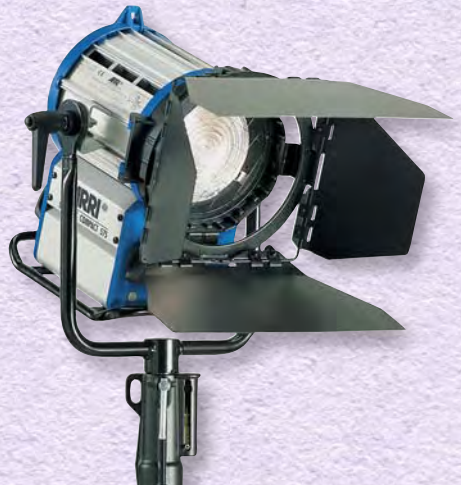

dedolight




DT36-1
ON


ARRI

B&H
PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 9
CONTINUOUS LIGHTING

Arri.....744-765
Chimera.....766-771
Dedolite.....772-781
K5600.....782-787
Kino Flo.....788-793
Lite Panels.....794-795
Lowel.....796-817
Photoflex.....818-821
Rosco.....822
Wescott.....823-829

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 9, Continuous Lighting use Quick Dial #: 78

HMI FRESNELS

Compact Daylight Fresnels

Where Fresnel spotlights with daylight characteristics, compact size, high efficiency and lightweight is required, the ARRI Compact Daylight Fresnels are the preferred choice. ARRI's elegant modular construction, using corrosion free aluminium extrusions and light weight die castings, offers great structural strength and weather resistance. Together with ARRI flicker-free Electronic Ballast, the rugged COMPACT range is the ideal choice for all locations.



ARRI Daylight Compact 125

An extremely small and lightweight HMI fixture with a fresnel lens. The light can be focused by moving the lamp back and fourth just like tungsten fresnel lights. This light offers a soft even field of light and can be used as a fill or accent light. It uses a 125-watt single-ended HMI lamp and produces beam angles of 8° in the spot position and 59° in the flood position. The 125-watt fresnel has a 3.1" (80mm) lens. This light mounts to any lightstand that has a 5/8" (16mm) male stud. HMI lamps must be purchased separately.

125W HMI Fresnel Head *(Mfr # 501205 • B&H # ARHF125)* **1194.50**

25' Head/Ballast Cable *(Mfr # 501201 • B&H # ARC25PP125)* **183.95**

125W Single Ended HMI Lamp *(Mfr # 501245 • B&H # ARLPP125)* **239.50**

125/200W Electronic Ballast 120/220v, 50/60Hz
(Mfr # 502806 • B&H # ARBE125200) **1204.95**

125/200W DC Electronic Ballast 24-30v
(Mfr # 502808 • B&H # ARBEDC125200) **1225.95**

ARRI Daylight Compact 200

The Compact HMI 200W uses a single ended 200 watt HMI lamp. Lens diameter on this fresnel is 4.3" (110mm). Beam angles are 8.3° in the spot position and 55° in the flood position. All other features are the same as the 125 Watt Fresnel HMI. This light mounts to any lightstand that has a 5/8" (16mm) male stud. HMI lamps must be purchased separately.

200W HMI Fresnel Head *(Mfr # 502200 • B&H # ARHF200)* **1193.50**

25' Head/Ballast Cable *(Mfr # 502201 • B&H # ARC25HF200)* **192.50**

50' Head/Ballast Cable *(Mfr # 502202 • B&H # ARC50HF200)* **229.95**

200W Single Ended HMI Lamp *(Mfr # 502245 • B&H # ARLAS2)* **179.95**

125/200W Electronic Ballast 120/220v, 50/60Hz
(Mfr # 502806 • B&H # ARBE125200) **1204.95**

125/200W DC Electronic Ballast 24-30v
(Mfr # 502808 • B&H # ARBEDC125200) **1225.95**



ARRI Daylight Compact 575

The Compact HMI 575W uses a single ended lamp and its small size and weight makes it an excellent choice for location production, with no compromise in light output. Its short focal length lens provides a smooth, even field and wide flood/spot ratio. The extruded aluminum housing with lightweight front and back die-cast castings offers both size and weight reductions over housings made by other companies. HMI lamps must be purchased separately.

575W Compact HMI Head with 5" Fresnel Lens *(Mfr # 505205 • B&H # ARCH575)* **1539.95**

25' Head/Ballast Cable *(Mfr # 505203 • B&H # ARC25CH1.2K)* **332.50**

50' Head/Ballast Cable *(Mfr # 505204 • B&H # ARC50CH575)* **394.50**

100' Head/Ballast Cable *(Mfr # 505201 • B&H # ARC100AX12)* **566.95**

575W Single Ended HMI Lamp *(Mfr # 505245 • B&H # ARLAX5)* **162.50**

400/575W Electronic Ballast 120/220v, 50/60Hz
(Mfr # 504806 • B&H # ARBEA400575) **2079.95**

400/575W Electronic Ballast w/DMX,
120/220v, 50/60 Hz *(Mfr # 504807 • B&H # ARBEDPP400)* **1794.50**

575/1200W Electronic Ballast w/ALF, DMX 120/220v, 50/60Hz
(Mfr # 505810 • B&H # ARBEAD5751.2A) **3549.95**

575/1200W Electronic Ballast w/DMX 120/220v, 50/60Hz
(Mfr # 505815 • B&H # ARBED5751.2K) **3292.95**

HMI FRESNELS

ARRI Daylight Compact 1200W



The reduced size of the compact HMI 1200W makes it an easily transportable HMI light that is interchangeable with both types of ballasts and head/ballast cables used by the compact HMI 575W. This makes it a very versatile fixture when using multiple lights with different wattage. The 1200 has a 6.9″ (175mm) short focal length lens providing a smooth, even field of light. Beam angles for the 1200 are 6° in the spot position and 58° in the flood position. HMI lamps must be purchased separately.

1200W Compact HMI Head with 7″ Fresnel Lens *(Mfr # 512205 • B&H # ARCH1.2K)* **2549.95**

25′ Head/Ballast Cable
(Mfr # 505203 • B&H # ARC25CH1.2K) **332.50**

50′ Head/Ballast Cable
(Mfr # 505204 • B&H # ARC50CH575) **394.50**

100′ Head/Ballast Cable
(Mfr # 505201 • B&H # ARC100AX12) **566.95**

1200W Single Ended HMI Lamp
(Mfr # 512245 • B&H # ARLAS12P) **274.95**

575/1200W Electronic Ballast w/ALF, DMX 120/220v, 50/60Hz *(Mfr # 505810 • B&H # ARBEAD57512A)* **3549.50**

575/1200W Electronic Ballast w/DMX 120/220v, 50/60Hz *(Mfr # 505815 • B&H # ARBED5751.2K)* **3292.95**



ARRI Daylight Compact 2500

The 9.9″ (250mm) lens on the compact HMI 2500W is a light with a smooth even field. Beam angles are 7° in the spot position and 60° in the flood position. The light itself has a wide spot/flood ratio. The Compact HMI 2500W is small enough for location production and large enough for studio work. This light can be mounted to a studio stand that has a 1⅛″ (29mm) female receiver. HMI lamps must be purchased separately.

2500W Compact HMI Head with 10″ Fresnel Lens
(Mfr # 525205 • B&H # ARCH2.5K) **3529.95**

25′ Head/Ballast Cable
(Mfr # 525203 • B&H # ARC25CH2.5K) **369.50**

50′ Head/Ballast Cable
(Mfr # 525204 • B&H # ARC50CH2.5K) **444.95**

100′ Head/Ballast Cable
(Mfr # 525201 • B&H # ARC100AX4025) **6667.95**

2500W Single Ended HMI Lamp
(Mfr # 525245 • B&H # ARL2.5KAS402) **334.50**

2500/4000W Elect. Ballast w/ALF & DMX 120/220v, 50/60Hz *(Mfr # 540817 • B&H # ARBEAD2500)* **7716.95**

ARRI Daylight Compact 4000



The 11.8″ (300mm) lens on the compact HMI 4000W is a light with a smooth even field. Beam angles are 7° in the spot position and 60° in the flood position. The light itself has a wide spot/flood ratio. Even though this light is the largest of the compact HMI series, it is still small enough for location production and large enough for studio work. This light can only be mounted to a studio stand that has a 1⅛″ (29mm) female receiver. HMI lamps must be purchased separately.

4000W Compact HMI Head with 12″ Fresnel Lens *(Mfr # 512205 • B&H # ARCH1.2K)* **2549.95**

25′ Head/Ballast Cable *(Mfr # 525203 • B&H # ARC25CH2.5K)* **369.50**

50′ Head/Ballast Cable *(Mfr # 525204 • B&H # ARC50CH2.5K)* **444.95**

100′ Head/Ballast Cable *(Mfr # 525201 • B&H # ARC100AX4025)* **667.95**

4000W Single Ended HMI Lamp
(Mfr # 540245 • B&H # ARL4KAS4025P) **579.95**

2500/4000W Electronic Ballast w/ALF & DMX 120/220v, 50/60Hz
(Mfr # 540817 • B&H # ARBEAD2500) **7716.95**

HMI FRESNELS

ARRI Daylight Compact 6000W

The 6000W features a 16.7" (425mm) shock mounted Fresnel lens that offers ideal light distribution. Beam angles are 6° in the spot position and 58° in the flood position. The housing is constructed of ribbed aluminum allowing lower operating temperatures and extending bulb life. The ignition circuit is located outside the lamp housing protecting it from excess heat. This light can only be mounted to a studio stand that has a 1⅛" female receiver. HMI lamps must be purchased separately.

6000W Compact HMI Head with 16-1/4" Fresnel Lens *(Mfr # 560205 • B&H # ARCH6K)* **8479.95**
25' Head/Ballast Cable *(Mfr # 560201 • B&H # ARC25DL6K)* **626.95**
50' Head/Ballast Cable *(Mfr # 560202 • B&H # ARC50DL6K)* **848.50**
100' Head/Ballast Cable *(Mfr # 560203 • B&H # ARC100CH6K)* **1447.50**
6000W Single Ended HMI Lamp *(Mfr # 560245 • B&H # ARLAS60P)* **1836.95**
400/575W Electronic Ballast 120/220v, 50/60Hz *(Mfr # 504806 • B&H # ARBEA400575)* **2079.95**
400/575W Electronic Ballast w/DMX, 120/220v, 50/60 Hz *(Mfr # 504807 • B&H # ARBEAD400575)* **2448.50**
6000/12000W Electronic Ballast w/ALF, DMX 120/220v, 50/60Hz *(Mfr # 505810 • B&H # ARBEAD5751.2)* .. **3549.95**
575/1200W Electronic Ballast w/DMX 120/220v, 50/60Hz *(Mfr # 505815 • B&H # ARBED5751.2K)* **3292.95**





Barndoors not included

Compact 12000

When fitted with a 12K, single ended HMI lamp, this fixture will turn night into day: 2650 lux with a 30° beam angle @ middle flood, from a distance of 60'. A similar rating is acheived from a distance of 50' @ full flood. Provides light beam angle of 6° in the spot position at 60'.

12000W HMI Fresnel Head *(Mfr # 562205 • B&H # ARHF12K)* **12,242.95**
50' Head/Ballast Cable *(Mfr # 560202 • B&H # ARC50DL6K)* **848.50**
12000W HMI Lamp *(Mfr # 562245 • B&H # ARLAS120)* **3183.95**
400/575W Electronic Ballast 120/220v, 50/60Hz *(Mfr # 504806 • B&H # ARBEA400575)* **2079.95**
400/575W Electronic Ballast w/DMX, 120/220v, 50/60 Hz *(Mfr # 504807 • B&H # ARBEAD400575)* **2448.50**
6000/12000W Electronic Ballast w/ALF, DMX 220v, 50/60Hz *(Mfr # 560815 • B&H # ARBEAD612K)* .. **11,679.95**
12000/18000W Electronic Ballast w/ALF, DMX 220v, 50/60Hz *(Mfr # 562814 • B&H # 562814)* **15,999.50**

12000/18000W HMI Fresnel

Using double-ended daylight lamps, the 12000/18000 HMI Fresnel remains unrivalled. When fitted with an 18K HMI bulb, this HMI fresnel will turn night into day with 1446 footcandles 13' in diameter, from a distance of 66' @ full spot. It will throw 167 footcandles 101' in diameter from the same distance, @ full flood. It features a 24.6" (635mm) lens that offers ideal light distribution. Beam angles are 7° in the spot position and 60° in the flood position. The housing is constructed of ribbed aluminum allowing lower operating temperatures and extending bulb life. This light can only be mounted to a studio stand that has a 1⅛" (20mm) female receiver. HMI lamps must be purchased separately.

12000/18000W HMI Fresnel Head *(Mfr # 563205 • B&H # ARHF1218)* **13,652.95**
50' Head/Ballast Cable *(Mfr # 560202 • B&H # ARC50DL6K)* **848.50**
12000W HMI Lamp *(Mfr # 562240 • B&H # ARLDL12K)* **1647.95**
18000W HMI Lamp *(Mfr # 563240 • B&H # ARL18KHF1218)* **1898.50**
12000/18000W Electronic Ballast with ALF, DMX 220v, 50/60Hz
(Mfr # 562814 • B&H # AREBAD1218K) **15,999.50**



Barndoors not included

HMI FRESNELS

ARRIMAX The Most Powerful HMI Light on the Planet

ARRI's exciting new fixture design provides an optimum choice for productions requiring maximum light output. Combining the variable beam spread of a Fresnel and the light output of a PAR, the ARRIMAX uses a unique reflector concept for beam control which eliminates the need for spread lenses. The optical system with its 580mm (22.8") diameter specular, flatted reflector is adjustable and provides continuous focus from 15–50°. Because the ARRIMAX does not require a set of spread lenses, the shadow quality is sharper and easily cut.

New 18,000W single-ended lamps use a sturdier GX51 lamp base for which ARRI engineers have designed a special lamp holder. The lampholder alleviates mechanical stress from the lamp pins, which now serve only as an electrical connection. The lamp clamping mechanism is self-aligning and uses a rugged, recessed lamp lock handle. To ensure that crews can easily use 12,000W lamps or versions of 18K single-ended lamps with G38 bases, the lampholder accepts either lamp type with no modification or adjustment required.



ARRIMAX 18/12

Combining the variable beam spread of a Fresnel and the light output of a PAR, the Arrimax uses a unique reflector concept for beam control which eliminates the need for spread lenses. The optical system with its 580mm (22.8") diameter specular, flatted reflector is adjustable and provides continuous focus from 15 - 50°. Because the Arrimax does not require a set of spread lenses, the shadow quality is sharper and easily cut. Provide well over 3000 footcandles from a distance of 100', when fitted with a 12,000 watt HMI lamp. Has an illuminated On/Off switch, hour use counter. Interlock microscwitch on front door for safely disconnecting all power-load connections. Aluminum yoke mounts to a Junior (1⅛") socket.

Arrimax 18/12 KW HMI PAR (190-250V AC) *(Mfr # 563500 • B&H # ARAM1812)* **15,466.50**



The most powerful HMI light on the planet (50% brighter than a 12000W PAR), the design of the Arrimax 18/12 K Watt HMI PAR fixture provides an optimum choice for productions requiring maximum light output.



The 12/18KW Arrimax HMI Ballast provides the latest standards in ballast technology. Equipped with DMX remote control for dimming and On/Off functions, and 12 or 18 KW power indication, as well as flicker free and low noise modes, it is ideal for the most demanding applications.

Arri Arrimax 18/12KW Electronic Ballast
(Mfr # 562814 • B&H # AREBAD1218K)
190-250V AC **15,999.50**

Arri 18,000 Watt Single Ended HMI Lamp
(Mfr # 563245 • B&H # ARLAM1812) **3878.50**

Arri Snoot for Arrimax 18/12 HMI
(Mfr # 563230 • B&H # ARSA1812) **639.95**

Arri Spot Reflector for Arrimax 18/12 HMI
(Mfr # 563524 • B&H # ARSRA1812) **639.95**

Arri Scrim - Quarter Double f/Arrimax - 29"
(Mfr # 533257 • B&H # ARSQDAM1812) **74.95**

Arri Scrim - Quarter Single f/Arrimax - 29"
(Mfr # 533256 • B&H # ARSQSAM1812) **66.95**

HMI FLOODLIGHTS

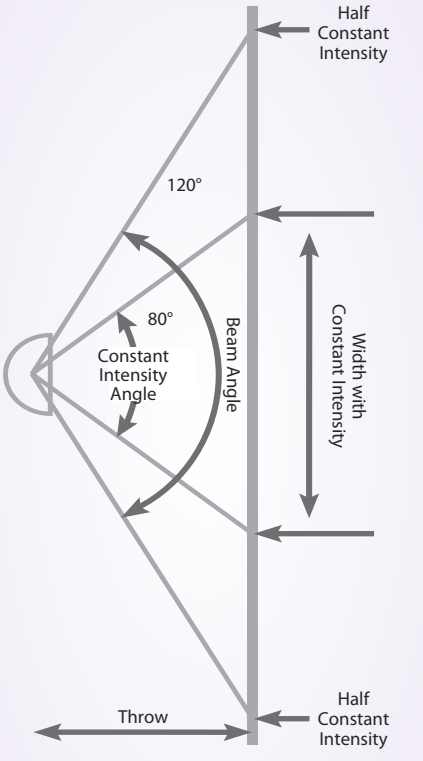
HMI X-Series

With the X-Series, ARRI offers a complete range of five high performance daylight floodlights from 200 watts to 6000 watts to simplify lighting large areas evenly. The X Light is a super-wide flood-light with interchangeable reflectors. The silver reflector compensates for the drop in intensity that is always found further from the center of a beam. Beam angles of around 120° of more allow flat surfaces such as buildings or scenic backings to be lit exceptionally evenly with a short throw. By lighting through a fabric, a soft source with no hot spot can be created. Alternatively, the silver reflector can be quickly exchanged without tools for a black panel—the 'black reflector' giving an extreme hard source for the 'arc light' look. Ideal for applications as diverse as film, television, the-ater and event lighting, ARRI's modular construction, using aluminum extrusions and lightweight pressure die-castings, offer great structural strength, while being light and weather-resistant.

The ARRI X lampheads utilize industry-standard single-ended hot restrike HMI lamps. They are fully compatible with the range of ARRI electronic ballasts, and conventional magnetic ballasts from 575w to 6kW are also available. For use independently of the mains supply, ARRI provides electronic battery ballasts for the X2, X5, and X12.



- Reflectors can be exchanged in seconds for even spread or hard shallow effect
- Outstanding wide spread with extremely even coverage
- Uses single-ended discharge lamps
- Compatible with all ARRI ballasts
- Sturdy, anti-corrosion aluminum construction
- 200w, 575w, 1.2kW, 2.5/4kW and 6kW power output
- Optional frosted UV safety glass available



The ARRI X lights a flat surface evenly over a wide angle. Typically the light is even within 10% over 80° of spread out of a total beam angle of 120°.

Arri X2 HMI

Arri X2 HMI 200 Watt HMI Open Face Light
(Mfr # 502400 • B&H # ARAX2) **1412.95**

HMI SE Lamp (Required)
(Mfr # 502245 • B&H # ARLAS2) **179.95**

Head to Ballast Cable for HMI Fresnel 200
(Mfr # 502201 • B&H # ARC25HF200) **192.50**

Electronic AC Ballast - 125-200 Watts
(Mfr # 502806 • B&H # ARBE125200) **1204.95**

Electronic DC Ballast - 24-30V - 125-200 Watts
(Mfr # 502808 • B&H # ARBEDC125200) **1225.95**

Reflector - Black for Arri X2 HMI
(Mfr # 502424 • B&H # ARRBAX2) **93.50**

4 Leaf Barndoor Set for Arri X2
(Mfr # 502410 • B&H # ARBDAX2) **69.95**

A625B Black Light Stand
(Mfr # A625B • B&H # AVA625B) **59.95**

Arri X5 HMI

Arri X5 HMI 575 Watt HMI Open Face Light
(Mfr # 505400 • B&H # ARAX5) **1952.95**

HMI SE Lamp - 575 watts (Required)
(Mfr # 505245 • B&H # ARLAX5) **167.50**

Elecronic Ballast - 575-1200 Watts (Required)
(Mfr # 505815 • B&H # ARBED5751.2K) **3292.95**

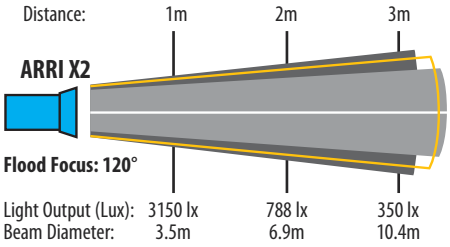
Diffuser - Frosted Glass for Arri X5
(Mfr # 505421 • B&H # ARDFGAX5) **157.50**

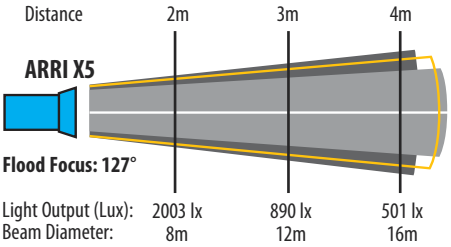
Head to Ballast Cable f/Compact HMI 1200 - 25'
(Mfr # 505203 • B&H # ARC25CH1.2K) **332.50**

Reflector - Black for Arri X5
(Mfr # 505424 • B&H # ARRBAX5) **123.95**

4 Leaf Barndoor Set for Arri X5
(Mfr # 505410 • B&H # ARBDAX5) **84.95**

A625B Black Light Stand
(Mfr # A625B • B&H # AVA625B) **59.95**





HMI FLOODLIGHTS

Arri X12 HMI

Arri X 12 1200 Watt HMI Flood Light
(Mfr # 512400 • B&H # ARAX12) **2814.95**

HMI SE Lamp - 1200w/100v (Required)
(Mfr # 512245 • B&H # ARLAS12P) **27495**

4 Leaf Barndoor Set for Arri-X
(Mfr # 512410 • B&H # ARBDAX12) **233.95**

Frosted Glass Diffuser for Arri-X 12
(Mfr # 512421 • B&H # ARDFGAX12) **333.95**

Ballast, Electronic 575-1200W for LTM
(Mfr # 505810 • B&H # ARBEAD5751.2) **3549.95**

Head to Ballast Cable for Compact 575 HMI 50'
(Mfr # 505204 • B&H # ARC50CH575) **394.50**

Arri X 40/25 HMI

Arri X 40/25 2500-4000 Watt HMI Flood Light
(Mfr # 540400 • B&H # ARAX4025) **4203.50**

HMI SE Lamp - 2500W/115V (Required)
(Mfr # SE2500 • B&H # GBHS2500HR) **309.95**

4 Leaf Barndoor Set for Arri-X
(Mfr # 540410 • B&H # ARBDAX4025) **299.95**

Electronic Ballast with DMX - 2.5-4KW
(Mfr # 540814 • B&H # ARBED2.54K) **6648.50**

Arri X60 HMI

Arri X60 6KW HMI Open Face Light
(Mfr # 512400 • B&H # ARAX60) **6119.95**

HMI SE Lamp - 6000 watts (Required)
(Mfr # 560245 • B&H # ARLAS60P) **1836.95**

Head to Ballast Cable for Daylight 6000 - 25'
(Mfr # 560201 • B&H # ARC25DL6K) **626.95**

Head to Ballast Cable for Daylight 6000 - 50'
(Mfr # 560202 • B&H # ARC50DL6K) **848.50**

Head to Ballast Cable for Arri-X 60 - 100'
(Mfr # 560203 • B&H # ARC100CH6K) **1447.50**

Electronic Ballast, 6KW - 220v
(Mfr # 560806 • B&H # ARBE6K) **8102.50**

4 Leaf Barndoor Set for Arri X60
(Mfr # 560410 • B&H # ARBDAX60) **667.95**

Reflector - Black for Arri X60
(Mfr # 560424 • B&H # ARRBAX60) **188.95**

Diffuser - Frosted Glass for Arri X60
(Mfr # 560421 • B&H # ARDFGAX60) **333.95**

Lamphead Case for 6K Compact HMI
(Mfr # 560905 • B&H # ARCCH6K) **934.95**



Arri Arri-X 12 HMI Flood Light Kit - consists of: Arri X-12 head, 575/1200W Electronic Ballast, Frosted Glass Diffuser, Cable, Barndoors - NO HMI Bulb - 1200 Total Watts (90-250V AC)
(B&H # ARAX12EK) **7044.95**



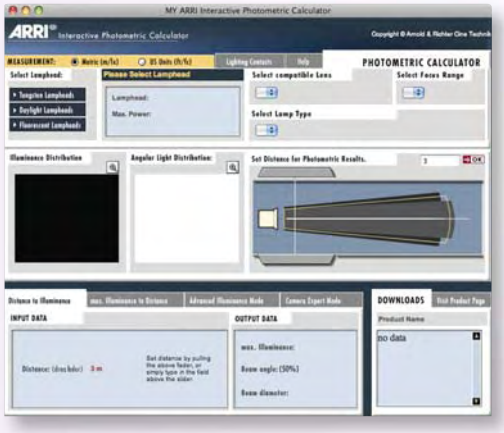
Arri Arri-X 40/25 HMI Flood Light Kit - consists of: Arri X-40/25 Head, 2500/4000W Electronic Ballast, Frosted Glass Diffuser, Cable, Barndoors - NO HMI Bulb - 4000 Total Watts (90-250V AC)
(B&H # ARAX4025EK) **11,303.50**



X-60 6KW HMI Open Face 1 Light ALF Kit consists of: X-60 HMI Light, 6/12KW ALF Electronic Ballast, Cable, Barndoors, Glass Diffuser - NO Bulb - 6K Total Watts (90-250V)
(B&H # ARAX60EALFK) **20,066.50**

ARRI Interactive Photometric Calculator

*ARRI offers professional users a valuable resource absolutely free on its web site, **www.arri.com**. The Interactive Photometric Calculator gives users precise photometric data for the entire line of ARRI lighting products.*



The Calculator is simple to use. Just select your ARRI lamphead, type of lens, bulb type, focus range and distance, and the calculator will provide the exact illuminance distribution for your setup. It's extremely useful even in preproduction, enabling lighting personal to more accurately determine lighting requirements for photo or video shoots or live events. Photometric data was acquired scientifically by use of a calibrated CCD measurement system with sensors placed at specific locations on an even target area.

POCKET PAR

Enjoy the freedom to apply superior light output where higher wattages lights were previously required. The low heat Pocket Pars are ideal where space is limited and for close-up or more difficult, confined set-ups. For general production performance, the superb punch that the Pocket Par provide offers the ability to help create your desired effect successfully, whether lighting directly or using reflectors. ARRI´s custom designed dichroic glass facetted reflector and matching spread lenses ensure maximum beam control in all situations. A wide variety of perfectly fitting accessories are at hand to create innumerable lighting design applications.



Pocket Par 125
Barndoors not included

Arrilux 125 Pocket Par

A powerful HMI Par fixture that can be mounted directly on a camera, held by its grip or mounted onto the ballast. A sliding yoke allows for greater flexibility when mounting the light. With a simple twist of the cylindrical lamp housing, the stream of light can be adjusted from spot to flood, with beam angles ranging from 5° to 50°. With the 4 additional auxiliary lenses that are included; spot and flood, the light can be controlled even further to the operational requirements at hand. These attachments snap on without the need of extra holders. An optional set of 3" (80mm) auxiliary lenses, consisting of a spot, medium, super wide and frosted fresnel lens, can be used to further modify the light. HMI lamps must be purchased separately.

