 23.976 (for use with HD cameras), 24, 25, 29.97, 30 fps drop and non drop. User bits can be left free or set as date in the month/day or day/month format.
- Printer out, hold start/stop and TC in/out are accessible in the 9 pin "D" connector.
- A serial printer can be connected to make time code logs, read breaks in input code and print stored memory points.
- Jam syncs to external code and can cross jam different code rates. Any break in code will jam to a new value (continuous jam).
- Indicates low battery as well as status of the internal memory battery.

GR-1 *(Mfr # GR1; B&H # DEGR1)* **979.95**

SB-2(A) Syncbox Time Code Generator

The Dcode Syncbox Time Code Generator is designed to work with the Dcode Time Code Slate allowing complete freedom from cables. The Syncbox generates all common time code formats. It can be jam set from an external time code source or internally set and used as a stand-alone generator.

- Generates time code at: 23.976 (for use with HD cameras) , 24, 25, 29.97 and 30 fps; 29.97, 30 drop frame.
- Generates Sync Pulse at:50, 59.94, and 60 Hz squarewave; optional 48 Hz squarewave.
- Minutes can be set only in the local mode. Pushing the button increments the minutes. Holding the button increments the minutes at a fast rate, useful for setting UB hours. Minute set is inhibited after 10 minutes.
- The generator is jam set at power on. Both time code and user bits are set from the external source.
- In Jam mode the LED strobes once per second on the second at turn on.
- User bits displayed in the local mode are (00:00:00:XX) where XX indicates the internal frame rate setting. Example: (00:00:00:30) shows the generator is running at 30fps.
- The local mode starts code at (00:58:30:00) allowing time to set hours before the rollover to the next hour.
- The user bit hour position automatically increments on the 24th hour. Example: (01:00:00:30) shows on rollover.
- The internal LED strobes at the selected frame rate for 10 minutes after turn on. The LED strobes once per second after that to conserve battery life.

SB-2(A) *(Mfr # SB2A; B&H # DESB2A)* **379.95**

SB-T Time Code + Video Sync Generator

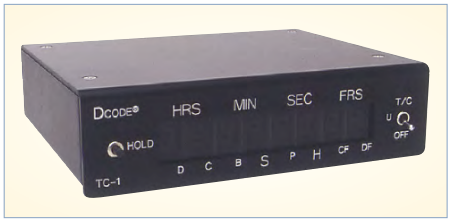
The SB-T reads, generates and jams to all the standard frame rates including 23.976 for High Definition Video. The outputs include Time Code and Video Sync in PAL and NTSC, as well as Trilevel for HD shoots. The temperature compensated crystal oscillator ensures low drift. High stability and ease of use makes it a welcome addition to any Hi Def or Standard Def shoot!

- Generates Trilevel Sync in all 1920 x 1080 & 1280 x 720 formats, composite PAL and NTSC, as well as all standard Time Code rates.
- Jam from an external source or set it internally and use as a stand alone generator.
- Cross jam regardless of incoming frame rates.
- Continuously jams to new code so there is no need to power down the unit to re-jam.
- Run on 3 AA batteries or power externally through a 4 pin Hirose plug and use the AA batteries as a backup when the camera is powered down.
- Optional 5-pin Lemo socket instead of 4 pin Hirose
- Low and Dead Battery warning.

SB-T *(Mfr # SBT; B&H # DESBT)* **929.95**

TIMECODE READERS

TC-1 Time Code Reader



The TC-1 opens the world of time code to film editing at a fraction of the cost of other systems. Using time coded film dailies, editors working directly with film can use the TC-1 to assist them in syncing, making high speed searches, logging, and keeping accurate time-date records of the actual production. The TC-1 reads SMPTE and EBU time code from VCRs, film editing machines, and film synchronizers from 1/50 to 50 times speed in both forward and reverse. For transferring 1/4" tape to mag film it cleans up (reshapes) time code while generating 60Hz sync pulse from either 24 or 30fps time code. Perfect for film and television production companies, transfer houses, and music studios.

- Reads SMPTE/EBU time code.
- Displays time code in hours, minutes, seconds, and frames.
- Freeze the display instantly by pressing the HOLD button.
- Signal Status display.
- Reshaped code for copying is accessible through the rear output connector.
- Film resolving 60Hz from both 24 and 30fps.

TC-JR Time Code Reader/Logger

The TC-JR is a self contained, battery operated Time Code Reader. It is designed to keep track of take numbers with the built in take counter, and can be used with an optional printer to create accurate time code logs. Stand alone operation is achieved when the TC-JR is jam set from external code. The incoming frame rate is displayed so you always know what code you are using. The compact, flat package makes it perfect for script logging.

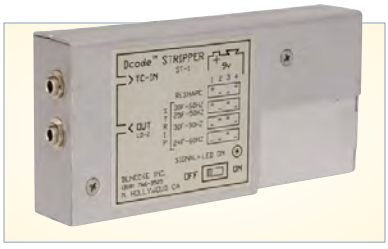
- READS SMPTE/EBU time code and user bits.
- DISPLAYS time code speed and drop frame status.
- HOLD shows current take number.
- JAM SYNCS to external code or the Trimble Scoutmaster.
- PRINTER I/O for logging with take numbers or for a computer serial interface.
- BACK LIT LCD display.
- EXTERNAL REMOTE POWER and TC Loop through.

TC-JR *(Mfr # TCJR; B&H # DETCJR)*.....**289.95**

TC-Maxi Studio Time Code Reader

The TC Maxi Studio Time Code Readers display SMPTE/EBU time code with large 4" LEDs. Units feature well-formed numbers and will read longitudinal time code from 1/20 to 50 times speed.

TC-Maxi / 4 *(Mfr # TCMAXI4; B&H # DETCMAXI4)*: Variable intensity 4" 4-digit reader **944.95**
TC-Maxi / 6 *(Mfr # TCMAXI6; B&H # DETCMAXI6)*: Variable intensity 4" 6-digit reader **944.95**
TC-Maxi / 8 *(Mfr # TCMAXI8; B&H # DETCMAXI8)*: Variable intensity 4" 8-digit reader **944.95**



ST-1 Time Code Sync Stripper

The Dcode ST-1 is a small, battery operated time code sync stripper and re-shaper. Low level code can be re-shaped and brought up to a 3v peak-to-peak level useful for driving most professional equipment. The high output drive can feed sync or time code over long lines, great for concert recording. The ST-1 features long battery life and a LED indicator which strobes at the sync rate.

- Low level zero crossing detector
- Low output impedance
- LED blinks at the selected sync rate
- Strips: 60 Hz and 50 Hz from 30 fps; 60 Hz from 24 fps; 50 Hz from 25 fps; 59.94 Hz from 29.97 fps
- Low battery drain

ST-1 *(Mfr # ST1; B&H # DEST1)*.....**249.95**

MINIATURE PORTABLE TIME CODE EQUIPMENT

PTG Mini Portable Time Code Generator with LCD

Designed for use in the field (runs 24 hours on a single 9V battery), the palm-sized PTG features a large 2-line LCD readout for time code, user bits, and setup information. Easy to setup, it is ideal for use in multi-camera shoots for games, concerts, weddings, etc.—where each tape has to have the same time code for precise time and image matching during post production. For these applications the PTGs are jammed (automatically preset) to the same time code source. User bits are set to the date and also include a unique ID number for each individual PTG. Each tape will then have the same time/date but a different ID number so there will never be a mixup.

- Operates synchronized to video or free runes at frame rates of 23.976, 24 (film), 25 (PAL), 29.97 (drop or non-drop frame), or 30 FPS.
- Can also jam to an RS-232 serial data input from a GPS receiver for generation of precise time of day and date time code.
- Programmable "ID" in user bits to positively identify camera, location, operator, etc.

PTG: Mini Portable Time Code Generator *(Mfr # PTG • B&H # HOPTG)* **409.95**

PTR Mini Portable Time Code Reader with LCD

The PTR reads SMPTE/EBU time code and displays the time code and/or user bit data on a 2-line LCD display. "Store" and "Recall" functions allow quick, easy capture and review of up to 50 time code events. Stored time codes can be sent as RS-232 serial data to a PC running the supplied PTR-LOG program.

- Reads and displays time and user bit data at 23.976, 24 (film), 25 (PAL), 29.97 (drop or non-drop frame) or 30 fps
- Reads at speeds from 1/10th play speed up to 3x play speed, in forward or reverse directions
- Displays frame rate and drop/ non- drop frame status
- Auto shutdown to extend battery life
- Includes "PTR-LOG" software program to download stored time codes from PTR, add comments, and then save as text or comma delimited files.

PTR: Mini Portable Time Code Reader *(Mfr # PTR • B&H # HOPTR)* **339.95**

PG-2100 Mini Portable Time Code Generator

A palm-sized time code generator, the PG-2100 runs over 24 hours from a single 9v battery. Intended for field use in multi-camera situations when each tape has to have the exact same time code for precise image matching during post production, the PG-2100 can be operated manually or jammed (automatically preset) from any SMPTE time code source. Ideal field companion to the GPS-MTG GPS-based time/date time code generator. When jammed from a GPS-MTG, all tapes recorded using PG-2100s have identically matching frame-by-frame time of day and date time code. However, each tape has its own individual PG-2100 generator ID number contained in the "user bits" making it a breeze to keep track of tapes and shots during post production.

- Operates genlocked to video or free runs at 24, 25, 29.97 or 30 fps.
- Time, Date, Frame Rate, and ID number can be monitored and manually changed
- Jam to time code, or to an RS-232 time and date input from a GPS Receiver (NMEA GPS data formats)
- LED indicator for monitoring status
- Settings are stored in non-volatile memory

PG2100
(Mfr # PG2100 • B&H # HOPG2100) **259.95**

PWG Mini Portable Time Code Window Inserter

Palm sized time code window burner powered from a single 9v battery, the PWG has all the features you need for fast, easy use in the field.

- Displays time code or user bits
- Indicates drop/non-Drop frame time code
- Selectable character mask/size/position
- "+1-frame" (On Time) updating
- LED shows power ON/Valid TC/Low battery
- Operates for over 4 hours from 9v battery

PWG *(Mfr # PWG • B&H # HOPWG)* **239.95**

PR-232
Field Logging Mini Time Code Reader with Software

The PR-232 is a palm-sized time code reader that can be powered from the serial port of a laptop computer (no batteries), and includes TC-Toolkit software.

- Reads LTC time code at search speeds and outputs RS-232 data to PC RS-232 serial port. Includes serial cable.
- Ideal for portable logging in the field using a laptop, the PR-232 can also run off a 9v battery.

PTG *(Mfr # PR232 • B&H # HOPR232)* **199.95**

TIME CODE & TAPE/FIELD LOGGING

Script Kit PA Logging Clipboard with Software

The "Script Kit" combines the PTR portable LCD time code reader and a WTS100M wireless time code system into a powerful, easy to use field logging system. The units are enclosed in a sturdy anodized aluminum case mounted on a clipboard that holds pre- printed Script Kit Log sheets plus your script and other documents inside. Use the bundled windows- based PTR-LOG software to download stored time code/user bit data to your PC, add notes or comments, and then save as text, EDL, or comma-delimited file.

- PTR stores up to 50 numbered time code values that can be recalled for display or downloaded to a PC.
- Entries can be quickly referenced by the 2-digit sequential number, rather than the time code value

Script Kit *(Mfr # SCRIPTKIT • B&H # HOSK)*
Includes PTR time code reader, Wireless Time Code system, aluminum case, pre-printed Script Kit Log sheets, software for downloading PTR files, and RS-232 cable **449.95**

WTS100M Wireless Timecode System

The WTS100M system features wireless transmitters and receivers from Azden, allowing you to reliably transmit time code to/from Horita Time Code products up to 300 feet. System includes clip and velcro mounting hardware and mic/line adapters. Allows you to:

- Transmit time code from a camcorder to the PR-232 portable reader with logging software and log your shoots on an inexpensive laptop without any wires or cables.
- Transmit time code from your camcorder to the PWG battery-operated portable window generator to make remote window dubs using only a single coax cable for the video feed.
- Transmit time code from the PG-2100 or any other Horita time code to several camcorders taping sports action out in the field. When you bring the tapes back, they'll all have matching time code — much easier to find out who caught that pass!

WTS-100M
(Mfr # WTS100M • B&H # HOWTS100M) **199.95**

Pocket PA Pocket PC-Based Wireless Logging System

The Pocket PA ("Production Assistant") consists of an off-the-shelf Pocket PC with built-in Bluetooth wireless technology, Horita LTC-Bluetooth wireless transmitter (transmits the time code from the source, such as a TV camera or house TC generator, to the Pocket PC), and Horita's PDA-LOG logging software. Ideal in a film or video shoot when the production assistant or script supervisor needs to capture a time code number and then jot down a quick note or comment associated with that time. A single touch of the Pocket PC stylus captures the time code and allows users to enter comments. An optical character recognition (OCR) program deciphers handwritten notes and inserts them into data fields or the user can enter predefined "canned" notes such as "Mark IN", "Mark OUT", "Action", etc. Save logs in Horita's PC-LOG text format, as an EDL, or as a comma- or tab- delimited file for use with other applications. Export logs to a laptop or desktop PC when the Pocket PC is placed in its cradle and the two PC's are synchronized.

Pocket PA *(Mfr # POCKETPA • B&H # HOPOCKETPA)* **399.95**

KATAMOUNT SCRIPTLINC

A practical solution for time code logging, the Scriptlinc is a high-tech clipboard with an integrated wireless receiver and time code reader, created with both script and production notes in mind. Large LCD numbers and easily accessible buttons make this key task easy to perform accurately without disturbing the rest of the crew. Time code is sent to the clipboard via the transmitter, where it can be frozen by two HOLD buttons so that the time code information may be recorded in the script log. Scriptlinc can also be used hard wired via a 3.5mm connector mounted on the right hand side of the display. A BNC to 3.5mm cable is required.

- Automatic frame rate selection
- 3.5mm (1/8") input connector for optional hardwired use
- 19mm (3/4") high LCD display for excellent visibility
- Runs on 4 AAA batteries for 36 hours
- "Hold" buttons freeze the time code display for accurate logging
- Symmetrical design allows for right or left-handed use

SCRIPTLINC 418 *(Mfr # SCRIPTLINC BL 418 • B&H # KASL418)*
Operates at 418MHz frequency **1150.00**

SCRIPTLINC 433 *(Mfr # SCRIPTLINC BL433 • B&H # KASL433)*
Operates at 433MHz frequency **1150.00**

B&H PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 8b

AUDIO FOR VIDEO

Portable Recorders 701-715

Portable Mixers 716-721

Communication Equipment ...722-733

Obtaining information and ordering from B&H is quick and easy. When you call us, just punch in the corresponding Quick Dial number anytime during our welcome message. The Quick Dial code then directs you to the specific professional sales associates in our order department.

For Portable Recorders use Quick Dial #: 94
For Mixers and Communications use Quick Dial #: 91

R-09HR

High Resolution WAVE/MP3 Recorder

Broadcasters and journalists can throw away their antiquated cassette recorders. A high-definition recorder that travels light and performs like a heavyweight, the R-09HR delivers crystal-clear 24-bit/96kHz linear PCM high-resolution, low-noise recording—while small enough to fit in a shirt pocket. Ideal for in-the-field interviews, the R-09HR records to SD (Secure Digital) cards and is compatible with SDHC (High Capacity) cards as well. It has a built-in, high-grade stereo condenser microphone for high quality recording, and accepts mic and line level signals via its two 1/8" stereo inputs. A USB 2.0 port lets you transfer files to and from your computer. Record for up to 4 hours on two AA batteries.

FEATURES

- Experience precise audio reproduction, and clarity with a wider dynamic range when using the higher bit and sample rates that the R-09HR offers. The R-09HR supports up to 24bit/96kHz linear PCM recording, which has over twice the digital audio resolution of a standard audio CD.
- Seamless manual file splitting allow you to easily demarcate unique interview subjects and/or audio subjects without interrupting the recording.
- Small enough to fit in a shirt pocket, it has a new tactile feel that is easy to grip. It also has a user-friendly graphic display for ultra easy operation. The large 1.5" OLED (Organic Light-Emitting Diode) display provides wide view-ability, at-a-glance level meters, peak indicators, and additional recording information on the screen.
- Runs 5.5 hour playback and 4 hour recording life when using two AA batteries, or just use the included AC adapter.
- A preview monitor (small speaker) is built in allowing you to check out the recorded sounds right after the recording— no need for headphones
- Via USB 2.0 a 600 MB recording at 44.1 kHz/ 16-bit takes only 5 minutes to transfer to a computer.
- Includes a wireless remote control for recording and playback convenience.
- Bundled with Cakewalk's "pyro Audio Creator LE" software. Perfect for WAV/MP3 audio file editing; to trim cut, or fade audio sections, to burn audio collections to CD, publish a web page with sounds, to publish a blog with audio, to podcast an interview or performance, and so on.
- No extra gear to buy, no cables to connect, just point and record. A professional quality stereo mic is built into the unit, complete with a dedicated analog input control, mono/stereo selector, low-cut filter, limiter/AGC (Auto Gain Control), and a gain boost. The onboard electret condenser microphone elements are very compact, ultra-sensitive, and placed to capture three-dimensional sound naturally and accurately. To avoid possible noise interference from internal components, the microphone housing is separated from the main circuit board.
- To further improve quality, the R-09HR incorporates I.A.R.C. (Isolated Adaptive Recording Circuit) to optimize recording with the onboard A/D converter. Electrolytic capacitors provide stable, reliable power with an independent power source for the analog circuitry, and another power source for the digital circuit board, eliminating DC interference between components. This also contributes to high-quality, low noise MP3 recording with the R-09HR.

R-09HR *(Mfr # R-09HR • B&H # EDR09HR)*: Includes AC Adapter, Remote Control, Stand, 512MB SD Memory Card, USB cable and Pyro Audio Creator LE software **399.00**

OPTIONAL ACCESSORIES

Cover and Stand Set

Stereo Microphone Kit *(Mfr # CS-15 • B&H # EDCS15)*: A compact stereo microphone with a cardioid pickup pattern, foam windscreen, desktop stand, and a hand-held pistol grip that can be mounted to a mic stand. Connects with a standard stereo mini plug. Ideal for recording in the field **99.50**

Cover and Stand Set *(Mfr # OP-R09HR-C • B&H # EDOPR09HRC)*: Comprised of a protective cover and a small tripod. The cover has cut-outs for accessing the controls, plus a belt clip, and a screw hole for attachment to the tripod base **54.95**

Carrying Pouch *(Mfr # OP-R09HR-P • B&H # EDOPR09HRP)*: A stylish cushioned carrying pouch with a belt clip and a pocket for accessories such as batteries and SD cards **39.00**

Carrying Case *(Mfr # CB-R09S • B&H # EDCBR09S)*: A padded nylon carrying case with dual carry straps for easy transport **39.95**

Silicone Case Rubber Case *(Mfr # OP-R09HR-S • B&H # EDOPR09HRS)* **29.00**

Microphone Stand Adapter *(Mfr # OP-R09M • B&H # EDOPR09M)*: Allows you to mount the R-09HR on the microphone stand even when it is fitted with the OP-R09HR-C protective cover. The adapter has a swivel ball joint for angle adjustments **17.95**

R-44

Compact 4-Channel Field Recorder

The R-44 is a compact solid-state field recorder that can record up to four channels of uncompressed 16-bit or 24-bit audio at up to 96kHz, and two channels of audio at 192kHz. It features four balanced XLR / 1/4" combo mic / line inputs, with switchable phantom power for each input. There are also two built in condenser microphones for stereo recording, as well as coaxial S/PDIF digital I/O, line-level RCA inputs and outputs. Additionally, a control Sync terminal allows you to connect two R-44s together for a total of eight channels of audio. The R-44 records to SD or SDHC cards. Records for up to four hours using only four AA alkaline or NiMH batteries.

*(Mfr # R-44 • B&H # EDR44).....***895.00**

- Records onto SD cards or large capacity SDHC cards. No moving parts enables the most silent and reliable operation possible.
- Built-in high quality microphones for stereo recording, and on board speakers allow you to record and monitor without the need for external equipment.
- Four combo input jacks with both XLR and 1/4" connectors accept mic and line level signals. Individually switchable phantom power is available for the mic inputs.
- Unbalanced RCA line level in/out
- Coaxial S/PDIF digital I/O
- The high contrast, high response organic LED screen, viewable from wide angles ensures fluid operation in field recording situations. The high response of level meters makes precise level adjustments possible.
- USB 2.0 connection allows you to copy data back and forth with your computer using simple drag and drop operation.
- Three types of power operation: AC adapter, external battery or AA batteries. Up to four hours of recording with four AA batteries.
- All the necessary switches and knobs are located on the top and front panels. Self-lit buttons on all the key controls enable clear-cut recording operations.
- Measures 6.2 x 7.25 x 2.4" (WxDxH)
- Weighs 2 lbs. 14 oz.

Built-in Processing and Effects

- An on-board limiter helps suppress sudden peaks in sound from an input source. A low-cut filter helps prevent things like wind noise or mic handling noise.
- On board studio-quality effects are available during recording and playback. They include 3-band EQ, 6-band graphic EQ, Noise Gate, Enhancer, Comp and DeEsser. The Enhancer clearly defines and enhances sound; good for dialogue. Can also generate a stereo mix with specified spread from inputs of Mid-Side microphones.
- Pre-Record function buffers input signals for a user-definable amount of time. When the REC button is pressed, the material from the previous few seconds (selectable) is included. This helps reduce sound bites at the beginning of a recording by not having to start the recorder too early.

R-4 • R-4 PRO

4-Channel Portable Digital Recorder

Geared for pro videographers, the R-4 is equipped with four XLR / 1/4" combo mic line inputs, and built-in stereo microphones and speakers. It supports four channel recording with resolutions up to 24-bit / 96kHz. It has a large LCD display with wave editing, pre-buffer recording, effects, and an on board limiter. Internal 40GB hard drive provides storage for over 17 hours of 24-bit/ 96kHz audio. LANC capability provides the means to sync to non-time code equipment. USB 2.0 port lets you do fast back-ups of your projects. Runs on AA batteries or via included AC adapter.

The R-4 Pro shares the R-4's rugged construction, robust feature set, great sound quality, on-board effects and WAV editing features. However, it steps up with AES/EBU support, SMPTE time code and superb electronics. Record up to four channels at 24-bit 96KHz and monitor each channel discretely. Durable DC input jack allows for industry-standard battery packs to extend record time. Its 80GB hard drive stores up to 34 hours of 24-bit/96kHz audio.

R-4 • R-4 PRO

High Quality Recording

- Built-in electret condenser omni-directional stereo microphones provide superb transient characteristics and vibration resistance.
- Five high-quality effects are available during recording or playback: 3-Band EQ, Graphic EQ, Noise Gate, Enhancer, Compressor and DeEsser.

Storage

- An internal 40GB hard disk drive offers up to 17 hours of record time at maximum sound quality or up to 58 hours at CD quality.
- On-board Compact Flash slot offers an alternate read / write drive.

Inputs and Outputs

- Four XLR / 1/4" combo mic / line inputs accommodate mono, stereo, stereo x2, or 4-channel recording.
- Phantom power is switchable in pairs for the mic inputs.
- S/PDIF digital input and output.
- The analog limiter helps capture recordings free from digital clipping.
- The pre-recording function uses a buffer to capture audio even before the record button is pressed, thus preventing missed recording opportunities.
- LANC terminal lets you sync with a compatible video camera and control the R-4's record and playback functions. Gives you another two audio channels.
- USB 2.0 port and headphone jack

General

- Large 128 x 68 LCD display allows direct waveform editing with a shuttle wheel that accommodates scrubbing for locating precise edit points.
- The jog dial allows you to fast-forward or rewind at any of seven speed levels.
- Waveform editing functions include: Trim (Delete), Divide (Split), Combine (Append) and Merge (Bounce)
- The A-B repeat function allows you to set two points and repeatedly play back the material between them.
- Built-in speakers make it easy to monitor recorded sound without headphones.

R-4 Pro Step-up Features

- 24 bit / 192 kHz resolution files can be saved as WAV files as well as BWF files.
- Accepts SMPTE time code which enables it to slave to video cameras or VCRs. Four channels of high quality audio can be fully synchronized with video. In addition, the R-4 Pro can also act as the master, sending out time code to slave devices.
- 80GB internal hard drive can store up to 17 hours of 24-bit/192kHz audio
- XLR connectors provide AES/EBU digital input and output for use with pro audio and video equipment.
- 4-pin XLR battery power input is compatible with pro video battery manufacturers such as Anton-Bauer, IDX and PAG.

Advantages of 4-Channel Recording

- Capture more ambient sound at any shoot for an overall more convincing soundscape.
- Place mics on each participant conferences, panels, reporters, etc.
- Redundancy or backup in case of camera mic noise or drop out.
- Simplify wedding shoots with a mic on the bride, groom, officiator and a mic for ambient sound.
- Video editing environments now support multi-channel audio as standard.

Recorders Pricing

R-4 *(Mfr # R4 • B&H # EDR4)*
Includes AC adapter, USB cable, carrying case with shoulder strap **895.00**

R-4 Pro *(Mfr # R4PRO • B&H # EDR4PRO)*
Includes AC adapter, USB cable, carrying case with shoulder strap **1995.00**

OPTIONAL ACCESSORIES

R-4 Hard Shell Travel Case

CS-50 Stereo Shotgun Microphone

R-4 Hard Shell Travel Case *(Mfr # SHCR4 • B&H # EDHSCR4)*
Compact, lightweight, and solidly constructed travel case. It safely holds the R-4 or R-4 Pro and all accessories including CS-50 microphone and AC adapter. With locking latches and keys for complete protection.....**195.00**

Porta Brace AR-R4 Case *(Mfr # AR-R4 • B&H # POARR4)*
Custom designed for the R-4 and R-4 Pro, this case is foam padded to protect the recorder from the hazards of everyday work. The flaps, clear vinyl windows and protective coverings provide access to cassettes, batteries, cables, dials and switches. It has extra room for spare cassettes, batteries, wireless microphones, and other small items. Includes a comfortable suede shoulder strap.....**154.95**

CS-50 Stereo Shotgun Microphone *(Mfr # CS50 • B&H # EDCS50)*
The Edirol CS-50 is a compact, light-weight stereo shotgun condenser microphone designed for the videographer, broadcaster, sound designer and recording artist. It features bass roll-off capability as well as selectable wide stereo or narrow (focused) polar patterns. The package includes windscreen, desktop prop, mic stand adapter, 6' XLR cable and soft case .....**Call**

FR-2LE

CompactFlash Stereo Field Recorder

Designed for professionals in the field, the FR-2LE uses CompactFlash Type II cards to capture audio in Broadcast WAV Format (BWF) at 24-bit 96kHz quality. Its equipped with built-in stereo microphones as well as two XLR / 1/4" combo mic/line inputs with phantom power and precise control over the recording level. Monitoring is done via a built in speaker and a 1/8" headphone jack. Can run for up to eight hours using NiMH batteries. Unique 1 take equals 1 file recording system eliminates overwrites and the 2-second 'pre-record' buffer means there should never be a missed take or lost soundbite. MP3 mode offers long form recording options for interviews.

- Light weight, yet tough with a highly rigid chassis
- Two-hour capacity on 4GB CF card with stereo 24-Bit/96 kHz resolution
- FAT32 file system supporting BWF and 192kbps MP3 recording and playback
- Built in Automatic Level Control and Limiter
- Switchable HPF (12dB/Oct @ 100Hz)
- Two XLR / 1/4" combo mic/line inputs c with phantom power and recording level control
- Unbalanced RCA monitor outputs
- Built-in monitor speaker and 1/8" stereo headphone output
- USB 2.0 allows direct connection to PC and MAC for easy, high speed file transfer.
- Locate Memory with 99 Cue points per file
- Highly visible, low power backlit dot matrix (132 x 64) LCD display.
- Runs 8 hours on NiMH batteries. Also includes AC adapter.

Fail Safe Recording

- 1 take = 1 file system eliminates overwrites
- Auto File Closing closes files at one minute intervals, thus preserving the data in the event of a power failure.
- 2 second Pre Rec buffer

FR-2 LE *(Mfr # FR2 LE • B&H # FOFR2LE)*
Includes 128MB CF Card, AC Adapter, shoulder strap, wired remote control with mic attachment belt and carry pouch **599.00**

PD204 • PD606

Portable Professional DVD / HD Location Recorders

Designed from the ground up to excel in 'real-world' applications, the PD204 and PD606 offer spectacular audio quality, flexible multi-drive recording options, rock solid timecode implementation, extended battery life, loads of 'instant access' knobs, buttons and switches plus a whole battery of interface options. But impressive features are only part of the script. Fostex's unrivaled pedigree in designing and manufacturing world class location recorders for over 16 years and their unique understanding of the broadcast, film, TV and audio acquisition environments means that these recorders aren't just the best PD recorders ever, they're simply the best professional location recorders available today.

- They record audio to the internal (user replaceable) 1.8" 80GB hard disc drive (HDD) and standard-size 12cm DVD-RAM discs. In addition simultaneous recording to both media is available either by mirroring or auto-copy. Further confidence is offered with an intelligent 'background mode' which automatically copies recorded audio from the HDD to DVD when the machines are idling. The DVD drive can also write to DVD-R/RW and CD-R/RW discs for easy data copy / backup.
- Real knobs and buttons make recording, mixing and routing an intuitive experience. No multiple button pushes and complex menus to change a level. Yet don't confuse ease of use with a lack of features — they offer a multitude of mixing options and recording sophistication. The PD204 offers 2 track simultaneous recording, 4 analog inputs, 1 output and 2 AES/EBU digital I/Os. The PD606 offers flexible 8 track simultaneous recording via AES/EBU, (6 channels when using analog XLR inputs), full 8 channel analog outputs and the ability to digitally store monitor mix settings.

PD204 • PD606

- Battery life is perhaps one of the most important features of a location recorder and it's here these machines really show their class. Not one, but two standard V-mounts are offered for with the user being in control of power management. Choose BATT.1, BATT.2 or External DC power. A smart function switches which battery is used when the primary source voltage falls below user-definable level.
- When connected to a computer via the USB 2.0 interface, the recorders can be directly mounted on the desktop for easy drag and drop data copying. Future enhancements will include the ability to use USB 2.0 flash memory pens. A standard QWERTY keyboard can also be connected for easy file name editing.
- These being Fostex recorders, the implementation of timecode is beyond reproach with an incredible ±1ppm accuracy. That's 0.0001% accuracy for both recording and playback of IEC format timecode with Jam Sync also available. Four modes of timecode are offered:
  - 24H RUN (sync to the internal clock)
  - REC RUN
  - FREE RUN;
  - EXT RUN with 7 frame rates (23.97, 24, 25, 29.97ND, 29.97DF, 30ND, 30DF).
- Use them in the field and you immediately know they are designed for professional location recording. At almost every point in the acquisition process there are clues: Automatic file closing in the background every 60 seconds means fast data recovery in the event of a power outage, 10 seconds (max) of pre-record means never missing the beginning of a take, the 99 cue point memory, an Avid compatible EDL file (ALE) can be created and edited, a 9-pin remote connector for simultaneous recording using two PD606 or PD204s, the crystal clear 16 segment LED metering, the slate tone generator with hold mode, etc., the list goes on.
- They are built tough, being manufactured from ultra-durable materials specifically designed for a busy life in the field.
- No MP3. No compression. No short cuts. No compromise. The PD204 and PD606 simply feature sonically superior recording at up to 24-bit / 192kHz resolution.

Recording Times

	16-Bit		24-Bit					
4.7GB	**44.1kHz**	**48kHz**	**44.1kHz**	**48kHz**	**88.2kHz**	**96kHz**	**176.4kHz**	**192kHz**
Mono	838	770	558	513	279	256	139	128
2-TRK	419	385	279	256	139	128	69	64
4-TRK*	209	192	139	128	69	64	—	—
6-TRK*	140	128	93	85	46**	42**	—	—
8-TRK*	105	96	70	64	—	—	—	—

** PD606 only **HDD recording only*

PD204 Only

- 2-track simultaneous recording.
- 4-ch analog inputs (XLR), 2-ch analog outputs (XLR), 2-ch AES/EBU Digital I/O's (XLR).
- Approx. 256 min recording at 24-bit/48kHz per 4.7GB DVD-RAM or HDD partition.
- 24-bit audio at 44.1/48/88.2/96/176.4/192kHz, 16-bit audio at 44.1/48kHz.
- AUX input for headphone monitoring of audio from a camcorder.

They Both Feature

- Recording to (user replaceable) 1.8" 80GB HDD (EX-HD1) and 12cm DVD-RAM.
- Backup to DVD-RAM, -R and -RW disc.
- Recording across multiple HD partitions.
- Mirror recording to HD and DVD.
- BWF file format files - easily imported into PC editing software with TC.
- Digital mixer with analog-like operation. It has channel link, HPF and limiter. Rotary controls for gain and buss send and pan.
- 10 seconds (max) of pre-record minimizes the risk of missing the start of a take.
- Auto data is backed up 60 seconds.
- 0.1% Fs pull up/down.
- USB 2.0 interface for mounting HDD partitions and DVD-RAM contents on PC.
- 2 battery V-Mounts (up to 4 cells mounted) and intelligent battery management with auto cell switching on low voltage cells.
- 9-pin remote port enables connection of a another PD606 or PD204 for simultaneous recording.
- Fully functional SMPTE Timecode generator with jam sync to external TC.
- VIDEO, Tri-Level and WORD sync available.

PD606 Only

- 8 track poly file recording. 6 individual tracks + 2 stereo mix tracks or straight 8 track recording via 6 ch Analog I/O (XLR) or 8 channel AES/EBU Digital I/O's (D-sub 25-pin).
- Using the Stereo Bus output together with the 6 channel discrete analog outputs creates 8 simultaneous analog outputs.
- Approx. 85 min. recording at 24bit/48kHz per 4.7GB DVD-RAM or HDD partition.
- 8 track recording using 24-bit/16-bit, 44.1/48kHz, 6 track recording using 24-bit, 88.2/96kHz (HDD only), 2 track recording using 24bit, 176.4/192kHz.
- The PD606 has the ability to select and store channel combinations to output from monitor.
- Individual metering for each channel for more precise mixing.