Arrilux 125 Pocket-Par Head *(Mfr # 501300 • B&H # ARPP125)* **1079.95**

25' Head/Ballast Cable *(Mfr # 501201 • B&H # ARC25PP125)* **183.95**

Four Leaf Barndoor *(Mfr # 501310 • B&H # ARBDPP125)* **71.95**

Four Lens Set (Spot, Wide, Super Wide, Frosted)
(Mfr # 501325 • B&H # ARLSPP125) **564.95**

125W Single Ended HMI Lamp *(Mfr # 501245 • B&H # ARLPP125)* **239.50**

1/8 CTO Glass Filter *(Mfr # 501319 • B&H # ARGF18PP125)* **104.95**

1/4 CTO Glass Filter *(Mfr # 501323 • B&H # ARGF.25PP125)* **104.95**

1/2 CTO Glass Filter *(Mfr # 501322 • B&H # ARGF.5PP125)* **104.95**

3/4 CTO Glass Filter *(Mfr # 501321 • B&H # ARGF.75PP125)* **104.95**

6" Chimera Ring *(Mfr # 501358 • B&H # ARCSRPP125)* **44.95**

XX-S Video Pro Bank (12"x16") *(Mfr # 501359 • B&H # ARVPBPP125)* **223.95**

Chimera Adapter Bracket *(Mfr # 501363 • B&H # ARCBAPP125)* **49.95**

Video Clamp *(Mfr # 571661 • B&H # ARCCPP125)* **71.95**

Handgrip *(Mfr # 501360 • B&H # ARGHPP400)* **58.95**

Ballast Mounting Bracket *(Mfr # 501361 • B&H # ARBBPP125)* **71.95**

Lamphead/Ballast Adapter *(Mfr # 501362 • B&H # ARLHAPP125)* **47.50**

Handgrip Adapter *(Mfr # 501364 • B&H # ARHGHPP125)* **68.50**

Ballast/Ballast Bracket *(Mfr # 501365 • B&H # ARBBBPP125)* **51.95**

Head/Head Bracket *(Mfr # 501366 • B&H # ARBHHPP125)* **51.95**

POCKET PAR Light Pipe *(Mfr # 501396 • B&H # ARLPPP125)* **853.95**

Case for Light Pipe *(Mfr # 501397 • B&H # ARCLPPP125)* **119.50**

125/200W Electronic Ballast 120/220v, 50/60Hz
(Mfr # 502806 • B&H # ARBE125200) **1204.50**

125/200W DC Electronic Ballast, 24-30v
(Mfr # 502808 • B&H # ARBEDC125200) **1225.95**

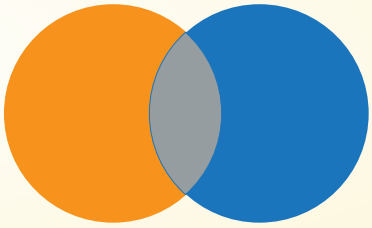
Case for POCKET PAR 125 System (22 x 141 x 91")
(Mfr # 501935 • B&H # ARCPP125K) **481.95**

Correcting Color Temperature - CTO and CTB Filters

Correction filters adjust the color temperature of full spectrum light sources to match existing conditions (i.e. natural light or other artifical light sources. Color Temperature Orange **(CTO)** filters shift the color temperature downwards and Color Temperature Blue **(CTB)** filters shift the color temperature upwards.

Full CTB shifts a 3200K incandescent lamp up to 5700K (the color of summer sunlight), while full CTO shifts 5700K daylight down to match 3200K incandescent lamps.

Since lighting conditions rarely match "textbook" temperatures, CTO and CTB filters are available in several "strengths" to allow for fine-tuning to accurately match other light sources. For example, if you are shooting in sunlight, you may opt to use a CTB filter on your fill light source. If shooting indoors near a window, you might also use a CTB filter, or you could actually apply a sheet of CTO material to the window to adjust the natural light to more closely match your studio lighting.



POCKET PAR/POCKET LITE

The Pocket Par and Pocket Lite are the ultimate in production performance and versatility. Simply choose the wattage, the reflector system and the accessories for the ultimate small location fixture. Designed for fast set-up and safe operation the Pocket Par and Pocket Lite 200 and 400 represent Arri's latest high performance daylight lampheads. Each offers superior output, double coated UV glass, easy spot flood adjustment, compact design, positive bayonet lock system and color coded drop-in lenses. Both models offer interchangeable reflector systems and accessories to cover a wide range of production situations.


Pocket Par 400

Pocket Par

Superior light and precise beam control make the Arri Pocket Pars ideal where space is limited and high performance is required. Arri's custom designed Dichroic Glass Facetted Reflector and matching spread lenses ensure maximum beam control in all situations. The Pocket Par 200 has a four lens set, the Pocket Par 400 adds a fifth lens for even more control. Both systems utilize Arri's unique Frosted Super Wide lens for smooth and even coverage.

Pocket Lite

Perfect for news or other fast moving situations, where portability is the key, Arri's Pocket Lite offers the perfect solution. A lensless daylight fixture, the precision micro-stippled Dichroic filter and the Pocket Lite's unique focus mechanism deliver a bright, smooth field with focusing from 14° to more than 70°.

Arrilux 200 Pocket-Par Head *(Mfr # 502500 • B&H # ARPP200)* **1709.95**

Arrilux Pocket Lite 200 Head *(Mfr # 502501 • B&H # ARPL200)* **1549.95**

25' Head/Ballast Cable *(Mfr # 502201 • B&H # ARC25HF200)* **192.50**

Four Leaf Barndoor *(Mfr # 531310 • B&H # ARBD4F300)* **59.50**

Arri Lenses for Pocket-Lite 200 - Set of 4
(Mfr # 502525 • B&H # ARLSPL200) **639.95**

HMI SE Lamp - 200 watts *(Mfr # 502245 • B&H # ARLAS2)* **179.95**

Handgrip *(Mfr # 571661 • B&H # ARGHPP400)* **58.95**

125/200W AC Electronic Ballast 90/250v, 50/60Hz
(Mfr # 502806 • B&H # ARBE125200) **1204.95**

125/200W DC Electronic Ballast, 24-30v
(Mfr # 502808 • B&H # ARBEDC125200) **1225.95**

Arrilux 400 Pocket-Par Head *(Mfr # 504500 • B&H # ARPP400)* **1549.95**

Arrilux 400 Pocket Lite Head *(Mfr # 504501 • B&H # ARPL400)* **1549.95**

25' Head/Ballast Cable *(Mfr # 504502 • B&H # ARC25PP400)* **286.95**

50' Head/Ballast Cable *(Mfr # 504503 • B&H # ARC50PP400)* **329.95**

Four Leaf Barndoor *(Mfr # 531610 • B&H # ARBD4F650)* **61.95**

Arri Lenses for Pocket-Lite 400 - Set of 4
(Mfr # 502325 • B&H # ARLSAS2Q) **844.95**

HMI SE Lamp - 400 watts *(Mfr # 504545 • B&H # ARLPP400)* **213.95**

400/575W AC Electronic Ballast 90/250v
(Mfr # 504806 • B&H # ARBEA400575) **2079.95**

200/400W DC Electronic Ballast, 24-30v
(Mfr # 504808 • B&H # ARBDC200400) **1976.50**

Lighthouse System

Add another dimension to lighing applications with Arri's Lighthouse and Shutter system. Clear or frosted glass lamp covers for "bare bulb" or Chinese Lantern applications use Arri's double glass envelope for superior UV protection. A patented safety interlock system prevents accidental use without UV protection. The Circular Shutter projects a sharp variable beam up to 180°. This system can be quickly adapted to either the Pocket Par or Pocket Lite.

Arri Pocket Par 200W HMI Lighthouse AC Light Kit

Pocket Par 200W HMI Light, AC Electronic Ballast, Lighthouse with Shutter, Lens Set, Chimera Video Pro Softbox, Scrims, Barndoors, HMI Bulb, Case - 200 Watts Total (90-250v AC).

(Mfr # 502966 • B&H # ARPP200LHACK) **5106.50**



Arri Pocket Par 400W HMI Lighthouse AC 1 Light Kit

Consists of: Pocket Par 400W HMI Light, Electronic Ballast, Lighthouse, Shutter, Lenses, Chimera Video Pro Softbox, Scrims, Barndoors, HMI Bulb, Case - 400 Watts Total (90-250v AC).

(Mfr # 504966 • B&H # ARPP400LHACK) ... **6519.95**



ARRISUN HMI PARS


Barndoors not included

Arri is one of the leading companies in the development of lampheads using single-ended discharge lamp technology. The Arrisun Series has become a world standard not only in film but also for applications such as solar simulation. Its elegant modular construction using aluminum extrusions and lightweight castings offer high strength, while being light and weather-resistant. All serviceable parts are readily accessible. Arrisun HMI Pars allow adjustment of the focus of the lamp. This feature in a parabolic lamphead gives previously unsurpassed control over the beam angle and light quality.

Arrisun 2 200 Watt HMI PAR

The Arrisun 2 is a focusable PAR (parabolic aluminum reflector) light, which utilizes a 200-watt single ended HMI lamp. The focusing system allows a 30° range of adjustment, providing beam angles of 5° to 50° of light. An additional 5.1" (130mm) lens set is available. Use the lens set to further change the beam angle of the light. The lens set consists of five lenses, they are the spot, medium, wide, super wide and a frosted fresnel lens. The Arrisun 2 provides a smooth even light that can be used as a key light or for cross lighting. It attaches to any lightstand that has a 5/8" male stud. This light is available individually or in a kit. HMI lamps must be purchased separately. *(Mfr # 502300 • B&H # ARAS2)* **1363.50**

Arrisun 5 575 Watt HMI PAR

The Arrisun 5 provides the same light quality and beam angles as the Arrisun 2. The Arrisun 5 uses a 575-watt single ended HMI lamp. A 6.9" (175mm) lens set is available for this light. This light attaches to any lightstand that has a 5/8" male stud. This light is available individually or in assorted kits. HMI lamps must be purchased separately. *(Mfr # 505305 • B&H # ARAS5P)* **2026.95**


Barndoors not included

Arrisun 12 Plus 1200 Watt HMI PAR

The Arrisun 12 Plus Par fixture uses a single ended 1200 watt lamp. Beam angles for the Arrisun 12 plus range from 3.5° to 46°. A 10" (250mm) lens set is available for the Arrisun 12 plus which allows for superior optical control of the light beam. This light can be attached to any large studio stand with a 1⅛" (29 mm) female receiver. This light is available individually or in assorted kits. HMI lamps must be purchased separately. *(Mfr # 512305 • B&H # ARAS12P)* **2968.50**

	Arrisun 2	Arrisun 5 PAR	Arrisun 12 PLUS	Arrison 40/25 PAR	Arrisun 60 PAR	Arrisun 120
25' Head/Ballast Cable	*Mfr # 502201* **192.50**	*Mfr # 505203* **332.50**	*Mfr # 505203* **332.50**	*Mfr # 525203* **369.50**	*Mfr # 560201* **626.95**	—
50' Head/Ballast Cable	*Mfr # 502202* **229.50**	*Mfr # 505204* **394.50**	*Mfr # 505204* **394.50**	*Mfr # 525204* **444.95**	*Mfr # 560202* **848.50**	*Mfr # 562202* **926.95**
100' Head/Ballast Cable	—	*Mfr # 505201* **566.95**	*Mfr # 505201* **566.95**	*Mfr # 525201* **667.95**	*Mfr # 560203* **1447.50**	*Mfr # 562201* **1546.95**
4-Leaf Barndoor	*Mfr # 531610* **61.95**	*Mfr # 531110* **76.50**	*Mfr # 532210* **109.95**	*Mfr # 532510* **114.95**	*Mfr # 533110* **46495**	*Mfr # 562310* **627.50**
8-Leaf Barndoor	—	*Mfr # 531115* **106.95**	*Mfr # 532215* **142.95**	*Mfr # 532515* **155.95**	—	—
Lens Set (Spot, Medium, Wide, Super Wide, Frosted)	*Mfr # 502325* **844.95**	*Mfr # 505325* **789.50**	*Mfr # 512335* **1038.95**	*Mfr # 540335* **1433.95**	*Mfr # 560335* **2026.95**	*Mfr # 562325* **3573.50**
Lens Case	*Mfr #* **233.50**	*Mfr # 505395* **312.50**	*Mfr # 512396* **314.95**	*Mfr # 540396* **369.50**	*Mfr # 560396* **438.95**	*Mfr # 562395* **599.95**
Full Single Scrim	**6⅝"** *Mfr # 531650* **14.95**	**7¾"** *Mfr # 531150* **17.95**	**13"** *Mfr # 512250* **29.95**	**15½"** *Mfr # 532550* **29.95**	**19½"** *Mfr # 533150* **44.95**	**21"** *Mfr # 540250* **44.95**
Full Double Scrim	**6⅝"** *Mfr # 531652* **17.95**	**7¾"** *Mfr # 531152* **17.95**	**13"** *Mfr # 512252* **28.95**	**15½"** *Mfr # 532552* **33.95**	**19½"** *Mfr # 533152* **53.95**	**21"** *Mfr # 540252* **53.95**
Full Triple Scrim	**6⅝"** *Mfr # 531654* **19.95**	**7¾"** *Mfr # 531154* **19.95**	—	—	—	—
Scrim Bag	*Mfr # 571712* **29.95**	*Mfr # 571712* **29.95**	*Mfr # 571716* **3595**	*Mfr # 571716* **35.95**	*Mfr # 571718* **44.95**	*Mfr # 571718* **49.95**

ARRISUN HMI PARS



Arrisun 40/25 2500-4000 Watt HMI PAR

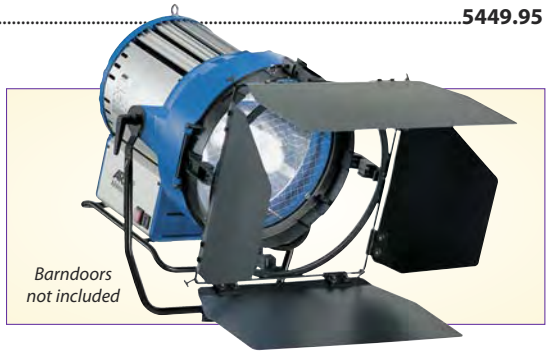
The Arrisun 40/25 provides an even efficient light field similar to the Arrisun 12 Plus. It can be fitted with a 2500 or 4000 watt single-ended HMI lamp, making it a very versatile lighting fixture. The wattage from the HMI lamp in the head and the wattage from the ballast must match (for example 2500-to-2500, or 4000-to-4000.) When using an electronic ballast there is no adapter cable required, only when using a magnetic ballast. Beam angles for this light range from super spot (5°) to super wide (48°). There is a 12" (330mm) lens set available to optimize the lighting performance. The Arrisun 40/25 attaches to many large studio stand with a 1⅛" (29mm) female receiver. This light is available individually or in kit form. HMI lamps sold separately.

Arrisun 40/25 *(Mfr # 540300 • B&H # ARAS4025P)* **5449.95**

Arrisun 60 6000 Watt HMI PAR

A 6000 watt powerhouse capable of throwing light a great distance. This light generates an incredibly even light field associated with the smaller Arrisun 40/25 and 12 plus. A 16.5" (420mm) lens set is available for the Arrisun 60, which allows for superior optical control of the light beam. Beam angles for this light range from 7° to 42°. This light can be attached to any large studio stand with a 1⅛" (29 mm) female receiver. This light is available individually or in assorted kits. HMI lamps must be purchased separately.

Arrisun 60 *(Mfr # 560300 • B&H # ARAS60P)* **6564.95**



Arrisun 120 12,000 Watt HMI PAR

This 12,000 watt HMI PAR light packs a real punch. This light generates an incredibly even light field associated with all the Arrisun units and features the same design features and operating functions. A 21" lens set is available for the Arrisun 120, which allows for superior optical control of the light beam. Beam angles for this light range from 6° to 40°. This light can be attached to any large studio stand with a 1⅛" (29mm) female receiver. This light is available individually or in assorted kits. HMI lamps must be purchased separately.

Arrisun 120 *(Mfr # 562300 • B&H # ARAS120)* **11,482.95**



Arrisun 5 HMI PAR Light Kit - consists of: Arrisun 5 Head, 400/575W Electronic Ballast, 5 Lens Set, Barndoors - NO HMI Bulb - 575 Total Watts (90-250v AC)

(B&H # ARAS5PEK) **5483.50**



Arri Arrisun 40/25 HMI PAR Light Kit (90-250VAC) - consists of: 40/25 HMI PAR, 50' Head-to-Ballast Cable • 2.5/4K Electronic Ballast • 5 Lens Set with Case • Barndoors

(B&H # ARAS4025PEK) **13,199.95**



Arrisun 60 HMI PAR Light Kit - consists of: Arrisun 60 Head, 6000W Electronic Ballast, 5 Lens Set, Barndoors - NO HMI Bulb - 6000 Total Watts (190-250v AC)

(B&H # ARAS60PEK) **17,749.95**

LOCATION & STUDIO FRESNELS

The ARRI Fresnel series is ideal for use where compact, lightweight tungsten Fresnel spotlights are required. Arri Fresnels are the perfect solution in small studios where grid height is a problem. The classic ARRI construction of corrosion resistant extruded and die cast aluminium maximizes body strength while maintaining the light weight of an ideal location fixture. Despite the small size, short focal length lenses with wider angles give more light output and better light distribution over the full beam area. Arri Fresnels are available in both manual and pole operated versions.



Barndoors not included

150-watt Fresnel

The Arri 150W is a small fresnel with great performance and location- tough construction. It features a 2" (50mm) fresnel lens. Superior optical performance and Arri's cast and extruded aluminum housing make this the perfect small fresnel. This unit uses lamps of 100W (ESR), 150W (ESP) and 200W (FEV). Along with the other Arri fresnels, the 150W Fresnel will mount to all stands and mounting accessories with a 5/8" stud. All lamps must be purchased separately. The use of a barndoor, scrim, snoot and filter frame add to the superb lighting quality produced by this light.

150W Fresnel Tungsten Light, 2" Lens *(Mfr # 530100 • B&H # ARF150)* **248.95**

Bulb	Voltage	Watts	Life Hrs.	Color Temp	Item #	Price
ESR	120	100	750	3200° K	*GBESR*	**17.95**
ESP	120	150	1000	3200° K	*GBESP*	**10.95**
FEV	120	200	50	3200° K	*GBFEV*	**12.50**
A1248	230	150	150	3200° K	*ARLF150X*	**31.95**

300-watt Fresnel

The 300W Fresnel is designed to gather as much light as possible and direct it through the 3.2" (80mm) low expansion borosilicate fresnel lens which produces a soft, even field of light. A 25' heavy gauge A/C cord with an inline on/off switch is attached to the aluminum housing. The housing is ribbed for cooler operation, the ribs acting like heat sinks to help disperse any heat build-up. The yoke allows it to be attached to any 5/8" stud. Beam angle in the flood position is 49° while in the spot position it is a narrow 15°. Available individually or in a kit. Lamps must be purchased separately.

300W Fresnel Tungsten Light, 3" Lens *(Mfr # 531300 • B&H # ARF300)* **326.95**

Bulb	Voltage	Watts	Life Hrs.	Color Temp	Item #	Price
FKW	120	300	150	3200° K	*GBFKW*	**24.95**
CP81	220	300	150	3200° K	*ARLF300X*	**35.95**



Barndoors not included



Barndoors not included

650-watt Plus Fresnel

Includes a 4.3" (110mm) lens and the same reflector, housing and power cord as the 300W Fresnel. The beam angle in the flood position is 52° while the beam angle in the spot position is 14.5°. This light is available individually or in portable kits. The lamp head accepts your choice of three 120 volts lamps or one 220 volt lamp, which must be purchased separately.

650W Fresnel Tungsten Light, 4.3" Lens *(Mfr # 531600 • B&H # ARF650)* **339.95**

Bulb	Voltage	Watts	Life Hrs.	Color Temp	Item #	Price
FRK	120	950	150	3200° K	*GBFRK*	**29.95**
FRG	120	500	150	3200° K	*GBFRG*	**34.95**
FKW	120	300	150	3200° K	*GBFKW*	**24.95**
CP89	220	650	150	3200° K	*ARLF650X*	**35.95**

LOCATION & STUDIO FRESNELS

Junior 1000 Plus 1000-watt Fresnel

Includes a 5.1" (130mm) lens, reflector, housing and power cord. The yoke can be used to attach this unit to either 5/8" stud, as well as larger studio stands with 1⅛" receivers. Beam angles are 57° in the flood position and 11° in the spot position. The 1000W Plus Fresnel accepts a choice of two 120v lamps - the 1000W EGT and the 750W EGR; and one 220V lamp - the 1000W CP40. This unit is still small enough to fit into the studio and produce a large amount of light.
Lamps must be purchased separately.

Arri Plus 1000 Watt Fresnel Tungsten Light *(Mfr # 531100 • B&H # ARF1KS)* **519.50**

Bulb	Voltage	Watts	Life Hrs.	Color Temp	Item #	Price
EGT	120	1000	250	3200° K	*GBEGT*	**29.95**
EGR	120	750	200	3200° K	*GBEGR*	**49.95**
CP40	200/240	1000	200	3200° K	*ARLF1KX*	**42.95**

Junior 2000 1000-watt Fresnel

Sporting a 6.9" (175mm) lens, this unit shares all the features of the 1000W Fresnel and is also available in three versions: the stand model, the hanging model and the pole operated model. The 2000W Fresnel accepts your choice of three 120v lamps and one 220v lamp (must be purchased separately). Beam angles are 60° in the flood position, 15° in the spot position.

Arri Plus 2000 Watt Fresnel Tungsten Light *(Mfr # 531200 • B&H # ARF2KS)* **639.95**

Bulb	Voltage	Watts	Life Hrs.	Color Temp	Item #	Price
CYX	120	2000	300	3200° K	*GBCYX*	**57.50**
CXZ	120	1500	300	3200° K	*GBCXZ*	**97.50**
CYV	120	1000	200	3200° K	*GBCYV*	**57.50**
CP41	220/240	2000	400	3200° K	*ARLF2KX*	**42.95**

Junior 5000 5000-watt Fresnel

Sharing all the features of the 2000W Studio Fresnel, this 5000W light comes in three versions and has a 10" (250mm) lens and uses either a 120v or 220v lamp (must be purchased separately). Beam angles are 62° in the flood position and 13° in spot position.

Arri Plus 500 Watt Fresnel Tungsten Light *(Mfr # 531500 • B&H # ARF5KS)* **928.95**

Bulb	Voltage	Watts	Life Hrs.	Color Temp	Item #	Price
DPY	120	5000	500	3200° K	*GBDPY*	**274.95**
CP29	220/240	5000	500	3200° K	*ARLF5KX*	**174.95**



Arri Arrilite-Fresnel Tungsten Four Light Wheeled Kit (120-240VAC/30VDC)

1800 Total Watts • Two Arrilite 600 Focus Floods • Two 300 Plus Fresnels • 120v Bulbs, Banrdoors, Scrims • Color Frames, Stands • Wheeled Case

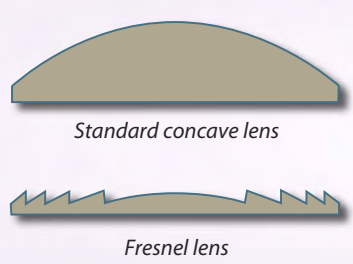
(Mfr # 571993W • B&H # ARALFMWCK) **2133.50**



Arrilite-Fresnel Tungsten Four Light Combo Kit (220-240VAC)

3300 Total Watts • Two 1K Arrilite Focus Floods • Two 650 Watt Fresnels • 220v Bulbs, Accessory Pack • Barndoors, Color Frames, Scrims, Stands, Heavy Duty Case

(Mfr # 571896 • B&H # ARALFCKX) **2458.50**



What is a Fresnel Lens?

Fresnel lenses were originally developed in the early 1800's for lighthouses, to make their light visible over greater distances. A Fresnel lens is much thinner then conventional lenses, yet it manages to provide a comparable level of magnification. This is accomplished by dividing the lens into ridge-like zones that progressively decrease in thickness *(see diagram)*.

The result of this process is a much thinner lens. The down side is that there is a significant reduction in image quality, which is why Fresnel lenses are not generally used for projecting images. But they are ideal for photographic or video lighting, providing a lighter, thinner alternative to traditional lenses.

LOCATION & STUDIO FRESNELS


Barndoors not included

The versatile Arri Studio lampheads set the standard for wide-angle performance and high light output in studio applications. They are available in both manual and pole operated versions (except T24) and for dimming without color shift, dual-filament 1250/2500 and 2500/5000W options are offered.

For the biggest studio and film requirements the ARRI range includes the T12 and T24 giving dramatically higher outputs than the industry standard 10 and 20kW units.

The T12 utilizes a wide-angle 420mm lens which gives exceptionally smooth light distribution. Either 10kW or 12kW halogen lamps can be used.

The T24 can be used with a 20kW or a 24kW lamp and is complemented by a specially designed dimmer which prevents high current surges and prolongs lamp life. Lamp changing is made easy by the opening rear panel and hinged reflector design.

Studio 1000 1000-watt Fresnel



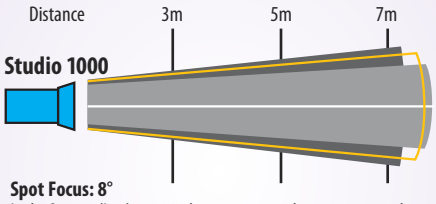
A larger version of the 1000W Plus Fresnel, it accepts the same lamps. It includes a standard Arri lens of 6.9" (175mm). Reflector, housing, power cord, and yoke are the same as the 1000W Fresnel. The "stand model" can be used with either light-weight, "C" stands or larger studio stands with 1⅛" receivers.

The "hanging model", designed to be hung from pipes and over-head grids comes with a pipe clamp to hang the light and a 2.5' power cord. And, the "pole operated" hanging model allows for pan/tilts, on/off, and spot/flood settings from a pole without reaching up to the lamp fixture. Lamps must be purchased separately.

Studio 1000 *(Mfr # 532100 • B&H # ARSF1KS)*.....**549.95**

Bulb	Voltage	Watts	Life Hrs.	Color Temp	Item #	Price
EGT	120	1000	250	3200° K	*GBEGT*	**29.95**
EGR	120	750	200	3200° K	*GBEGR*	**49.95**
CP40	200/240	1000	200	3200° K	*ARLF1KX*	**42.95**

Photometric Data:



Spot Focus: 8°			
Light Output (Lux)	17028 lx	9578 lx	6550 lx
Beam Diameter	0.4m	0.6m	0.7m
Middle Focus: 30°			
Light Output (Lux)	3972 lx	2234 lx	1580 lx
Beam Diameter	1.6m	2.1m	2.7m
Flood Focus: 56°			
Light Output (Lux)	2028 lx	1141 lx	692 lx
Beam Diameter	3.1m	4.1m	5.3m

Studio 2000 2000-watt Fresnel

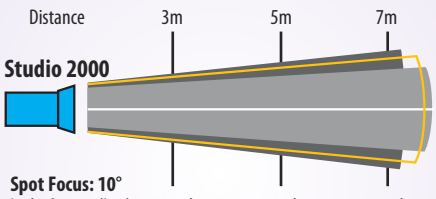


The big brother of the 2000W Fresnel (uses the same lamp), the Studio 2000 shares the same features as the 1000W Studio Fresnel with the exception of the stand adapter on the yoke which only attaches to 1⅛" receivers found on larger studio stands. It is available in the same three versions. A larger 10" (250mm) lens can be found on this unit, enabling it to cover a larger area with light. Beam angles are 62° in the flood position and 10° in the spot position. Lamps must be purchased separately.

Studio 2000 *(Mfr # 532200 • B&H # ARSF2KS)* **843.50**

Bulb	Voltage	Watts	Life Hrs.	Color Temp	Item #	Price
CYX	120	2000	300	3200° K	*GBCYX*	**57.50**
CXZ	120	1500	300	3200° K	*GBCXZ*	**97.50**
CYV	120	1000	200	3200° K	*GBCYV*	**57.50**
CP41	220/240	2000	400	3200° K	*ARLF2KX*	**42.95**

Photometric Data:



Spot Focus: 10°			
Light Output (Lux)	12200 lx	6224 lx	3765 lx
Beam Diameter	0.9m	1.2m	1.6m
Middle Focus: 30°			
Light Output (Lux)	3390 lx	1730 lx	1046 lx
Beam Diameter	2.7m	3.8m	4.8m
Flood Focus: 53°			
Light Output (Lux)	1540 lx	786 lx	475 lx
Beam Diameter	5m	7m	9m

LOCATION & STUDIO FRESNELS



Barndoors not included

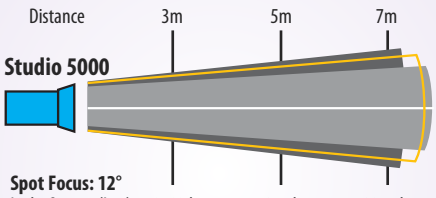
Studio 5000
5000-watt Fresnel

The big brother of the 5000W Fresnel, this unit, the 5000W Studio Fresnel shares all the same features, is available in the same three versions, and accepts the same lamps (must be purchased separately). Beam angles are 67° in the flood position and 13° in the spot position. The lens is 11.8" (300mm).