PD-204 *(Mfr # PD 204 • B&H # FOPD204)*: Portable 4-Channel Mixer DVD/HD Recorder.....**3499.00**

PD-606 *(Mfr # PD 606 • B&H # FOPD606)*: Portable 4-Channel Mixer DVD/HD Recorder.....**7999.00**

Porta Brace AR-PD606 Recorder Case *(Mfr # AR-PD606 • B&H # POARPD606)*: A blue foam padded case for the PD204 and PD-606. The flaps, clear vinyl windows and protective coverings provide access to cassettes, batteries, cables, dials and switches. A large pocket holds an optional QSA-4 audio rain cover, and a small hood for viewing the LCD in bright light fits neatly into a slip pocket. The included RM-Deluxe wireless mic case holds multiple wireless receivers, transmitters, microphones and other small items. A suede leather shoulder strap is also provided.....**259.95**

FlashMic

Professional Digital Recording Microphones

The FlashMic is a news and interview gathering powerhouse the size of a typical wireless hand-held mic. Weighing just 13 oz., the Flash Mic changes the way reporters capture the news and it fits nicely in the palm of your hand. An all-in-one handheld microphone and digital recording device with 1GB of internal flash memory, the FlashMic is a convenient, durable and portable recording device that's extremely easy to operate. Available in four configurations with a high quality Sennheiser omnidirectional or cardioid capsule, and with or without a line level input, the FlashMic allows you to record instantly with just a single button-push in either .WAV linear or MPEG-2 format. It is ideal for any voice recording application, from podcast to broadcast, to and interviews and music recording. The built-in USB 2.0 interface makes it easy to drag and drop audio data directly from the FlashMic to your computer.

FEATURES

- Convenient, portable and extremely easy to use with a rugged build quality, designed to withstand the rigors of portable recording.
- High-quality Sennheiser omnidirectional or cardioid condenser microphone capsule, with very high quality microphone preamp for broadcast quality recording.
- Records linear 32, 44.1 or 48kHz, or MPEG 1 Layer 2 encoded audio (128 - 192 kbps) broadcast wave (.wav) files, including time stamp.
- 1GB Flash memory offers a maximum record time of over 18 hours.
- Full manual or automatic gain control (AGC)
- Switchable high pass filter, 12dB/octave @ 100Hz.
- An 'Expert Mode' allows all variable parameters to be accessed directly from the FlashMic body.
- Adjustable pre-record buffer from 0-10 sec.

- LCD display with backlight for time, level and status information.
- Record time remaining indicator with low time remaining visible warning
- A Date/Time stamp is stored along with the file, with the internal realtime clock-set/ synchronized automatically by the host computer.
- Time date can be updated from the mic or when linked to host PC/Mac.
- USB 2.0 interface for drag and drop file transfer of audio data. USB is also used for configuration presets and FlashMic firmware updates.

MP3 Compatibility

FlashMic PCM or mp2 recordings can be converted by the supplied FlashMic Manager Mac/PC software application to provide mp3 files—the preferred workflow format for some broadcasters.

Flash Mic with Line Input

Developed in direct response to requests from broadcasters, the line-input models enable journalists to record the feeds often provided at press conferences.

Both models (omni and cardioid) feature a bantam TT jack input on the base of the microphone body. An XLR to bantam jack cable is supplied which, when connected, switches out the microphone signal. Journalists can enjoy the flexibility of being able to record a press conference feed, then switch quickly to recording interviews or adding their own commentary to the piece.

- Record time remaining indicator with low time remaining visible warning.
- More than eight hours of battery life via two AA (alkaline or NiMH) batteries.
- Battery remaining indicator on the backlit LCD.
- A visual low battery warning alerts you to the imminent need to change batteries.
- 1/8" headphone output with volume control
- Operate the FlashMic right out of the box using default settings, or create and store 9 custom configurations using the bundled straightforward Mac/PC GUI software.
- Simple mode of operation where presets from external PC/Mac templates can be recalled.

All FlashMic models come complete with a pouch, stand clamp, USB cable, FlashMic Manager software and two AA batteries.

FlashMic DRM85 (Omni) *(Mfr # DRM85 • B&H # HHFM)* **999.00**
FlashMic DRM85-C (Cardioid) *(Mfr # DRM85-C • B&H # HHFCM)* ..**999.00**
FlashMic DRM85LI (Omni with Line-In Input) *Mfr # DRM85 LI • B&H # HHFMLI* **1299.00**
FlashMic DRM85-CLI (Cardioid with Line-Input) *(Mfr # DRM85 LI-C • B&H # HHFMLIC)* **1299.00**

MR-1 • MR-1000

1-Bit Professional Mobile Recorders

The MR-1 and MR-1000 are mobile recorders that utilize future-proof 1-bit recording capabilities. They are an ideal solution for source recording, podcasting, broadcast journalism including ENG/EFP, as well as archiving final mixes and master recordings. The handheld MR-1 is capable of high quality 1-bit / 2.8 MHz recording and playback, while the larger MR-1000 delivers up to 1-bit / 5.6 MHz, double industry DSD recording quality standards.

Both support multiple recording formats including DSDIFF, DSF and WSD 1-bit formats, as well as multi-bit PCM format (BWF) with resolutions up to 24-bit / 192 kHz. The MR-1 offers stereo electret condenser mic, dual mini balanced inputs, and a stereo headphone jack. The MR-1000 features studio quality, ultra low-impedance mic preamps with balanced XLR / 1/4" inputs with phantom power and built-in limiting, plus XLR and RCA outputs.

Both have high speed USB 2.0 port and include Korg's AudioGate software (Mac and PC) allowing you to convert 1-bit recordings into WAV and AIFF formats at various bit-rates (and vice versa) and offers real-time conversion/playback of 1-bit files.

FEATURES

MR-1

- 2-track recording/playback simultaneously
- 1-bit audio formats - DSDIFF, DSF, WSD (2.8224 MHz @ 1-bit).
- PCM audio formats - WAV, BWF: 44.1 kHz @ 16/24-bit, 48 kHz @ 16/24-bit, 88.2 kHz @ 24-bit, 96 kHz @ 24-bit, 176.4 kHz @ 24-bit, 192 kHz @ 24-bit
- MP3 format - 44.1kHz/192kbps - playback 44.1kHz/32kbps-320kbps (MP3 format support will be added in an upcoming free update.
- 20 GB internal hard drive holds up to 6 hours in the highest resolution, 30 hours at CD quality.
- Large 160 x 104 LCD display with backlight
- Dual balanced 1/8" (TRS) mic / line input with +3V microphone powering
- Stereo 1/8" line level output
- 1/8" stereo headphone output
- High-speed USB 2.0 port lets you transfer files to your computer and allows the MR-1 to be used as an external FAT32 USB drive

MR-1 *(Mfr # MR1 • B&H # KOMR1)*: Powered by internal lithium ion battery, includes 5v AC adapter/charger, protective case, CM-2M stereo mic, mic clip stand, "AudioGate" audio file conversion software **699.00**

1-bit Recording

1-bit recording is the latest advancement in audio and has been adopted for use in the SACD recording format. It offers uncompromising fidelity, low noise floor, extended dynamic range, lifelike imaging and analog quality depth. Another benefit of the 1-bit format is that it can be converted to any other bit depth and sample rate without error or degradation.

Integrated Software Solution

The MR-1 and MR-1000 come with Korg's innovative and powerful AudioGate software for Mac and PC. AudioGate can convert 1-bit recordings into WAV and AIFF formats at various bit-rates (and vice versa) and offers real-time conversion and playback of 1-bit files using your computer's audio hardware. It also does essential functions like DC offset removal, gain control, and fade in/out. The combination of the MR-1/MR-1000 and the software makes them the perfect system for both capturing and preserving critical projects and source recordings. This archiving capability previously the domain of the major record companies and top studios is now available to anyone.

MR-1000 Step-up Features

- Three pristine, high definition 1-bit recording formats at your fingertips - DSDIFF, DSF and WSD (2.8224 MHz @ 1-bit, 5.6448 MHz @ 1-bit).
- Balanced XLR / 1/4" TRS mic / line inputs with switchable 48V phantom per channel.
- Unbalanced RCA and balanced XLR line level outputs.
- 1/4" stereo headphone output
- Almite-coated aluminum body provides strong impact resistance and stable operation in any situation.
- 40GB internal hard drive provides approx. 60 hours of recording time at 16-bit/44.1 kHz or 6 hours at the highest quality.
- Runs on eight AA batteries.

MR-1000 *(Mfr # MR1000 • B&H # KOMR1000)*: Includes AC Adapter, specially designed carrying case that allows recording while still in the case, and AudioGate audio file conversion software **1199.00**

PMD660 • PMD670 • PMD671

Solid State Field Recorders

The versatile PMD660, PMD670 and PMD671 provide digital solutions for today's most challenging field recording environments. They record to dependable, cost-effective CompactFlash cards, extending the benefit of no moving parts. The PMD660 features handheld convenience with a choice of recording uncompressed WAV files at 44.1 or 48 kHz, as well as 64 kbps mono or 128 kbps stereo in MP3 format. It features built-in stereo microphones, balanced XLR mic inputs with +48V phantom power, and can run for four hours on 4 AA batteries.
The PMD670 offers additional support for BWF and MP2 file formats. It provides up to 5 hours of operation on 8 AA batteries, and longer using the optional RB1652 rechargeable battery pack. The PMD671 adds high resolution 24-bit, 96kHz recording capabilities as well as Virtual Third Head (VTH) confidence monitoring

FEATURES

- Audio data is stored on Compact Flash (CF) memory cards or Microdrives, eliminating the mechanical issues associated with tape and optical recorders. A 1GB card can hold over 1 hour of uncompressed stereo or 17 hours (stereo) or 36 hours (mono) .mp3.
- Support is provided for 16-bit linear PCM audio at 44.1 or 48kHz, and MP3 file format at 64 kbps (mono), or 128 kbps (stereo).
- Built-in stereo condenser mics and monitor speaker
- Two balanced XLR mic inputs with 48v phantom power.
- 1/8" line level stereo inputs and outputs
- 1/8" headphone output
- Built-in USB Port allows you to transfer files directly to your PC.
- Runs for up to four hours on 4 AA batteries
- External powering is provided via included AC power adapter.

Editing and File Transfer

- The Copy Segment mode provides straight-forward, non-destructive cut-and-paste audio editing that never erases the original recording. The audio filed based on the edited tracks are then easily transferred to your PC for broadcast or CD burning.
- Virtual Track mode lets you create an internal playlist with up to 99 audio segments or virtual tracks. This is an ideal way of creating short sound bytes from a longer interview.

Optional RC600 Wired Remote

The PMD recorders are compatible with the optional RC600 wired remote control. The RC600 attaches to any microphone allowing you you to start and stop recording, and to mark new track-starts on the fly. It even has a peak meter right on the remote, so you can keep an eye on your recording, without taking your eye off the ball.

PMD670 / PMD 671 Step-up Features

- MP3 file support with selectable data rates from 32 kbps to 320 kbps, and MP2 file support with selectable data rates from 32 kbps to 384 kbps.
- WAV, BWF format compatible, over 40 assignable quality settings, +48v phantom power.
- Unbalanced RCA line level inputs and outputs; coaxial stereo digital input and output.
- 1/4" stereo headphone output.
- Has four powering options including: 8 AA alkaline batteries (6 hours), optional RB1100 nicad battery pack (5 hours), optional RB1651 NiMH battery (7 hours), supplied AC adapter.
- Stepping up, the PMD671 is 24-bit/96 kHz PCM capable for unrivaled fidelity, has a "Virtual Third Head" for confidence monitoring, Time-Shift Playback, Read-after-write capability.

PMD660: With 64MB CF card, AC adapter, cables *(Mfr # PMD660 • B&H # MAPMD660)* **499.00**
PMD-670: With AC adapter, strap, cables *(Mfr # PMD670 • B&H # MAPMD670)* **699.00**
PMD-671: With AC adapter, strap, cables *(Mfr # PMD671 • B&H # MAPMD671)* **999.00**
RC600:Wristwatch Style Wired Remote Control *(Mfr # RC600 • B&H # MARC600)* **74.95**
PRC-660 - Nylon Carrying Case for PMD660 *(Mfr # PRC660 • B&H # MAPRC660)* **64.95**
CA200: Hard Case for PMD670 *(Mfr # CA200 • B&H # MACA200)* **94.95**
CLC670: Vinyl Case for PMD670 *(Mfr # CLC670 • B&H # MACLC670)* **63.95**
Porta Brace AR-PMD660 Case for PMD-660 *(Mfr # AR-PMD660 • B&H # POARPMD660)* **144.95**
Porta Brace AR-PMD650: Case for PMD-670/671 *(Mfr # AR-PMD650 • B&H # POARPMD650)* **134.95**
RB1100: Nicad battery pack *(Mfr # RB1100 • B&H # MARB1100)* **84.50**
RB1650: Ni-MH battery pack *(Mfr # RB1651 • B&H # MARB1651)* **99.95**
BC600: Battery charger *(Mfr # BC600 • B&H # MABC600)* **184.95**

PMD660 • PMD670 • PMD671

	PMD620	PMD660	PMD670	PMD671
Usable Media	SD/SDHC Cards	CF Memory Card / Microdrive	CF Memory Card / Microdrive	CF Memory Card / Microdrive
Recording Format	MP3, WAV 16/24 Bit	MP3, WAV 16-Bit	MP2, MP3, WAV 16-Bit	MP2, MP3, WAV 16/24 Bit
Sample Rate	44.1 / 48 kHz	44.1 / 48 kHz	16 / 22.050 / 24 / 32 / 44.1 / 48 kHz	8 - 48 kHz (16 bit) 44.1, 48, 88.2, 96 kHz (24 bit)
Inputs (Mic) Inputs (Line)	1/8" stereo mic 1/8" stereo	(2x) balanced XLR 1/8" stereo	(2x) balanced XLR (2x) unbalanced RCA	(2x) balanced XLR (2x) unbalanced RCA
Outputs	1/8" stereo line	1/8" stereo line	(2x) unbalanced RCA	(2x) unbalanced RCA
Digital I/O	—	—	Coaxial S/PDIF	Coaxial S/PDIF
Headphone Output	1/8" stereo	1/8" stereo	1/4" stereo	1/4" stereo
Speaker	Standard Level 150 mW/8 ohms	150 mW /16 ohms	100 mW	70 mW/4 ohms
Battery Life (Alkaline)	5 hours (typical)	4 hours (typical)	6 hours (typical)	6 hours (typical)
Phantom Power	5v, 1mA (Max.)	+48v, 5mA	+48V, 10mA	+48V, 7mA
Dimensions (W x H x D)	2.5 x 4 x 1"	4.5 x 1.9 x 7.2"	10.4 x 2 x 7.3"	10.4 x 2 x 7.3"
Weight (Excluding Batteries)	4 oz.	1.1 lbs.	2 lbs. 14 oz.	2 lbs. 14 oz.

PMD620 Hand-Held Digital Compact Recorder

Marantz's smallest portable recorder, the PMD620 provides advanced functionality, and ease of use in a configuration that fits in your hand or in your pocket. It offers the choice of uncompressed 16 or 24-bit recording with sample rates up of 44.1 or 48 kHz, as well as MP3 recording in three quality levels from 32 kbps mono, to 192 kbps stereo. It records to SD flash memory, including high capacity cards up to 2GB. The PMD620 has two high quality electret condenser microphones, as well as a monitor speaker, allowing you to take it anywhere without the need for additional equipment. The PMD620's intuitive interface includes an illuminated organic LED display, one touch recording, and a transport control section reminiscent of consumer-based portable playback units. Additional features include non-destructive copy and paste editing, along with a USB 2.0 port for transferring audio files directly to a computer.

- Uncompressed, CD-quality 44.1/48 kHz .wav format in 16 or 24-bit resolution, as well as direct to MP3 recording in 3 quality levels from 192 kbps stereo to 32 kbps mono.
- Two integrated omnidirectional condenser microphones, with -12 dB and -24 dB pad, offer high quality stereo recording.
- One-touch record using a button with tactile feel and red highlight illumination.
- Transport controls include a thumb-operated scroll wheel which controls most transport functions.
- Integrated speaker for monitoring without the need for headphones.
- Runs up to five hours on two AA batteries. An external power supply is also provided.
- Vivid organic LED (OLED) display screen uses very little power to illuminate, thus extending battery life. The screen is configurable with two font sizes, allowing more information with the smaller font and highly readable key information with the larger one.
- Displays black background means that all alpha-numerics and function icons are always crisp and easy to read.
- Toggle between four displays screens that provide elapsed time, time remaining and other key data.
- Level and Peak LEDs let you know the status of your input signal.

Connections

- 1/8" stereo mic input with 5v phantom power, 1/8" line level input, 1/8" stereo line output, 1/8" headphone jack for monitoring.
- The USB 2.0 port allows effortless drag-and-drop transfer of files to a PC.

Editing

- Copy Segment function uses non-destructive cut-and-paste editing to extract pieces of an audio file to create a new sound file.
- The Skip Back allows transcribers the ability to rewind and replay recorded audio from 1 to 60 previous seconds.