5000W Studio Fresnel
(Mfr # 532500 • B&H # ARSF5KS) **1157.50**

Bulb	Voltage	Watts	Life Hrs.	Color Temp	Item #	Price
DPY	120	5000	500	3200° K	*GBDPY*	**274.95**
CP41	220/240	5000	500	3200° K	*ARLF5KX*	**174.95**

Photometric Data:



	3m	5m	7m
Spot Focus: 12°			
Light Output (Lux)	13403 lx	5957 lx	3351 lx
Beam Diameter	1.3m	1.9m	2.5m
Middle Focus: 30°			
Light Output (Lux)	5014 lx	2228 lx	1253 lx
Beam Diameter	3.2m	4.8m	6.4m
Flood Focus: 63°			
Light Output (Lux)	2940 lx	907 lx	510 lx
Beam Diameter	6.1m	11m	14.7m

T12 12,000-watt Fresnel

Allows the use of 10,000 and 12,000-watt lamps. Comes in the same three versions as the 5000W Studio Fresnel. Each version comes set up for operation with either a 120v or 220v A/C power. The light features a 16.7" (425mm) lens and has a 1⅛" male stand mount. Beam angles are 54° in the flood position and 13° in the spot position. Lamps must be purchased separately.

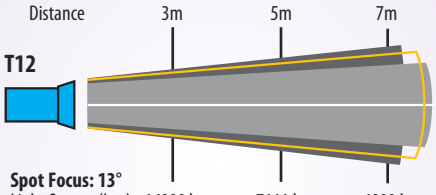
T12 12000w Fresnel
(Mfr # 533100 • B&H # ARFT12S) **2976.50**



Barndoors not included

Bulb	Voltage	Watts	Life Hrs.	Color Temp	Item #	Price
DTY	120	10,000	300	3200° K	*GBDTY*	**749.95**
CP83	230	10,000	500	3200° K	*GBCP83*	**499.95**

Photometric Data:



	3m	5m	7m
Spot Focus: 13°			
Light Output (Lux)	16000 lx	7111 lx	4000 lx
Beam Diameter	2.3m	3.4m	4.6m
Middle Focus: 30°			
Light Output (Lux)	5850 lx	2600 lx	1463 lx
Beam Diameter	5.4m	8m	10.7m
Flood Focus: 61°			
Light Output (Lux)	2385 lx	1060 lx	596 lx
Beam Diameter	11.8m	17.7m	23.6m

T24 24,000-watt Fresnel

The T24 has an improved cooling system that allows the use of 20,000 and 24,000-watt lamps. The lens diameter of 24.6" (625mm) guarantees high light output and a particularly even light spread. To avoid high starting current, the T24 is powered by an external dimmer. The built-in pre heating function protects the coiled filament and guarantees long bulb life. A 6.6' (2m) heavy duty cable with an inline switch is provided. Beam angles are 60° in the flood position and 14° in the spot position. Available only in 220 volt. Lamps are purchased separately.

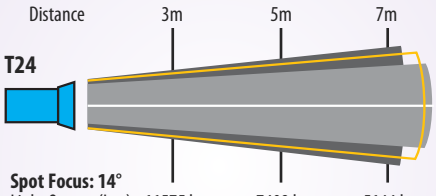
T24 24,000w Fresnel
(Mfr # 533200 • B&H # ARFT24S) **9972.50**



Barndoors not included

Bulb	Voltage	Watts	Life Hrs.	Color Temp	Item #	Price
KP220H	220	24,000	150	3400° K	*ARLKP240T24*	**2474.50**

Photometric Data:



	3m	5m	7m
Spot Focus: 14°			
Light Output (Lux)	11575 lx	7408 lx	5144 lx
Beam Diameter	4.9m	6.1m	7.4m
Middle Focus: 30°			
Light Output (Lux)	4075 lx	2608 lx	1811 lx
Beam Diameter	2.8m	4.7m	6.5m
Flood Focus: 55°			
Light Output (Lux)	1985 lx	1270 lx	882 lx
Beam Diameter	20.8m	26m	31.2m

ARRILITE SERIES

Open Face Tungsten Lampheads



ARRILITE focusing floodlights have for many years been the mainstay of general lighting tasks for fast turnaround reporting or studio use. Their very high light ouput is ideal for bouncing or diffusing as wellas wide area coverage.
The double skin construction using a thermoplastic housing with aluminum inner shell gives superior hot-handling capability while keeping weight down. Computer designed reflectors give exceptionally even fields of illumination and all models are focusable The matte-finish barndoors have spring slips for easy use of color correction filters or diffusion materials. Accessory holders are fully rotatable and are ideal for the use of several accessories simultaneously, such as scrims, dichroic filters, etc.



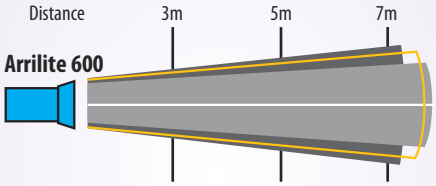
Barndoors not included

ARRILITE 600

The "baby" of the Arrilites, the 600 has a 5" open face and a 11.5' power cable. The thermoplastic housing incorporates an anodized aluminum reflector for maximum light efficiency.Beam angles are 90° in the flood mode and 34° in the spot position. The yoke adapts this light to any 5/8" or smaller lightstand, stud or mounting accessory. When fitted with a DYS 600 watt bulb (available separately), this focusing flood will provide a beam of 240 footcandles, 6.1' in diameter @ full spot, from a distance of 10'. It will throw a beam of 63 footcandles 20' in diameter @ full flood, from the same distance. This light accepts four lamps, including the 250 watt 30v "DYG" that can operate off a 30v battery. Includes an accessory holder and a safety mesh. Lamps must be purchased separately. *(Mfr # 571600 • B&H # ARAL600)* **306.50**

Bulb	Voltage	Watts	Life Hrs.	Color Temp	Item #	Price
DYS	120	600	75	3200° K	*GBDYS*	**10.95**
EKB	120	420	75	3200° K	*GBEKB*	**18.49**
DYG	30	250	15	3200° K	*GBDYG*	**17.50**
DYR	220	650	50	3200° K	*GBDYR*	**18.95**

Photometric Data:



Spot Focus: 23°			
Light Output (Lux)	4720 lx	1699 lx	867 lx
Beam Diameter	1.2m	2m	2.8m
Middle Focus: 50°			
Light Output (Lux)	1780 lx	641 lx	327 lx
Beam Diameter	2.8m	4.7m	6.5m
Flood Focus: 81°			
Light Output (Lux)	800 lx	288 lx	147 lx
Beam Diameter	5.1m	8.5m	12m

ARRILITE 650

The 650 is the larger brother of the 600 and throws a beam that is almost twice the power (in footcandles). This 650W light features an injection-molded thermoplastic body with a unique inner aluminum shell and the same reflector featured in the Arrilite 600. A 7¼" open face provides beam angles of 70° when in the flood position and 26° in the spot position. The Arrlite 650 will throw a beam of 450 footcandles 4.3 ft (1.4m) in diameter @ full spot, from a distance of 10'. It will provide a beam of 100 footcandles, 14' diameter @ full flood, from the same distance. Includes 11.5' power cord with an in-line on/off switch, accessory holder and a safety mesh. Lamps must be purchased separately.

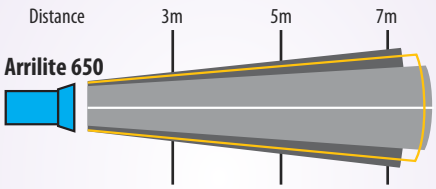


Barndoors not included

(Mfr # 571065 • B&H # ARAL650) **306.50**

Bulb	Voltage	Watts	Life Hrs.	Color Temp	Item #	Price
FAD	120	650	100	3200° K	*GBFAD*	**14.95**
FBX	120	650	100	3200° K	*GBFBX*	**29.95**
DXX	240	800	75	3200° K	*GBDXX*	**18.95**

Photometric Data:



Spot Focus: 20°			
Light Output (Lux)	10800 lx	3888 lx	1984 lx
Beam Diameter	1.1m	1.8m	2.5m
Middle Focus: 50°			
Light Output (Lux)	2160 lx	778 lx	397 lx
Beam Diameter	2.8m	4.7m	6.5m
Flood Focus: 81°			
Light Output (Lux)	1050 lx	378 lx	193 lx
Beam Diameter	5.1m	8.5m	12m

ARRILITE SERIES

ARRILITE 1000

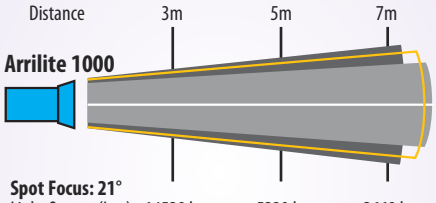


As an open-faced fixture, this unit is designed for a wide range of film and video lighting applications. It includes an accessory holder and safety mesh. Sharing all the same features, size, weight and accessories as the Arrilite 650, the 1000 provides beam angles of 65° in the flood position and 24° in the spot position. When fitted with a DXW 1000W bulb, this fixture will throw a beam of 695 footcandles 4.3′ in diameter, @ full spot, from a distance of 10′. It will provide a beam of 145 footcandles 13′ in diameter @ full flood, from the same distance. The Arrilite 1000 takes three different lamps, and is a perfect compliment as a higher output light that fits with the 650 kits. Lamps must be purchased separately.

ARRILITE 1000 *(Mfr # 571100 • B&H # ARAL1K)* **309.95**

Bulb	Voltage	Watts	Life Hrs.	Color Temp	Item #	Price
DXW	120	1000	150	3200° K	*GBDXW*	**28.95**
DXN	120	1000	50	3200° K	*GBDXN*	**23.95**
P235	220	1000	150	3200° K	*ARLAL1KX*	**26.50**

Photometric Data:



Spot Focus: 21°			
Light Output (Lux)	14528 lx	5230 lx	2668 lx
Beam Diameter	1.1m	1.9m	2.6m
Middle Focus: 50°			
Light Output (Lux)	2481 lx	893 lx	456 lx
Beam Diameter	2.8m	4.7m	6.5m
Flood Focus: 87°			
Light Output (Lux)	1192 lx	429 lx	219 lx
Beam Diameter	5.7m	9.5m	13.3m

ARRILITE 2000

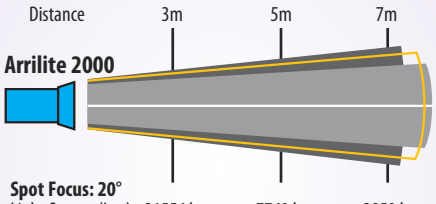


With a large 10″ open face, this is the largest of the Arrilites. The 2000 handles the broadest range of video location and studio lighting requirements. Weighing only 8.7 lbs., the higher output of the 2000 allows greater flexibility for key, fill, or bounce lighting. When fitted with an FEY 2K bulb), this fixture will emit a beam of 1080 footcandles, 5.1′ in diameter @ full spot, from a distance of 15′. It will throw a beam of 200 footcandles 15.9′ in diameter @ full flood, from the same distance. Includes a heavy duty cable, an accessory holder and a safety mesh. Lamps must be purchased separately.

ARRILITE 2000 *(Mfr # # 571200 • B&H # ARAL2K)* **458.50**

Bulb	Voltage	Watts	Life Hrs.	Color Temp	Item #	Price
DXW	120	1000	150	3200° K	*GBDXW*	**28.95**
DXN	120	1000	50	3200° K	*GBDXN*	**23.95**
P235	220	1000	150	3200° K	*ARLAL1KX*	**26.50**

Photometric Data:



Spot Focus: 20°			
Light Output (Lux)	21556 lx	7760 lx	3959 lx
Beam Diameter	1.1m	1.8m	2.5m
Middle Focus: 50°			
Light Output (Lux)	4306 lx	1550 lx	791 lx
Beam Diameter	2.8m	4.7m	6.5m
Flood Focus: 74°			
Light Output (Lux)	2667 lx	960 lx	490 lx
Beam Diameter	4.5m	7.5m	10.5m

Arri Arrilite-Fresnel Tungsten Four Light Combo Kit (220-240VAC)



3300 Total Watts • Two 1K Arrilite Focus Floods • Two 650 Watt Fresnels • 220V Bulbs, Accessory Pack • Barndoors, Color Frames, Scrims • Stands, Heavy Duty Kit Case

(Mfr # 571896 • B&H # ARALFCKX) **2458.50**

Arri Arrilite 1000 Tungsten Four Light Kit (220-240VAC)



4000 Total Watts, 220V Bulbs • Four Arrilite 1K Focus Floods
• Accessory Kit
• Barndoors, Scrims, Stands
• Heavy Duty Kit Case

(Mfr # 571851 • B&H # ARAL1K4KX) **2544.50**

FILL LIGHTS

The ARRI Tungsten Softlights, Miniflood, and Minicyc with their unique optical design and rugged construction, complement the ARRI Spotlight range, particularly for studio use but also on location where large area softlights are required. Light is emitted from virtually the entire frontal rectangular area and, as a result, the units can positioned close together to provide larger area multiple arrays of softlights as and when required.


Arrisoft 1000

Arrisoft 1000

The small size and light weight of the Arrisoft 1000 make it an excellent solution for that soft-fill or main light needed, especially in situations where bulky soft boxes would not be the choice fixture to use. Includes a heavy duty 25' cable. Lamps must be purchased separately.

ARRISOFT 1000 Tungsten Soft Light *(Mfr # 536100 • B&H # ARAS1K)* **419.95**


Arrisoft 2000

Arrisoft 2000

Perfect for studio and tough location situations, the Arrisoft 2000 delivers the brightest and most controllable light of any softlight available. Its light source measures 8.2 x 17.1" with a beam angle of 73 x 71°. Using the same lamps as the Arrisoft 1000, the Arrisoft 2000 accepts two lamps. Includes a heavy duty 25' cable. Lamps must be purchased separately.

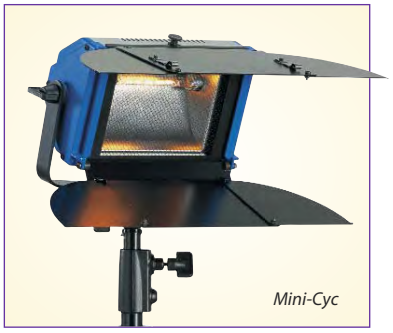
ARRISOFT 2000 Tungsten Soft Light *(Mfr # 536200 • B&H # ARAS2K)* **492.95**

Mini-Flood and Mini-Cyc

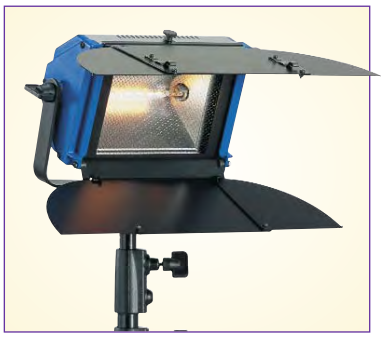
The Mini-Flood and Mini-Cyc are specially designed fixtures for special applications that utilize the same lightweight housing. The Mini-Cyc's asymmetrical reflector is ideal for close-in applications or cyclorama or backdrops. The Mini- Flood is an all purpose fill-light with a smooth, even field and higher output than comparable fixtures. The Mini- Flood comes with a 25' cord with an in-line switch, the Mini-Cyc comes with a 30" cable. An integral barndoor with a filter holder is included with both models. In addition, the Mini-cyc comes with a pipe clamp. The Mini-Flood and Mini-Cyc use the same lamps as the Arrisoft 1000/2000. Lamps must be purchased separately.

Mini-Flood 1000W with Integral Barndoor 25' Cord with Switch *(Mfr # 572100 • B&H # ARMF1K)* **293.50**

Mini-Cyc 1000W with Integral Barndoor, Pipe Camp and 33' Cable *(Mfr # 535100 • B&H # ARMC1K)* **337.50**


Mini-Cyc

Bulb	Voltage	Watts	Life Hrs.	Color Temp	Item #	Price
FCM	120	1000	400	3200° K	*GBFCM*	**12.89**
FHM	120	1000	400	3200° K	*GBFHM*	**12.95**
EME	220	800	250	3200° K	*GBEME*	**17.95**
EMF	240	800	250	3200° K	*GBEMF*	**18.79**
EJG	120	750	400	3200° K	*GBEJG*	**22.95**



Egg Crate for Arrisoft 1000 *(Mfr # 536115 • B&H # ARECAS1K)* **94.95**

Filter Frame *(Mfr # 536120 • B&H # ARFFAS1K)* **29.95**

White Reflector (spare) *(Mfr # 536125 • B&H # ARRWAS1K)* **23.95**

Hard (aluminum) Reflector *(Mfr # 536126 • B&H # ARRHAS1K)* **28.50**

Heavy Duty Case (39 x 18 x 131") *(Mfr # 571196 • B&H # ARCAS1K)* **501.95**

Egg Crate for Arrisoft 2000 *(Mfr # 536215 • B&H # ARECAS2K)* **124.95**

Filter Frame for Arrisoft 2000 *(Mfr # 536220 • B&H # ARFFAS2K)* **33.95**

White Reflector for Arrisoft 2000 *(Mfr # 536225 • B&H # ARRWAS2K)* **28.50**

Hard Reflector for Arrisoft 2000 *(Mfr # 536226 • B&H # ARRHAS2K)* **37.95**

ARRILITE KITS

Rugged, durable ARRI Lighting Kits help you bring studio quality lighting to portable productions. Available in 25 versatile combinations, they combine professional fixtures with a wide range of accessories. ARRI also designed a wheeled version of their popular Compact Kit Cases for better handling and mobility. All ARRI Kits that use these cases are available with or without wheels.

Choosing an ARRI Lighting Kit

The best kit for your application depends on your production needs and artistic preferences. Ideally the kit should offer the flexibility to work in many different situations. You'll want to consider fixture types, total wattage and the size and weight of the kit. If you need softer lighting you should look carefully at the kits containing Chimera Softbanks. The first step is to determine what light source best suits your needs.

Choosing a Light Source

The two basic fixture types in ARRI Kits are open-faced ARRILITES and Fresnel-lensed lights. Both provide a focusable, even field of light that can be used to create a wide variety of light qualities and moods for yourproductions. As a general rule, ARRILITES provide higher output while Fresnels offer more control.

ARRILITE 600/ 3 Light Compact Kit (40 lbs)

(3) **ARRILITE 600's** *(571600)*
(3) Barndoors *(571610)*
(3) 5" Full Single Scrims *(531350)*
(3) 5" Full Double Scrim *(531352)*
(3) DYS 600W Lamps *(571640)*
(3) AS-01 Stands *(570051)*
(1) Compact 4-Light Case (32½"x17"x10½") *(571192)*

ArriLite 600 / 3 Light Compact Kit
(Mfr # 571905 • B&H # ARAL6003K) **1398.95**
Same as above with Wheeled Kit Case
(Mfr # 571905W • B&H # ARAL6003WCK) **1564.95**
ArriLite 600 / 3 Light Compact Kit (220V)
(Mfr # 571805 • B&H # ARAL6003KX) **1725.95**
Same as above with Wheeled Kit Case
(Mfr # 571505W • B&H # ARAL6003WCKX) **1629.95**

ARRILITE 650/ 3 Light Compact Kit (40 lbs)

(3) **ARRILITE 650's** *(571065)*
(3) Barndoors *(571110)*
(3) 7¼" Full Single Scrims *(571150)*
(3) 7¼" Full Double Scrims *(571152)*
(3) FAD 650W Lamps *(571140)*
(3) AS-01 Stands *(570051)*
(1) Compact 3-Light Case (32½"x17"x10½") *(571194)*

ArriLite 650 / 3 Light Compact Kit
(Mfr # 571915 • B&H # ARAL6503K) **1494.95**
Same as above with Wheeled Kit Case
(Mfr # 571915W • B&H # ARAL6503WCK) **1584.50**
ArriLite 650 / 3 Light Compact Kit (220V)
(Mfr # 571815 • B&H # ARAL6503KX) **1599.95**
Same as above with Wheeled Kit Case
(Mfr # 571815W • B&H # ARAL6503WCKX) **1649.95**


ARRILITE 600/ 3 Light Compact Kit

ARRILITE 1000/ 3 Light Compact Kit (40 lbs)

(3) **ARRILITE 1000's** *(571100)*
(3) Barndoors *(571110)*
(3) 7¼" Full Single Scrims *(571150)*
(3) 7¼" Full Double Scrims *(571152)*
(3) DXW 1000W Lamps *(571145)*
(3) AS-01 Stands *(570051)*
(1) Compact 3-Light Case (32½"x17"x10½"), *(571194)*

ArriLite 1000 / 3 Light Compact Kit
(Mfr # 571925 • B&H # ARAL1K3K) **1523.95**
Same as above with Wheeled Kit Case
(Mfr # 571925W • B&H # ARAL1K3WCK) **1584.50**
ArriLite 1000 / 3 Light Compact Kit (for 220V)
(Mfr # 571825 • B&H # ARAL6503KX) **1599.95**

ARRILITE 1000/ 4 Light Heavy Duty Kit (75 lbs)

(4) **ARRILITE 1000's** *(571100)*
(4) Barndoors *(571110)*
(4) 7¼" Full Single Scrims *(571150)*
(4) 7¼" Full Double Scrims *(571152)*
(4) DXW 1000W Lamps *(571145)*
(4) AS-2 Stands *(570050)*
(1) Accessory Pack *(571701)*
(1) Heavy Duty Case (40"x19"x13½") *(571197)*

ArriLite 1000 / 4 Light Heavy Duty Kit
(Mfr # 571951 • B&H # ARAL1K4K) **2159.95**
ArriLite 1000 / 4 Light Heavy Duty Kit
(220V) *(Mfr # 571851 • B&H # ARAL1K4KX)* **2544.50**

ARRILITE 2000/ 2 Light Heavy Duty Kit (60 lbs)

(2) **ARRILITE 2000's** *(571200)*
(2) Barndoors *(571210)*
(2) 10" Full Single Scrim *(571250)*
(2) 10" Full Double Scrims *(571252)*
(2) FEY 2000W Lamps *(571240)*
(2) AS-2 Stands *(570050)*
(1) Heavy Duty Case (40"x19"x15") *(571295)*

ArriLite 2000 / 2 Light Heavy Duty Kit
(Mfr # 571972 • B&H # ARAL2K2K) **1604.95**
ArriLite 2000 / 2 Light Heavy Duty Kit
(220V) *(Mfr # 571872 • B&H # ARAL2K2KX)* **1864.95**

FRESNEL KITS



- *Focusable (spot to flood)*
- *Smooth, even field improved by glass Fresnel lens*
- *Narrow beam spread in spot focus*
- *Easy to shape light with barndoors, flags, and nets*
- *Most popular choice to light talent directly*
- *Often used as key light, hair/ separation light, or as accent/ background lighting source*
- *Best Use: Controlled direct, hard light source for people, products and backgrounds where sharper, more defined shadows are desired*

Fresnel 150/4 Mini Light Kit

(4) **150W Fresnels** *530100* , (4) Barndoors *530110*
(4) Filter Frames *530120)*
(4) 3″ Full Single Scrims *(530150)*
(4) 3″ Full Double Scrims *(530152)*
(4) ESP 150W Lamps *(530143)*
(1) Ceiling Scissor Clamp *(570112)*
(4) AS-01 Stands *(570051)*
Compact 4-Light Case (32½″x17″x10½″) *571192*

Fresnel 150 / 4 Mini Light Kit
(Mfr # 571902 • B&H # ARF1504K) **1759.95**
Same as above with Wheeled Kit Case
(Mfr # 571902W • B&H # ARF1504WCK) **1893.95**
Fresnel 150 / 4 Mini Light Kit (for 220V)
(Mfr # 571802 • B&H # ARF1504KX) **2023.50**
Same as above with Wheeled Kit Case
(Mfr # 571802W • B&H # ARF1504WCKX) **2069.95**

150/300 Fresnel 4 Light Mini Kit (48 lbs)

(2)**150W Fresnels** *530100*, (2) Barndoors *530110*, (2) Filter Frames *530120*, (2) 3″ Full Single Scrims *530150*, (2) 3″ Full Double Scrims *530152)*,
(2) ESP 150W Lamps *530143)*
(2) **300W Fresnels** *(531300)*
(2) Barndoors *(531310*, (2) Filter Frames *531320*, (2) 5″ Full Single Scrims *531350*, (2) 5″ Full Double Scrims *531352* , (2) FKW 300W Lamps *531340*, Ceiling Scissor Clamp *570112*, (4) AS-01 Stands *570051*, Compact 3-Light Case (32½″x17″x10½″) *571194*

Fresnel 150/300 4 Mini Light Kit
(Mfr # 571994 • B&H # ARF150300K) **1987.95**
Same as above with Wheeled Kit Case
(Mfr # 571994W • B&H # ARF150300WCK) **2069.95**
Fresnel 150/300 4 Mini Light Kit (for 220V)
(Mfr # 571894 • B&H # ARF150300KX) **2124.95**
Same as above with Wheeled Kit Case
(Mfr # 571894W • B&H # ARF150300WKX).....**2173.50**

Fresnel 650/ 3 Light Compact Kit (50 lbs)

(3) **650W Fresnels** *(531600)*,
(3) Barndoors *(531610)*
(3) Filter Frames *(531620)*
(3) 6⅝″ Full Single Scrims *(531650)*
(3) 6⅝″ Full Double Scrims *(531652)*
(3) FRK 650W Lamps *(531640)*
(3) AS-01 Stands *(570051)*
Compact 3-Light case
(32½″x17″x10½″) *(571194)*

Fresnel 650/3 Light Compact Kit
(Mfr # 571979 • B&H # ARF6503K) **1793.95**
Same as above with Wheeled Kit Case
(Mfr # 571979W • B&H # ARF6503WCK) **1909.95**
Fresnel 650/3 Light Compact Kit (for 220V)
(Mfr # 571879 • B&H # ARF6503KX) **1934.95**
Same as above with Wheeled Kit Case
(Mfr # 571879W • B&H # ARF6503WCKX) **1983.50**

650/4 FRESNEL KIT (82 lbs)

(4) **650W Fresnels** *531600*, (4) Barndoors *531610*, (4) Filter Frames *531620* , (4) 6⅝″ Full Single Scrims *531650*, (4) 6⅝″ Full Double Scrims *531652*, (4) FRK 650W Lamps *531640* , (4) AS-2 Stands *570050* , Accessory Pack *571700*, Heavy Duty Case (40″x19″x13½″) *571197*

Fresnel 650/ 4 Fresnel Light Kit
(Mfr # 571980 • B&H # ARF6504K) **2439.95**
Fresnel 650/ 4 Fresnel Light Kit (for 220V)
(Mfr # 571880 • B&H # ARF6504KX) **2624.95**

150/300/650 Compact Fresnel Kit (45 lbs)

150W Fresnel *(530100)*, Barndoor *(530110)* , Filter Frame *(530120)*, 3″ Full Single Scrim *(530150)*, 3″ Full Double Scrim *(530152)*, ESP 150W Lamp *(530143)* ,
300W Fresnel *(531300)*, Barndoor *(531310)*, Filter Frame *(531320)*, 5″ Full Single Scrim *(531350)*, 5″ Full Double Scrim *(531352)*, FKW 300W Lamp *5*
650W Fresnel *(531600)*, Barndoor *(531610*, Filter Frame *(531620)* , 6⅝″ Full Single Scrim *(531650)*, 6⅝″ Full Double Scrim *(531652*, FRK 650W Lamp *531640* , (3) AS-01 Stands *(570051* , Compact 3-Light Case (32½″x17″x10½″) *571194*

Fresnel 150/300/650 Compact Light Kit
(Mfr # 571959 • B&H # ARCF3LK) **1712.95**
Same as above with Wheeled Kit Case
(Mfr # 571959W • B&H # ARCF3LWK).....**1759.95**
Fresnel 150/300/650 Compact Kit (for 220V)
(Mfr # 571859 • B&H # ARCF3LKX) **1752.50**
Same as above with Wheeled Kit Case
(Mfr # 571859W • B&H # ARCF3LWKX) **1799.50**

150/300/650 Fresnel Kit (80 lbs)

(2) **150W Fresnels** *530100*, (2) Barndoors *530110*, (2) Filter Frames *530120*, (2) 3″ Full Single Scrims *530150* , (2) 3″ Full Double Scrims *530152* , (2) ESP 150W Lamps *530143*,
300W Fresnel *531300*, Barndoor *531310*, Filter Frame *531320*, 5″ Full Single Scrim *531350* , 5″ Full Double Scrim *531352*, FKW 300W Lamps *531340*,
(2) **650W Fresnels** *531600*, (2) Barndoors *531610*, (2) Filter Frames *531620* , (2) 6⅝″ Full Single Scrims *531650*, (2) 6⅝″ Full Double Scrims *531652*, (2) FRK 650W Lamps *531640* , Accessory Pack *571700*, Super Clamp w/⅝″ Stud *570035* Ceiling Scissor Clamp *570112* , (4) AS-2 Stands *570050*, Heavy Duty Case (40″x19″x13 ½″) *571197*

Fresnel 150/300/650 Compact Light Kit
(Mfr # 571983 • B&H # ARF5K) **2669.95**
Fresnel 150/300/650 Compact Kit (for 220V)
(Mfr # 571883 • B&H # ARF5KX) **3099.95**

SOFTBANK KITS

300/650 Compact Fresnel Kit (47 lbs)

(2) **300W Fresnels** *531300*, (2) Barndoors *531310*, (2) Filter Frames *531320* , (2) 5" Full Single Scrims *531350*, (2) 5" Full Double Scrims *531352*, (2) FKW 300W Lamps *531340* ,
650W Fresnel *531600*, Barndoor *531610* Filter Frame *531620*,
6 5/8" Full Single Scrim *531650* ,
6 5/8" Full Double Scrim *531652* ,
FRK 650W Lamp *531640*, (3) AS-01 Stands *570051*
Compact 3-Light Case (32½"x17"x10½") *571194*

Fresnel 300/650 Compact Light Kit
(Mfr # 571969 • B&H # ARCF300650K) **1789.95**

Same as above with Wheeled Kit Case
(Mfr # 571969W • B&H # ARCF300650WK) **1838.50**

Softbank D2 Kit (for 220V)
(Mfr # 571869 • B&H # ARCF300650KX) **1829.50**

Same as above with Wheeled Kit Case
(Mfr # 571869W • B&H # ARCF30065WKX) **1876.95**

300/650 Fresnel 4 Light Combo Kit (85 lbs)

(2) **300W Fresnels** *531300*, (2) Barndoors *531310*
(2) Filter Frames *(531320)*
(2) 5" Full Single Scrims *(531350)*
(2) 5" Full Double Scrims *(531352)*
(2) FKW 300W Lamps *(531340)*
(2) **650W Fresnels** *531600*, (2) Barndoors *531610*
(2) Filter Frames *(531620)*
(2) 6 5/8" Full Single Scrims *(531650)*
(2) 6 5/8" Full Double Scrims *(531652)*
(2) FRK 650W Lamps *(531640)*
(4) AS-2 Stands *(570050)*, Accessory Pack *(571700)*, Heavy Duty Case (40"x19"x13½") *571197*

Fresnel 300/650 4 Light Combo Kit
(Mfr # 571985 • B&H # ARF300650K) **2333.95**

300/650 4 Light Combo Kit (for 220V)
(Mfr # 571885 • B&H # ARF300650KX) **2659.95**

1000/3 Fresnel Light Kit (86 lbs)

(3) **1000W Fresnels** *(531100)* , (3) Barndoors *(531110)*, (3) Filter Frames *(531120)*
(3) 7¾" Full Single Scrims *(531150)*
(3) 7 3/4" Full Double Scrims *(531152)*
(3) EGT 1000W Lamp *(531145)*
(3) AS-2 Stands *570050*, Accessory Pack *(571700)*
Heavy Duty Case (40"x19"x13½") *571197*

Fresnel 1000/ 3 Light Kit
(Mfr # 571975 • B&H # ARF1K3K) **2418.50**

Fresnel 1000/ 3 Light Kit (for 220V)
(Mfr # 571875 • B&H # ARF1K3KX) ..... **Call**


ARRI Softbank I Kit

ARRI SOFTBANK KITS

ARRI Softbank Kits combine hard Fresnel sources with a Chimera Softbank.
The larger diffused Softbank creates a soft, less defined shadow edge (soft light) like that of a cloudy day and is excellent for interview situations.
The use of softer light sources is more forgiving when lighting people. However, diffused soft sources can be difficult to control as they disperse light in many directions. Use care to control the "spill light"

Softbank I Kit (86 lbs)

300W Fresnel *(531300)*, Barndoor *(531310)*, Filter Frame *(531320)*, 5" Full Single Scrim *(531350)*, 5" Full Double Scrim *(531352)*, FKW 300W Lamp *(531340)*,

2 each of the following: **650W Fresnel** *(531600)*, Barndoor *(531610)*, Filter Frame *(531620)*, 6⅝" Full Single Scrim *(531650)*, 6⅝" Full Double Scrim *(531652)*, FRK 650W Lamp *(531640)*,

One each of the following: **ARRILITE 1000** *(571100)*, Barndoor *(571110)*, 7¼" Full Single Scrim *(571150)*, 7¼" Full Double Scrim *(571152)*
Chimera Video Pro Bank, Small (24"x32") *(571159*
Chimera 7¼" Speed Ring *(571158)*
DXW 1000W Lamp *(571145)* ,
(4) AS-2 Stands *(570050)* Accessory Pack *(571700)*, Heavy Duty Case (40"x19"x13½") *(571197)*

Softbank I Kit *(Mfr # 571984 • B&H # ARSB1K)* **2589.95**
Softbank I Kit (for 220V)*(Mfr # 571884 • B&H # ARSB1KX)* **2973.95**

Softbank II KIT (82 lbs)

3 each of the following: **650W Fresnel** *(531600)*, Barndoor *(531610)*, Filter Frame *(531620)*, 6⅝" Full Single Scrim *(531650)*, 6⅝" Full Double Scrim *(531652)*, FRK 650W Lamp *(531640)*

1 Each of the following: **ArriLite 1000** *(571100)*, Barndoor *(571110)*, 7¼" Full Single Scrim *(571150)*, 7¼" Full Double Scrim *(571152*, Chimera Video Pro Bank *571159*, Small (24"x32") Chimera 7¼" Speed Ring *(571158)*
DXW 1000W Lamp *(571145)*

(4) AS-2 Stands *(570050)*, Accessory Pack *(571700)*, Heavy Duty Case (40"x19"x13½") *(571197)*

Softbank II Kit *(Mfr # 571989 • B&H # ARSB2K)* **2692.95**
Softbank II Kit (for 220V) *(Mfr # 571889 • B&H # ARSB2KX)* **2947.95**

Softbank IV Kit (78 lbs)

2 each of the following: **150W Fresnel** *(530100)* , Barndoor *(530110)*, Filter Frame *(530120)*, 3" Full Single Scrim *(530150)*, 3" Full Double Scrim *(530152)*, ESP 150W Lamp *(530143)*

1 each of the following:
300W Fresnel *(531300)* Barndoor *(531310)*, Filter Frame *(531320)* , 5" Full Single Scrim *(531350)*, 5" Full Double Scrim *(531352)* , FKW 300W Lamp *(531340)*

650W Fresnel *(531600)*, Barndoor *(531610)*, Filter Frame *(531620)*, 6 5/8" Full Single Scrim *(531650)* , 6⅝" Full Double Scrim *(531652)* , FRK 650W Lamp *(531640)*

ARRILITE 1000 *(571100)* , Barndoor *(571110)* , 7¼" Full Single Scrim *(571150)* , 7¼" Full Double Scrim *(571152)*, DXW 1000W Lamp *(571145)*, Chimera Video Pro Bank *(571159)* , Small (24"x32") Chimera 7¼" Speed Ring *(571158)*, Accessory Pack *(571700)* , Super Clamp w/ 5/8" Stud *(570035)* , Ceiling Scissor Clamp *(570112)*, (4) AS-2 Stand *(570050)*, Heavy Duty Case (40"x19"x13½") *(571197*

Softbank IV Kit *(Mfr # 571991 • B&H # ARSB4K)* **2998.50**
Softbank IV Kit (for 220V) *(Mfr # 571891 • B&H # ARSB4KX)* **2983.50**

SOFTBANK SERIES D KITS



ARRI Softbank D1 Kit

ARRI SOFTBANK SERIES D KITS

Designed for use with modern digital video cameras. The total wattage has been reduced for these more light sensitive cameras with no loss of control or light quality. ARRI Fresnels with their wide flood to spot ratio are easy to control and the Video Pro XS Softbank is great for interviews and the ideal size for tight locations. Try using a piece of opal or frost in the filter frame on the Fresnel to completely fill the Softbank and reduce the light level.

Softbank D1 KIT (48 lbs)

150W Fresnel *(530100)*, Barndoor *(530110)*, Filter Frame *(530120)*, 3" Full Single Scrim *(530150)*, 3" Full Double Scrim *(530152)*, ESP 150W Lamp *(530143)*,
300W Fresnel *(531300)*, Barndoor *(531310)*, Filter Frame *(531320)*, 5" Full Single Scrim *(531350)* , 5" Full Double Scrim *(531352)*, FKW 300W Lamp *(531340)* ,
650W Fresnel *(531600)*
Barndoor *(531610*, Filter Frame *(531620)* , 6⅝" Full Single Scrim *(531650)* , 6⅝" Full Double Scrim *(531652)*, Chimera Speed Ring *(531658)* , Chimera Video Pro Bank, XS (16"x22"), *(571659)* FRK 650W Lamp *(531640)* , Ceiling Scissor Clamp *(570112)* , (3) AS-01 Stands *(570051)*
Compact 3-Light Case (32½"x17"x10½")*571194*

Softbank D1 Kit *(Mfr # 571960 • B&H # ARSBD1K)*.....**1894.95**
Same as above with Wheeled Kit Case *(Mfr # 571960W • B&H # ARSBD1WCK)* **1994.50**
Softbank D1 Kit (for 220V) *(Mfr # 571860 • B&H # ARSBD1KX)*.....**2042.95**
Same as above with Wheeled Kit Case *(Mfr # 571860W • B&H # ARSBD1WCKX)* **2089.95**

Softbank D2 Kit (50 lbs)

2 each of the following: **300W Fresnel** *(531300)*, Barndoor *(531310)*, Filter Frame *(531320)* , 5" Full Single Scrim *(531350)*, 5" Full Double Scrim *(531352)*, FKW 300W Lamp *(531340)*
1 each of the following: **650W Fresnel** *(531600)*, Barndoor *(531610)* , Filter Frame *(531620)*, 6⅝" Full Single Scrim *(531650)*, 6⅝" Full Double Scrim *(531652)*, Chimera Speed Ring *(531658)* , Chimera Video Pro Bank, XS (16"x22") *(571659)* , FRK 650W Lamp *(531640)* , Ceiling Scissor Clamp *(570112)* , (3) AS-01 Stands *(570051)* , Compact 3-Light Case (32½"x17"x10½") *571194*

Softbank D2 Kit *(Mfr # 571961 • B&H # ARSBD2K)*.....**1929.95**
Same as above with Wheeled Kit Case *(Mfr # 571961W • B&H # ARSBD2WCK)* **2059.95**
Softbank D2 Kit (for 220V) *(Mfr # 571861 • B&H # ARSBD2KX)*.....**2101.95**
Same as above with Wheeled Kit Case *(Mfr # 571861W • B&H # ARSBD2WCKX)* **2149.95**

Softbank D3 Kit (44 lbs)

2 each of the following: **150W Fresnel** *(530100)*, Barndoor *(530110)* , Filter Frame *(530120)* , 3" Full Single Scrim *(530150)* , 3" Full Double Scrim *(530152)*, ESP 150W Lamp *(530143)*
1 each of the following: **650W Fresnel** *531600)*, Barndoor *(531610)* , Filter Frame *(531620)*, 6⅝" Full Single Scrim *(531650)*, 6⅝" Full Double Scrim *(531652)*, Chimera Speed Ring *(531658)* , Chimera Video Pro Bank, XS (16"x22") *(571659)* , FRK 650W Lamp *(31640)* , Ceiling Scissor Clamp *(570112)*, (3) AS-01 Stand *(570051)*, 5Compact 3-Light Case (32½"x17"x10½") *71194*

Softbank D2 Kit *(Mfr # 571961 • B&H # ARSBD2K)*.....**1929.95**
Same as above with Wheeled Kit Case *(Mfr # 571961W • B&H # ARSBD2WCK)* **2059.95**
Softbank D2 Kit (for 220V) *(Mfr # 571861 • B&H # ARSBD2KX)*.....**2101.95**
Same as above with Wheeled Kit Case *(Mfr # 571861W • B&H # ARSBD2WCKX)* **2149.95**

Softbank D4 Kit (50 lbs)

(2 each of the following) **150W Fresne** *(530100)*
Barndoor *(530110)*, Filter Frame *(530120)* ,
3" Full Single Scrim *(530150)*
3" Full Double Scrim *(530152)*
ESP 150W Lamp, *(530143)*
1 each of the following: **300W Fresnel** *(531300*
Barndoor *(531310*, Filter Frame *(531320*,
5" Full Single Scrim *(531350)*
5" Full Double Scrim*(531352)*
FKW 300W Lamp *(531340)*
650W Fresnel *(531600)*
Barndoor *(531610)*, Filter Frame *(531620)*
6 5/8" Full Single Scrim *(531650)*
6 5/8" Full Double Scrim *(53165)2* ,
Chimera Speed Ring *(531658)*
Chimera Video Pro Bank, XS (16"x22") *(571659)*
FRK 650W Lamp *(531640*, Ceiling Scissor Clamp *(570112)*, (4) AS-01 Stand *(570051)* ,
Compact 3-Light Case (32½"x17"x10½") *(571194)*

Softbank D4 Kit
(Mfr # 571963 • B&H # ARSBD4K) **2269.95**
Same as above with Wheeled Kit Case
(Mfr # 571963W • B&H # ARSBD4WCK).....**2359.95**
Softbank D4 Kit (for 220V)
(Mfr # 571863 • B&H # ARSBD4KX) **2434.50**
Same as above with Wheeled Kit Case
(Mfr # 571863W • B&H # ARSBD4WCKX).....**2469.95**

Softbank D5 Kit (50 lbs)

2 each of the following: **150W Fresnel** *(530100)*
Barndoor *(530110*, Filter Frame *(530120)*
3" Full Single Scrim *(530150)*
3" Full Double Scrim *(530152)*
ESP 150W Lamp *(530143)*
ARRILITE 650 *(571065)*
Barndoor *(571110)*
7¼" Full Single Scrim *(571150)*
7¼" Full Double Scrim *(571152)*
Chimera 7¼" Speed Ring *(571158)*
Chimera Video Pro Bank, XS (16"x22") *(571659)*
FAD 650W Lamp *(571140)*
Super Clamp w/ 5/8" Stud *(570035)*
Ceiling Scissor Clamp *(570112)*
(4) AS-01 Stand *(570051)*
Compact 3-Light Case (32½"x17"x10½")*571194*

Softbank D5 Kit
(Mfr # 571964 • B&H # ARSBD5K) **2384.95**
Same as above with Wheeled Kit Case
(Mfr # 571964W • B&H # ARSBD5WCK).....**2475.95**
Softbank D5 Kit (for 220V)
(Mfr # 571864 • B&H # ARSBD5KX) **2537.95**
Same as above with Wheeled Kit Case
(Mfr # 571862W • B&H # ARSBD5WCKX).....**2584.95**

COMBO KITS

COMBO KITS

AREA OF COVERAGE: How large an area do you have to light, and is there ambient light that you should consider? If you need to light a large area, you'll most likely start with higher wattage in order to place the instruments further from the subject. When shooting a single person interview, you can use smaller instruments to achieve your creative goals.

DEPTH OF FIELD: More light produces greater depth-offield (the area in focus), as the f-stop is increased and the aperture is reduced. For many of today's light sensitive digital cameras, using less light to shoot "wide open" is one of the only ways to achieve selective focus control when shooting with anything other than a telephoto lens.



Arrilite / Fresnel Mini Kit #571993

SOFT/KEY KIT (66 lbs)

2 each of the following: **650W Fresnel** *(531600)*, Barndoor *(531610)*, Filter Frame *(531620)*
6⅝" Full Single Scrim *(531650)*
6⅝" Full Double Scrim *(531652)*
FRK 650W Lamp *(531640)*
1 each of the following: **ArriSoft 1000** *(536100)*, Filter Frame *(536120)*
FCM 1000W Lamp *(581540)*
(3) AS-2 Stand *(570050)*
Heavy Duty Case (40"x19½"x12¾") *(571196)*

Soft/Key 3 Light Kit *(Mfr # 571986 • B&H # ARSKK)* **1809.50**
Soft/Key 3 Light Kit (for 220V) *(Mfr # 571886 • B&H # ARSKKX)* **2022.95**

ARRILITE/FRESNEL MINI KIT (49 lbs)

2 each of the following: **300W Fresnel** *(531300)*, Barndoor *(531310)*
Filter Frame *(531320)*
FKW 300W Lamp *(531340)*
ARRILITE 600 *(571600)*, Barndoor *(571610)*
DYS 600W Lamp *(571640)*
(4) 5" Full Single Scrim *(531350)*
(4) 5" Full Double Scrim *(531352)*
(4) AS-01 Stand *(570051)*
Compact 4-Light Case (32½"x17"x10½") *(571192)*

Arrilite/Fresnel Mini 4 Light Kit *(Mfr # 571993 • B&H # ARALFMK)* **1999.95**
Same as above with Wheeled Kit Case *(Mfr # 571993W • B&H # ARALFMWCK)* **2133.50**
Arrilite/Fresnel Mini 4 Light Kit (for 220V) *(Mfr # 571893 • B&H # ARALFMKX)* **2164.95**
Same as above with Wheeled Kit Case *(Mfr # 571893W • B&H # ARALFMWCKX)* **2213.95**

ARRILITE/FRESNEL COMBO KIT (81 lbs)

2 each of the following: **650W Fresnel** *(531600)*, Barndoor *(531610)*
Filter Frame *(531620)*
6 5/8" Full Single Scrim *(531650)*
6 5/8" Full Double Scrim *(531652)*
FRK 650W Lamp *(531640)*
ARRILITE 1000 *(571100)*
Barndoor *(571110)*
7¼" Full Single Scrim *(571150)*
7¼" Full Double Scrim *(571152)*
DXW 1000W Lamp *(571145)*
(4) AS-2 Stand *(570050)*
Accessory Pack *(571700)*
Heavy Duty Case (40"x19"x13 1/2") *(571197)*

Arrilite/Fresnel 4 Light Combo Kit *(Mfr # 571996 • B&H # ARALFCK)* **2224.95**
Arrilite/Fresnel 4 Light Combo Kit (for 220V) *(Mfr # 571896 • B&H # ARALFCKX)* **2458.50**

The ARRI Accessory Pack may be purchased separately.

ACCESSORY PACK (4.2 lbs)

Includes: Accessory Pack Bag *(571703)*, Ditty Bag *(571704)*, Clothes Pins, 18 pack *(571705)*, 25' Extension Cable w/ Triple Tap *(571706)*, Lamp Pack, Fresnel *(571707)*, Grip Gloves *(850010)*
Accessory Pack *(Mfr # 571700 • B&H # ARAPF)* . **99.50**
Accessory Pack for ArriLites *(Mfr # 571701 • B&H # ARAPAL)* **115.95**

SCRIM BAGS

Use ARRI Scrim Bags to hang scrims and filter frames on the light stand while working.

Scrim Bag for 3" – 5" Scrims *(Mfr # 571711 • B&H # ARSBF150)* **24.50**
Scrim Bag for 6 5/8" – 7 3/4" Scrims *(Mfr # 571712 • B&H # ARSBAL1000)* **29.95**
Scrim Bag for 9" – 10" Scrims *(Mfr # 571714 • B&H # ARSBAL2000)* **33.50**

FILTERS

Dichroic Filters raise the color temperature to approximate daylight.

Dichroic Filter for ARRILITE 600 *(Mfr # 571654 • B&H # ARFDAL600)* **84.95**
Dichroic Filter for ARRILITE 650 & 1000 *(Mfr # 571154 • B&H # ARFDAL1K)* **167.50**
Dichroic Filter for ARRILITE 2000 *(Mfr # 571254 • B&H # ARFDAL2K)* **285.95**

BIRDCAGE

A Unique Lantern Light



Here is a light that can be easily hidden to emit a soft accent glow in small areas. Inspired by cinematographer Rich Underwood and refined by Chimera's engineers, the versatile Birdcage can be used in four different ways — hang it from the handle, stand it up vertically, lay it down horizontally, or put it on a light stand via the standard 5/8" stud. Light can be shaped with the adjustable black/silver fabric skirt by mounting it in any position around the body to add or subtract the light on your subject. Without the skirt, you can have 360° of light as with Chimera's standard lanterns.
The Birdcage stands approximately 14" and comes with a Mogul Base fixture for up to 500 watt lamps, plus a screw-in adapter to allow the use of standard household lamps and photoflood lamps (stand adapter and lamps not included).

Birdcage Lantern Light Bank - 500 Watts Maximum (120v AC) *(Mfr # 1810 • B&H # CHBCL)* **317.95**
Birdcage Lantern Light Bank - 500 Watts Maximum (230v AC) *(Mfr # 1810E • B&H # CHBCLE)* **319.95**
Mogul 500w 120v Base Lamp *(Mfr# 5505 • B&H# CHLM500L)* **39.95**



TRIOLET

3-in-1 Continuous Source Light

A unique 3-in-1 continuous light source, the compact Triolet light allows you to use 3 different types of lamps, maximizing versatility for film makers, and videographers on the go. The Triolet emits a broad, omni-directional light, which is ideally suited for use in all Video PRO Lightbanks and OctaPlus Banks. The Triolet is mainly a mogul socket light that can now be cleverly upgraded into a 2-pin light by means of a threaded adapter and glass diffusion dome which bayonets securely to the Triolet body (or housing). The unique ventilation and dome system work to disperse the heat and act as a safety shield for lamps up to 650 watts. The Triolet also accommodates mogul and medium base lamps up to 1000 watts. Sold with or without the two-pin upgrade, the Triolet comes complete with either a Quick Release Speed Ring or an OctaPlus Speed Ring, Chimera's new Single Axis Stand Adapter, and a medium base household screw-in adapter. The high temperature power cord has an in-line switch for easy turn on and off convenience. The Triolet's main body is 2.5" in diameter and 4.5" long, and weighs 1.5 lbs.

Triolet Mogul Base Flood Light with Octaplus Speed Ring (120v AC) *(Mfr # 9930OP • B&H # CHTOP)* **229.95**
Triolet Mogul Base Flood Light with Octaplus Speed Ring (220v AC) *(Mfr # 9930EOP • B&H # CHTOPE)* **244.95**
Triolet Mogul Base Flood Light with Quick Release Speed Ring (120v AC) *(Mfr # 9930 • B&H # CHT)* **259.95**
Triolet Mogul Base Flood Light with Quick Release Speed Ring (220v AC) *(Mfr # 9930E • B&H # CHTE)* **267.95**
Triolet Flood Light with Octaplus Speed Ring, 2-pin halogen bulb adapter and protective glass dome (120v AC) *(Mfr # 9950OP • B&H # CHT2POP)* **279.95**
Triolet Flood Light with Octaplus Speed Ring, 2-pin halogen bulb adapter & protective glass dome (220v AC) *(Mfr # 9950EOP • B&H # CHT2POPE)* **284.95**
Triolet Flood Light with Quick Release Speed Ring, 2-pin bulb adapter and protective glass dome (120v AC) *(Mfr # 9950 • B&H # CHT2P)* **286.50**
Triolet Flood Light with Quick Release Speed Ring, 2-pin bulb adapter and protective glass dome (220v AC) *(Mfr # 9950E • B&H # CHT2PE)* **284.95**

TRIOLET KITS

Video Pro Plus 1 Triolet 24x32 Lightbank Kits

The Triolet Light adds convenience and versatility for the videographer on the go. The kits come with heavy duty Single Axis Stand Adapter as well as an innovative Quick Release Speed Ring for fast set up and take down. The 8000 kit contains Chimera's Video Pro Plus One Lightbank, the Triolet Light, a long-lasting 500-watt bulb and a rugged 10' 8" Manfrotto light stand. To further enhance the kit, Chimera has included their most popular light-modifying accessory, the 40° Fabric Grid. The entire kit is contained in a durable ballistic cloth duffle. Otherwise the same, the 8005 kit comes with a 1000-watt mogul lamp.



Video Pro Plus 1 Triolet 500W Lightbank Kit (120v AC) *(Mfr # 8000 • B&H # CHVPP1LBK)* **539.95**
Video Pro Plus 1 Triolet 500W Lightbank Kit (220v AC) *(Mfr # 8000E • B&H # CHVPP1LBKX)* **539.95**
Video Pro Plus 1 Triolet 1000W Lightbank Kit (120v AC) *(Mfr # 8005 • B&H # CHVPP1LBKZ)* **581.95**
Video Pro Plus 1 Triolet 1000W Lightbank Kit (220v AC) *(Mfr # 8005E • B&H # CHVPP1LBKXQ)* **576.95**



CHIMERA LANTERNS

The Chimera Lantern introduces practicality and durability to the omni-directional soft lighting realm of the traditional Chinese lantern. This high-tech version of the lantern serves well as a central soft light for round-table interviews and for filling interior shooting spaces with soft, ambient light. Flatter and more space efficient, the Pancake Lantern, with its innovative, removable, zipper-panel skirt, offers great possibilities for fine-tuning light fall-off. The Standard Lanterns, still terrific for providing soft fill light, are easy to set up and easy to use.

Lanterns can be set up on any Speed Ring from Video PRO Bank category, but for maximum, omni-directional effectiveness use it on a "bare bulb"-type lighting instrument. Hook & loop-attached skirts can be used to selectively block light.

Lantern Softbox

Lantern Softbox - Small - 20" Diameter with Skirt *(Mfr # 1880 • B&H # CHLLBS20)* **184.95**
Lantern Softbox - Medium 30" Diameter with Skirt *(Mfr # 1885 • B&H # CHLLBS30)* **249.95**

Pancake Lantern Softbox

Pancake Lantern Softbox - Small - 21" Diameter *(Mfr # 1864 • B&H # CHLPLBS)* **176.95**
Pancake Lantern Softbox - Small - 21" Diameter with Skirt *(Mfr # 1860 • B&H # CHLPLBSS)* **279.95**
Pancake Lantern Softbox - Medium - 35" Diameter *(Mfr # 1869 • B&H # CHLPLBM)* **214.95**
Pancake Lantern Softbox - Medium - 35" Diameter with Skirt *(Mfr # 1865 • B&H # CHLPLBSM)* .. **329.95**
Pancake Lantern Softbox - Large - 48" Diameter *(Mfr # 1874 • B&H # CHLPLBL)* **349.95**
Pancake Lantern Softbox - Large - 48" Diameter with Skirt *(Mfr # 1870 • B&H # CHLPLBSL)* **514.95**

Continuous Source Speed Rings

The center of the Lightbank System is the Speed Ring (REQUIRED) which allows you to connect the Lightbank to a continuos source lighting instrument. The system includes dedicated speed rings that fit a specific lighting fixture, circular speed rings that fit the barn door ears of your light, and adjustable speed rings, which are a great solution when you have a variety of lights or an unusual lighting instrument.

Call for Prices

VIDEO PRO LIGHTBANKS

Lightbanks for Film, Video and Broadcast



Around the world, imagemakers are discovering the broad-source, diffused light from CHIMERA. Lightbanks are ideal for studio productions, while their lightweight, collapsible design makes them equally suitable for location assignments. Wherever your work takes you, you can illuminate your productions with the same superior quality of soft, directional light that has made CHIMERA the leader in portable Lightbanks. To optimize the output of your light sources, Chimera offers two styles of Lightbanks. Standard-depth Lightbanks, which include the Video PRO and the Quartz Lightbanks, are designed for the wide beam spread of open-faced instruments and Par lights (fitted with extra-wide lenses). Daylite Juniors, Daylites, and Daylite Seniors are deeper banks designed for the narrower beam angles of Fresnel lights and open-faced instruments like Mickey and Mighty Moles.