PMD620 *(Mfr # PMD620 • B&H # MAPMD620)*: Includes AC Adapter, Handy Strap, Tripod/Belt Clip Adapter, SD Card, audio and USB cables.....**399.00**

PCM-D50

Portable Linear PCM Recorder

A portable 24-bit/96 kHz recorder with built-in stereo microphones, 4 GB of internal flash memory and a Memory Stick Pro-HG Duo slot for additional storage. The mics offer a choice of both X-Y or Wide stereo configurations for capturing natural stereo sound in any environment. The PCM-D50 will run for up to 14 hours on 4 AA batteries and is constructed of lightweight aluminum that will withstand the demands of professional field applications. The unit's high speed USB port provides a simple method for transferring its the .WAV format files to and from Windows or Mac computers. Additional features include digital pitch control, dual digital limiter, low-cut filter, Super Bit Mapping, A-B repeat and MP3 playback capability. A prerecord buffer records five seconds of audio before hitting the record button. A range of optional accessories add even greater flexibility to the all-in-one PCM-D50. These include a remote commander, tripod stand, windscreen and wide-bandwidth balanced XLR microphone adapter.

FEATURES

- 16-bit and 24-bit recording to linear PCM Stereo .WAV with support for sample rates of 22.05 kHz, 44.1 kHz, 48 kHz and 96 kHz.
- MP3 playback at 32, 44.1, 48kHz with data rates of 32 to 320 kbps (VBR). MP2 playback: 16, 22.05, 24 kHz with data rates of 32 to 320 kbps (VBR).
- Designed with four separate circuit boards to separate analog audio, digital audio, digital recording and power supply circuits. Separate circuit boards for each function helps minimize noise.
- Built-in 4GB flash memory, expandable via the Memory Stick PRO-HG Duo Slot for additional 4GB of memory. Record up to 6 hours in 16-bit/44.1kHz mode.
- A 5 second pre record buffer captures audio before you hit the record button.
- SBM (Super Bit Mapping) noise shaping delivers 20-bit quality dynamic range from 16-bit recordings.
- A-B repeat playback allows you to loop and audition a specified range of audio.
- Runs up to 14 hours on four AA (alkaline or NiMH rechargeable) batteries.
- To minimize noise, four separate circuit boards are used for analog and digital audio, digital recording and power supply circuits.
- Lightweight but rugged enough to withstand the demands of pro applications.
- Digital Pitch Control feature allows you to slow down playback without changing pitch.

Stereo Microphones

- Comes equipped with a high sensitivity, built-in, two-position electret condenser stereo microphone with flexible rotation for either X-Y or Wide stereo positions.
- Dual digital limiter prevents clipping and distortion. A high pass filter with selectable frequencies (75/150 Hz) attenuates low frequency rumble and wind noise.

Inputs/Outputs

- 1/8" stereo mic input with plug in power.
- 1/8" stereo line / optical digital input.
- 1/8" stereo line / optical digital output.
- 1/8" stereo headphone output.
- Utilizes a simple drag and drop file transfer via the high speed USB 2.0 connection.

Optional Accessories for PCM-D50 & PCM-D1

XLR-1 Mic Adapter: The XLR-1 features two balanced XLR inputs and switchable 48v phantom power with high quality microphone balancing transformers. It can be mounted onto the bottom of the PCM-D50 or PCM-D1, or on-the-side (using supplied mounting hardware). Runs 40 hours with four AA batteries. *(Mfr # XLR1 • B&H # SOXLR1)* ..... **CALL**

RM-PCM1 Remote Control: The RM-PCM1 offers record start/stop and divide control with a 6' wired connection. This remote includes a record status LED indicator with an easy-to-use button layout. *(Mfr # RMPCM1 • B&H # SORMPCM1)* **49.95**

VCT-PCM1 Tripod Stand: High-quality aluminum tripod stand. An adjustable head lets you choose the perfect recording angle. *(Mfr # VCTPCM1 • B&H # SOVCTPCM1)* **69.95**

AD-PCM1 Windscreen: If you're recording outdoors, the AD-PCM1 is a must for reducing wind noise. *(Mfr # AD-PCM1 • B&H # SOADPCM1)* **44.95**

PCM-D1

Portable Linear PCM Recorder

The PCM-D1 takes mobile recording beyond the boundaries of typical field recording, making it the ideal choice for capturing live performances. With built-in, highly sensitive, electret condenser microphones; a circuit design that processes stereo sound with virtually no extraneous noise; and 96kHz 24-bit recording quality, this recorder can capture even the most subtle performance nuances. It also offers a comprehensive range of signal processing features for location recording including a unique limiter function, a 200 Hz high pass filter and SBM (Super Bit Mapping) noise shaping. For convenience, it features 4 GB internal Flash Memory, a slot for Memory Stick PRO (High Speed) storage media, a USB port, four AA NiMH batteries and a battery charger. Free of drive mechanisms, this portable recorder is built into a 1mm thick titanium body that offers incredible ruggedness while remaining lightweight.

FEATURES

Built-in Condenser Mics

- The built-in electret condenser mics have extraordinarily high sensitivity and low noise characteristics. All microphone casing parts fit together nearly seamlessly and are adjusted with 100-micron level precision. With a frequency response of nearly 30 kHz, the microphones are positioned using an X-Y pattern and then angled toward each other with the left and right diaphragms close together, covering a wide sound range with reduced phase shifts. The result is rich audio with a natural sounding stereo image, good depth, and perspective.
- Peaks and dips within the microphones range are minimized so that acoustic energy is transmitted effectively to the diaphragm in each microphone capsule. An arch-shaped polished stainless steel frame is provided to protect the microphones from impact damage.

Audio Signal Path

- The mic amplifier provided for each channel is the Analog Devices AD797, which boasts ultra-low noise and distortion. A variable gain circuit is used for amplitude control, which enhances the actual S/N ratio.
- The line amplifier provided for each channel is Analog Devices AD8672. Analog and digital circuits are mounted on separate circuit boards and separately powered to prevent interference between circuit blocks. The analog circuit achieves superb linearity so that the recorded sound is output faithfully.

Inputs and Outputs

- 1/8" stereo line input
- 1/8" stereo line / optical digital output
- 1/8" stereo headphone output
- The USB 2.0 port allows you to upload data to your computer for further distribution, editing and archiving.

Power

- Runs up to five hours on four supplied AA NiMH or two hours via alkaline batteries.

Titanium Body

- The PCM-D1 circuitry is protected by a 1mm thick pure titanium body that is covered with nitrate titanium, scratch resistant coating – resulting in a finished titanium surface ten times harder than alumite treated aluminum. In addition, a distinctive arch-shaped polished stainless steel frame is provided to protect the mics from impact damage. This rugged exterior protects the PCM-D1's circuits and microphones and enhances the high sonic quality of the recorder.

High Quality Signal Processing

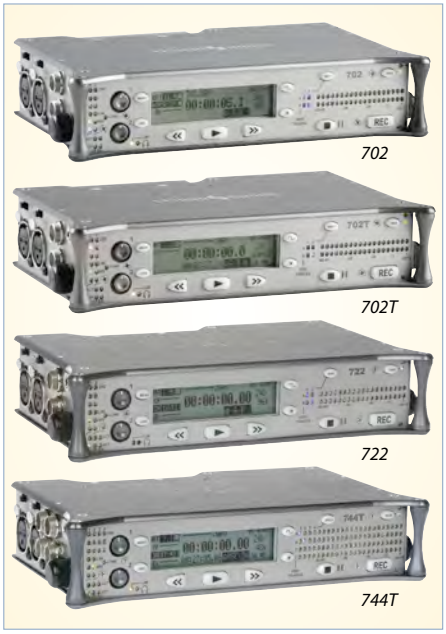
The PCM-D1 offers comprehensive signal processing features for location recording including a unique limiter function, a 200Hz high pass filter and SBM (Super Bit Mapping) noise shaping.

- The digital limiter uses an independent audio buffer that contains audio 20dB lower than the audio processed in the normal recording signal path. So when a loud sound suddenly occurs during recording, the over level part of the sound is automatically set within the range of the maximum input level to prevent distortion. While the limiter won't compensate for clipping of audio that is suddenly in excess of 20dB, the sonic purity of the recording is fully maintained.
- With the High Pass Filter enabled, audio below 200Hz is filtered out and not recorded. This function can be used to reduce noise caused by external sources such as wind, the flow of air-conditioning equipment, etc.
- Super Bit Mapping significantly increases the dynamic range acoustically by reducing noise that is particularly easy to hear within the human audible band. To improve the audio quality when converting 20-bit data into 16-bit, the top bits of information within the lower data (usually discarded when recording in 16-bit mode) are integrated into the 16-bit data track by shifting audible noise up into an inaudible higher frequency range.

PCM-D50 *(Mfr # PCMD50 • B&H # SOPCMD5)*:
Includes AC Adapter, 4 AA Batteries, USB cable and Sound Forge Audio software **499.00**

PCM-D1 *(Mfr # PCMD1 • B&H # SOPCMD1)*: Includes microphone windscreen, 6v AC adapter, 4 AA NiMH rechargeable batteries, wall plug-in battery charger, wrist strap and USB cable **1849.95**

702 • 702T • 722 • 744T



Portable, High-Resolution Audio Recorders

Sound Devices' portable audio recorders combine superior mic preamplifiers taken from their benchmark field mixers, with high resolution audio recording. The microphone preamps are designed specifically for high bandwidth, high bit rate digital recording. They set a new standard for frequency response linearity, low distortion performance, and low noise. Each of the field recorders is capable of reading and writing uncompressed PCM audio at 16 or 24 bits with sampling rates between 32 kHz and 192 kHz. Compressed (MP3) audio playback is also supported.

*The **702** is a two-channel recorder that records to cost-effective, removable Compact Flash cards and/or external FireWire drives, making field recording simple and fast. The **702T** steps up with full-featured time code reader/generator.*

*The **722** (no time code) records to a 40GB internal hardrive, along with the Compact Flash and FireWire drive capabilities.*

*The **744T** offers four track recording with two mic preamps and two line level inputs. And offers full-featured time code capabilities.*

FEATURES

General

- They record to removable Compact Flash I/II or Microdrive cards for convenient file audio file storage. They can also record directly to external FireWire drives
- Record buffer (10 seconds @ 24-bit / 48kHz) captures audio even before you hit record.
- Aluminum and stainless-steel chassis for exceptional durability light weight and class-defining compact size.
- Supported file formats include:

– 24-bit or 16-bit (with or without dither) and sampling at 32 kHz-192 kHz

– Broadcast WAV format, mono or poly files, uncompressed PCM audio; iXML metadata written to file header

–MP3, MP2 decoder, 64 to 320 kb/s stereo file

– FLAC file recording and playback

Inputs and Outputs

- Two-channels of Sound Devices next generation XLR balanced mic preamps with phantom, limiters, and high-pass filters.
- Balanced Mic / Line outputs on TA3 (mini XLR) connectors.
- Unbalanced 3.5mm tape output.
- AES3id (S/PDIF) digital outputs.
- AES3 via balanced XLR and AES3id (S/PDIF) via unbalanced AES on BNC digital inputs.
- FireWire (IEEE-1394) port for high-speed computer access to the Compact Flash card.
- 6-pin modular C. Link serial input and output for unit linking and control with the CL-1.
- Word clock input and output (BNC).

GUI

- Programmable, sunlight-viewable LED level metering.
- Backlit LCD viewable in all lighting.
- Extended temperature range LCD display.
- PPM, VU or PPM/VU level metering.
- LED peak indication per channel.

Power

- Removable Li-on rechargeable battery compatible with Sony M- and L-mount batteries.
- 10-18v DC external 4-pin input powers and charges on-board battery.
- Internal and external voltage metering on LCD panel.

702 *(Mfr # 702 • B&H # SO702)*
Includes 100-240v AC adapter, 2200mAh Li-ion rechargeable battery, 3.5mm to 1/4" adapter for headphone output extension, C. Link Unit-to-Unit Linking Cable, padded carrying case.....**1875.00**

702T *(Mfr # 702T • B&H # SO702T)*
Includes all of the above plus Ambient time code card and XL-1394 Firewire Power Conditioner.....**2495.00**

722 *(Mfr # 722 • B&H # SO722)*: Includes 100-240v AC adapter, 4600mAh Li-ion rechargeable battery, 3.5mm to 1/4" headphone extension cable, padded carrying case.....**2495.00**

744T *(Mfr # 744T • B&H # SO744T)*: Includes 100-240v AC adapter, 4600mAh Li-ion rechargeable battery, 3.5mm to 1/4" adapter for headphone output extension, C. Link Unit-to-Unit Linking Cable, XL-1394 Firewire Power Conditioner and padded carrying case.....**4095.00**

SOUND DEVICES

702 • 702T • 722 • 744T

702T Adds

- Full-function, ultra-stable Ambient time code functionality, tuneable to <0.2 PPM accuracy with all relevant TC rates.

722 Adds (no Timecode)

- Records to internal 40 GB hard drive as well well to Compact Flash FireWire drives. You can also record simultaneously to all media.

744T Adds

- Channel 3 and 4 line-level inputs on TA3 connectors; two-channel, balanced mic/line level outputs on TA3 connectors.
- Input-to-track assignment with 256 possible routing combinations.
- WAV or BWF format, mono or poly files, uncompressed PCM audio.
- Ultra-stable time code circuitry, tuneable to <0.2 PPM accuracy with all relevant TC rates.

Optional Accessories

CL-1: Keyboard interface and remote roll acc. Connects via C. Link connector. Includes XL-RJ cable. *(Mfr # CL1 • B&H # SOCL1)*.....**325.00**

XL-DVDRAM: External bus-powered FireWire DVD-RAM drive. *(Mfr # XLDVDRAM • B&H # SOXLDVDRAM)*.....**220.00**

CS-3: Production case with high-quality strap, NP-type battery compartment and pouch for wireless. *(Mfr # CS3 • B&H # SOCS3)*.....**160.00**

XL-B2: Spare 7.2v, 4500 mAh battery pack. *(Mfr # XLB2 • B&H # SOXLB2)*.....**65.00**

XL-NPH: NP-type battery cup with 12" cable terminated in Hirose 4-pin locking DC connector (HR10-7P-4P) at equipment end. *(Mfr # XLNPH • B&H # SOXLNPH)*.....**62.00**

XL-WPH: Universal AC-DC power supply. Inputs 100–240, 50/60 Hz; outputs 12v DC, 24 watts. *(Mfr # XL-WPH2 • B&H # SOXLWPH2)*.....**56.00**

Time Code and Data Cables

XL-LX: LEMO-5 to XLR-M and XLR-F cable for time code jamming of audio and video equipment 25" to XLR-M, 14" to XLR-F. *(Mfr # XLLX • B&H # SOXLLX)*.....**75.00**

XL-LL: LEMO-5 to-LEMO-5 coiled-cable for time code interconnection of multiple 744Ts or to Ambient timecode products; 24" coiled; 55" full extension. *(Mfr # XLLL • B&H # SOXLLL)*.**75.00**

XL-RJ: 6" Modular cable for unit-to-unit linking via C. Link. *(Mfr # XLRJ • B&H # SOXLRJ)*.....**16.00**

XL-BNC: 25" BNC-to-BNC cable for digital connection of AES3id and word clock signals. *(Mfr # XLBNC • B&H # SOXLBNC)*.....**24.00**

XL-LB2: 31" LEMO-5 to BNC output cable for time code jamming of audio and video equipment with BNC connectors. *(Mfr # XLLB2 • B&H # SOXLLB2)*.....**96.00**

YAMAHA POCKETRAK 2G

Advanced Recording Capability In Your Pocket

The Pocketrak 2G is a light and compact pocket recorder featuring 2GB of built-in memory, long battery life, high speed USB file transfer, and Steinberg Cubase AI DAW software. The Pocketrak 2G provides two tracks of recording via the built-in stereo microphones or the stereo 1/8" mic / line input with the choice of CD-quality PCM recording, as well as extended recording in MP3 and Windows Media (WMA) formats. It is ideal for podcasting, field and location recording, audio for video and more. Included rechargeable AAA nickel-hydrogen battery provides 19 hours of MP3 recording. Plugging the retractable USB 2.0 connector into a powered USB bus simultaneously recharges the battery and transfers files to a PC or Mac. For monitoring, the Pocketrak 2G has an on-board speaker as well as an 1/8" headphone jack.

- The mic can be tilted upward when the unit is placed on a desk or table, thus minimizing sound degradations due to surface reflections and mechanically transmitted noise.
- Manual mode record levels can be adjusted in 31 steps.
- Record levels can also be set automatically using the ALC (Automatic Level Control).
- Level meters and a peak indicator make setting optimum levels quick and easy.
- To recharge the battery simply plug the unit directly into a USB port on your computer. You can also use an alkaline battery.
- Variable playback speed lets you speed up play back by 25% for faster review, or slow it down by 25% for improved intelligibility.
- Selectable equalizer settings and a bass enhancement functions are also provided.
- The built-in speaker provides a quick and convenient way to check your recordings.

Pocket 2G
Includes USB extension cable, stereo earphones, leather carrying case and Cubase AI, an "Advanced Integration" version of Steinberg's renowned digital audio workstation software to further edit your recordings.
(Mfr # POCKETRAK 2G • B&H # YAP2G).....**349.99**

HD-P2

Portable High-Resolution Stereo Recorder

Designed to answer the call of remote recording engineers to meet the challenging demands of live and on-location recording. It records at up to 192kHz/24-bit resolution for audiophile quality to Compact Flash media, and the unit can be locked to the built-in SMPTE timecode input. The HD-P2 writes time-stamped Broadcast WAVE audio files that can be loaded into your DAW projects with sample accuracy via the unit's built-in high-speed FireWire interface. There are two balanced XLR mic inputs with switchable switchable phantom power. A switchable analog limiting helps prevent clipping. The user interface has been designed for fast and intuitive use under stressful one-take-only situations, and its large, angled LCD is perfect for any application from over-the-shoulder location recording to concert recording and commercial use.