CHIMERA's standard Video PRO Plus 1 Lightbank - the industry classic - can be ready for shooting in minutes. The soft, silver, reflective interior and optimum-density CHIMERA front screen are the keys to producing a soft, efficient source. The Lightbank's front recess helps to control lens flare and enables the user to quickly add light control accessories, such as the honeycomb grid or soft fabric/egg crate grids. CHIMERA Video PRO Plus Lightbanks are supplied with removable front screens in three diffusion densities (standard diffusion, 1/2 grid, 1/4 grid). Color correction screens, with gels laminated to diffusion fabric for extra longevity can also be an option. This selection of front screens provides a range of choices of light quality, transmission, and color, all with fast, hook & loop flexibility.

Video PRO Standard Banks

CHIMERA's Video PRO Lightbanks are the perfect answer for controlled soft lighting on small sets, or for use as a separation light or small fill. These standard-depth banks are extremely lightweight and are primarily used with single broad-beamed, open-faced instruments. Also available in three strips for a narrower catch light. Video PRO Lightbanks are the lightbanks of choice for a majority of the CHIMERA Dedicated Speed Rings, and they will fit all of the CHIMERA Circular Speed Rings, from 3" to 9" (7.6 to 23 cm) in diameter. Fresnels up to 2000 watts can also be used, especially if diffusion is used in the gel holder to spread the beam. Video Pro standard Lightbanks are available in two models and five sizes:

CHIMERA Video PRO Plus "1" is equipped with one full diffusion screen; the Video PRO Plus include full, 1/2 and quarter 1/4 density front diffusion screens which makes modifying light output remarkably easy.

Video PRO Plus 1 Standard Banks

XX-Small: 12 x 16" (front) and 10" deep for use with hot lights up to 500W *(Mfr# 8104 • B&H# CHVPP1BXXS)* **134.95**

X-Small: 16 x 22" (front) and 12" deep for use with hot lights up to 750W *(Mfr# 8114 • B&H# CHVPP1BXS)* **174.95**

Small: 24 x 32" (front) and 18" deep for use with hot lights up to 1000W *(Mfr # 8124 • B&H # CHVPP1BS)* **233.95**

Medium: 36 x 48" (front) and 24" deep for use with hot lights up to 1200W *(Mfr # 8134 • B&H # CHVPP1BM)* **369.95**

Large: 54 x 72" (front) and 30" deep for use with hot lights up to 1200W *(Mfr# 8144 • B&H# CHVPP1BL)* **538.95**

Video PRO Plus (3 front screens) Standard Banks

XX-Small: 12 x 16" (front) and 10" deep for use with hot lights up to 500 watts *(Mfr # 8105 • B&H # CHVPPBXXS)* ..... **CALL**

X-Small: 16 x 22" (front) and 12" deep for use with hot lights up to 750 watts *(Mfr # 8115 • B&H # CHVPPBXS)* **199.95**

Small: 24 x 32" (front) and 18" deep for use with hot lights up to 1000 watts *(Mfr # 8125 • B&H # CHVPPBS)* **279.95**

Medium: 36 x 48" (front) and 24" deep for use with hot lights up to 1200 watts *(Mfr # 8135 • B&H # CHVPPBM)* **439.95**

Large: 54 x 72" (front) and 30" deep for use with hot lights up to 120 watts *(Mfr # 8145 • B&H # CHVPPBLSS)* **638.95**

VIDEO PRO LIGHTBANKS

Video PRO Shallow Banks

CHIMERA Video PRO Shallow Lightbanks are 30% thinner than CHIMERA Video PRO Standard Lightbanks allowing them to be used in smaller shooting spaces. Designed with vents for hot light applications, they are available in four sizes. Video PRO Shallow Lightbanks come with a standard front screen. Video PRO Plus Shallow Lightbanks also include 1/4 and 1/2 grid screens.



Video PRO Plus 1 Shallow Banks

X-Small: 16 x 22" (front) and 10" deep for use with hot lights up to 500 watts
(Mfr # 8014 • B&H # CHVPPSLB1XS) **209.50**

Small: 24 x 32" (front) and 13" deep for use with hot lights up to 750 watts
(Mfr # 8024 • B&H # CHVPPSLB1S) **307.95**

Medium: 36 x 48" (front) and 16" deep for use with hot lights up to 1200 watts
(Mfr # 8034 • B&H # CHVPP1SLBM) **429.95**

Large: 54 x 72" (front) and 22" deep for use with hot lights up to 1200 watts
(Mfr # 8044 • B&H # CHVPP1SLBL) **651.95**



Video PRO Plus (3 front screens) Shallow Banks

X-Small: 16 x 22" (front) and 10" deep for use with hot lights up to 500 watts
(Mfr # 8015 • B&H # CHVPPSLBXS) **214.95**

Small: 24 x 32" (front) and 13" deep for use with hot lights up to 750 watts
(Mfr # 8025 • B&H # CHVPPSLBS) **337.95**

Medium: 36 x 48" (front) and 16" deep for use with hot lights up to 1200 watts
(Mfr # 8035 • B&H # CHVPPSLBM) **483.95**

Large: 54 x 72" (front) and 22" deep for use with hot lights up to 1200 watts
(Mfr # 8045 • B&H # CHVPPSLBL) **692.95**

Video PRO Strip Banks

With a 1:4 front screen ratio allowing for a long and narrow diffused light source, CHIMERA's Video PRO Strip Banks are just the right size for product or still life aplications. Especially useful with glassware or ceramics with a high reflective index, the strip bank will provide thinner, more atractive highlights, revealing more of the product.



Video PRO Plus 1 Strip Banks

Small: 9 x 36" (front) and 16" deep for use with hot lights up to 750 watts
(Mfr# 8154 • B&H# CHVPP1BSS) **296.50**

Medium: 14 x 56" (front) and 22" deep for use with hot lights up to 1200 watts
(Mfr # 8164 • B&H # CHVPP1BMS) **488.95**

Large: 21 x 84" (front) and 29" deep for use with hot lights up to 1200 watts
(Mfr # 8174 • B&H # CHVPP1BLS) **684.95**

Video PRO Plus (3 front screens) Strip Banks

Small: 9 x 36" (front) and 16" deep for use with hot lights up to 750 watts
(Mfr # 8155 • B&H # CHVPPSBS) **329.95**

Medium: 14 x 56" (front) and 22" deep for use with hot lights up to 1200 watts
(Mfr # 8165 • B&H # CHVPPSBM) **527.50**

Large: 21 x 84" (front) and 29" deep for use with hot lights up to 1200 watts
(Mfr # 8175 • B&H # CHVPPSBL) **762.50**

DAYLITE LIGHTBANKS


Daylight Junior Lightbanks

Available in three styles—Junior, Standard and Senior— CHIMERA's Daylite Banks feature innovative deep design and include a removable internal baffle. Ideal for use with a range of fresnel lights they incorporate high quailty materials built to withstand the rigors of very high temperatures for hours at a time. Up to 50% deeper than the Video Pro Standard Banks (previous page), the increased depth allows the full flood beam of a fresnel fixture to fill the front diffusion screen and deliver beatiful light from its narrow beam. All Daylight Banks are compatible with CHIMERA's extensive line of accessories, including Barn Doors, LightTools Soft Eggcrate Fabric Grids, Honeycomb Metal Grids, Color Correction Screens and Bobbinette Scrims Daylite Junior Banks are designed for use with small, popular narrow-beam instruments up to 1200 watts. The Daylite Standard Banks are built to handle up to 12,000 watts from instruments used on motion picture and commercial sets. Their increased depth allows the full-flood beam of a large Fresnel fixture to fill the front diffusion screen of the Lightbank and deliver a beautiful, translucent quality of light. The Daylite Senior Banks are designed for the really big jobs requiring giant Fresnels up to 24,000 watts. Available in one size, it delivers large quantities of directional, controlled, soft light.

Daylite Plus 1 Junior Banks

XX-Small: 12 x 16" (front) and 15" deep for use with hot lights up to 500 watts *(Mfr # 8204 • B&H # CHDLJP1XXS)* **146.50**

X-Small: 16 x 22" (front) and 18" deep for use with hot lights up to 750 watts *(Mfr # 8214 • B&H # CHDLJP1XS)* **213.50**

Small: 24 x 32" (front) and 27" deep for use with hot lights up to 1000 watts *(Mfr # 8224 • B&H # CHDLJP1S)* **288.95**

Medium: 36 x 48" (front) and 36" deep for use with hot lights up to 1200 watts *(Mfr # 8234 • B&H # CHDLJP1M)* **442.95**

Daylite Plus (3 front screens) Junior Banks

XX-Small: 12 x 16" (front) and 15" deep for use with hot lights up to 500 watts *(Mfr # 8205 • B&H # CHDLJPBXXS)* **166.95**

X-Small: 16 x 22" (front) and 18" deep for use with hot lights up to 750 watts *(Mfr # 8215 • B&H # CHDLJPBXS)* **217.95**

Small: 24 x 32" (front) and 27" deep for use with hot lights up to 1000 watts *(Mfr # 8225 • B&H # CHDLJPBS)* **322.95**

Medium: 36 x 48" (front) and 36" deep for use with hot lights up to 1200 watts *(Mfr # 8235 • B&H # CHDLJPBM)* **508.95**

Daylite Plus 1 Standard Banks

Small: 24 x 32" (front) and 29" deep for use with hot lights up to 4000 watts *(Mfr # 8624 • B&H # CHDLP1S)* **462.95**

Medium: 36 x 48" (front) and 40" deep for use with hot lights up to 6000 watts *(Mfr # 8234 • B&H # CHDLJP1M)* **442.95**

Large: 54 x 72" (front) and 48" deep for use with hot lights up to 12000 watts *(Mfr # 8234 • B&H # CHDLJP1M)* **442.95**



Daylite Plus (3 front screens) Standard Banks

Small: 24 x 32" (front) and 29" deep for use with hot lights up to 4000 watts *(Mfr # 8625 • B&H # CHDLPBS)* **519.95**

Medium: 36 x 48" (front) and 40" deep for use with hot lights up to 6000 watts *(Mfr # 8635 • B&H # CHDLPBM)* **794.95**

Large: 54 x 72" (front) and 48" deep for use with hot lights up to 12000 watts *(Mfr # 8645 • B&H # CHDLPBL)* **1264.95**

Daylite Plus 1 Senior Bank

Large: 54 x 72" (front) and 50" deep for use with hot lights up to 24000 watts *(Mfr # 8744 • B&H # CHDLSP1BL)* **1188.95**

Daylite Plus (3 front screens) Senior Bank

Large: 54 x 72" (front) and 50" deep for use with hot lights up to 24000 watts *(Mfr # 8745 • B&H # CHDLSPBL)* **1359.95**

QUARTZ LIGHTBANKS

Quartz Lightbanks use exclusive compound fabrics and other quality materials and are built to withstand the rigors of high temperatures from lights up to 12,000 watts for hours at a time. They are standard depth banks designed to modify HMI PAR and tungsten open faced lights into a big, beautiful, broad source. Quartz Banks are standard depth banks designed to modify HMI PAR and Tungsten open faced lights up to 12,000 watts into a big, beautiful, broad source. They come with a removable internal baffle for broad, even highlights. Used with Circular Rings which accommodate lights with front end sizes from 9 to 21.5".



Quartz Plus 1 Lightbanks

Small: 24 x 32" (front) and 22" deep for use with hot lights up to 4000 watts *(Mfr # 8424 • B&H # CHQP1BS)* **477.50**

Medium: 36 x 48" (front) and 29" deep for use with hot lights up to 6000 watts *(Mfr # 8434 • B&H # CHQP1BM)* **549.95**

Large: 54 x 72" (front) and 38" deep for use with hot lights up to 12000 watts *(Mfr # 8444 • B&H # CHQP1BL)* **884.95**

Quartz Plus (3 front screens) Lightbanks

Small: 24 x 32" (front) and 22" deep for use with hot lights up to 4000 watts *(Mfr # 8425 • B&H # CHQPBS)* **519.95**

Medium: 36 x 48" (front) and 29" deep for use with hot lights up to 6000 watts *(Mfr # 8435 • B&H # CHQPBM)* **634.95**

Large: 54 x 72" (front) and 38" deep for use with hot lights up to 12000 watts *(Mfr # 8445 • B&H # CHQPBL)* **1014.95**

MICRO SOFTBOX

Quality Lighting for On-Camera Video Lights

CHIMERA's Micro Bank System offers videographers the option of creating a far broader diffused light source when using a single or dual model of on-board camera light. The Micro Bank's screen size is 5 x 7" for single lights and 5 x 8" for dual lights. Sold as a complete "kit" with all mounting hardware included for your specific light (no separate Speed Ring needed), the system includes the Lightbank, 2 front screens - full CHIMERA cloth and 1/4 grid, poles, and dedicated mounting bracket for your light.





Micro Softbox for Anton Bauer

- Soft, even lighting eliminates harsh shadows, producing a more pleasing and natural look.
- Easily mounts and locks onto a standard 5/8" stud (not included).
- Comes with quick mounting front diffusion screens: one standard full density and one 1/4 density "silent fabric"

For Anton Bauer Ultralight *(Mfr # 1300 • B&H # CHMLBBU1)* **157.95**

For Anton Bauer Ultralight 2 *(Mfr # 1305 • B&H # CHMLBBU2)* **157.95**

For Anton Bauer Dual *(Mfr # 1610 • B&H # CHMLBBD)* **157.95**

For Cool-Lux U3 *(Mfr # 1315 • B&H # CHMLBCLU3)* **157.95**

For Cool-Lux Mini Cool *(Mfr # 1325 • B&H # CHMLBCLMC)* **157.95**

For Dedolight *(Mfr # 1355 • B&H # CHMLBDLQ)* **157.95**

For Frezzi Mini-Fill *(Mfr # 1320 • B&H # CHMLBFMF)* **157.95**

For Frezzi Dual *(Mfr # 1620 • B&H # CHMLBFD)* **157.95**

For Frezzi Mini-Arc *(Mfr # 1380 • B&H # CHMLBFMA)* **157.95**

For Lowel Pro, i-Light and L-Light *(Mfr # 1335 • B&H # CHMLBLPL)* **157.95**

For LTM Pepper 100 *(Mfr # 1355 • B&H # CHMLBDLQ)* **157.95**

For Mole-Richardson Tiny 100 *(Mfr # 1355 • B&H # CHMLBDLQ)* **157.95**

For NRG Mite-Lite *(Mfr # 1385 • B&H # CHMLBNML)* **157.95**

For NRG Versalight Pro/Varalux Pro *(Mfr # 1350 • B&H # CHMLBNVQ)* **157.95**

For Paglight—all models *(Mfr # 1315 • B&H # CHMLBCLU3)* **157.95**

For Sachtler Reporter 50H *(Mfr # 1340 • B&H # CHMLBSR50H)* **157.95**

For Sachtler Reporter 21D *(Mfr # 1355 • B&H # CHMLBDLQ)* **157.95**

For Sachtler Reporter 75H *(Mfr # 1395 • B&H # CHMBSR75H)* **164.95**

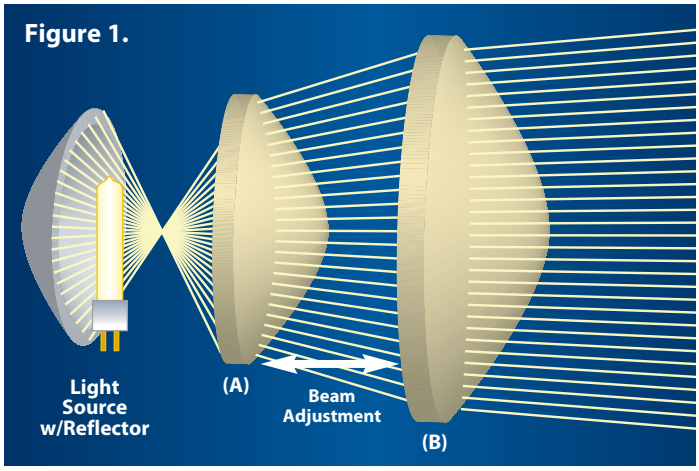
DEDOLIGHT

Dedolight History

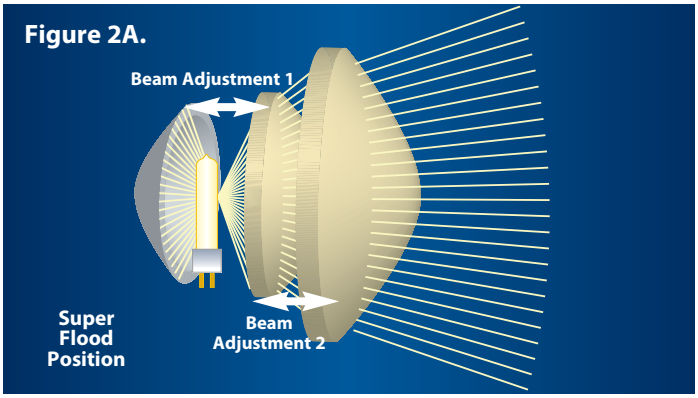
The Dedolight and its unique system was conceived and designed by Director of Photography Dedo Weigert of Munich, Germany. The project was initially undertaken to fill his own exacting requirement for a powerful yet highly controllable light source which would occupy a minimum amount of space, draw a minimum amount of electricity and produce a beam of unprecedented quality.



Figure 1. The original Dedolight introduced a patented two-lens system. The inner lens (A) pre-collects light which allows for a smaller front lens (B), and therefore an overall smaller lamphead. Beam focus can be changed by adjusting the distance between the two lenses.



- Ultra compact size
- Light output equal to much larger sources
- Uncanny beam and stray light control
- Extraordinarily even light distribution
- Excellent reach
- Precise color temperature control
- Versatile mounting accessories
- Variety of power options
- Very low projected heat
- Rugged construction.
- Variety of projection attachments and accessories



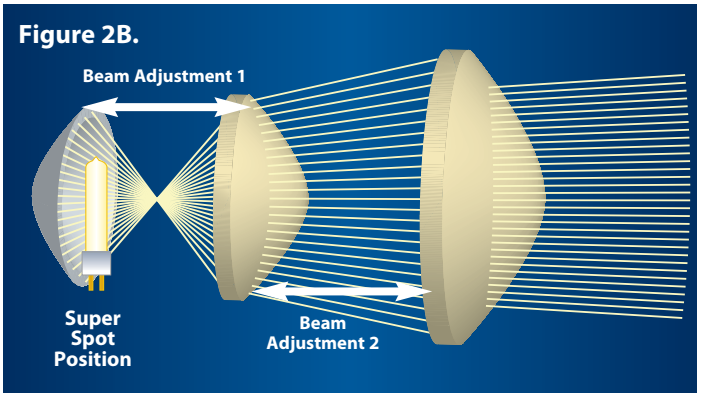


Figure 2A and 2B. An additional patent introduced the movement of the inner lens in relation to the lamp and reflector, all being controlled by one focusing knob. Moving from Super Flood to Flood, the lamp and reflector move further away from the inner lens. In the mid-range, the lamp, reflector and inner lens move in unison in relation to the outer lens. At the Super Spot position, the lamp and reflector move back from the inner lens. This mechanism, called Triple Zoom Focus, provides functionality that far surpasses traditional Fresnel lenses.

DLH400D Daylight Light Head

A 400-watt fixture for single-ended 400-watt HMI metal halogen lamps. Can also operate at 575-watts with the same lamp when used in conjunction with the Dedolight DEB400D electronic ballast. Features extraordinary clean beam with perfectly even distribution and no stray light. Has 20:1 spot-to-flood focusing range. Safety switch prevents operation when access door is open. On/Off pushbuttons located on both head and ballast for ease of operation.

- Patented focus mechanism with dual lens optics and focusing mechanism
- Super flood: Provided by a unique second lens which moves towards the lamp and mirror when going "wide" to produce an enhanced flood angle.
- Super spot: Provided by a simultaneous movement of the second lens, moving in the opposite direction, away from the lamp and mirror, producing a tighter spot and enhanced light output.

DLH400D Daylight Light Head *(Mfr # DLH400D • B&H # DEDLH400D)* **1924.95**





DLH400S Daylight Soft Light

A dedicated 400/575W soft light, the DLH400S works with Dedoflex, Photoflex and Chimera, providing twice the light output when compared to any soft box mounted to a Fresnel fixture. Perfectly even light distribution. Works with the Dedolight DEB400D ballast (same ballast as for DLH400D focusing daylight fixture). Has an integrated speed ring for Dedoflex medium and Octodome softboxes. Automatic -cut-off when protective tube is missing or damaged.

- Compatible with Chimera Video Pro Series *(NOT Pro II or Pro Plus)*, Photoflex Small and Medium White, or Silver Domes *(Not Lite Domes)*.
- Compatible with Photoflex Medium Octodome, with optional D8CLIP

DEB400D Flicker-Free Ballast

Electronic, flicker free ballast to power the Dedolight 400D HMI light (as well as the Dedopar and the Dedolight 400S). Has automatic input adjustment from 90 - 260v AC and dual power adjustment from 400 to 575 watts. Lghtweight yet rugged, small yet powerful with every conceivable feature.

- Dimmable to 40% of full power
- Active power factor correction assures constant Kelvin temperature throughout dimming range, and with different line current voltage.
- Boost position for added light output (575w)
- Over voltage, overheat and short circuit protection
- Auto start mode on request

DEB400D Ballast Electonic 400-575W for DLH400D *(Mfr # DEB400D • B&H # DEEBDLH400D)* **2269.95**



DLH400D Standard HMI 1 Light Kit -

DLH400D Head, Cable, Ballast, Mounting Bracket, Super Clamp, Barndoors, Scrims, Gel Filter Holder, HMI Bulb, Soft Case - 400 Total Watts (90-260V AC)

(Mfr # S400D • B&H # DES400D)
5453.50



DLH400D Standard HMI 1 Light Kit -

DLH400D Head, Cable, Ballast, Mounting Bracket, Super Clamp, Barndoors, Scrims, Gel Filter Holder, Glass Filter, HMI Bulb, Hard Case - 400 Total Watts (90-260V AC)

(Mfr # K400DS • B&H # DEK400DS)
5418.95



DLH1000SPLUS

Tungsten Soft Light



The DLH1000SPLUS is a dedicated, single function quartz halogen soft light, exclusively for use with many styles and sizes of softboxes that are capable of handling the heat of a 1000 watt fixture. It has an integral mounting ring that accepts the rods of a Dedoflex, Chimera, Photoflex, Westcott, or any other brand of rectangular, heat-resistant softbox. Ideal for large sets requiring a broad light source.

- Heavy duty yoke makes this fixture more suited for use with larger softboxes.
- Many wattages and voltages of bulbs are available for this fixture.
- A protective quartz glass tube is easily removable for quick bulb change.
- Has eight receptacles to accept the Dedoflex Octodome.

DLH1000S Plus (120-239V AC) *(Mfr # DLH1000SPLUS • B&H # DEDLH1000SP)*.....**677.95**



DLH650 650 Watt Stand Mount Spotlight

The DLH650 is an AC operated light which can be used with a choice of 650W, 500W or 300W halogen lamps in 117v or 230v versions (with appropriate plug adapter). Designed with blackened (opaque) bases and tips, which assist in concentrating the light backward to the interior concave reflector, and forward through the specially designed dual lens system. The rear focus knob provides smooth precise, variable movement throughout the focus range. Tilt pivot at the center-of-gravity provides excellent balance and positive locking. Also available as a pole-operated, hanging model, (DLH650PO) which allows focus, pan and tilt while standing on the studio floor.

DLH650 *(Mfr # DLH650 • B&H # DEDLH650)*: With 10' Cable (117-230VAC).....**959.95**

DLH650PO *(Mfr # DLH650PO • B&H # DEDLH65PO)*: Pole operated (117-230VAC).....**1256.00**

DLH-436 400 Watt Tungsten Spotlight

The DLH-436 is a low voltage fixture for 400w/36v halogen lamps. Total light output exceeds any other lights remotely close to the DLH-436 in lamp size and operating characteristics, such as control, beam angles and realiability. Dial in a choice of three color temperatures (3200, 3400 or 3600°K). Rear focus knob provides smooth precise, variable movement throughout the focus range. Tilt pivot at center-of-gravity provides excelent balance and positive locking. With the optional DT36-1 Power Supply/Control Unit (required) , it can be operated worldwide from 100v AC to 225v AC in 5v increments.



DLH-436 400 Watt Tungsten Spotlight *(Mfr # DLH436 • B&H # DEDLH436)*
Requires DT36-1 Power Supply.....**1263.95**

DT36-1 400W Power Supply Control Unit for DLH436 *(Mfr # DT361 • B&H # DEDT361)*
This power supply control unit is switchable in 24 steps for AC power input from 100V-255VAC and powers one Dedolight DLH-436 light head.....**1163.50**



The DT36-1 Power Supply/Control Unit powers one Dedolight DLH436 light head. Input voltage may be precisely set from 100 - 255v AC (in 5v steps) to precisely match local prevailing AC power.

DLH200S

Daylight/Tungsten Light Head



The 200S soft light converts from daylight to tungsten by changing the lamp. How is this possible? The special tungsten ceramic lamp developed for the Dedolight system is driven by the same ballast as the daylight lamp. These tungsten lamps are high performance, have a high color rendition index (CRI 95), and use the same working voltage and flicker free frequency as Dedolight's daylight lamps.

DLH-200S

This single function light head can be used with four different types of soft boxes. Since the actual light source is placed in the focal center of the soft box, the light output is approximately twice the light output in comparison to a soft box mounted on the front of a Fresnel light. A hot spot is normally found when using a soft box on a Fresnel light. The light distribution of the DLH200S with a soft box is perfectly even and homogenous.

DLH-200S Dedolight DLH200S 200 Watt HMI Soft Light *(Mfr # DLH200S • B&H # DEDLH200S)* **996.95**

DEB200D Flicker Free Ballast



Utilizing the latest technology, the DEB200D electronic flicker-free ballast will power the Dedolight 200D and 200S. Lightweight yet rugged, small yet powerful with every conceivable feature you would want. Four different versions allow powering the light from mains or battery.

- Dimmable from 200W to 100W
- Over-voltage, overload, overheat and short circuit protection. Rainproof according to IP 23 when in horizontal position.

DEB200D Electronic Ballast for DLH200H/S (90-260V AC)
(Mfr # DEB200D • B&H # DEEBDLH200) **1838.95**



DEB200BAT

Battery operated electronic ballast for use with external batteries (BIGPACK1 and BIGPACK2).

DEB200BAT Electronic Ballast for DLH200H/S with BIGPACK 1 & 2 Batteries (12-36v DC)
(Mfr # DEB200BAT • B&H # DEBBDLH200) **1739.95**

DEB200BATAB

Same as above. Fitted with two gold mount plates to simultaneously accept two Anton Bauer batteries.

DEB200BATAB Electronic Ballast for DLH200H/S with Anton Bauer Battery (12-36v DC) *(Mfr # DEB200BATAB • B&H # DEBBABDLH200)* **1886.95**

DEB200BATPAG

Same as the DEB200BATAB, but it is fitted with two mounting plates for PAG batteries.

DEB200BATPAG Electronic Ballast for DLH200H/S with PAG Battery
(Mfr # DEB200BATPAG • B&H # DEBBPDLH200) **1886.95**



BigPack Battery Pack

The BigPack will power up to four classic 12v Dedolights in conjunction with the Dedolight splitter box (DLSPLIT) and may also be used to power the Series 200 lights. Includes internal overnight charger.