FEATURES

General

- Stereo recording to Compact Flash media, including MicroDrives up to 8GB.
- 44.1kHz to 192kHz recording resolution at 16- or 24-bit.
- Time-stamped Broadcast WAVE file format is easily imported into DAW software and spotted into projects with sample accuracy.
- Audio files continually re-saved to safeguard against data loss.
- A built-in, dynamic Edit Decision List orders file playback based on file record times.
- Familiar tape machine-style layout and functionality.
- Comprehensive system & transport control from the front panel or a PS/2 keyboard.
- The large, uncluttered 240 x 160-dot backlit LCD display is angled for table-top or shoulder strap use.
- Jog/Shuttle data wheel moves time forwards/backwards and navigates up/down through menu items and settings.
- Shortcut keys and LED indicators for frequently-accessed functions.
- Retake button allows you to delete the last recording and set up to re-record with a single button press.
- Files can be named from the front panel interface or using a PS/2 keyboard.
- Runs for up to 5.5 hours on 8 AA batteries.

HD-P2: Includes Firewire cable, AC adapter, shoulder strap *(Mfr# HD-P2 • B&H# TAHDP2)*...**999.00**

Inputs and Outputs

- Balanced XLR mic inputs with switchable phantom power and analog peak limiter.
- Unbalanced stereo RCA I/O.
- S/PDIF digital I/O.
- 1/4" stereo headphone output with level control.
- Built-in mono microphone and speaker for desktop interview applications.
- Analog level controls allow easy operation without the need to look at the unit.
- FireWire interface for fast data transfer to a computer.

Synchronization

- SMPTE/LTC timecode input on locking XLR balanced jack.
- Time stamps Broadcast WAVE recordings from SMPTE input.
- Chase locks to incoming SMPTE timecode.
- Video clock input resolves to house clock.
- Tri-level sync support for HDTV applications.
- Includes Frame Lock, Lock and Release and flexible Freewheel settings for unpredictable timecode sources.
- Pull-up and Pull-down sample rates included for video format compatibility.

DR-1 Portable Stereo Audio Recorder

The DR-1 is a high-quality portable stereo audio recorder. Ideal for musicians, journalists, podcasters, and more, the DR-1 can record MP3 or WAVE files to an SD or SDHC memory card for easy data storage and transfer. It has a pair of of stereo microphones with a variable angle mechanism, so you can record from multiple angles. In addition to the built-in mics, the DR-1 also offers two inputs for connecting external microphones, as well as line-level input and output jacks. Auto gain control and analog limiting functions make sure you get the best quality for your recordings with the least amount of effort, and a low-frequency cutoff helps to minimize handling or wind noise. *(Mfr # DR-1 • B&H # TADR1)*.....**299.00**

ZFR100

Fault Tolerant Recording System

The ZFR100 is a portable time code referenced audio recorder that supports the Broadcast Wav file format as well as MP3 files. Files are recorded to industry-standard 24-bit/48kHz sample rate. The full-featured time code reader/generator supports all major frame rates and can auto detect the time code frame rate when jammed. The Fault Tolerant Recording system protects recorded audio in the event that the mini SD card is accidentally ejected, or power is lost to the unit. The ZFR100 can be worn on a belt or it can be used in a sound bag for any application that requires a time code referenced audio recording.

- Broadcast quality recording at 48 kHz / 24 bits for video applications. Choose between two time code stamped file types: BWF (Broadcast Wave file) or MP3 file format.
- Support record / stop and 8-hour continuous loop recording.
- Operates using a single unbalanced 3-pin Lemo connector designed for use with a lavalier mic. Provides power to the mic and a variable input gain range of -60 to –24 dB.
- Records to removable mini SD media with up to 8 hours of audio on a 2 GB card.
- Dual color LED on the top of the unit confirms the transport status of the recorder.
- Fault tolerant recording — If a memory card is ejected or accidentally turned off while recording there will be no audio loss prior to the point of interruption.
- Bundled Zaxcom conversion utility is a file transfer application that offers high quality sample rate conversion to obtain the sample rate and bit depth of choice when files are imported to your computer.
- Light weight and compact with a rugged design for extended field use.
- SMPTE timecode reader / generator delivers an accuracy of 1 frame every 12 hours.
- The ZFR100 can auto-detect the time code frame rate when jammed.
- Supported time code rates: 23.96, 24, 25, 29.97, 29.97 DF, 30, 30 DF.

ZFR100 *(Mfr # ZFR100H • B&H # ZAZFR100H)* **995.00**

Stereo Adapter: Turns the ZFR100 into a 2-track recorder. Provides a 2-channel line level input, time code input, time code/audio output and a power input. *(Mfr # STA100 • B&H # ZASTA100)* **295.00**

Earpiece Adapter: Use to monitor audio being recorded or played back. It has a volume knob and a standard 3.5mm headphone input jack. *(Mfr # EA100 • B&H # ZAEA100)* **100.00**

Time Code Adapter: Provides a secondary time code input. In its standard configuration the ZFR100's time code is jammed via the microphone connector, the TCA100 enables auto-load or a continuous time code connection. It has a 3.5mm TRS connector and accepts any source of SMPTE time code. *(Mfr # TCA100 • B&H # ZATCA100)* **100.00**

ZOOM H2 • H4

Portable Field Recorders

The H2 and H4 offer high quality sound with 24-bit / 96kHz recording to SD memory cards up to 8GB. They can record for up to four hours on two AA batteries. The H2 features two pairs of microphones that offer a variety of recording options ranging from stereo, combined stereo, and even four channel recordings covering a 360° perspective. The H4 features a single pair of stereo microphones as well as two XLR balanced mic inputs with switchable phantom power for use with condenser mics. Both offer the ability to double as USB microphone / interfaces that allow you to use them directly with your computer and recording software.

- Better than CD quality 24bit/96kHz linear PCM WAV or MP3 files.
- BWF (Broadcast Wave Format) support allows you to time-stamp information and markers on audio files during recording.
- The built-in 3D panning function gives you full control over the front/rear/left/right balance. You can also use authoring software to create 5.1 surround recordings.
- Dual X/Y configured stereo mics, facing front and rear, capture a wide and contiguous stereo image, and allow you to record at 90° from the front or 120° from the rear. You can use both pairs of microphones to produce a four-channel recording with 360° coverage (24-bit/48kHz).
- The pre-record feature records the most recent two seconds of audio in memory.

Zoom H2/H4

Continued from previous page

- 1/8"stereo mic input with plug-in power and an 1/8" stereo line input.
- 1/8" stereo headphone output.
- USB port allows you to quickly transfer recordings to a Mac or PC.
- Runs for up to 4 hours on two AA alkaline batteries. An AC adapter is supplied, and you can also use USB bus power.
- The backlit 128 x 64 pixel LCD lets you check level meters and time elapsed, battery status and remaining recording time at a glance.
- Manual level control as well as Auto Gain Control (AGC) capabilities
- The Low-Cut Filter eliminates unwanted low frequency noise.
- The normalizing feature lets you optimize audio levels to their digital maximum.
- Audio files can be split without the need for an external editor. Wav files can be converted to MP3 files post recording.
- Auto record starts recording when audio is detected and stops when audio ceases.

H4 Step-up Features

- Four-track mode allows simultaneous recording on two tracks and simultaneous playback on four tracks. Level and panning can be adjusted for each track individually. Punch-in recording and track bouncing make editing a breeze.
- Two cardioid mics (H2 offers 2 pairs of mics) are employed in an X/Y configuration offering a wide stereo perspective while maintaining a strong and focused center, with minimum phase problems.
- Two phantom powered XLR / 1/4" inputs for external mics as well as line input devices.
- A compressor / limiter helps prevent input signal overload.
- Zoom Noise Reduction (ZNR) and other studio quality effects such as chorus, flanger, phaser, delay, and reverb are also provided.

H2: Includes AC Adapter, Stereo Earbuds, 512MB SD Card, 3.5mm to RCA Stereo Cable, USB Cable, Mic Clip Adapter, Tripod Stand, Foam Windscreen. *(Mfr # H2 • B&H # ZOH2)* ...**199.00**

H4: Includes AC Adapter,128MB SD Card, USB Cable, Windshield Cover, Tripod Adapter. *(Mfr # H4 • B&H # ZOH4)* **299.00**

FMX-20 • FMX-32 • FMX-42

Two, Three and Four Channel Field Mixers

The FMR-20, FMR-32 and FMR-42 are portable microphone mixers, for ENG and EFP applications, with two, three and four input channels respectively. Each mixer is housed in a rugged metal chassis, with comprehensive metering, and each can run on battery power or use 12v DC from an external power source. Balanced XLR connectors are used for the microphone inputs and both balanced XLR and unbalanced connectors are provided for the outputs. A switchable limiter helps prevent distortion due to overloaded inputs signals.

The FMR-32 and FMR-42 add independently switchable phantom power for each input, while the FMR-42 also adds low cut filters, and limiting separately for each of its inputs.

FMX-20

- Two balanced XLR mic inputs.
- Rugged all metal chassis.
- Runs 6 hours on a single 9v battery.
- 12v DC input for external power.
- Enhanced circuitry for improved S/N ratio.
- Can be attached directly to the camera with supplied hook-and-loop mounting tape or belt-worn using the 3-position belt clip.
- 3-step LED array for easy signal monitoring.
- A switchable input limiter helps reduce the possibility of overload distortion.
- Channel-addressable (Left, Left/Right, Right) 1/4" headphone output with level control.
- Two channel addressable balanced XLR line-level outputs with level controls.
- Stereo mini-jack (3.5mm) output.
- POWER On/Off/Low Battery LED indicator.
- Measures 4 x 1.65 x 5˝, weighs 20 oz.

FMX-32 Adds–

- Three balanced XLR mic inputs with independently switchable 48V phantom power.
- Operates up to 15 hours on 6 AA batteries.
- 5-step LED array for easy signal monitoring.
- Measures 1.9 x 6.7 x 4.3", weighs 28 oz.

FMX-42 Adds–

- Four balanced XLR mic inputs with independently switchable 48v phantom power.
- Individual level and pan controls for each channel.
- Individual limiting and low cut filter for each channel.
- Operates up to 10 hours on 6 AA batteries.
- Two balanced, mic / line switchable XLR outputs.
- Professional quality VU meters provide accurate level setting.
- 1 kHz tone generator.
- Includes a ballistic nylon carrying case.
- Measures 1.9 x 8.6 x 5.9", weighs 3 lbs.

FMX-20 *(Mfr # FMX-20 • B&H # AZFMX20)* **249.95**

FMX-32 *(Mfr # FMX-32 • B&H # AZFMX32)* **329.95**

FMX-42 *(Mfr # FMX42 • B&H # AZFMX42)* **649.95**

ALPHA MIX

4-Channel Portable Audio Mixer

The AlphaMix delivers all of the professional capabilities required by today's demanding ENG recordist. A four-channel audio mixer, each of the four low noise preamp sis switchable to line or mic level inputs, with 12T or 48v phantom power, continuously variable gain trims, active 12dB/octave low cut filters, pre-fader-listens and simple three LED meters per input channel.

Unique to the AlphaMix is the ability to accept any NP-1 style battery and its selectable low battery monitoring, providing confidence when out in the field. Four industry-standard Hirose 4-pin power output connectors allow the AlphaMix to power up to four wireless receivers.

AlphaMix can feed and monitor audio returns from two cameras via two identical 10-pin Hirose connections. The unit's outputs include special, custom-made, dual-isolated output transformers that are the largest in the industry and are designed to provide wide bandwidth, low distortion and real-world ease of use. The AlphaMix is also equipped with a boompole-mounted remote control that can be used to control the gain of the first input channel, thus allowing you to boom with both hands. The optional ***AlphaMix Expansion Module*** *expands the AlphaMix's capabilities from 4 to 8 inputs allowing it to be used as a stand alone mixer for larger, more complicated productions. The expander piggybacks to the AlphaMix providing a sleek and light weight method of effectively doubling the number of inputs of your rig.*

FEATURES

Inputs

- Four mic / line switchable inputs, each with retractable gain trims and pan pots, PFL and 12T and 48v phantom power.
- Each input channel also features active 12dB/octave low cut filters switchable between 20, 80 and 140 Hz.
- Three LED meters per input channel.

Outputs

- Individual 3-pin balanced outputs per input channel.
- Custom made (properly sized) dual isolated output transformers.
- Two mic / line switchable Hirose 10-pin connectors for easy dual camera support.
- Two XLR balanced outputs, 5-pin balanced stereo output, plus a 3-pin balanced mono feed.
- Output limiters, switchable separate or ganged.
- Two mic / line switchable 3.5mm (1/8") stereo auxiliary outputs.

Power

- 4 pin Hirose external power input.
- Internal NP-1 battery support, with built in battery monitoring, switchable calibration for all NP-1 battery types.
- Custom made peak reading LCD meters that emulate the camera's meters.
- Switchable headphone monitoring left, stereo, right, mono, MS as well as tape returns from 2 cameras.

Conveniences

- Built in 4-way power distribution for wireless receivers.
- Built in slate microphone and reference tone oscillator.
- Boom pole mounted remote control slide fader allows booming with two hands.
- Aircraft aluminum housing with epoxy powder coat finish. Lexan overlays with wear-proof subsurface silk-screening.
- Production case and strap included.

AlphaMix Expansion Module

- Four additional balanced mic / line inputs for the AlphaMix via mini XLR inputs.
- Very low noise microphone pre-amps.
- Continuously variable gain on a push pot.
- Active low cut filters (12dB per octave).
- Channel assignment switches (L, Center, R).
- Bright 3 LED meters for level setting (-20dB, -6dB, 0dB).
- High quality conductive plastic fader.
- Individual balanced line outputs (direct outs).

AlphaMix with Boompole Remote
(Mfr # FPSC0039 • B&H # PSAM) **1866.75**

AlphaMix with Expansion Module
(Mfr # FPSC0039COMBO • B&H # PSAEM) **2411.10**

DV PROMIX 3

Portable 3-Channel Mic/Line Mixer

The DV Promix 3 is a robust and portable 3-channel mic / line mixer built for today's DV/HDV camcorders. Equipped with a reference tone oscillator, it provides all the features necessary for demanding video shoots, including very low noise mic preamps with 48v phantom power available for each input channel and balanced XLR mic/line switchable outputs. Output limiters prevent overloading the camera's audio inputs. The mixer is housed in an aircraft aluminum case with high quality fader pots and switches used throughout the mixer. A super bright, sunlight readable LED meter allows easy audio level settings even while outdoors. This meter is color coded for ease of use. The DV Promix 3 is also equipped with a tape return function, giving you confidence on the job that the audio has indeed, been fed to the camera.

Inputs

- Three balanced XLR microphone inputs, with three gain settings for **Line** level signals, **Dynamic** or **Condenser** microphone use.
- Switchable 48v phantom power, plus three position low frequency filters (80Hz, 20Hz, 150Hz) on each input.
- Left, Center, Right channel assignment switches (on each input)
- Tape/direct monitoring

Outputs

- Mic/Line switchable balanced XLR outputs
- Output limiters for overload protection
- Dedicated microphone level output jack for use with cameras not equipped with XLRs
- Tape return jack for monitoring audio back from the camera
- Channel Faders (Volume Controls)
- Headphone monitor with level control

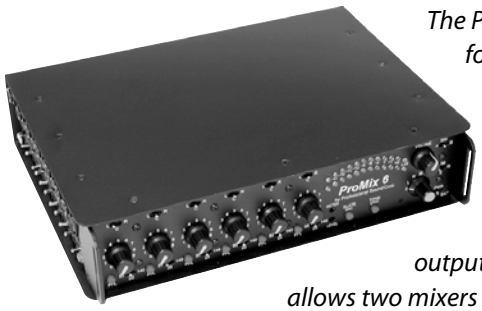
Conveniences

- Smooth, ergonomic fader pots with non-slip rubber knobs.
- Bright sunlight readable, LED meters that are color-coded for easy use (-20 to +3dBv, Green, Amber, Red).
- Runs on two 9v batteries for easy field use, accepts external power from 7 to 16v DC

DV Promix 3 with carrying case and strap *(Mfr # FPSCDVMIX3 • B&H # PSDVPM3)*.....**470.25**

DV Promix 3 Basic Field Mixer Kit:
Includes DV Promix 3, Sony V6 Studio Headphones, Headphone Softies, 25' XLR cable and black carabiner cable carrier *(B&H # PSDVPM3BK)*.....**579.95**

PROMIX 6 Portable 6-Channel Mic/Line Mixer



The ProMix 6 is a six channel portable audio mixer that offers high performance to price ratio for ENG and EFP production. Each of the six inputs includes state of the art, super low-noise preamps, two-position low-cut filters, three-way channel assignment switches (pan switches) and handy pre-fade listen switches. In addition, the ProMix 6 offers true dual camera support, bright, sun-light readable peak program meters, dedicated individual line outputs and ergonomic fader knobs.

The ProMix 6 also features a reference tone oscillator, slate microphone, switchable output levels, and custom-made, properly-sized, dual output transformers. Ganging input allows two mixers to be connected together for more complex productions.