BigPack 1 *(Mfr # BIGPACK1 • B&H # DEBP1)*
This NiMH battery pack has two separate outputs: 14.4v (26Ah) and 28.8v (13Ah). It includes an internal overnight charger. Input voltage is 84-240v / 50-60Hz **1818.95**

BigPack 2 *(Mfr # BIGPACK2 • B&H # DEBP2)*
This NiCd battery pack has two separate outputs: 14.4v(16Ah) and 28.8v (8Ah). It includes an internal overnight charger. Input voltage is 84-240v / 50-60Hz **1522.95**

External 4 Hour Charger *(Mfr # DEXTCHG • B&H # DECBP)*
For BigPack 1 and BigPack 2 battery packs (84-240v AC) **343.95**



Dedolight Dedo Dimmable HMI 3 Light Kit

Consists of:
Three 400W HMI heads,
Electronic ballasts,
Barndoor sets,
HMI lamps, Scrims,
Filter holder,
Light stands, Case
1200 total watts
(90-260VAC)

(Mfr # K3X400DS • B&H # DEK3X400DS) **16,338.50**

DEDOLIGHT

CLASSIC

Tungsten Lights

These lights employ the same Aspheric[2] technology as the award-winning Dedolight Series 400. Using two perfectly matched aspheric lenses for each of the many focusing positions, it it possible to improve light output, enhance smoothness of the light field, and increase barn door control all the way from flood to spot. The added zoom motion of the second lens further increases the focusing range. The result of this technology is to take the unique quality of the Dedolight one step further.

DLHM4-300 Tungsten Light Head



A self-contained light, the DLHM4-300 features an integrated 24v/150w electronic power supply, Aspherics[2] optics, drastically improved light output and permits continuous dimming from maximum to off. The DLHM4-300 is available in two different input voltages (two versions):

DLHM4-300E 230 V
(Mfr # DLHM4-300E • B&H # DLHM4-300E) **724.95**

DLHM4-300U 120 V
(Mfr # DLHM4-300U • B&H # DEDLHM4300U) **679.50**

DLH4 Tungsten Light Head



A best selling professional, precision light source, the DLH4 features Aspherics[2] optics, and drastically improved light output. It accepts 12v (100w) or 24v (150W) bulbs and offers a range of powering options. Includes the DT24-1 Dimming Power Supply (120v AC).

DLH-4 *(Mfr # DLHDIM4U • B&H # DEDLH4DT241U)* **754.95**

DLH1x300 Tungsten Softlight



This small sized AC-powered 300 watt soft light is the smallest travel soft light. Works with its own 12" x 12" soft box (DSBSXS) and will also accept the small (DSBSS) or medium (DSBSM) Dedoflex silver domes. Will adapt to different input voltages by lamp change and is ideal as an interview soft key or fill light.

DLH1X300 *(Mfr # DLH1X300S • B&H # DEDLH1X300S)* **387.50**

DLH1x150 Tungsten Soft Light



Don't let the small size and low wattage of this light deceive you! Because of its extra reflector and the light output of the low voltage lamp, it performs as well as an interview soft key or fill light. It requires the optional DT24-1 in-line dimmable electronic power supply (not included). When used with a 12v lamp, it will also work with the same battery power options as the DLH4. The DLH1x150 works with its own 12" x 12" soft box (DSBSXS) and accepts small (DSBSS) and medium (DSBSM) size silver Dedoflex domes, should a larger diffuser surface be desired.

DLH1X150 *(Mfr # DLH1X150S • B&H # DEDLH1X150S)* **372.50**

DLH4x150S Tungsten Soft Light



This dedicated soft light for film or video contains four 150W lamps with reflectors in one unit, providing light output just shy of a soft box mounted to the front of a 2K Fresnel. Used with small, medium or large soft boxes, the light level at a given distance remains unchanged even though the size of the diffuser surface changes drastically. The illumination of the diffuser is perfectly even whether one lamp or all lamps are in operation. The head is lightweight and requires no heavy mounting accessories. It requires the DT4x1250, DT24-3 or DT12-4 power supply.

DLH4X150S *(Mfr # DLH4X150S • B&H # DEDLH4X150S)* **556.95**



DedolightMaster 4 Light Hard Case Kit -

Four DLHM4300U lights with on-board dimmers, Barndoors, Scrims, Glass and Gel filters, DP1 Projection Attachment with Accessories, Clamp, Mounts, Light stands, Extensions, Bulbs, Hard kit case. 600 total watts (120VAC).

(Mfr # KAC24MU • B&H # DEKAC24MU) ... **5789.95**



DedolightMaster Hustler 4 Tungsten Light Kit -

Three DLHM4300, one DLH1000S, AC cables, 24x32" softbox, Barndoors, Gel filters, Filter holders, Scrims, Projection attachment and accessories, Clamp, Light stands, Extension, Bulbs, Soft case. 1450 total watts (120VAC).

(Mfr # K400DS • B&H # DEK400DS) **5418.95**

CLASSIC

Power Supplies

Dedolight low voltage heads using 12v or 24v lamps can be powered from many power sources such as camera batteries, car batteries (directly or via cigarette lighter adapter), battery belts, or any other 12v or 24v AC or DC power source.

DT12-4 Power Supply/ Control Unit



The DT12-4 can simultaneously power four classic Dedolight heads equipped with 20W, 50W, 100W or mixed wattage lamps. Its AC power input can be set for every AC from 100 - 255v AC in 24 steps. Each light output can be individually and independently switched in four distinct steps each increasing color temperature and output (Off, 3000K, 3200K, 3400K). The DT12-4 also incorporates an input voltage indicator, enabling the user to determine correct input voltage at a glance and to control color temperature precisely. The handle acts as a stand when in use.

DT12-4 100 Watt Power Supply Control
(Mfr # DT124 • B&H # DEDT124).....**1059.95**

DT24-3 Power Supply/ Control



The DT24-3 can simultaneously power three classic Dedolight heads equipped with 150W lamps at a nominal voltage of 24v AC. Its AC power input can be from 100 - 255v in 24 steps. Each light output can be individually and independently switched in four distinct steps, each increasing color temperature and output (Off, 3000K, 3200K, 3400K). The DT24-3 also incorporates an input voltage indicator, enabling the user to determine correct input voltage at a glance and to control color temperature precisely.

DT24-3 150 W Power Supply Control Unit for 3 Heads
(Mfr # DT243 • B&H # DEDT243).....**1153.95**

DT4x150 Power Supply



The DLH4x150S can be powered from the DT4x150 control unit which allows individual dimming of each lamp. Any desired color temperature below 3400° K can be chosen. Four different intensity levels can be set for each color temperature by activating one, two, three or four of the lamps. An infinite variation of intensity and warm tone effects can be achieved.

The DLH4x150S can also be used with the DT24 - 3 (Three lamps at 150W/24V, three calibrated steps of control for each lamp)

DT12 - 4 - (Four lamps at 100W/12v, three calibrated steps of control for each lamp

BIGPACK battery and DLSPLIT dimming splitter box with four lamps at 50W/12v.

Power Supply for 4-DLH4, 4P - 150 Watts, 24 Volts (230V AC)
(Mfr # DT4X150SE • B&H # DEDT4X150SE).....**963.95**

Power Supply for 4-DLH4, 4P - 150 Watts, 24 Volts (120V AC)
(Mfr # DT4X150SU • B&H # DEDT4X150SU).....**904.95**



DT24-1 Power Supply

An in-line dimmable electronic power supply, the DT24-1 power supply provides 24v at 150W which results in 80% more light output in comparison to the 12v/100W power supply. Has a variable function switch for 3200° or 3400° K output, and offers continuous dimming from maximum to minimum.

DT241U *(Mfr # DT24-1U • B&H # DEDT241U)*: 120VAC.....**311.95**

DT241E *(Mfr # DT24-1E • B&H # DEDT241E)*: 220-240VAC.....**338.95**



DIMTA3 Power Supply

Replacement, or auxiliary Dedolight 220-240 volt in-line dimmable AC power supply for the Dedolight DLH4 light head. It will power a 100 watt, 12 volt fixture. The maximum color temperature is 3200° Kelvin. Maximum light output is equivalent to medium position on the DT12-4 power supply. It weighs 1.1 lb., and its dimensions are 5.9 x 2.8 x 1.5".

Power Supply for DLH4 - 100 Watts, 12 Volts (220-240V AC)
(Mfr # DIMTA3 • B&H # DEDIMTA3).....**186.50**

Dedo Master Tungsten 4 Light Kit -

4 DLH4 heads, 1 DT124 power supply, 18 lamps, Barndoors, Vacuum Mount, camps, Extension, Gel holders, Filters, Light stands, Heavy duty case - 400 total watts (100-255v AC/12v DC).
(Mfr # K12M • B&H # DEK12M) **5499.95**



Dedo Battery Light Kit -

1 DLH4 Head, 12v battery belt, Cable, Barndoors, Gel holder, Gels, Handle, Mounts, Bulbs, Case - 100 total watts (12v 5Ah).
(Mfr # KBAT5 • B&H # DEKBAT5)
$2209.50



LIGHTING KITS



K400DB
Basic 400/575 W Daylight Kit

1 DLH400D Light head 400/575 W daylight
1 DEB400D Electronic Ballast 400/575 W daylight, 1 DPOW400D Light head cable,
1 DFH400 Filter holder
1 DBD400 Barn door,
1 DPLS400 Light shield ring
1 DSCK400 Scrim kit, 1 DSCP400 Scrim pouch
1 DL400HR Daylight lamp 400 W, blackened
1 DCHD400 Hard case
Weight: 32.9 lb. Size: 22.5 x 17 x 10"

DLH400D Basic HMI 1 Light Kit
(Mfr # K400DB • B&H # DEK400DB) **5226.95**



K400DS Standard
400/575 W Daylight Kit

1 DLH400D Light head 400/575 W daylight
1 DEB400D Electronic Ballast 400/575 W daylight, 1 DPOW400D Light head cable
1 DFH400 Filter holder, 1 DBD400 Barn door
1 DPLS400 Light shield ring
1 DEB400H Ballast mounting bracket w/clamp
1 DGRADF400-06 Graduated glass filter
1 DSCK400 Scrim kit, 1 DSCP400 Scrim pouch
1 DL400HR Daylight lamp 400W, blackened
1 DCHD400 Hard case, Weight: 33.6 lb.

DLH400D Standard HMI 1 Light Kit
(Mfr # K400DS • B&H # DEK400DS) **5418.95**



S400D Standard
400/575 W Daylight Kit

1 DLH400D Light head 400/575 W daylight
1 DEB400D Electronic Ballast 400/575 W daylight, 1 DPOW400D Light head cable
1 DFH400 Filter holder, 1 DBD400 Barn door
1 DPLS400 Light shield ring
1 DEB400H Ballast mounting bracket with clamp, 1 DSCK400 Scrim kit, 1 DSCP400 Scrim pouch, 1 DL400HR Daylight lamp 400 W, blackened,
1 DSC400 Soft case
Weight: 29.1 lb. Size: 16.5 x 13 x 16"

DLH400D Standard HMI 1 Light Kit
(Mfr # S400D • B&H # DEK400DB) **5453.50**



K436 Standard 400 W/36 V Tungsten Kit

1 DLH436 Light head 400 W
1 DT36-1 Ballast
1 DPOW436 Light head cable, 1 DFH400 Filter holder
1 DBD400 Barn door
1 DPLS400 Light shield ring
1 DSCK400 Scrim kit
1 DSCP400 Scrim pouch
2 36DL400LL Lamp 400 W 36 V
1 DCHD400 Hard case
Weight: 36.8 lb.
Size: 22.5 x 17 x 10"

Dedo Dimming Tungsten Lighting Kit *(Mfr # K436 • B&H # DEK436)* **3046.95**



K3x650B Basic 650 W Tungsten Kit

3 DLH650 Light head 650 W
3 DFH400 Filter holder
3 DBD400 Barn door
3 DPLS400 Light shield ring
3 DSCK400 Scrim kit
3 DSCP400 Scrim pouch
5 DL650T27 Lamp 650 W
1 DCHD3 x 6 Hard case
Weight:(53.6 lb.)
Size: 41.3 x 21 x 12.3"

Dedo Tungsten 3 Light Kit *(Mfr # K3X650B • B&H # DEK3X650B)* **4469.95**

LIGHTING KITS



K3x650S Standard 650 W Tungsten Kit

3 DLH650 Light head 650 W
3 DFH400 Filter holder, 3 DBD400 Barn door
3 DPLS400 Light shield ring
2 DGRADF400-06 Graduated glass filter
3 DSCK400 Scrim kit, 3 DSCP400 Scrim pouch
3 DST400 Stand, 1 DSCST Stand bag
5 DL650T27 Lamp 650 W
1 DCHD3 x 6 Hard case
Weight: 69.2 lb. Size: 41.3 x 21 x 12.3"

Dedo Tungsten 3 Light Kit
(Mfr # K3X650S • B&H # DEK3X650S) **5575.95**

K3x400DB Basic 400/575 W Daylight Kit



3 DLH400D Light head 400/575 W daylight
3 DEB400D Electronic Ballast 400/575 W daylight, 3 DPOW400D Light head cable
3 DFH400 Filter holder, 3 DBD400 Barn door
3 DPLS400 Light shield ring
3 DSCK400 Scrim kit, 3 DSCP400 Scrim pouch
3 DL400HR Daylight lamp 400 W, blackened
1 DCHD3x4 Hard case
Weight: 87.4 lb. Size: 41.3 x 21 x 12.3"

Dedo Dimmable HMI 3 Light Kit *(Mfr # K3X400DB • B&H # DEK3X400DB)*.....**14,989.50**

K3x400DS Standard 400/575 W Daylight Kit

3 DLH400D Light head 400/575 W daylight
3 DEB400D Electronic Ballast 400/575 W daylight, 3 DPOW400D Light head cable
3 DEB400H Ballast mounting bracket w/ clamp
3 DFH400 Filter holder, 3 DBD400 Barn door
3 DPLS400 Light shield ring
2 DGRADF400-06 Graduated glass filter
3 DSCK400 Scrim kit, 3 DSCP400 Scrim pouch
3 DST400 Stand, 1 DSCST Stand bag
3 DL400HR Daylight lamp 400 W, blackened
1 DCHD3x4 Hard case
Weight: 105.4 lb. Size: 41.3 x 21 x 12.3"

Dedo Dimmable HMI 3 Light Kit
(Mfr # K3X400DS • B&H # DEK3X400DS) **16,338.50**



KPAR DedoPAR 400/575 W Daylight Kit

1 DPAR DedoPAR light head with reflector
1 DPAR-S Direct/soft attachment
1 DLSR-8 Speed ring for soft boxes with 4 or 8 rods, 1 DPARBD Barn door
1 DSBSM Dedoflex silver dome, medium
1 DPARD1 Spread lens, flood
1 DPARD2 Spread lens, spot
1 DPARD3 Spread lens, medium
1 DEB400D Electronic Ballast 400/575 W daylight, 1 DPOW400D Light head cable
1 DL400HR Daylight Lamp 400 W, clear
1 DCPAR Hard case
Weight: 32.9 lb. Size: 22.8 x 17 x 11.4"

Dedopar 400 Watt HMI 1 Light Hard Case Kit *(Mfr # KPAR • B&H # DEKPAR)*.....**7397.50**



KPAR-1 DedoPAR 400/575W Daylight Kit

1 DPARBD Barn door
1 DPARD1 Spread lens, flood
1 DPARD2 Spread lens, spot
1 DPARD3 Spread lens, medium
1 DEB400D Electronic Ballast 400/575 W daylight
1 DPOW400D Light head cable
1 DL400HR Daylight Lamp 400 W, clear
1 DCPAR Hard case
Weight: 30.9 lb.
Size: 22.8 x 17 x 11.4"

Dedopar 400 Watt HMI 1 Light Hard Case Kit *(Mfr # KPAR-1 • B&H # DEKPAR1)* **6554.95**

LIGHTING KITS



K200-1 Sundance Kit Daylight/ Tungsten

1 DLH200D Light head 200 W daylight
1 DEB200D Electronic Ballast 200 W daylight
1 DPOW200D Light head cable
1 DBD8 Barn door, 1 DPLS Light shield ring
1 DL200DHR Daylight lamp 200 W blackened
1 DCHD200-1 Hard case
Weight: 13.5 lb. Size: 18 x 13 x 8.6"

DLH200D Sundance HMI 1 Light Hard Case Kit *(Mfr # K200-1 • B&H # DEK2001)*.....**4192.50**



SM24-1 Mono 150 W 24 V Tungsten Kit

1 DLH4 Light head Aspherics2
1 DT24-1 Dimmable electronic power supply 24 V,
230/240 V AC version add suffix E
117 V AC version add suffix U
1 DBD8 Barn door, 1 DFH Filter holder
2 DL150 Halogen lamp 24 V/150 W
1 DSCM Soft case
Weight: 4.7 lb. Size: 11 x 6.7 x 10"

SM241U Tungsten 1 Spotlight Kit
(Mfr # SM24-1U • B&H # DESM241U) **964.95**

SM241E Tungsten 1 Spotlight Kit
(Mfr # SM24-1E • B&H # DESM241E).....**958.95**

K200-3 Sundance Kit Daylight/Tungsten

2 DLH200D Light head 200 W daylight
1 DLH200S Soft light head 200 W daylight
3 DEB200D Electronic Ballast 200 W daylight
3 DPOW200D Light head cable
1 DSBSS Silver dome small, 2 DBD8 Barn door
2 DPLS Light shield ring
2 DTCF Tungsten conversion filter
2 DL200DHR Daylight lamp 200 W blackened
1 DL200THR Ceramic tungsten Lamp 200 W
1 DL200DHR Daylight lamp 200 W, clear
3 DST Stand, 1 DCHD200-3 Hard case
Weight: 40.3 lb. Size: 22.8 x 17 x 11.4 "

Sundance HMI 3 Light Hard Case Kit
(Mfr # K200-3 • B&H # DEK2003).....**12,429.95**



S200-2 Sundance Kit Daylight/Tungsten



1 DLH200D Light head 200 W daylight
1 DLH200S Soft light head 200 W daylight
2 DEB200D Electronic ballast 200 W daylight
2 DPOW200D Light head cable
1 DSBSS Silver dome small, 1 DBD8 Barn door
1 DPLS Light shield ring, 1 DTCF Tungsten conversion filter, 1 DL200DHR Daylight lamp 200 W blackened
1 DL200THR Ceramic tungsten lamp 200 W
1 DL200DHR Daylight lamp 200 W, clear
2 DST Stand, 1 DSC1-200 Soft case
Weight: 22.0 lb Size: 23.6 x 9.5 x 10"

S2002 Sundance HMI 2 Light Soft Case Kit
(Mfr # S200-2 • B&H # DES2002) **8142.95**

S200-2M Sundance Kit Daylight/Tungsten

1 DLH200D Light head 200 W daylight
1 DLH200S Soft light head 200 W daylight
2 DEB200D Electronic ballast 200 W daylight
2 DPOW200D Light head cable, 1 DSBSM Silver dome, medium, 1 DBD8 Barn door, 1 DPLS Light shield ring, 1 DTCF Tungsten conversion filter, 1 DL200DHR Daylight lamp 200 W blackened
1 DL200THR Ceramic tungsten lamp 200 W
1 DL200DHR Daylight lamp 200 W, clear
2 DST Stand, 1 DSC2-200 Soft case
Weight: 23.2 lb. Size: 29.5 x 10.6 x 11.4"

S2002 Sundance HMI 2 Light Soft Case Kit
(Mfr # S200-2M • B&H # DES2002M).....**8314.50**

S200-3 Sundance Kit Daylight/ Tungsten

2 DLH200D Light head 200 W daylight
1 DLH200S Soft light head 200 W daylight
3 DEB200D Electronic ballast 200 W daylight
3 DPOW200D Light head cable, 1 DSBSM Silver dome, medium, 2 DBD8 Barn door
2 DPLS Light shield ring, 2 DTCF Tungsten conversion filter, 2 DL200DHR Daylight lamp 200 W blackened,
1 DL200THR Ceramic tungsten lamp 200 W
1 DL200DHR Daylight lamp 200 W, clear
3 DST Stand, 1 DSC2-200 Soft case
Weight: 30.6 lb. Size: 29.5 x 10.6 x 11.4"

S2002 Sundance HMI 3 Light Soft Case Kit
(Mfr # S200-3 • B&H # DES2003) **12,682.95**

LIGHTING KITS



K12B Basic 100 W 12 V Tungsten Kit

4 DLH4 Light head Aspherics2
1 DT12-4 Power supply 4 x 10 – 12 V
4 DPOW3 Light head cable,
1 DXBAT4-3 Battery cable,
4 DBD8 Barn door
4 DST Stand, 1 DH2 Wallholder, 1 CLAMP1 Clamp, 6 DL100 Halogen lamp 12 V/100 W
1 DLBOX Plastic box,
1 DCHD Transport hard case
Weight: 44.5 lb Size: 22.5 x 17 x 10.25"

Dedo Basic Tungsten 4 Light Kit
(Mfr # K12B • B&H # DEK12B).....**4409.95**

K 12 100 W 12 V Tungsten Kits

One DT12-4 master control unit operates four DLH4 light heads with 12 V/100 W lamps. Input voltage on the control unit can be adjusted from 100 to 255 V AC. Color temperature and intensity is switchable in three calibrated steps for each light head.

K12S Standard 100 W 12 V Tungsten Kit

4 DLH4 Light head Aspherics2
1 DT12-4 Power supply 4 x 10 - 12 V
6 DPOW3 Light head cable, 1 DXBAT4-3 Battery cable, 1 DCAR3 Cigarette lighter adapter, 4 DBD8 Barn door
2 DPLS Light shield ring, 4 DFH Filter holder
1 DGMD Gel filter set – Mixed diffusion
1 DGMB Gel filter set – Mixed blue
4 DST Stand, 1 DSTFX Flexible stand extension
2 DH2 Wallholder, 2 CLAMP1 Clamp
1 DV6B Vacuum mount
8 DL100 Halogen lamp 12 V/100 W
2 DL50 Halogen lamp 12 V/ 50 W
2 DL20 Halogen lamp 12 V/ 20 W
2 DLBOX Plastic box
1 DCHD Transport hard case
Weight: 49.1 lb Size: 22.5 x 17 x 10.25"

Dedo Standard Tungsten 4 Light Kit
(Mfr # K12S • B&H # DEK12S).....**5029.95**

K12M Master 100 W 12 V Tungsten Kit

4 DLH4 Light head Aspherics. 1 DT12-4 Power supply 4 x 10 – 12 V, 6 DPOW3 Light head cable, 1 DXBAT4-3 Battery cable
1 DCAR3 Cigarette lighter adapter
4 DBD8 Barn door, 4 DPLS Light shield ring
4 DDCF Dichroic Daylight conversion filter
4 DFH Filter holder
1 DGMB Gel filter set – Mixed blue
1 DGMD Gel filter set – Mixed diffusion
1 DGW Gel filter set –Warm tone
4 DST Stand, 2 DSTFX Flexible stand extension
2 DH2 Wallholder, 2 CLAMP1 Clamp
1 DV6B Vacuum mount, 10 DL100 Halogen lamp 12 V/100 W, 4 DL50 Halogen lamp 12 V/ 50 W. 4 DL20 Halogen lamp 12 V/ 20 W
3 DLBOX Plastic box,
1 DCHD Transport hard case
Weight: 49.8 lb Size: 22.5 x 17 x 10.25"

Dedo Master Tungsten 4 Light Kit
(Mfr # K12M • B&H # DEK12M).....**5499.95**

K 24 150 W 24 V Tungsten Kits

One DT24-3 master control unit operates three DLH4 light heads with 24 V/150 W lamps. Input voltage on the control unit can be adjusted from 100 to 255 V AC. Color temperatureand intensity is switchable in three calibrated steps for each light head.

K24B Basic 150 W 24 V Tungsten Kit

3 DLH4 Light head Aspherics2
1 DT24-3 Power supply 3 x 17.4 – 24.5 V
3 DPOW3 Light head cable, 3 DBD8 Barn door
3 DST Stand
6 DL150 Halogen lamp 24 V/150 W
1 DLBOX Plastic box
1 DCHD Transport hard case
Weight: 38.4 lb. Size: 22.5 x 17 x 10.25"

Dedo Basic Tungsten 3 Light Kit *(Mfr # K24B • B&H # DEK24B)*.....**3569.95**

K24S Standard 150 W 24 V Tungsten Kit

3 DLH4 Light head Aspherics
1 DT24-3 Power supply 3 x 17.4 – 24.5 V
6 DPOW3 Light head cable, 3 DBD8 Barn door
2 DPLS Light shield ring
3 DDCF Dichroic daylight conversion filter
3 DFH Filter holder, 3 DST Stand
1 DGMD Gel filter set - Mixed diffusion
1 DSTFX Flexible stand extension
2 DH2 Wallholder, 1 CLAMP1 Clamp
1 DV6B Vacuum mount, 6 DL150 Halogen lamp 24 V/150 W, 2 DLBOX Plastic box
1 DCHD Transport hard case

Dedo Standard Tungsten 3 Light Kit *(Mfr # K24S • B&H # DEK24S)*.....**4596.50**



K24M Master 150 W 24 V Tungsten 3 Light Kit

The same Kit as the Standard Kit Plus:
1 DSCK Scrim kit, 1 DSCP Scrim pouch
1 DGRADF06 Graduated glass filter
1 DP1 Projection attachment, 1 DPGH Gobo holder, 1 DPFS Framing shutter blades
1 DPIR Iris

Master Kit *(Mfr # K24M • B&H # DEK24M)*.....**5404.95**

JOKER-BUG 200 - 400 - 800

The Joker-Bug combines the characteristics of the BUG-LITE, a daylight HMI system without optics, with those of the JOKER, a PAR 46 fixture using a specular parabolic reflector and a set of lenses. In the Bug-Lite mode (no optics) the main application is in traditional Lightbanks as well as Lanterns where it uses the sides as a large reflector, collecting the maximum output of the lamp and filling the front screen very evenly. It is very powerful in daylight interiors and can operate in any position including pointing straight down.

The BEAMER optical accessory turns the BUG-LITE into a JOKER-BUG, a directional PAR unit offering various beam patterns through quick lens changes.

Joker-Bug lights are available in 200, 400 and 800 watt models.



JOKER-BUG 200

The output of the Joker-Bug 200 can be compared to a 750/1000 Watt quartz fixture, but with a power draw of only 3 Amps. It has become a standard for small interiors, interviews, documentaries and car shots. The system will travel and operate in 110 and 220 Volt environments as well as on 24/30 Volt belts or packs with a Slimverter 200 or 400 (a dedicated 200 Watt Slimverter is available to accommodate two Anton Bauer ProPac). The PAR type design was preferred for its spot to flood ration (80 to 1), compactness (no focusing), ease of use and efficiency through diffusing material. The popular set of four lenses (3xPAR36 and a Frosted Fresnel) and barndoor will help to control the beam patterns from 5 degrees to 65 degrees. The "Bug-Lite" configuration is designed to fill evenly a Lantern or any size Lightbank, making it the perfect light for interviews. Its lightweight allows it to hang safely at the end of a boom arm.



Joker-Bug 200 Beamers

Beamers turn BUG Lites into JOKER-BUGS, directional PARs offering adjustable beam focus and changeable lenses. There are 3 BEAMERs available for the Joker-Bug 200:

The **News Beamer** is precision made from aluminum, and features a convenient knob to quickly adjust the beam focus.

The **Beamer** is machined from a solid aluminum block for better cooling, perfect fitting and durability. It has "ears" to hold lens and filters.

The **Local News Beamer** is made from sheet metal. and allows for adjustment of the beam by rotating the unit.

Joker-Bug 200W HMI Light
(Mfr# U0200B; B&H# K5JB200) ..... **Call**

HMI SE Lamp for Joker - 200 Watts
(Mfr# L0200SE; B&H# K5LJ200) ..... **Call**

News Beamer for Joker Bug 200W
(Mfr# A0900BMRN; B&H# K5BNJB200) ..... **Call**

Beamer for Joker-Bug 200W
(Mfr# A0900BMR; B&H# K5BJB200) ..... **Call**

Local News Beamer for Joker-Bug 200W
(Mfr# A0200BMLN; B&H# K5BLNJB200) ..... **Call**

4 Leaf Barndoor Set for Joker 200
(Mfr# A0200BD; B&H# K5BDJ200) **69.95**

Reflector, External for Joker-Bug 200W
(Mfr# P0U0200MIR; B&H# K5RBL200) **38.85**

Extension Cable for Joker 200 - 25'
(Mfr# C0900U; B&H# K5EC25J200) ..... **Call**

Color Correction Gels for Joker-Bug 200W - 3200 Degrees Kelvin
(Mfr# A0200CF; B&H# K5FCCJB200) **56.50**

Electronic AC/DC Power Supply f/Joker 200 (90-265V AC/14.4-30V DC)
(Mfr# B0200EACDC; B&H# K5PSACDCJ200) ..... **Call**

Electronic AC/DC Power Supply for 30V Battery Belt (120-220V AC/14.4-30V DC)
(Mfr# B0200EACDC30V; B&H# K5PSACDCJ20Q) ..... **Call**

Electronic Power Supply for Joker 200W (90-265V AC)
(Mfr# B0200E; B&H# K5PSACJ200) ..... **Call**

JOKER-BUG 200 - 400 - 800

JOKER-BUG 400



The JOKER-BUG 400 offers the most flexible optical configuration for location lighting by achieving Spot to Flood ratios of 80 to 1 with beam angles from as narrow as 5° to as wide as 55°. The JOKER-BUG 400 is delivered with a Clear Glass Beaker for applications where reaching full intensity is important, and a Frosted Glass Beaker when light quality is the prime concern. The 400W MSR lamp was selected for its size/weight and the sizes/ weights of the components needed to operate it. The MSR lamp with its GZZ 9.5 base is considerably smaller than the next traditional Wattage, the 575 (G22 base); this in turn allows for more compact and shorter fixture design. The shorter arc gap of the 400 makes up for the difference of output between 400 and 575 and the lower Wattage does not require forced air cooling of the power supply. The small, quiet ballast can be hidden anywhere and plugs in any circuit without risk of overloading. With the Slimverter 400 and two 30 volt batteries, the JOKER-BUG 400 is the largest 30 volt battery powered HMI. Motion Picture Gaffers and Freelance Cameramen have adopted the JOKER-BUG 400 for fine daylight interiors, car shots, two camera interviews, TV magazines, documentaries and industrials.
The Joker News 400 system was designed specifically for the fast pace and quick set ups of news coverage. The ultra fast re-strike lamp starter assures quiet and immediate lamp ignition and re-ignition. This innovative fixture has retained the qualities of the Joker-Bug system, offering two fixtures in one: an Omni-directional fixture and a directional focus-able open face Flood.

Electronic Ballasts

Required to power the Joker-Bug 200, Joker-Bug 400 and Joker-Bug 800, the multi-voltage electronic ballasts, are convection cooled and run on 90-132v, 180-265v and 90-265v AC (depending on the model). A selector switch enables the operator to select which voltage the ballast will operate on. Also on the ballast is an on/off switch that controls all power to the ballast and light head. The ballast can also be used to power the light from a DC battery. When DC operation is required, the voltage converting "Slimverter" must also be used.

Slimverters

The Slimverter connects to the battery, and the ballast plugs into the Slimverter. The Slimverter converts the DC voltage to AC voltage which the ballast can use. It has a cable which has an Amphenol connector that attaches to any 30v battery that has a compatible connector. The Slimverter also has an on/off switch and a heat sink to help reduce heat buildup.



Bug-A-Beam Adapter



The Bug-A-Beam adapts the Joker-Bug 400 into the very popular ETC Source 4 ellipsoidal. Now you can project your patterns, or a spotlight with double the output, using only half the power and producing half the heat!

Joker-Bug 400 Beamers

The **News Beamer** is precision made from aluminum, and features a convenient knob to quickly adjust the beam focus.

The **Beamer** is machined from a solid luminum block for better cooling, perfect fitting and durability. It has "ears" to hold lens and filters.

Joker-Bug 400W HMI Light
(Mfr# U0400B; B&H# K5JB400) ..... **Call**

HMI SE Lamp for Joker - 400 Watts
(Mfr# L0400SE; B&H# K5LBL400) ..... **Call**

News Beamer for Joker Bug 400W
(Mfr# A0400BMRN; B&H# K5BNJB400) ..... **Call**

Beamer for Joker-Bug 400W
(Mfr# A0400BMR; B&H# K5BJB400) ..... **Call**

4 Leaf Barndoor Set for Joker 400
(Mfr# A0400BD; B&H# K5BDJ400) **66.95**

Beaker - Frosted Glass for Joker Bug 400W
(Mfr# P0400FG; B&H# K5BFJB400) **103.95**

Beaker - Color Corrected f/ Joker-Bug 400
(Mfr# A0400CFB; B&H# K5BCCJB400) **109.95**

Extension Cable for Joker 400 - 25'
(Mfr# C0900U; B&H# K5EC25J200) **252.00**

Video Pro Plus Softbox for Joker 400, 200 - Extra Small - 16 x 22"
(Mfr# A0900SB; B&H# K5SBJB200) **265.00**

Speed Ring, Aluminum - for Joker 400
(Mfr# 9670AL; B&H# CHSRAC65VP) **102.95**

Carrying Case - for Joker Bug 400W 2 Head Kit
(Mfr# AA0400CC; B&H# K5C2JB400) **458.50**

Pancake Lantern Softbox for Joker Bug 400 - Medium - 35" (90cm) Diameter
(Mfr# A0400PLM; B&H# K5PLSJB400) **430.00**

Softube for Joker 400W HMI Light
(Mfr# A0400ST; B&H# K5STJ400) ..... **Call**

Electronic Power Supply for Joker 400W (90-265V AC)
(Mfr# B0400E; B&H# K5PSACJ400) ..... **Call**

Slimverter 400 for Joker 400 - 30V DC to 115v AC
(Mfr# A0400SL; B&H# K5SJ400) ..... **Call**

Bug-a-Beam Adapter for Joker Bug 400
(Mfr# A0400BAB; B&H# K5BABAJB400) **138.50**

Lens for Joker 400W - Frosted Fresnel
(Mfr# A0400FF; B&H# K5LFFJ400) **63.00**

JOKER-BUG 200 - 400 - 800

Blackjack 400



The Blackjack 400 complements the compact line of Joker-Bug with a very small clean Fresnel instrument capable of very wide, yet controllable, beam patterns. It offers the versatility and compactness that encompasses the driving force behind K5600.
The typical design of a Fresnel lensed instrument consists of placing the lamp at or near the focal point of the lens to achieve a "Spot." This being the furthest point from the lens, typically the fixture housing is designed around the maximum distance. Our design allows us to shrink the fixture bay at least one third in depth.
The drop-in Fresnel lenses are removable for quick access to the popular "Open Eye" (no lens) sharp shadow projection mode. Two Fresnels are offered: a Soft and Spot. Precise lamp and reflector positioning ensure a clean light and shadow quality. Double shadowing has been eliminated in either mode. The barndoor for such a wide beam system had to be completely re-thought. The front end is outfitted with special plugs made to receive Chimera poles. The back cover of the unit supports all the ignition electronics, the lamp, its socket and its reflector, reducing maintenance as well as down time. It can also be replaced by a tungsten back, converting the unit to 600W, 3200° Kelvin.

- For the location videographer or photographer who needs to augment available daylight.
- Use optional lenses and barndoor set to alter the quality and shape of the light emitted from the fixture.
- 2 Fresnels are offered: Soft (74x25° beam patterns) and Spot (44x6°).
- Precise bulb and reflector positioning insure a clean light and shadow quality. Double shadowing has been eliminated in either mode.
- Main housing: Aluminum casting, high temperature black epoxy. This Housing is made of two interlocking sliding parts. The front ring supports lenses and accessories holders as well as pole plugs for lightbanks.
- Back cover is mounted on hinges for ease of maintenance or replacement by the Tungsten back option.
- An optional tungsten back converts this fixture to tungsten bulb use.

Blackjack 400 Fresnel Lenses

Open Eye *Open Eye* *Soft*





Blackjack 400 Watt HMI Fresnel Light
(Mfr# U0400BJ; B&H# K5BJ400) ..... **Call**

HMI SE Lamp for Joker - 400 Watts
(Mfr# L0400SE; B&H# K5LBL400) ..... **Call**

Lens with Ring for Blackjack 400 - Fresnel Spot
(Mfr# A0400FM; B&H# K5LFSBJ400Q) **91.95**

Lens with Ring for Blackjack 400 - Fresnel Soft
(Mfr# A0400FW; B&H# K5LFSBJ400) **91.95**

4 Leaf Barndoor Set for Blackjack 400
(Mfr# A0400BDJ; B&H# K5BDBJ400) **164.95**

Head Extension Cable f/ Blackjack 400 - 25'
(Mfr# C0900E; B&H# K5EC25BJ400) **254.50**

Lens with Ring for Blackjack 400 - Fresnel Soft.
(Mfr# A0400FW; B&H# K5LFSBJ400) **91.95**

Electronic Power Supply for Joker 400W (90-265V AC).
(Mfr# B0400E; B&H# K5PSACJ400) ..... **Call**

Slimverter 400 for Joker 400 - 30V DC to 115v AC.
(Mfr# A0400SL; B&H# K5SJ400) **626.50**

JOKER-BUG 200 - 400 - 800

JOKER-BUG 800



After the enormous popularity of the 200 and the 400, the Joker Bug 800's full f-Stop increment seemed logical. The next size up (1200W) monopolizes a full circuit whereas the JOKER-BUG 800 allows for another source such as a 400 while delivering twice the output of that 400. It is comparable to a 3200/4000 quartz fixture but with a power draw of only 12.5 Amps. In Bug-Lite mode (no optics) the main application is in traditional Lightbanks as well as Lanterns where it uses the sides as a large reflector, collecting the maximum output of the lamp and filling the front screen very evenly. It is very powerful in daylight interiors and can operate in any position including pointing down. The BEAMER optical accessory turns the BUG-LITE into a JOKER-BUG, a directional PAR unit offering various beam patterns through quick lens changes. It offers the most flexible optical configuration for location lighting by archieving Spot to Flood ratios 55:1 with beam angles from as narrow as 5° to as wide as 45°. The JOKER-BUG 800 is delivered with a Clear Glass Beaker for applications when full intensity is important, and a Frosted Glass Beaker when light quality is the prime concern. The lamp with it's G22 base remains very compact and easily transportable. The small, quiet ballast can be hidden anywhere and plugs in any circuit without risk of overloading.

FEATURES

- Lamp Housing: Aluminum casting, high temperature black.
- Striker compartment is made of aluminum in light gray finish.
- Lamp Socket: G22, highly insulated for hot retsrike.
- Safety Glass Beaker: Borosilicate tempered.
- Yoke: Aluminum casting black high temperature finish.
- Large T-handle and large brake area for use with Lightbanks,
- SpeedRings, Louvers and Lanterns.
- BEAMER housing: Solid one piece machined aluminum with replaceable ears. Black anodized.
- 90% reflectance electrolytically coated.
- Mounting/Grip Equipment: All standard 5/8" baby hardware.
- Lamp: 800 Watt MSR/SE daylight single ended discharge.
- Special UV-Stop envelope. 600 hours maximum life.
- Connectors: Veam quarter-turn quick locking.
- Extension Cable: 25 foot shielded. Common to 200/400 and 800 (nine feet attached to the head).
- Power Supply: Electronic, square wave flicker free.

Video Pro Plus Softbox for Joker-Bug



The Video Pro Plus is designed for use with HMI and hot lights up to 500 Watts, or strobes. Because of its small size and silver interior, light quality will be spectral with a faster gradation from highlight to shadow areas.

The 16 x 22" size is portable and lightweight. The "Plus" designation of this softbox means you can remove the front face of the softbox if you like.

This softbox comes with a one stop, a 1/2 and 1/4 grid cloth diffuser.

Joker-Bug 800W HMI PAR Light
(Mfr# U0800B; B&H# K5JB800) ..... **Call**

800 Watt Hot Restrike HMI Lamp for Joker Bug 800 - Single Ended
(Mfr# L0800SE; B&H# K5LJB800) **345.95**

Beamer for Joker-Bug 800W
(Mfr# A0800BMR; B&H# K5BJB800) ..... **Call**

4 Leaf Barndoor Set for Joker 800
(Mfr# A0800BD; B&H# K5BDJB800) **101.50**

Beaker - Frosted Glass for Joker Bug 800W
(Mfr# P0800FG; B&H# K5BFJB800) **105.00**

Beaker - Clear Glass for Joker Bug 800W
(Mfr# P0800CG; B&H# K5BCJB800) **105.00**

Extension Cable for Joker 800 - 25'
(Mfr# C0900U; B&H# K5EC25J200) **252.00**

Carrying Case - for Joker Bug 800W
(Mfr# A0800CCC; B&H# K5CJB800) **464.95**

Softube for Joker 800W HMI Light
(Mfr# A0800ST; B&H# K5STJB800) ..... **Call**

Electronic Power Supply for Joker 800W (90-265V AC)
(Mfr# B0800E; B&H# K5PSJB800) ..... **Call**

Lens for Joker 800W - Frosted Fresnel
(Mfr# A0800FF; B&H# K5LFFJB800) **84.95**

Lens for Joker 800W - Super Wide Flood
(Mfr# A0800SW; B&H# K5LSWFJB800) **52.95**

Lens for Joker 800W - Medium Flood
(Mfr# A0800MF; B&H# K5LMFJB800) **52.95**

Lens for Joker 800W - Wide Flood
(Mfr# A0800WF; B&H# K5LWFJB800) **52.95**

Video Pro Plus Softbox for Joker 400, 200 - Extra Small - 16 x 22"
(Mfr# A0900SB; B&H# K5SBJB200) **265.00**

Speed Ring, Aluminum - for Joker 400
(Mfr# 9670AL; B&H# CHSRAC65VP) **102.95**

Pancake Lantern Softbox for Joker Bug 800 - Medium - 35" (90cm) Diameter
(Mfr# A0400PLM; B&H# K5PLSJB400) **430.00**

JOKER-BUG 200 - 400 - 800

Joker-Bug 200/400 Combo HMI PAR 2 Light News Kit -

1 Joker-Bug 200W, 1 Joker-Bug 400W PAR, Lenses, 2 Electronic Power Supplies, 2- 16x22" Softboxes, Adapter Rings, Barndoors, HMI Bulbs, 2 Single Kit Cases - 600 Total Watts (90-265V AC)



(Mfr# K0200/400JBNDOUB; B&H# K5JB24AC22NK) ..... **Call**

Joker-Bug 200W/400W HMI PAR Combo Plus AC/DC Kit -

1 Joker-Bug 200W, 1 Joker-Bug 400W PAR, Lenses, 1 AC, 1 AC/DC Power Supplies, 2- 16x22" Softboxes, Adapter Rings, Barndoors, HMI Bulbs, 2 Single Kit Cases - 600 Total Watts (90-265V AC/14-30V DC)



(Mfr# K0200/400JBDOUB; B&H# K5JB24AD22CK) ..... **Call**

Joker-Bug 200/400 Combo HMI PAR 2 Light News Kit -

1 Joker-Bug 200W, 1 Joker-Bug 400W PAR, Lenses, 2 Electronic Power Supplies, 2- 16x22" Softboxes, Adapter Rings, Barndoors, HMI Bulbs, Large Kit Case - 600 Total Watts (90-265V AC)



(Mfr# K0200/400JBN; B&H# K5JB24AC2PNK) ..... **Call**

Joker-Bug 200/400 Combo HMI PAR Anton Bauer Ready Plus Kit -

1 Joker-Bug 200W, 1 Joker-Bug 400W PAR, Lenses, 1 AC, 1- AC/DC Electronic Power Supply, 16x22" Softboxes, Adapter Rings, Barndoors, HMI Bulbs, Case - 600 Total Watts (90-265V AC, 14-30V DC)



(Mfr# K0200/400JB+; B&H# K5JB24AD2PCK) ..... **Call**

Joker 400 Watt PAR 2 Light News Kit -

2- Joker-Bug 400W PARS, Cables, Electronic Power Supplies, Beamers, Barndoors, HMI Bulbs, 2 Single Kit Cases - 800 Total Watts (90-265V AC)



(Mfr# K0400JNDOUB; B&H# K5JB4AC22CNK)
Call

Joker-Bug 400W HMI PAR 2 Light Kit -

2 Joker-Bug 400W PARS, Electronic Power Supplies, Beamers, Lenses, Barndoors, Softboxes, HMI Bulbs, 2 Single Kit Cases - 800 Total Watts (90-265V AC)



(Mfr# K0400JBDOUB•; B&H# K5JB4AC22CK) ..... **Call**

Joker News 400 Watt HMI PAR 2 Light Kit -

2 Joker-Bug 400W PARS, Cables, Electronic Power Supplies, News Beamers, Beakers, 2- 16x22" Softboxes, Speed Rings, Barndoors, HMI Bulbs, Large Kit Case - 800 Total Watts (90-265V AC)



(Mfr# K0400JNPAIR; B&H# K5JB4AC2PCNK)
Call

Joker-Bug 400 Watt HMI PAR 2 Light Kit -

2 Joker-Bug 400W Lights, Electronic Power Supplies, Beamers, Lenses, Barndoors, 2- 16x22" Softboxes, HMI Bulbs, Large Kit Case - 800 Total Watts (90-265V AC)



(Mfr# K0400JBPAIR+; B&H# K5JB4AC2PCK) ..... **Call**

JOKER-BUG 200 - 400 - 800

Joker-Bug 800 Watt HMI PAR 2 Light Kit -

2- Joker-Bug 800W Fixtures, Electronic Power Supplies, Barndoors, Cables, Lenses, HMI Bulbs, 2 Kit Cases - 1600 Total Watts (90-265V AC)

(Mfr# K0800JBPAIR; B&H# K5JB8AC2PCK) .....**Call**



Joker Bug 400/800 Combo 2 Light HMI PAR Plus Kit -

Joker Bug 400, 800 Watt PAR, AC Power Supplies, Barndoors, Beakers, Beamers, Lenses, Cables, 16x22" Softbox, Bulbs, 2 Kit Cases - 1200 Total Watts (90-265V AC)

(Mfr# K0400/800JB+; B&H# K5JB48AC22K) .....**Call**



Joker-Bug 800W HMI PAR 1 Light Kit -

Joker-Bug 800W, 800W Electronic Power Supply, Lenses, HMI Bulb, Carrying Case - 800 Total Watts (90-265V AC)

(Mfr# K0800JB; B&H# K5JB800CK) .....**Call**



Joker-Bug 800W HMI PAR 1 Light Kit -

800W Joker-Bug Light, 800W Electronic Power Supply, Lenses, Barndoor, Bulb - NO Case - 800 Total Watts (90-265V AC)

(Mfr# S0800JB; B&H# K5JB800K) .....**Call**



Joker-Bug 200W/400W Combo HMI PAR 2 Light Kit -

1 Joker-Bug 200W, 1 Joker-Bug 400W PAR, Lenses, 2 Electronic Power Supplies, 16x22" Softboxes, Adapter Rings, Barndoors, HMI Bulbs, Large Kit Case - 600 Total Watts (90-265V AC)

(Mfr# K0200/400JB; B&H# K5JB24AC2PCK) .....**Call**



Joker-Bug 200 Watt HMI AC/DC Battery Belt Ready PAR Plus Kit -

2 Joker-Bug 200W Lights, 2 Electronic AC/DC Power Supplies, Lenses, Beamers, 16x22" Softboxes, Barndoors, HMI Bulbs, 2 Kit Cases - 400 Total Watts (90-265V AC, 30V DC)

(Mfr# K0400JBDOUB+; B&H# K5JB4AC22CK).....**Call**



Joker-Bug 200W HMI Anton Bauer Ready PAR Plus Kit -

2 Joker-Bug 200W Lights, 2 Electronic Power Supplies, Lenses, Beamers, Barndoors, 16x22" Softboxes, HMI Bulbs, Large Kit Case - 400 Total Watts (90-265V AC/14-30V DC)

(Mfr# K0200JBPAIR+; B&H# K5JB2AD2PCK) .....**Call**



Joker 400 Watt PAR 1 Light News Kit -

Joker-Bug 400W, Cable, Electronic Power Supply, Beamer, Barndoors, HMI Bulb, Case - 400 Total Watts (90-265V AC)

(Mfr# K0400JN; B&H# K5JB400NCK) .....**Call**



Diva-Lite

The Diva-Lite 400 and 200 have become the industry's most popular professional cool lighting fixtures for video location work. The Diva-Lite 400 portable softlights boast the company's trademark modular fixture designs with full-range dimming, switching and remote control features. The Diva-Lite 400 Universal can be used anywhere in the world from 100v to 265v AC. Diva- Lite 200 fixtures likewise are portable, versatile units designed| for the rigors of run and gun lighting for news or commercial video production. All Diva-Lites can go from nighttime to daytime interiors by switching True Match® tungsten for daylight quality lamps. It's like having two set-ups in one.



Diva-Lite 400 Fluorescent Light Fixture:

Includes built-in dimming ballast, 2-lamp/4-lamp switching, remote switching, built-in barndoors, center mount, Lollipop with Baby Receiver (MTP-LB), reflector, silver louver (LVR-D4 S), gel frame (GFR-D4).

DIV400120: Diva-Lite 400 Fluorescent Light Fixture (120v AC) *(Mfr # DIV400120 • B&H # KIDL400CF)* **879.95**

DIV400120U: Diva-Lite 400 Universal Fluorescent Light (100-260v AC) *(Mfr # DIV400120U • B&H # KIDL400CFU)* **1014.95**

DIV400230: Diva-Lite 400 Fluorescent Light Fixture (230v AC) *(Mfr # DIV400230 • B&H # KIDL400CFX)* **894.95**

Diva-Lite 200 Fluorescent Light Fixture:

Includes built-in dimming ballast, remote dimming, built-in barndoors, center mount, Lollipop with Baby Receiver (MTP-LB), reflector, silver louver (LVR-D2S), gel frame (GFR-D)

DIV200120: Diva-Lite 200 Fluorescent Light Fixture (120v AC) *(Mfr # DIV200120 • B&H # KIDL200CF)* **629.50**

DIV200230: Diva-Lite 200 Fluorescent Light Fixture (230v AC) *(Mfr # DIV200230 • B&H # KIDL200CFX)* **629.50**

	Input Voltage	Output Frequency	Dimming Range	Lamp Switch	Amps	Lamps	Dimensions	Weight
Diva-Lite 200 *Mfr # DIV200120*	120v AC 50/60Hz	30kHz	100-5%	—	1.1A	2 x 55W CFL	26" x 7.5 " x 6" with 3.5" barndoors	9 lbs.
Diva-Lite 200 *Mfr # DIV200230*	230v AC 50/60Hz	30kHz	100-5%	—	0.6A	2 x 55W CFL	26" x 7.5 " x 6" with 3.5" barndoors	9 lbs.
Diva-Lite 400 *Mfr # DIV400120*	120v AC 50/60Hz	30kHz	100-5%	2~4	2.0A	4 x 55W CFL	26" x 125 " x 6" with 6" barndoors	13 lbs.
Diva-Lite 400 *Mfr # DIV400230*	230v AC 50/60Hz	30kHz	100-5%	2~4	1.1A	4 x 55W CFL	26" x 125 " x 6" with 6" barndoors	13 lbs.
Diva-Lite 400 *Mfr # DIV400120U*	Universal 100v-230v AC	30kHz	100-5%	2~4	1.8A	4 x 55W CFL	26" x 125 " x 6" with 6" barndoors	14.2 lbs.

Diva-Lite Cases

KAS-D2C: Diva-Lite 200 Travel Case *(Mfr # KASD2C • B&H # KITCDL200)* **218.95**

KAS-D4C: Diva-Lite 400 Travel Case *(Mfr # KASD4C • B&H # KIDL400TC)* **277.50**

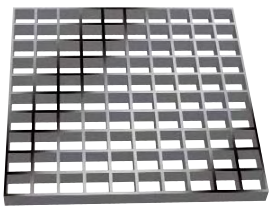
KAS-D22: Diva-Lite 200 Flight Case (2-Unit) *(Mfr # KASD4C • B&H # KIDL400TC)* **277.50**

KAS-D42: Diva-Lite 400 Flight Case (2-Unit) *(Mfr # KASD4C • B&H # KIDL400TC)* **277.50**

KAS-D2R: Diva-Lite 200/400 Rolling Case *(Mfr # KAS-D2-R • B&H # KIRCDL200)* **384.50**

KAS-CL6: 6-Lamp Carry Case (55W Compact) *(Mfr # KAS-CL6 • B&H # KIC6L55)* **29.95**

Diva-Lite Louvers



LVR-D4B: Diva-Lite 400 Louver/Black *(Mfr # LVRD4B • B&H # KIDL400LB)* **19.50**

LVR-D2B: Diva-Lite 200 Louver/Black *(Mfr # # LVRD2B • B&H # KIDL200LB)* **19.50**

LVR-D490: Diva-Lite 400 Louver 90° *(Mfr # LVRD490 • B&H # KIHL90DL400)* **169.95**

LVR-D460: Diva-Lite 400 Louver 60° *(Mfr # LVRD460 • B&H # KIHL60DL400)* **169.95**

LVR-D445: Diva-Lite 400 Louver 45° *(Mfr # LVRD445 • B&H # KIHL45DL400)* **169.95**

LVR-D290: Diva-Lite 200 Louver 90° *(Mfr # LVRD290 • B&H # KIHL90DL200)* **89.95**

LVR-D260: Diva-Lite 200 Louver 60° *(Mfr # LVRD260 • B&H # KIHL60DL200)* **89.95**

LVR-D245: Diva-Lite 200 Louver 45° *(Mfr # # LVRD245 • B&H # KIHL45DL200)* **89.95**

DIVA-LITE



Diva-Lite Flozier

DFS-4802: Diva-Lite 400 Flozier, Full 4′
(Mfr # DFS-4802 • B&H # KI4DFFDS) **99.95**

DFS-D4802H: Diva-Lite 400 Flozier, Half 4′
(Mfr # DFS-4802-H • B&H # KI4DFHDS) **82.95**

DFS-D4: 4 Bank Full Flozier - 2′
(Mfr # DFS-D4 • B&H # KI4BFF2) **79.95**

DFS-D4-H: 4 Bank Half Flozier - 2′
(Mfr # DFS-D4-H • B&H # KI4BFH2) **82.95**

DFS-4804: 4 Bank Full Flozier - 4′
(Mfr # DFS-4804 • B&H # KI4BFF4) **79.95**

DFS-4804-H: 4 Bank Half Flozier - 4′
(Mfr # DFS-4804-H • B&H # KI4BFH4) **76.50**

DFS-D2: Flozier Diffuser for Diva 200 and 2' Double System - 1 Stop
(Mfr # DFS-D2 • B&H # KI2DFFDS) **82.95**

DFS-D2-H: Half Double Flozier for Double System - 2′. *(Mfr # DFS-D2-H • B&H # KI2DFHDS)* **82.95**

Accessories

DIM-5: Remote Dimmer
(Mfr # DIM5 • B&H # KIRDLS) **72.95**

MTP-B41F: Off-Set Female Mounting Plate Adapter - 5/8″.
(Mfr # MTP-B41F • B&H # KIMTPB41F) **44.50**

Diva-Lite 200 Kits



KIT-D2-120 *(Mfr # KIT-D2-120 • B&H # KIDL200K)*:
Includes 1 Diva-Lite 200 Fixture, Barndoors, Mount, Gel Frame, Diffuser, Travel Case - No Tubes - 110 total watts (110-120v AC) **881.95**

KIT-D2-230 *(Mfr # KIT-D2-230 • B&H # KIDL200KX)*: Includes Diva-Lite 200 fixture (230v AC) with integral Barndoors, Gel Frame, Louvers, Flozier (full), and travel case .. **881.95**



KIT-D2-120/2 *(Mfr # KIT-D2-120/2 • B&H # KIDL2002RCK)*:
Includes 2 Diva-Lite fixtures, Barndoors, Mounts, Gel frames, Eggcrates, Diffusers, Tube case, Wheeled Travel case - No Tubes - 220 total watts (110-120v AC).... **1619.95**

KIT-D2-230/2 *(Mfr # KITD22302 • B&H # KIDL2002KX)*: Includes 2 Diva-Lite Fixtures, Barndoors, Mounts, Gel Frames, Eggcrates, Diffusers, Tube Case, Wheeled Travel Case - No Tubes - 220 total watts (230v AC)..... **1784.95**

Diva-Lite 400 Kits



KIT-D4-120 *(Mfr # KITD4120 • B&H # KIDL400K)*:
Includes Diva-Lite 400 Fixture (120v AC) with integral Barndoors, Gel Frame, Louvers, Flozier (Full), Lamp Case and Travel Case..... **1039.95**

KIT-D4-230 *(Mfr # KITD4230 • B&H # KIDL400SKX)*:
Includes Diva-Lite 400 Fixture (230v AC) with integral Barndoors, Gel Frame, Louvers, Flozier (Full), Lamp Case and Travel Case..... **1039.95**

KIT-D4-120U *(Mfr # KITD4120U • B&H # KIDL400UK)*:
Includes Diva-Lite 400 Universal Fixture (100v-265v AC) with integral Barndoors, Gel Frame, Louvers, Flozier (Full), Lamp Case and Travel Case..... **1364.95**

FAQ - Kino Flo True Match Lamps

What is the difference between Kino Flos and store bought fluorescents?