- Six balanced XLR inputs switchable between mic and line level, and each with switchable 48v phantom power, PFL, low cut switch (80, 20 and 140 Hz) and L/C/R pan switch, as well as 1/4" unbalanced outputs.
- Dual 3.5mm tape return inputs allows signal monitoring from one or two cameras.
- Balanced XLR outputs as well as two sets of 1/4" stereo outputs (Aux 1 and Aux 2).
- Switchable output limiters prevent distortion
- 3.5mm and 1/4" stereo headphone outputs
- 1/4" stereo ganged input for daisy chaining to another mixer
- Peak reading, multi-colored LED meters
- On board electret condenser slate micro-phone and 440Hz reference oscillator
- Runs on eight AA alkaline batteries, accepts external power from 6 to 18v DC
- Measures 10 x 8 x 2.3", weighs 4 lbs.

ProMix 6 with carrying case and strap *(Mfr # FPSCDVMIX6 • B&H # PSDVPM6)*.....**1377.50**

ProMix 6 Deluxe Field Mixer Kit: Includes ProMix 6, Porta Brace Mixer and Wireless Mic cases, Versa-Flex Shoulder Harness, carabiner cable carrier , Remote-Audio Betacam audio break-out cable with stereo XLR output and headphone monitoring connections *(B&H # PSDVPM6DK)* **1779.95**

MX124 PROMIX IV

ProMix IV Field Mixer

The MX124 is a simple and straight forward 4-channel microphone mixer. It runs on two 9v batteries or 12v DC power for use in ENG and EFP applications. Each mic input offers individually switchable phantom power and low-cut switches. The transformer-balanced XLR outputs can bring the four channels of audio directly into your camera, or other recording device at mic or line level. The low cost and compact design of the MX124 makes it an ideal submixer, within a larger system, where additional microphone inputs are required.

- Four balanced XLR microphones inputs with level and pan controls and a low cut switch (-3 dB @ 100 Hz) available for each input.
- Individually switchable 8 VDC Phantom Power available for use with condenser microphones.
- Stereo transformer-balanced XLR main outputs on the rear panel, as well as 1/4" and 1/8" stereo outputs on the front panel that can be used for headphones, or an auxiliary monitor / record bus.
- Screwdriver adjustable right and left trim pots control the level of each output without affecting the aux / headphone output.
- A clip LED begins to light 3dB below actual circuit clipping letting you know that clipping is about to occur or is occurring
- Runs on two 9-Volt batteries or +12 VDC power jack for connection to the included Rolls PS27 power supply.

MX124 *(Mfr # MX124 • B&H # ROMX124)*.....**179.95**

MX422 4-Channel Professional Field Audio Mixer

The MX422 is a four channel, microphone/line mixer with balanced XLR inputs and outputs. The unit is ideal for the broadcast and video markets. It has the same features of other ENG / portable mixers without the extremely high price. Applications include: DV Field Production, Electronic News Gathering, Location Recording (Dialogue and Music), Digital Recording, Broadcast Remotes, Desktop Mixing for Video Post Production.

- Four servo-balanced XLR inputs, each with independent level and pan controls.
- Two transformer-balanced XLR outputs.
- Switchable output level (Line level, or -30 dB pad).
- 1/4" TRS stereo monitor and auxiliary inputs.
- Switchable 48 Volt Phantom Power and 100Hz Low Cut filters for each input.
- Main and Back-up battery compartments, never lose power.
- Built in limiter with variable threshold control (-5dB to off).
- 20 Hz Slate tone with Slate Microphone included.
- Switchable 1 kHz setup Tone.
- Calibrated VU meters.
- 1/4" and 1/8" headphone outputs with level control and selectable source input switchable between main mix or monitor input), and Level control.
- Canvas case included.
- Rolls PS27 external power supply included.

MX422 *(Mfr # MX422 • B&H # ROMX422)*.....**499.95**

Versa-Flex

The Versa-Flex Professional Audio Harness is a heavy-duty padded wide strap that prevents shoulder fatigue while carrying audio equipment. It is designed to be used with professional audio mixer and recording cases. There is a 21" over strap and an 8.0" under strap. The harness features attachment rings for securing cases, two carabineers, removable waist strap and a carry sack.

- Soft, cloth padding under straps
- Chrome-plated adjustment and attachment rings
- 1.5" wide strap with 4" padding underneath

HS1N *(Mfr # HS1N • B&H # VEPAHV2)*.....**149.95**
HS2N (Narrow) *(Mfr # HS2N • B&H # VEPAH2V2)*.....**139.95**
HS3N (Narrow/Short) *(Mfr # HS3N • B&H # VEPAH3V2)*...**139.95**

FP33

Portable Stereo Mixer

The standard by which all portable mixers are measured, the FP-33 is used all over the world for remote audio recording, ENG/EFP applications and location film production. Built upon the benchmark FP32A field mixer, the FP33 is light enough, small enough and rugged enough to take anywhere. It features three XLR-balanced mic/line inputs and two outputs, center detented pan pot for each input channel, oscillator, two headphone jacks, 48v/12v phantom and 12v T (A-B) power, tape out jack, and a monitor input for the headphone circuit. Exceptional low noise design and wide dynamic range make the FP-33 ideal for use with digital transmission links.

FEATURES

Inputs and Outputs

- Three XLR-balanced inputs; switchable to low-impedance mic or line level.
- Phantom or A-B (T) power for condenser mics is available at each mic input.
- Built-in tone oscillator.
- Slate microphone with automatic gain control (AGC) for take identification or for emergency use. Slate tone for identifying take locations during editing.
- Stereo monitor input allows headphone monitoring of external sources without interruption of mixer functions.
- Link switch couples mixer inputs 2 and 3 into stereo pair
- Left and right XLR-balanced outputs are mic/line switchable.
- Left and right tape outputs are available to feed tape recorder inputs or other unbalanced aux-level inputs.
- 1/4" and 3.5mm headphone jacks are driven by a stereo headphone power amp with separate level control.

Power

- Powered by two 9v batteries for up to 8-hours that can also supply 48v or 12v phantom power to condenser microphones.
- Can also be externally powered from any 12 to 30v DC source such as battery belt pack or car battery.
- A third 9v battery can be used for condenser mics that require A-B power.

Controls and Indicators

- Center detented pop-up pan pots on each input. Color-coded, soft touch rubberized knobs with tactile position indicators.
- Active, feedback-type input gain controls permit direct input of high-level sources without input attenuators.
- Dual clutched Master gain control for individually adjusting left and right levels at line/mic and tape outputs, as well as tone oscillator and slate mic levels.
- 150Hz (6dB/octave) Lo-cut filters at each input reduces low frequency interference.
- Built-in limiter with adjustable threshold prevents output clipping of mixer or input overload of amp or tape deck.
- LED indication of input level, peak output level, limiter action, and battery.
- Illuminated VU meters for left/right channels.
- Headphone monitoring mode switch and headphone MS matrix.

Performance

- Wide, flat response with extremely low distortion and up to +1dBm output level for studio-quality performance.
- Mix bus jack for connecting additional FP33 or FP32A mixers.
- Sealed input potentiometers and a steel chassis make the FP-33 extremely rugged and durable.
- Internal DIP switches provide over 4,000 different set-ups.

FP33 *(Mfr # FP33 • B&H # SHFP33)*: With carry case, shoulder strap, Mix Bus cable, spare fuse **1274.95**

Porta Brace MXC-33 Audio Mixer Case

The MXC-33 is a padded, custom-fit case for the FP-33 mixer. Flaps, clear vinyl windows and protective coverings provide access to cable openings, batteries, dials and switches. It includes the main mixer compartment, the RM-Multi wireless microphone case and a medium duty suede leather shoulder strap. The RM-Multi attaches to the mixer case to carry various small accessories: batteries, wireless microphones and head phones. An optional AH-2 audio harness/belt combination helps provide additional stability and weight distribution.

Porta Brace MXC-33 *(Mfr # MXC-33 • B&H # POMXC33)*: With suede leather shoulder strap....**144.95**

M367

Portable Six-Input Mic/Line Mixer

An industry standard, the M367 is a six-input mono mic/line mixer/remote preamp designed for professional applications. A complete and compact console, the M367's excellent performance, versatility and features make it ideal for studio, remote , video deposition and sound reinforcement applications. Built to meet the requirements of the most demanding field production applications.

- 6 balanced XLR mic/line level with switchable phantom power and low cut filters
- Two balanced XLR outputs; one selectable mic/line and one dedicated line output.
- Metal XLR connectors on both inputs and outputs, detachable AC cable
- Feedback-type input gain controls for maximum clipping levels and dynamic range.
- Wide, flat 20Hz to 20 kHz frequency response and extremely low distortion up to +16dBm line level output.
- Switchable, adjustable peak limiter adapts to power supply voltage.
- LED indicator shows limiter operation or overload with limiter defeated.
- VU meter is calibrated for +4 and +8dB with range switch. Meter is also illuminated during AC operation.
- Highly stable, low-distortion tone oscillator provides for line test and level checks.
- Automatic muting prevents speaker damage during power on/off.
- Front-panel headphone level control and monitor jack; can drive almost any stereo or mono headphones. Headphone output level is high enough to be used as an auxiliary unbalanced line feed
- Rear panel Mix Bus jack facilitates stacking multiple M367's for additional inputs.
- Selectable 120 or 240v AC operation
- DC operation with three 9v batteries

M367 *(Mfr # M367 • B&H # SHM367)*.....**599.95**

SIGN VIDEO

ENG-44 4-Channel Portable Field Mixer

The ENG-44 is a compact, rugged, and lightweight four channel mixer with an impressive array of features. It offers superb sound quality with a range of inputs and outputs including four mic / line switchable XLR inputs and balanced XLR outputs. The ENG-44 is reliable and easy to use — just strap it over your shoulder or use it table top for complete hands on sound control-- on location or anywhere else. You can gang multiple ENG-44s together for access to 8, 12, or more channels.

- Four mic/line XLR audio inputs each with its own gain control pot (volume control), switchable 48 volt phantom power, switchable low frequency roll off filter (low cut filter), pan switch (left-center-right), and mic/line level switch.
- Master Gain control.
- Compressor/limiter with indicator light.
- Mix buss input via 1/8" jack.
- Front panel slate mic with momentary push button for fail safe press-and-release voice slating and a 1kHz reference tone.
- Balanced left and right channel XLR outputs.
- Left and right channel LED audio VU meters.
- Auxiliary 1/8" unbalanced mic level stereo output jack.
- 1/8" stereo headphone output with volume control.
- Switchable tape return input, with level control, for monitoring to confirm that audio is actually being recorded to tape.
- Boom mic operator headphone out on XLR jack eliminates the need to carry a spare cable with 1/4" plugs.
- External power jack for use with AC adapter (included).
- Brightness switch for audio VU meters-switch to High for viewing in direct sunlight.
- Rugged anodized aluminum chassis, with rugged aluminum shoulder strap ears and attachable/adjustable shoulder strap.
- Automatic battery/external power switching, with power LED indicator lights. Slide out battery compartment allows quick and easy battery changes.
- Mixer is fully protected against battery or external input reverse voltage.
- Extended 14 hour battery life under normal operating conditions. A battery indicator flashes when battery life falls below 20%.

ENG-44 *(Mfr # ENG44 • B&H # SIENG44)*.....**529.00**

DMX-P01

Digital Audio Mixing for ENG and EFP

The DMX-P01 is a lightweight and portable field mixer with four balanced XLR mic / line inputs, designed for use in ENG and EFP applications. It offers full 24-bit A/D to D/A converters, 32-bit internal processing and a sampling rate of either 48kHz or 96kHz, to provide sound quality comparable to high-end production mixers. The front panel allows fast, easy, and accurate setting adjustments - essential when working in the field. The DMX-P01 offers a unique Scene store - recall feature that enables user to instantly recall up to ten different mixer user-snapshots. Other features include panel-lock and parameter-lock functions, selectable meter scales, and camera-audio return-level check. For applications requiring additional inputs, DMX-P01 mixers can be cascaded using a digital connection between mixers. When cascading mixers digitally, sound quality isn't degraded, as when cascading analog mixers. The DMX-P01 is also equipped with AES/EBU and coaxial S/PDIF digital outputs for connection to digital peripheral equipment.

FEATURES

Inputs / Outputs

- Four microphone/line inputs with balanced XLR connectors.
- Gain, level and pan controls as well as switchable 48v phantom power and Low Pass Filters, with adjustable frequencies and 2 user settings for each input.
- Coaxial S/PDIF digital input and output can be used to connect multiple units.
- Level control knobs with stereo-link facility.
- Selectable 48kHz or 96kHz sample rates for A/D converters and for D/A converters.
- Two balanced outputs with XLR-type connectors.
- Digital AES/EBU output with XLR connector.
- Unbalanced 1/8" TRS stereo tape output.
- Stereo and mono output modes.

Link/M-S Operation

- Links input levels, LCFs, and PAN controls for channels 1/2 and 3/4.
- Links output levels for master L/R outputs.
- Decodes M-S microphone inputs, and links the input levels of channels 1/2 and 3/4.
- Phase reverse on channels 2 and 4 (M-S decode).

Limiters/Compressors

- Digital limiters on both inputs and outputs.
- Digital compressors on outputs.
- Precise parameter control on threshold and ratio value, attack and release time.
- Link function (ON/OFF switchable).
- LED indicators for output limiter/compressor operation.

Monitoring

- 1/4" and 3.5mm headphone outputs.
- Six monitoring modes: left output, right output, stereo output, left/right-mixed monaural, M/S decode and camera return.
- Level-control knob Camera-Audio Send/Return-Level Control.
- Stereo return from a camcorder via 12-pin balanced connector.
- Precise level control on LCD with auto-evaluation function for return level.

LCD Panel

- The multi-function LCD display features a back light and is heated for low-temperature conditions.
- Various level-meter displays: VU, PPM1 (BBC-type), PPM2 (DIN-type), PPM3 (NORDIC-type), PPM4 (IEC-type1), dBFS.
- Displays setup menus and allows various parameter settings.
- Ten user-scene memory settings (each including level meter, LCF, limiter/compressor, and link status).
- Six scale sheets supplied for different level-meter calibrations.

Memory and Recall Functions

The DMX-P01 can effortlessly store and recall parameters from the setup menu. There are two memory functions: "Power-On Memory Recall,"and "Scene Memory Recall."

When powered on, the system is capable of recalling parameters in three different ways: with the default factory settings, with the same settings as the last time the unit was used, or with the parameters of one specific scene memory.

The Scene Memory Recall feature allows you to recall up to ten different user-defined parameter settings or the factory default settings. In situations where a single unit is required to serve multiple users or multiple shooting scenarios, these features can prove invaluable.

DMX-P01 Mixer
(Mfr # DMX-P01 • B&H # SODMXP01).....**CALL**

MixPre

Compact Two Channel Compact Field Mixer

A studio-quality two-channel, portable microphone mixer. Its impressive audio performance and comprehensive features include Left / Center / Right pan switches, built-in slate microphone, 1 kHz tone oscillator, and headphone monitoring, Ideal for the front end of any studio or field production system, television and film production engineers value its compact size and ability to withstand extremes in the field. The MixPre combines rugged mechanical and electrical construction with high-quality components delivering no-compromise performance for any application.

- Dynamic range exceeding 110dB.
- 10Hz to 50kHz audio bandwidth.
- Maximum of 66dB of gain per input.
- Discrete 6-transistor balanced output drivers.
- Sealed, conductive plastic potentiometers.
- Seven-segment, sunlight-readable GaN LED meters.
- 48v or 15v phantom power.
- 6dB / octave high pass filters @ 80 or 160Hz.
- Inputs hard panned to left, center, or right outputs.
- "Unclippable" input peak limiters via two-stage opto-isolator circuit with adjustable limiter threshold (per input).
- Dual mono or linked stereo limiter operation.
- Powered via 2 AA alkaline batteries or external 5-17v DC power source.
- Power LED indicates low battery power.
- High-power headphone monitoring.
- RF filtering on all inputs and outputs. Free from "Pin 1" grounding problems.
- High-strength, extruded aluminum chassis with protective metal end panels. All-metal connectors solidly connected to chassis.

MixPre *(Mfr # MIXPRE • B&H # SOMIXPR)* **665.00**

302 Three Channel Compact Production Field Mixer

Developed specifically for audio-for-video applications, the 302 mixer is the perfect tool for production companies and camera operators wanting to take control of their audio. The 302 is stunning for its size, flexibility, control and performance; it is the most compact and cost-effective battery-powered professional audio mixer in its class. Designed to accommodate nearly any over-the-shoulder production, the 302 interfaces with wireless transmitters and receivers, camera audio inputs of all kinds, and external audio recorders. Like the larger 442 (next page), the 302 has a complete feature-set in a compact, functional design. All controls are accessible on its three main surfaces; no hidden controls. The high-efficiency power circuitry runs the mixer from either three internal AA batteries or external 5-18v DC power.

- Lundahl transformer-balanced mic or line level inputs on XLR connectors.
- Continuously adjustable input trim.
- Two-position high-pass filter.
- Pan switches.
- Limiters on inputs and outputs.
- Stereo and MS linking of channel 1 and 2.
- Phantom (48v or 12v) or "T" microphone powering selected per channel.
- Peak limiters per channel.
- Solo (PFL) channel monitoring in headphones.
- Tape level output on TA3 locking connectors.
- Active-balanced line/tape/mic level outputs on XLR connectors.
- Stereo tape level output on TA3 connector.
- Return input for monitoring.
- Sunlight-viewable LED meters with proprietary software selected ballistics.
- Channel 4/5 input option.
- On-board MS stereo matrix.
- Push pots for setup features to keep the front panel clutter-free.
- Durable extruded aluminum chassis.
- Weight less than 1 kg with batteries.
- Powered by three AA batteries or external 5-18v DC power.

302 *(Mfr # 302 • B&H # SO302)* **1295.00**

442

Four Channel Field Mixer

Developed with input from top audio engineers, the 442 encompasses the audio performance, feature set and mechanical construction demanded by those who rely on audio gear for their livelihood. The 442 contains four mic preamps that re-define portable audio performance. With its comprehensive inputs and extensive outputs, including direct outputs per channel, the 442 is at home in small run-and-gun applications as well as large, multiple-input productions.

The 442 incorporates a complete feature-set into a compact, functional design. All controls are accessible on its three main surfaces; no hidden controls. The high-efficiency power circuitry runs the mixer from either four internal AA batteries or external 5-18v DC. The 442 and 442N, like all Sound Devices professional audio products, are designed to withstand the physical and environmental extremes of field production. Its compact mechanic construction strikes the perfect balance between access to all functions, uncluttered design, and durability.

FEATURES

- Lundahl transformer-balanced mic or line-level inputs on XLR connectors.
- Transformer-balanced line/tape/mic level output on XLR connectors.
- Continuously adjustable input trim.
- Variable high-pass filter.
- Continuously variable pan control.
- Phantom (48-volt or 15-volt) or "T" micro-phone powering selected per channel.
- Peak limiters per channel.
- Solo (PFL) channel monitoring in headphones.
- Transformer-balanced line/tape/mic level output on Hirose connector.
- Balanced line or tape level output on TA3 locking connectors.
- Unbalanced TRS-stereo tape level output on 1/8" connector.
- Unbalanced TS-mono mic level output on 1/8" connector.
- Direct outputs on TA3 locking connectors.
- Sunlight-viewable LED meters with proprietary software-selected ballistics.
- On-board MS stereo matrix, channels 1 and 2.
- Two independent monitor return inputs for monitoring two-camera productions.
- Push pots for setup features keep front panel clutter-free.
- Powered by four AA batteries or external 5 - 18v DC.

442: 4-Channel Field Mixer with Mic or Line Level Input and Output *(Mfr # 442 • B&H # SO442)* **2495.00**

442 ENG/EFP Deluxe Field Mixer Kit:
Includes 442, Mixer and wireless microphone case, Shoulder Harness, Cable Carrier and Betacam Breakaway Audio Cable *(B&H # SO442DK)* **2995.00**

	MixPre	302	422
Frequency Response	20 Hz - 30 kHz, +0.1, -0.5dB -1dB at 5 Hz & 50 kHz	20 Hz - 30 kHz, +0.2, -0.5dB, -1dB @ 5 Hz and 50 kHz typical	20 Hz - 30 kHz, +0.2, -0.5 dB, -1dB @ 5 Hz and 50 kHz typical
Dynamic Range	> 110dB	115dB minimum (trim fully down)	115dB minimum (trim fully down)
THD + Noise:	0.05% maximum (from 60 Hz to 22 kHz @ +4 dBu output level, 22 Hz - 22 kHz filter bandwidth, gain control at 50%, phantom off)	0.007% typical (1 kHz, +4 dBu at Line out), 0.009 max (50 Hz to 20 kHz, +18 dBu at line out, fader fully up)	0.007% typical (1 kHz, +4 dBu at Line out), 0.09 max (50 Hz to 20 kHz, +18 dBu at line out, fader fully up)
Gain Mic In to Line Out	66dB	75dB	81dB
Phantom Power	+15v, +48v	12v, 48v, 12v T-power	15v, 48v, 12v T-power
Battery Power	Up to 6 hours via 2 AA alkaline batteries	3 AA alkaline batteries	4 AA alkaline batteries
External DC input	5-18v on locking 4-pin Hirose connector	5-18v on locking 4-pin Hirose connector	5-18v on locking 4-pin Hirose connector
Dimensions (HWD)	1.7 x 3.7 x 5.5"	1.8 x 8.4 x 4.5"	2.1 x 6.5 x 11"
Weight	2.0 lbs.	1.8 lbs	4.5 lbs

X3 • X4 • X5

The X3, X4 and X5 are high quality, portable audio mixers with three, four and five input channels respectively. These premium low-noise mixers have all the features necessary for any film or television application. Each mixer offers top of the line sound quality, maximum flexibility and exceptional reliability in the field.

*Running for almost 15 hours on six AA batteries, the **X3** offers three mic / line switchable inputs with, pan switches, phantom power and two low cut filter settings for each channel. Additional features include a slate mic and a 1/4" headphone output, as well as unbalanced AUX and balanced XLR mic-line switchable outputs.*

*The four channel **X4** mixer offers phantom power and 12v 'T' power for each of its inputs. Inputs 1 and 2 can be ganged for stereo operation. The X4 runs for up to 15 hours using eight AA batteries.*

*The five channel **X5** adds a momentary PFL (PreFader Listen) button for each input, allowing you to solo each input channel, and check for correct level settings. The X5 also provides two set of balanced outputs, each selectable for mic or line level operation. Plus, two X5 mixers can be ganged for mixing a total of 10 inputs and eight outputs.*

FEATURES

- Each of the three balanced XLR inputs are switchable for mic and line level operation, and offer individually switchable 48v phantom power, three position Low Cut Filters (140HZ, 20HZ, and 100HZ at 12dB /octave), and Left / Center / Right pan switching.
- Each input also offers 3 position preamp gain attenuation (10dB, 20dB and 0dB).
- XLR-balanced mic/line switchable outputs.
- Switchable in/out Limiter.
- Link / Aux output using a 5-pin TA connector lets you link the X3 to an X5 for eight inputs.
- 1/4" stereo headphone output with volume control.
- An unbalanced 3.5mm return lets users confidently monitor the signal going through the camera or recording device.
- Multi-colored stereo LED VU meters with switchable brightness — Blue LEDs -12dB, -9dB, -6dB, -3dB, 0dB and Red LED +3dB.
- Power monitor LED for normal and low power. Battery voltage is indicated on the right LED display.
- Runs on six AA batteries or external 9 - 18v DC power source via Hirose 4-pin connector.
- Reference Tone — 0dBVU 400HZ low distortion sine wave.
- Low noise slate mic to right and left outputs with volume adjust.

X4 Step-up Features

- Four XLR balanced mic / line inputs with switchable 48v phantom and 12v T power.
- Mixer Mode allows channels 1 and 2 to be ganged for full stereo operation using the channel 1 fader. Channel 2 fader becomes a balance control.
- 1/4" stereo headphone output with mono, stereo and mid-side stereo monitoring.
- 3.5mm microphone output provides unbalanced stereo mic level outputs.
- Analog VU meters with momentary 12 second back light illumination.
- A multi-pin accessory connector provides balanced line outputs, monitor returns and external power.
- Runs 15 hours on 8 AA batteries.

X5 Step-up Features

- Five XLR balanced mic / line inputs, each with PFL (PreFader Listen) via a momentary push button.
- Two sets of mic / line switchable outputs: stereo balanced XLR, and TA3 connectors switchable for R+L or stereo output.
- Returns - Multiple returns (front panel switchable) A & B, 3.5mm mini jack.
- The Link function allows two X5 mixers to be cross-linked for a total of 10 inputs and 8 outputs via a TA5 connector.
- External 9-18v, 4-pin Hirose conn.
- MS tape return, multi-pin ENG cable port (X4 snake cable compatible); stereo mic out - unbalanced, 3.5mm; metering - VU and optional PPM.

X3 *(Mfr # X3 • B&H # WEX3)* **1185.00**

Cordura Bag for X3 *(Mfr # X3BAG • B&H # WEX3BAG)* **89.95**

X3 Basic Kit: Includes X3 Mixer, Sony MDR V6)Studio Headphones, Headphone Softies, 25' XLR cable and cable carrier. *(B&H# WEX3BK)* **1285.00**

X4 *(Mfr # X4VU • B&H # WEX4VUR)* **1799.00**

X4 Deluxe Kit: Includes X4 Mixer, Porta Brace mixer and wireless mic case, Versa-Flex Shoulder Harness, cable carrier and 20' Betacam breakaway audio cable. *(B&H# WEX4VUDK)* **2149.95**

X5 With Porta Brace custom case *(Mfr # X5VU • B&H # WEX5VU)* **2599.95**

X5 With Nordic Style Metering and Porta Brace custom case. *(Mfr # X5PPM • B&H # WEX5PPM)* **2799.95**

PortaCom

Full Duplex 2-Channel Wired Intercom Systems

PortaCom is a flexible, high-performance wired intercom system. Built smart and simple, PortaCom gives you two channels without sacrificing power or quality. It is expandable, portable or rack mountable. The two-channel capability allows a director separate lines of communication to crew members and talent. The small, lightweight aluminum belt packs have their own channel switches and volume controls and headsets are equipped with mic on/off switches. The noise-canceling microphones reduce background noise. Ideal for use in television, theater, church production, educational institutions, industrial production, sound contracting and football coaching, they are available in pre-configured kits to accommodate four or six users, with a choice of single or double sided headsets. You can also use individual components to create systems for multiple users, with your choice of headset. Connection between components are made with standard mic cables and quickly adapt and grow with your needs without having to start all over with a new system.

FEATURES

- 2-channel wired full duplex system
- High performance/low cost
- AC or DC operation
- Portable or rackmountable (1RU high)
- Easy to setup and operate
- Durable lightweight metal construction
- Standard 3-pin XLR microphone cables
- Comfortable noise cancelling headsets
- Call light function
- Offers 20-headset capability with simple branch-box operation
- Optional single, or dual or headsets

System Components

B3-100 Branch Box *(Mfr# B3-100 • B&H# POB3100)*
3-station box with one input and 3 outputs to expand PortaCom systems **111.00**

PC-100 *(Mfr # PC-100 • B&H # POPC100)*: Two channel power console with 4 outputs; powers up to 20 BP-200 belt-packs. Includes wall mount AC adapter (operable on 30-40v DC) **350.00**

RM-100 *(Mfr # RM-100 • B&H # PORM100)*: Rackmount Tray (1RU) for PC-100 Power Console **65.00**

AC Adapter *(Mfr # AC-20 • B&H # POAC20)*: For PC-100 Power Console **42.00**

PGM-100 *(Mfr # PGM-100 • B&H # POPGM100)*: 2-Channel Program Insertion Module **229.00**

BP-200 Beltpack *(Mfr# BP-200 • B&H# POBP200)*
Small, lightweight beltpack with volume control, A/B channel switch, and mic and call button with LED indicator. Made of rugged aluminum construction, has standard 3-pin XLR line connector and 4-pin XLR headset connector. For use with H-200 single and dual-earpiece headsets **215.00**

H-200S *(Mfr # H-200S • B&H # POH200S)*: Mid-weight single-sided headset with a dynamic, noise-cancelling microphone. Features an adjustable headband and a coiled cable terminated with a 4-pin XLR connector. Weighs 13 oz **193.00**

H-200 *(Mfr# H-200 • B&H# POH200)*: Same as above, except with dual-sided headset **193.00**

Pre-Configured 4 or 6-User Intercom Systems

Four BP-200 Beltpacks, four H-200 Headsets, PC-100 Powering Console and AC-20 Adapter. *(Mfr # COM-40FC • B&H # POCOM40FC)* ..... **CALL**

Four BP-200 Beltpacks, four H-200S Headsets, PC-100 Powering Console and AC-20 Adapter. *(Mfr # COM40FCS • B&H # POCOM40FCS)* ..... **CALL**

Four BP-200 Beltpacks, four H-200 Headsets, PC-100 Powering Console and AC-20 Adapter, four 50' XLR cables and cable bag.
(Mfr # COM-40FC/C • B&H # POCOM40FCC) ..... **CALL**

Four BP-200 Beltpacks, four H-200S Headsets, PC-100 Powering Console and AC-20 Adapter, four 50' XLR cables and cable bag.
(Mfr # COM40S • B&H # POCOM40S) ..... **CALL**

Six BP-200 Beltpacks, six H-200 Headsets, PC-100 Powering Console and AC-20 Adapter, and B3-100 Branch Box.
(Mfr # COM-60FC • B&H # POCOM60FC) ..... **CALL**

Same as above, except with six H-200S single-sided headsets.
(Mfr # COM60FCS • B&H # POCOM60FCS) ..... **CALL**

Six BP-200 Beltpacks, six H-200 Headsets, PC-100 Powering Console and AC-20 Adapter, B3-100 Branch Box, four 50' XLR cables and cable bag.
(Mfr # COM-60FC/C • B&H # POCOM60FCC) ..... **CALL**

Same as above, except with six H-200S single-sided headsets.
(Mfr # COM60S • B&H # POCOM60S) ..... **CALL**

ANCHORMAN

Full Duplex 4-Channel Wireless Intercom

A wireless intercom system that provides unprecedented ease of use and flexibility. Designed for portability, it requires no base station. However, the functionality of a base station is not abandoned. Each belt pack is capable of listening to 4 belt packs at one time. Compatible frequency groups are pre-selected to allow users to operate in up to four separate groups with no interference. Add the WingMAN transceiver to interface your wireless AnchorMAN belt packs with wired systems, such as PortaCom, Telex, and ClearCom wired systems. The WingMAN operates in a duplex format and allows users to easily switch communications between one of the four AnchorMAN groups and one of two party line groups. The simplicity of AnchorMAN makes it a truly unique product. The only setup that is required is installation of batteries. All other setup is performed in the Anchor factory, including frequency planning and selection. With a range up to 250′ in duplex mode, 2500′ in simplex (listen only) mode and ergonomically designed belt packs that fit comfortably in your hand or on your belt, AnchorMAN is the most cost-efficient intercom system in the market today!

FEATURES

- The transmitter and receiver operate utilizing FDMA techniques in the 944 - 952 MHz range without the need for a base station.
- Has a range up to 250′ in duplex mode and up to 2500′ in simplex mode.
- Easy to use—simply adjust beltpack settings and start using.
- The ergonomic AnchorMAN BP-900 beltpack has an XLR headset jack, heavy duty antenna, headset volume control, microphone sensitivity control, group selection, PTT (push to talk) and transmission indicator light.
- A gang charger is available to charge up to four belt packs on one device.
- Optional single or dual-sided headsets
- Four user selectable groups
- PTT or voice activated transmission
- Includes rechargeable batteries
- Totally safe, AnchorMAN isn't penetrated by common scanner devices.

BP-900 AnchorMAN Wireless Beltpack
(Mfr # BP-900 • B&H # POBP900) ..... **CALL**

AnchorMAN-40 Packages

Four BP-900 wireless belt packs, 16 NiMH AA batteries and GC-900 gang charger in a sturdy cardboard carrying case (no headset).
(Mfr # ANCHORMAN40 • B&H # POAM40) **2561.00**

Same as above, plus four H200S Single-Sided Headsets.
(Mfr # ANCHORMAN40S • B&H # POAM40S) **3333.00**

Same as above, except with four H200 Dual-Sided Headsets.
(Mfr # MAN-40D • B&H # POAM40D) **3333.00**

WM-900 WingMAN Interface Station: Enables AnchorMAN use with other systems. Up to 1500′ range. It features full-duplex communication. *(B&H # POWM900)* **360.00**

Rack Mount Kit for WM-900 *(B&H # PORM900)* **69.00**

Antenna Bracket for WM-900 *(B&H # POAB900)* **91.00**

Antenna Extension Cable *(B&H # POAC)* **28.00**

Gang Charger for AnchorMAN *(B&H # POGC900)* **34.00**

H200S Single Sided Headset with noise-cancelling mic.
(Mfr # H-200S • B&H # POH200S) **193.00**

H200 Dual-Sided Headset with noise cancelling mic.
(Mfr # H-200 • B&H # POH200) **193.00**

BEYERDYNAMIC

DT 280 • DT 290

Ideal for broadcasting applications, the light-weight, single-muff DT 280 and dual-muff DT 290 feature an efficient neodymium magnet system, very high reproduction precision, balanced sound and wide transmission range of 10Hz to 30kHz. The soft circumaural earcups and the fully adjustable padded headband are extremely comfortable. The dynamic mic can be optimally positioned with the flexible gooseneck. The hypercardioid polar pattern guarantees an extremely high-gain before feedback and noise cancellation.

Will work with Portacom Wired and Anchorman, Telex and Clear-Com

DT-280 *(Mfr # 447269 • B&H # BEDT280250)* **219.00**

DT-290 *(Mfr # 447277 • B&H # BEDT290250)* **239.00**

5′ connecting cable for DT 280 and DT 290 with 4-pin XLR-F for Portacom, Telex and Clear-Com Beltpacks *(Mfr # 445304 • B&H # BEK19028)* **59.90**

TD 900 SERIES

Limited Full Duplex 2-Channel Wireless Intercom Systems

Eartec's intercom systems offer videographers hands-free wireless two-way voice communication without the hassles of a push-to-talk system. Offering crystal clear sound quality at an affordable price, each system is based around the TD900 duplex wireless transceivers that operate in the UHF 900MHz frequency range. Each TD900 comes with 40 pre-installed frequencies and you can store two channels in memory for instantaneous channel selection. Powered by rechargeable nicad batteries that provide 6 hours of continuous talk time, the TD900 has an operating range of 330'.

- Operates without complicated base station repeaters
- No FCC license is required
- Simultaneous talk wireless capabilities
- Not voice activated
- Programmable for privacy

How the System Works — Each system is configured with one Master TD900 transceiver and one or more Remote TD900(s). The Master, usually the director, can talk to all Remote units at once, but only one Remote can talk to the Master at a time. The first Remote unit that has its locking push to talk button engaged is allowed full-duplex, two-way communication with the Master. Once the button is released, another Remote can talk to the Master.

TD902: Includes two TD900 transceivers (one Master, one Remote); two Cyber single-sided headsets, two nicad batteries, two wall chargers and a system carrying case. *(Mfr # TD902CYB • B&H # EATD902)* **289.95**

TD902VS: Two TD900 Radios (One Master, One Remote); one Cyber single-sided headset and one Monarch double-sided headset; one camera audio interconnect cable (to monitor camera audio in one ear, and communication in the other ear), one in-line push to talk switch, two nicad batteries, two wall chargers and a system carrying case. *(Mfr # TD902VS • B&H # EATD902VS)* **374.95**

TD902R: Same as TD902, except it includes two TD900 Remote transceivers (one TD900 Master transceiver required). *(Mfr # TD902CYB2R • B&H # EATD902R)* **289.95**

TD904 PRO: Four TD900 Radios (One Master, Three Remote); 4 Slimline or ProLine single-sided mid-weight headsets, four nicad batteries and four wall chargers and a system carrying case.

With SlimLine Headsets *(Mfr # TD904PSSS • B&H # EATD904)* **779.95**

With ProLine Headsets *(Mfr # TD904PSPS • B&H # EATD904PL)* **899.95**

Duplex and Full Duplex Explained:

A duplex communication system is composed of 2 connected parties or devices which can communicate with one another in both directions. Duplex systems are employed in communications networks to allow for a communication "two-way street" between two connected parties.
A full-duplex system allows simultaneous communication in both directions. Land-line telephone networks are full-duplex since they allow both callers to speak and be heard at the same time. A good analogy for a full-duplex system would be a two-lane road with one lane for each direction. Two-way radios can be designed as full-duplex systems, transmitting on one frequency and receiving on another frequency. This is also called frequency-division duplex. Frequency-division duplex systems can be extended to farther distances using pairs of simple repeater stations, owing to the fact that the communications transmitted on any one frequency always travel in the same direction.

SIMULTALK 24G SERIES

2.4 GHz Limited Full Duplexing Wireless Intercom Systems

The Simultalk 24G is a full-duplex transceiver offering most of the functionality of the TD900, including hands-free, two-way communication between the master and remote units. Besides being quite a big a smaller, the main difference is that it operates in the "non-licensed" 2.4Ghz frequency range—which could be noisier in the USA. The Simultalk 24G is field programmable and features "dip switch" selectable frequency combinations. It can be paired with any of Eartec's headsets, and complete systems are available.

Call for Systems

DIGICOM

Full Duplex Single-Channel Digital Wireless Systems

Digicom is a full duplex wireless that allows up to four people to communicate simultaneously (cannot be expanded beyond one master and three remotes). These revolutionary transceivers are not voice activated, and there are no buttons to push. To operate simply turn the units "ON" and talk through the headsets, just like on a wired intercom. The system affords a simultaneous talk, open line talking pattern for people that need to communicate and work with their hands. No base station is required.

- Range up to 1/4 mile
- Rechargeable batteries (8 hr capacity)
- No Base Station Required
- No FCC License Required

Digital Architecture—Spread Spectrum

Digicom are microprocessor controlled transceivers engineered with a frequency hopping architecture known as Spread Spectrum. This means that voice communications are transmitted digitally instead of by traditional radio waves. The microprocessor essentially juggles out going and incoming digital signals simultaneously— eliminating the need for base station repeaters.

Digicom (Master) Beltpack *(Mfr # STX1000M • B&H # EASTX1000M)* **449.95**

Digicom (Remote) Beltpack *(Mfr # STX1000R • B&H # EASTX1000R)*.....**449.95**

TCX

Full-Duplex Single-Channel Wired and Wireless Hybrid Intercom Systems

The TCX series is a state-of-the-art wired system that includes digital wireless add-on capability. Complete systems operate in full duplex mode providing hands-free, simultaneous talk communications among all wired and wireless stations. Its easy to design a custom intercom system by simply selecting the appropriate wired and wireless components to suit your needs. Built in a rugged plastic console, the TCX intercom power station includes both wired connection circuitry and a wireless interface allowing it to support up to seven users (4 wired with BP-101 beltpack and 3 wireless with STX1000 Digicom beltpack) for full communication flexibility. Powered by the included 12-volt lantern battery or AC power, the system is portable or may be permanently installed.

TCX Hybrid Intercom Station

The TCX intercom power station supports up to seven users (4 wired, 3 wireless) for full communication flexibility. Built into a rugged plastic console, the power station can take the rigors of field work with ease. It operates in full-duplex mode, offering full hands-free simultaneous talk among all stations. The unit is portable, but can also be permanently installed. It is powered by either the included 12 volt battery, or by AC power. *(Mfr # TCX • B&H # EATCX)*.....**844.95**

BP-101 Wired and Digicom Wireless Beltpacks

Simply connect the BP-101 beltpack (up to 4) to the TCX Hybrid base station, plug in a headset and turn it on. It operates in full-duplex mode for continuous hands-free communication. Unobtrusive metal design withstands field work and stays out of your way. Features a single power/volume knob. *(Mfr# BP101 • B&H# EABP101)* **109.95**

For wireless add-on capability, the system uses up to three Digicom (Remote) wireless beltpacks. *(Mfr # STX1000R • B&H # EASTX1000R)* **449.95**

TCX Hybrid Intercom Systems

TCX Hybrid Intercom Station, two BP-101 wired beltpacks, two 50' XLR cables and one Digicom Remote wireless beltpack *(EATCXK1)*.....**1499.00**

Same above with except with 3 BP-101 wired beltpacks, three 50' XLR cables and two Digicom Remote wireless beltpacks *(EATCXK2)*.....**2049.00**

Same above with except with 4 BP-101 wired beltpacks, four 50' XLR cables and three Digicom Remote wireless beltpacks *(EATCXK3)* **2599.00**

TCS

Full-Duplex Single-Channel Wired Intercom Systems

TCS systems provide an open line of communication and an extra measure of coordination to production teams. Utilizing unique electronic design, the headsets operate without belt packs or complicated amplification consoles. By adding components you can easily modify the basic package to meet your exact needs. The main console can handle up to 6 users in full duplex without any added components. It operates on AC or included 12v Lantern battery for long talk time. Amplification, volume control and mute switch are built into the TCS series headsets, eliminating the need for a beltpack.

TCS (6-User) Wired Intercom Power Station

Supports up to 6 wired headsets. Full-duplex mode operation offers hands-free simultaneous talk among all stations. No beltpacks required, as volume control, amplification, and mute switches are built into TCS headsets. Housed in a rugged plastic console, the station is portable but can also be permanently installed. Powered by 12v battery or AC. *(Mfr # TCS-EASYCOM • B&H # EATCS)* **279.95**

TCS Wired Intercom Systems

Each system includes the TCS 6-User Wired Intercom Station, Ultra heavy-duty single or dual-sided headsets, and 50' XLR cables.

With 4 Single-Sided Headsets *(B&H # EATCS4SK)* **878.95**
With 4 Dual-Sided Headsets *(B&H # EATCS4DK)* **899.00**
With 6 Single-Sided Headsets *(B&H # EATCS6SK)* **1179.00**
With 6 Dual-Sided Headsets *(B&H # EATCS6DK)* **1209.00**

EARTEC HEADSETS

Monarch

Double-sided headset that is lightweight and comfortable for extended use. The Monarch is manufactured with PBT, the same material used to make car bumpers, and built to last in rough environments.

For TD900 *(Mfr # MONARCHTD • B&H # EAMTD)* **84.95**
For Digicom/TCX Hybrid *(Mfr # MONARCHDC • B&H # EAMONARCHDC)* **109.95**

Slimline

Mid-weight headset that combines durability with comfort. Features extra soft padding, and an internal steel headband that can be adjusted to provide just the right amount of tension for each user.

Single-sided for TD900 *(EASLSTD)* ..... **74.95** Dual-sided for TD900 *(B&H # EASLDTD)* **94.95**

Proline

Mid-weight headset that provides both stabilitiy and comfort. Features a flexible steel gooseneck microphone and deluxe ear padding. Considered to be the perfect "Pro Audio" headset and is widely used in film and TV.

Single-sided for TD900 *(EAPLSTD)* ..... **109.95** Dual-sided for TD900 *(PEAPLDTD)* **124.95**

Ultra

Featuring a unique septagonal earcup design that fully covers the ear, the Ultra earpad is soft and wide, and gets thicker at the bottom and rear of the pad. The Ultra also features a rugged polycarbonate construction and a flexible gooseneck mic boom. Also available with a camera monitor input that includes an input jack and a switch so you can listen to the intercom system or to a mix of intercom and camera audio.

Single-Sided for TCS *(B&H # EAULTRASTCS)* ..... **144.95** Dual-Sided for TCS *(B&H # EAULTRADTCS)* **164.95**
Single-Sided for Digicom/TCX Hybrid *(Mfr # ULTRASDC • B&H # EAULTRASDC)* **154.95**
Dual-Sided for Digicom/TCX Hybrid *(Mfr # ULTRADDC • B&H # EAULTRADDC)* **193.50**
Dual-Sided for TCS with Camera Monitor input *(Mfr # ULTRADCTCS-EASYCOM • B&H # EAULTRADCTCS)* **184.95**
Dual-Sided for Digicom/TCX Hybrid with Camera Monitor input *(Mfr # ULTRADCDC • B&H # EAULTRADCDC)* **209.95**

BTR-24 / TR-24 • LEGACY

Full-Duplex 2-Channel 2.4GHz Wireless Intercom Systems

The BTR-24/TR-24 and Legacy are full duplex wireless intercom systems that offer a complete stand alone solution for 2 to 10 users utilizing full duplex and an unlimited number of listen-only users. They offer full-duplex communication so users can speak and listen simultaneously with no "push-to-talk". Audio is transmitted using 802.11 wireless LAN technology for ease of use and is encrypted using 64-bit DES technology to ensure conversations stay private. The systems offer easy set-up, durable beltpacks, system expansion and a 3-year warranty.

The systems incorporate the option of three audio channels that are selectable at each TR-24 or Legacy beltpack. Slim, unobtrusive, and easy to use, they beltpacks feature adjustable volume control and headset microphone level. They work with dynamic or electret headset microphones and have built-in lithium-ion battery packs that provide up to 8 hours of continuous operation. Upon start-up the BTR-24 (rackmountable) or Legacy base station automatically scans and selects the best RF (radio frequency) channel for communication with a feature called ClearScan. Otherwise very similiar, the Legacy wireless intercom system was designed for use in field production and sports applications.

- Operating range up to 800' (line of sight)
- Full-duplex communication for up to 10 users. Additional listen-only users may be added as well.
- 11 selectable operating channels, which can also be set automatically.
- Transmission via 802.11 wireless LAN with 64-bit DES encryption offers ease of use and fewer interference problems than UHF systems.
- License free operation.
- Choose between two talk channels, allowing two different conversations on the same wireless system.
- Base station and beltpacks have built-in rechargeable lithium-ion battery packs. Base stations can also run on external power.
- The beltpack will operate 8-10 hrs on the built in Lithium-Ion battery pack. The base station will operate for 10-12 hours on the built in Lithium-Ion battery pack.
- Beltpacks are durable, easy to use, and water-resistant.
- Indicator LEDs for power/battery, recharging, and selected channels.
- Standard 4-pin XLR connector on beltpack for headset connection.

	BTR-24/TR-24	Telex Legacy
2.4 GHz WiFi System (802.11b)	11 Channels Available	11 Channels Available
Base Station - Battery Operation or Wall Wart	✓	✓
Base Station - Rack Mountable	✓	—
Base Station - Free Standing	✓	✓
Rear Mount Antenna Jacks	✓	—
Top Mount Antenna Jacks	—	✓
Top Mount Antenna	Optional	✓
Base Station Antenna Shipped With Product	Qty 2 - 3db Omni	Qty 1 - 12 db Dual Element Flat Panel
Connectivity To Party Line or Matrix	With Optional Adapter	—
Clearscan (Automatic on start up or Manual)	✓	✓
Manual Channel Select	✓	✓
Channel Lock	✓	✓
19" Rack Mount Bracket	Included	—
Wall Mount Bracket	Included	—
3 Audio Channels (A, B and A + B)	✓	✓
Mic Level Adjust at Beltpack	✓	✓
Sidetone Level Adjust at Beltpack	✓	—
Talk Switch Programmable to "Momentary Only"	✓	—
Beltpack Program to "Master Wireless" -Tour Group Leader	✓	—
Beltpack Program to "Wired" - For Encryption Update	✓	✓
Number Of Full Duplex Beltpacks Used With Base Station	10	10
Number Of "simplex" Listen Only Beltpacks (Talk Not Engaged)	Unlimited	Unlimited

BTR-24 / TR-24 • LEGACY

BTR-24 *(Mfr # PRD000066000 • B&H # TEBTR24)*
Base Station with rack mounting hardware, AC adapter and antennas **1305.00**

TR-24 *(Mfr # PRD000065000 • B&H # TETR24)*
Beltpack Receiver **760.50**

3-User System *(Mfr # SYS000007000 • B&H # TESYS243)*
BTR-24 Base Station and three TR-24 Beltpack Receivers **4014.00**

XO-AP *(Mfr # 301950003 • B&H # TELPXOAP)*: Legacy Base Station with battery charger **747.00**

XO-1 *(Mfr # 301950002 • B&H # TELPXO1)*: Legacy Wireless Beltpack with battery charger .. **571.50**

Legacy Systems

Systems include base station, wireless beltpacks, battery chargers, gooseneck antenna mount, antenna, and carrying case.

Legacy 3: For 3 Users *(Mfr # 301950005 • B&H # TELEGACY3)* **2929.50**
Legacy 4: For 4 Users *(Mfr # 301950006 • B&H # TELEGACY4)* **3501.00**
Legacy 5: For 5 Users *(Mfr # 301950001 • B&H # TELEGACY5)* **4072.50**
Legacy 6: For 6 Users *(Mfr # 301950007 • B&H # TELEGACY6)* **4734.00**
Legacy 7: For 7 Users *(Mfr # 301950008 • B&H # TELEGACY7)* **5305.50**
Legacy 8: For 8 Users *(Mfr # 301950009 • B&H # TELEGACY8)* **5877.00**
Legacy 9: For 9 Users *(Mfr # 301950010 • B&H # TELEGACY9)* **6448.50**
Legacy 10: For 10 Users *(Mfr # 301950011 • B&H # TELEGACY10)* **7020.00**

TELEX HEADSETS

PH-44

PH-88 and PH-44 Light Weight Headsets

The single-sided PH-88 and double-sided PH-44 are super lightweight headsets providing the ultimate in daylong comfort. Each headset offers a dynamic noise-canceling gooseneck microphone with a semi-rigid, fully adjustable boom for precise positioning. The high-quality wide band dynamic earphones are covered in moleskin for superior fit, isolation and frequency response. Cable connector is 4-pin XLR-F.

PH-88 *(Mfr # 300852200 • B&H # TEPH88)* **161.10**
PH-44 *(Mfr # 300853400 • B&H # TEPH44)* **170.10**

PH-88

HR-1

PH-1 and PH-2 Full Cushion, Medium Weight Headsets

The single-sided PH-1 and dual-sided PH-2 feature foam filled cushions offering a light feel and moderate isolation from ambient noise, and an adjustable, dynamic noise canceling mic mounted on a continuously pivoting ball joint boom. The microphone may be easily positioned on either side of the head. Cable connector is 4-pin XLR-F.

PH-1 *(Mfr # 64438100 • B&H # TEPH1)* **175.50**
PH-2 *(Mfr # 64437100 • B&H # TEPH2)* **211.50**

HR-2

HR-1 and HR-2 Full Cushion, Medium Weight Headsets

The single-sided HR-1 and double-sided HR-2 are medium-weight passive noise reduction headsets with dynamic noise-canceling microphones. Each headset has a noise reduction rating of 21dB; suitable for use in a moderately noisy environment. The ergonomic moleskin-covered headband design distributes the ear cushion pressure evenly over the entire ear with no pressure points, ensuring hours of comfortable wear. An added advantage of this headset design is that it folds into compact form for ease of transport and storage. Cable connector is 4-pin XLR-F.

HR-1 *(Mfr # 300534007 • B&H # TEHR1)* **201.60**
HR-2 *-(Mfr # 300534000 • B&H # TEHR2)* **224.10**

PH-100

PH-100 and PH-200 Full Cushion, Medium Weight Headsets

The single-muff PH-100 and double-muff PH-200 are medium-weight communications headsets with a comfortable, moleskin-covered elliptical earpiece, equipped with 21dB of noise reduction and an adjustable dynamic noise-reducing boom microphone. The frequency response of the microphone and earpiece is optimized for speech intelligibility, and the overall premium design is geared for extended-wear comfort in the field.

PH-100 *(Mfr# 301581007 • B&H# TEPH100)* **260.10**
PH-200 *(Mfr # 301581002 • B&H # TEPH200)* **269.10**

PH-200