Kino Flo True Match lamps are the only High Output (HO) fluorescent lamps designed to correspond to the spectral sensitivity of film and digital imaging. In 1995 Kino Flo was awarded an Academy Award for Technical Achievement for its unique lamp engineering and fixture designs.

What does High Output (HO) mean?

High Output (HO) is the term to describe lamps that are burning at a higher than Standard (Std) lamp current. Normal fluorescent lamp currents operate a lamp at between 280ma to 320ma. HO refers to lamps operating at or above 800ma. Lamps operating at 1500ma are referred to as Very High Output (VHO). Kino Flo Select ballasts can switch between HO/4ft and Std/2ft lamp operation.

Why do my lamps read green on my meter?

In a fixture with restricted air flow, lamps can heat up and exceed the temperature operating range for good color. Lamps should never be fully enclosed with gel or diffusion. As the temperature of a lamp increases, so does the mercury pressure in the lamp. This increased mercury pressure appears as a blue green light. The higher the temperature the bluer and greener a lamp will appear.

Dimming vs. Switching

All fluorescent lamps will drift toward magenta when dimmed. The shift is continual as the lamp physically cools. Kino Flo recommends only dimming one f-stop to ensure good color. The Select Ballast series changes light levels without affecting color balance by switching lamps on and off, and by using the 2ft/4ft select switch, which adjusts by 1/2 f-stop.

How do color meters read fluorescent lamps?

Unfortunately, color meters available to cinematographers are far from being scientifically accurate when reading fluorescents. They are a great tool to determine differences between two given light sources but they can't provide definitive data. You will rarely find two color meters, even the same make and model, that provide equal data. Results between meters may be similar but not identical.

ParaBeam

The ParaBeam 200 and 400 studio fixtures display about the same amount of soft light as a 2,000 Watt and 1,000 Watt tungsten light, respectively. But ParaBeams only use one tenth as much power! Both models take Kino Flo True Match high color rendering lamps (CRI 95). The sleek ParaBeam fixture features optics that compress the focal range of the light to produce a broad, soft source along the horizontal axis, and a narrow beam on the vertical axis. The soft beam actually can be focused for a variety of set lighting looks, from lighting four people across a news desk to spotting down to a single subject.



- Onboard/remote DMX dimming
- Select switching (400 fixture only)
- Center Mount
- Remote phase dimming with inline accessory
- Parabolic intensifying reflectors
- Gel Frame
- Diffuser
- Focusing Louver
- True Match daylight, tungsten

	Input Voltage	Output Frequency	Dimming Range	Amps	Lamps	Dimensions	Weight
ParaBeam 200 DMX	120v AC 50/60Hz	30kHz	100-5%	1.1A	2 x 55W CFL	24.5" x 13.5 " x 7.5"	16.5 lbs.
ParaBeam 400 DMX	120v AC 50/60Hz	30kHz	100-5%	2.0A	4 x 55W CFL	24.5" x 24 " x 8"	24.2 lbs.

ParaBeam 200 DMX:

Includes 16mm Baby Receiver, center mount, silver louver (LVR-P2S), gel frame (GFR-P2 and diffuser (DFS-P2)

PAR200120: ParaBeam 200 Studio Fixture (120v AC)
(Mfr # PAR-200-12 • B&H # KIPB200) **1100.00**

ParaBeam 400 DMX:

Includes 28mm Junior Pin, center mount, silver louver (LVR-P4S), gel frame (GFR-P4) and diffuser (DFS-P4),

PAR400S120: ParaBeamStudio Fixture (120v AC)
(Mfr # PAR-400-S120 • B&H # KIPB400) **1525.00**

ParaBeam Accessories

Wheeled Shipping Case for 1 Parabeam 400
(Mfr # KAS-P41 • B&H # KIP400SC) **502.95**

Wheeled Shipping Case for 1 Parabeam 200
(Mfr # KAS-P21 • B&H # KIP200SC) **502.95**

4 Leaf Barndoor Set for Parabeam 400
(Mfr # BRD-P4 • B&H # KIBDP400) **393.95**

4 Leaf Barndoor Set for Parabeam 200
(Mfr # BRD-P2 • B&H # KIBDP200) **306.50**

Gel Frame for Parabeam 400
(Mfr # GFR-P4 • B&H # KIP400GF) **33.50**

Gel Frame for Parabeam 200
(Mfr # GFR-P2 • B&H # KIP200GF) **33.50**

Diffuser for Parabeam 400
(Mfr # DFS-P4 • B&H # KIP400D) **39.50**

Diffuser for Parabeam 200
(Mfr # DFS-P2 • B&H # KIP200D) **39.50**

True Match Compact Lamp - 55W/5500K - 21"
(Mfr # 55C-K55 • B&H # KIKF5555DL) **21.50**

Louver for Parabeam 400 - Silver
(Mfr # LVR-P4-S • B&H # KIP400LS) **27.95**

Louver for Parabeam 200 - Silver
(Mfr # LVR-P2-S • B&H # KIP200LS) **27.95**

Honeycomb Louver for Parabeam 400 - 90°
(Mfr # LVR-P490 • B&H # KIL90P400) **196.95**

Honeycomb Louver for Parabeam 200 - 90°
(Mfr # LVR-P290 • B&H # KIL90P200) **129.95**

Honeycomb Louver for Parabeam 400 - 60°
(Mfr # LVR-P460 • B&H # KIL60P400) **188.95**

Honeycomb Louver for Parabeam 200 - 60°
(Mfr # LVR-P260 • B&H # KIL60P200) **129.95**

Honeycomb Louver for Parabeam 400 - 45°
(Mfr # LVR-P445 • B&H # KIL45P400) **196.95**

Honeycomb Louver for Parabeam 200 - 60°
(Mfr # LVR-P245 • B&H # KIL45P200) **129.95**

True Match Compact Lamp - 55W/2900K - 21"
(Mfr # 55C-K29 • B&H # KIKF2955TL) **21.50**



VistaBeam



Kino Flo's VistaBeam 300 and 600 will change the way the industry lights film and television studios. A VistaBeam 600, for example, delivers the equivalent of a 6,000 watt spacelight, but uses only 10 amps of power. Both fixtures have a DMX control system and the ability to produce daylight or tungsten balanced light from the same fixture.

The VistaBeam 600 and 300 display a broad soft beam for studio and location lighting. The VistaBeam 600 puts out more light than a 4K quartz softlight (120VAC) but uses only 9 Amps of power compared to 34 Amps needed for the quartz light. Its compact sibling, the VistaBeam 300, is half the size and delivers more light than a 2,000 watt quartz softlight.

Kino Flo designed the VistaBeam series to be a lightweight alternative to conventional studio softlights such as "chicken coops" and "space lights". VistaBeams also do a better job of illuminating interior and exterior sets with daylight quality light than HMI's punching through fabric diffusion boxes. Fitted with narrow spectrum blue or green visual effects lamps, VistaBeams are ideal for composite screen lighting applications.

VistaBeam 300 DMX

Includes VistaBeam 300 with Center Mount or Yoke Mount, Gel Frame (GFR-V3) and 90° Louver (LVR-V390)

VistaBeam 300 DMX Fluorescent Fixture with Center Mount - 288 Total Watts (120V AC)
(Mfr# VIS-3C-120; B&H# KICMDV300) **2252.50**

VistaBeam 300 DMX Fluorescent Fixture with Yoke Mount - 288 Total Watts (120V AC)
(Mfr# VIS-3Y-120; B&H# KIYMDV300) **2252.50**

8 Lamp Carry Case for VistaBeam 300, 600
(Mfr# KAS-VL8-C; B&H# KITC8LVB) **272.95**

Gel Frame for VistaBeam 300
(Mfr# GFR-V3; B&H# KIV300GF) **29.95**

Honeycomb Louver for VistaBeam 300 - 60°
(Mfr# LVR-V360; B&H# KIL60V300) **218.95**

Honeycomb Louver for VistaBeam 300 - 45°
(Mfr# LVR-V345; B&H# KIL45V300) **218.95**

Yoke Assembly for VistaBeam 300
(Mfr# YOK-V3; B&H# KIV300YA) **249.50**

Yoke Shipping Case for VistaBeam 300 Fluorescent Fixture with Yoke Mount
(Mfr# KAS-V31-Y; B&H# KISCYVB300) **629.95**

Center Shipping Case for VistaBeam 300 Fluorescent Fixture with Center Mount
(Mfr# KAS-V31; B&H# KISCCV300) **608.95**

VistaBeam 600 DMX

Includes VistaBeam 600 with Center Mount or Yoke Mount, Gel Frame (GFR-V6) and 90° Louver (LVR-V690)

VistaBeam 600 DMX Fluorescent Fixture with Center Mount - 576 Total Watts (120V AC)
(Mfr# VIS-6C-120; B&H# KICMDV300) ..... **Call**

VistaBeam 600 DMX Fluorescent Fixture with Yoke Mount - 576 Total Watts (120V AC)
(Mfr# VIS-6Y-120; B&H# KIYMDV300) ..... **Call**

8 Lamp Carry Case for VistaBeam 300, 600
(Mfr# KAS-VL8-C; B&H# KITC8LVB) **272.95**

Center Shipping Case for Two VistaBeam 600 Fluorescent Fixtures with Center Mount
(Mfr# KAS-V62; B&H# KISCC2VB600) **1069.95**

Center Shipping Case for VistaBeam 600 Fluorescent Fixture with Center Mount
(Mfr# KAS-V61; B&H# KISCCVB600) **797.95**

Yoke Shipping Case for VistaBeam 600 Fluorescent Fixture with Yoke Mount
(Mfr# KAS-V61-Y; B&H# KISCYVB600) **834.95**

Gel Frame for VistaBeam 600
(Mfr# GFR-V6; B&H# KIV600GF) **34.95**

Honeycomb Louver for VistaBeam 300 - 60°
(Mfr# LVR-V660; B&H# KIL60V600) **306.50**

Honeycomb Louver for VistaBeam 300 - 45°
(Mfr# LVR-V645; B&H# KIL45V600) **306.50**

- DMX lamp switching
- HO/Standard switching
- Individual lamp control
- Flicker-free, remote operation
- Reflector, Louver and Gel Frame
- Center Mount or Yoke options
- Instant-on, dead quiet
- Low amperage draw
- Long lamp life
- Low operating temperature
- Lower air-conditioning costs
- Take 5500K daylight, 2900K tungsten True Match lamps, and 550nm green, 420nm blue visual effects lamps
- Mix 5500K with 2900K lamps to change color temperature
- DMX and manual switching for stable color temperature and light level control
- Lower operating costs than quartz lights
- Cool T7's do not burn out gels
- Center mount and yoke mount options
- Multi-use, location daylight fill or soft key, studio soft light, studio blue and green screen lighting

Foto-Flo

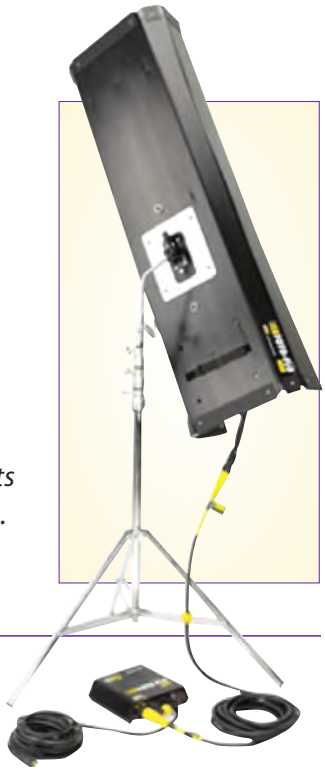


Foto-Flo 400 fixtures supply elegant lighting solutions for photo and video professionals who need the very best in cool light design. The solid-state high output ballast attaches directly to the fixture for ease of use while mounted on a light stand or hung from a studio grid. However, for location work the ballast can be removed to operate the four-lamp fixture remotely up to 75' away. The long soft source can be turned 360° to shape light on a subject and erase shadows on the set. Cool and lightweight, the Foto-Flo 400 fixture can easily be hand held or taped on a wall or ceiling for location interior work.

The Foto-Flo 400 fixture is versatile enough to work as a flattering soft key light for fashion photography as well as digital video production. The broad even beam makes it a popular chioce for lighting chromakey walls, table top subjects and dura trans images. For special shots the lamps can be operated outside a fixture, taped under desks or laid behind a stack of books.

Fluorescent tubes and ballasts must be purchased separately.

FEATURES

Kino-Flo Foto-Flo Fixture

- Built-in barndoors
- Twist-on center mount
- Removeable lamp harness, reflector and louver
- True Match daylight, tungsten
- Cool-running, so they can work very close to the talent without fear of excessive heat.
- Has built in barndoors and louvers for added control.
- Lamps can operated inside or outside of the fixture.

High Output Ballast

- Remote/on-board mounting
- Light control switching
- Flicker-free, dead quiet
- Instant-on





Foto-Flo Fixture



Foto-Flo w/optional eggcrate



The compact 230VAC or 120VAC Foto-Flo 400 ballast attaches to the fixture for onboard light control, or can be removed to operate the lamps remotely with the included head-to-ballast cable. The ballast has 3-way switching for full, half power, and off.

Foto-Flo 400 Fluorescent Light Fixture Only - No Ballast, Tubes or Mount
(Mfr# CFX-F4; B&H# KIFF400F) **293.95**

Foto-Flo 400 shell only
(Mfr# FIX-F4; B&H# KIF400FS) **159.95**

Foto-Flo 200/400 Case
(Mfr# KAS-F4-C; B&H# KITCFF400) **336.95**

Locking Harness for Foto-Flo 400
(Mfr# HAR-F4; B&H# KIFF400LH) **104.95**

Ballast for Foto Flo 400 (230V AC)
(Mfr# BAL-422-230; B&H# KIFF400BX) **422.50**

Ballast for Foto Flo 400 (120V AC)
(Mfr# BAL-422-120; B&H# KIFF400B) **422.50**

True Match Compact Lamp
75 Watt/5500K - 4' Safety Coated
(Mfr# 488-K55-S; B&H# KILKF554C) **21.50**

True Match Compact Lamp
75 Watts/3200K - 4' Safety Coated
(Mfr# 488-K32-S; B&H# KILKF324C) **21.50**

Mounting Plate with 3/8" Pin for Foto-Flo 400
(Mfr# MTP-K41; B&H# KIMP38FF400) **82.95**

Photo Adapter for Kamio Fluorescent Ringlight
(Mfr# MTP-KAM6P; B&H# KIKPA) **44.95**

Lollipop with Baby Receiver
(Mfr# MTP-LB; B&H# KILBR) **41.95**

Mega Lollipop with Junior Pin
(Mfr# MTP-LM; B&H# KIMLJP) **82.95**

KAMIO



A soft, fluorescent ringlight, 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. The Kamio 6 System includes the Kamio 6 fixture, 2-stage clip-on matte box, 12v DC on-camera dimming ballast, and uses True Match daylight (5500°K) or tungsten (3200°K) lamps. Also available without the matte box (Kamio 6E). It can also be mounted to a light stand with the included baby pin adapter.

Kamio 6 Fluorescent Ringlight with 2 Stage Filter Tray
(Mfr# KAM6; B&H# KIK6RL2) **467.95**

Kamio 6E Fluorescent On-Camera Ring Light - ENG
(Mfr# KAM6E; B&H# KIK6ERL) **279.95**

Ballast for Kamio Ring Light 4 Pin, 12V DC
(Mfr# BAL-149X; B&H# KIKBQ) **334.50**

Ballast Mount Assembly for Kamio Ring Light
(Mfr# MTP-141; B&H# KIKMB) **52.50**

Travel Case for Kamio 6 Ringlight Kit
(Mfr# KAS-KAM6; B&H# KIK6TC) **299.95**

2 Leaf Short Barndoor Set for Kamio 6
(Mfr# KAM6S; B&H# KIK6BDS) **294.95**

Barndoor Leaf for Kamio 6 Ringlight
(Mfr# KAM6L; B&H# KIK6BDL) **167.95**

Ballast Clamp with Baby Pin for Kamio
(Mfr# MTP-141C; B&H# KIKBCBP) **84.95**

True Match Kamio Fluorescent Lamp - 30 Watts/3200K - 9" Ring Diameter
(Mfr# 09C-K32; B&H# KI9KF32KL) **82.95**

True Match Kamio Fluorescent Lamp - 30 Watts/5500K - 9" Ring Diameter
(Mfr# 09C-K55; B&H# KI9KF55CL) **82.95**

True Match Kamio Fluorescent Lamp - 20 Watts/3200K - 6" Ring Diameter
(Mfr# 06C-K32; B&H# KI6KF32KL) **79.95**

True Match Kamio Fluorescent Lamp - 20 Watts/5500K - 6" Ring Diameter
(Mfr# 06C-K55; B&H# KI6KF55CL) **79.95**

Harness for Kamio 6 Ringlight to Ballast - 6'
(Mfr# HAR-KAM6; B&H# KIKH6Q) **69.95**

Extension Cable for Kamio Ringlight - 15'
(Mfr# X04-K15; B&H# KIEC15) **58.95**

Three Pin XLR Power Cable for Kamio - 8'
(Mfr# PWC-241X; B&H# KIPWC241X) **49.95**

MINI-FLO

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 Fixture - 12"
(Mfr# CFX-1201; B&H# KIMFF12) **112.50**

Mini-Flo Fixture - 9"
(Mfr# CFX-091; B&H# KIMFF9) **112.50**

Mini-Flo Kit Travel Case
(Mfr# KAS-MF; B&H# KITCMFK) **139.95**

Mini-Flo Electronic Dimming Ballast (100-250V AC, 12V DC)
(Mfr# BAL-239X; B&H# KIMFDB4P) **369.95**

Mini-Flo Electronic Dimming Ballast with 4 Pin XLR Connection (90-230V AC, 12V DC)
(Mfr# BAL-139X; B&H# KIBMF4PXLR) **167.95**

Mini-Flo Harness- 12"
(Mfr# HAR-1201; B&H# KI12MFH) **82.95**

Louver for Min-Flo - Black - 12"
(Mfr# LVR-1201-B; B&H# KI12MFLB) **14.95**

Eggcrate Louver for 9" Mini-Flo - Black
(Mfr# LVR-091-B; B&H# KI9MFLB) **14.95**

True Match Mini Fluorescent Lamp - 8 Watts/5500K - 12" Uncoated
(Mfr# 122-K55; B&H# KI12KF55L) **19.95**

True Match Mini Fluorescent Lamp - 8 Watts/2900K - 12" Uncoated
(Mfr# 122-K29; B&H# KI12KF29L) **19.95**

True Match Mini Fluorescent Lamp - 6 Watts/5500K - 9" Uncoated
(Mfr# 092-K55; B&H# KI9KF55L) **19.95**

True Match Mini Fluorescent Lamp - 6 Watts/2900K - 9" Uncoated
(Mfr# 092-K29; B&H# KI9KF29L) **19.95**

Mini-Flo Shell Only - 9"
(Mfr# FIX-091; B&H# KI9MFFS) **19.95**

Coiled Flex Arm - for Mini-Flo - 6'
(Mfr# MTP-MW6; B&H# KIMFFA6C) **24.50**

Eggcrate Louver for 9" Mini-Flo - Black
(Mfr# LVR-091-B; B&H# KI9MFLB) **14.95**

LITEPANELS 1x1 - 4x4



Litepanels revolutionary lighting systems bring the advantages of light emitting diode technology to professional production lighting. Only Litepanels employ ultra-efficient LEDs to produce bright projected soft light perfect for working in studio or on location anywhere in the world. It's no surprise that, since their debut at NAB 2004, Litepanels have become an invaluable staple in the arsenal of lighting and camera persons alike.

Choose from the compact Litepanels Mini in 3200°K Flood, 5600°K Flood or 5600°K Spot, LED Ringlite, Litepanels Infrared (IR) for shooting in total darkness or the new revolutionary Litepanels 1x1.

In addition, Litepanels' groundbreaking design provides operators with a unique view-thru capability. The housing features an integrated pattern of hundreds of precisely aligned mini-portals. This offers the ability to view the subject being illuminated from behind the unit.

- Advantages
- Only 1.75" (44mm) thick
- Ultra lightweight & portable
- 12" square (30.48cm)
- Runs on AC adapter or battery
- Heat-free & flicker-free
- Dims 100% to 0 with minimal color shift
- Remote dimmer available
- 5600°K daylight or 3200°K incandescent
- Modular design for multipanel use
- 100,000 hour rated lamp life
- View-thru to see the talent
- Litepanels award-winning LED technology
- Optional Backpack PowerCell (1.75 hours)
- Ballast-free

5600°K Flood • 5600°K Spot • 3200°K Flood

The 1x1 is the most versatile production light ever built. Combining Litepanels' hallmark LED technology in a sophisticated, slimline housing, this revolutionary modular lighting system provides 1'x1' of pure, luminous, soft, directional output.

Highly Controllable

The 1x1 shares many of the technical innovations designed by Litepanels to give you an unmatched level of lighting control. An ergonomic control knob on the back enables instant dimming from 100% to 0 with minimal color shift. Absolutely silent & flicker- free and heat-free, the system can be positioned comfortably close to a subject's face, filling it with an unmatched quality of soft, wrap-around light. For even more control, a set of 6 interchangeable slide-in conversion and diffusion filters is available in various configurations for both daylight and tungsten versions.

Power Efficient

Employing Litepanels' ultra-efficient LEDs, the system draws just 40 Watts @ 24V, yet outputs the equivalent of 500 Watts. The 1x1 is powered via an external 100-240VAC international adapter, which provides 24VDC to the unit. Equipped with an XLR power connector cable, the 1x1 can also run off a variety of 18-28VDC sources, including a standard camera battery, car battery, or an optional Backpack PowerCell.

Multiple Options

Litepanels 1x1 is available as a single daylight or tungsten fixture or in a 4-light kit with light stands and a convenient carrying case. Accessories, including Litepanels' convenient Backpack PowerCell, DMX modules and optional correction/diffusion gels, may be purchased separately.

Remote Dimming Module

By using Litepanels' new optional Remote Dimming Module, operators can override the 1x1 on-board dimmer at distances up to 25-feet, an invaluable capability when the situation calls for adjustments in intensity made away from the light fixture itself.

Square Deal



Litepanels 1x1 measures just 12" (30.48cm) square, is only 1.75" (43mm) thick, and weighs only 3 lbs. (1.36kg). The unit mounts easily on a stand or tripod with a standard TVMP receptacle. With dedicated mounting hardware, the modular design allows 2'x2' and 4'x4' multi-panel configurations.

In addition, Litepanels' groundbreaking design provides operators with a unique view-thru capability. The housing features an integrated pattern of hundreds of precisely aligned mini-portals. This offers the ability to view the subject being illuminated from behind the unit.

LITEPANELS 1x1 - 4x4

The Litepanels 4x4 allows the popular 1x1 fixtures to be arrayed into a single 4x4 lighting source. Without yokes, 16 – 1x1's slide into four columns of a fixed frame.

A dedicated power supply with eight (8) integrated, quick-connect power/data cables mounts to the back of the 4x4 frame to provide singular control over power and dimming of all fixtures of the 4x4.

The combined unit draws only 720 watts of power yet produces 4000 watts of light with an array of "flood" fixtures and 8000 watts with an array of "spot" fixtures. A 25 ft. power cord with 3-prong Edison plug is attached to the power supply housing. Current draw is a total of 6.5 amps @ 110V AC.

The 4x4 aluminum frame is supported via a steel yoke with a standard 1 1/8 in. Junior Pin. The frame and yoke, as well as, the power supply are finished with a black powder coat paint. The assembled fixture (4x4 frame, fixtures, power supply housing) weighs less than 90 lbs.



LITEPANELS 1x1 & 4x4

LED Spotlight, 5600° K - 1 x 1' - (90-260V AC/9-30V DC)
(Mfr# LP1X1-S; B&H# LI5600SLED) **1555.95**

LED Floodlight, 5600° K - 1 x 1' - (90-260V AC/9-30V DC)
(Mfr# LP1X1-F; B&H# LI5600FLED) **1555.95**

LED Floodlight, 3200° K "Tungsten" - 1 x 1' - (90-260V AC/9-30V DC)
(Mfr# LP1X1-S; B&H# LI5600SLED) **1555.95**

Power Supply with Wiring Harness for 4 x 4' Fixture - (90-260V AC/9-30V DC)
(Mfr# LP4X4-PS; B&H# LIPSWH44) **2119.95**

4 x 4' Frame for 16- 1 x 1' Litepanels Fixtures -
(Mfr# LP4X4-FRAME; B&H# LILP44F) **1269.95**

4 x 4' Frame for 16 LP 1 x 1' Fixtures - Frame, Yoke, Power Supply
(Mfr# LP4X4-F; B&H# LIF44LP1X1) **1214.50**

Lithium Battery for 1 x 1' Fixture -
(Mfr# LP1X1-LPB; B&H# LILB) **619.95**

Wireless Remote Dimmer Kit for 1 x 1' -
(Mfr# LP1X1WRD; B&H# LIWRDKQ) **584.95**

Carry Case for LP 1 x 1' Four Light Kit -
(Mfr# LP1X1-4LC; B&H# LICC4L1X1K) **319.95**

2 x 2' Portable Frame for Four LP 1 x 1' -
(Mfr# LP2X2-FP; B&H# LILP22FCY) **229.95**

Wired Remote Dimmer Kit for 1 x 1' -
(Mfr# LP1X1-RD; B&H# LIWRDK) **229.95**

2 x 2' Frame for 4- 1 x 1' Litepanels -
(Mfr# LP2X2-F; B&H# LILP22FSY) **229.95**

V-Mount Battery Adapter Plate - For Litepanels 1x1D-Tap Cable Assembly
(Mfr# LP1X1-BAPV; B&H# LIAPVMB) **153.50**



1.75 hour ultra thin detachable battery for untethered wireless lighting



Dial in 100% to 0 dimming with minimal color shift

Optional Wired or Wireless Remote Dimming Module



OMNI-LIGHT



12v/30v/120v/220v 100-500w AC/DC Focusing Light

The wide 6:1 focusing range of the Omni-Light makes it an ideal key or back-light, or add diffusion or an umbrella and it becomes an excellent soft fill source. Flexibility doesn't stop there. Swap the power cord and lamp and it becomes a battery-powered, hand-held light. Available with a host of accessories and built for heavy duty long life, the popular Omni is a perfect companion to the Tota light.

- The peened parabolic reflector, designed for maximum light-efficiency, can be replaced with the Super-Spot Reflector, for exceptionally long throws at all voltages.
- 300/500 watts at 220/240v, 300/420 and 500w at 120v, 250w at 30v, 100w at 12v.
- Easily handheld with the large, stay-cool folding handle.
- A gold-reflector can be inserted into this unit to warm up the light.
- Includes a metal screen to protect the lamp, and a 16' power cord.
- Constant tension, one-hand, no-yoke tilting (275° with doors; 360° without). Large cool handle pivots in for storage.
- The Omni will mount to all Lowel mounting accessories as well as all 5/8" light stands and studs.

Omni-Light *(Mfr # 01-10 • B&H # LOOL)*
With standard #1 reflector, protective screen and 16' cable (less lamp).....**134.95**

Omni-Light with 12v Cigarette Lighter Adaptor *(Mfr # 01-12 • B&H # LOOL12V):* With #2 reflector; protective screen, 16' cable and 12v cigarette lighter plug adapter (less lamp) **158.50**

Omni-Light with Lamp *(Mfr # 01-101 • B&H # LOOLL)*
Same as above with 120v, 500w FTK lamp.....**162.95**

BULBS FOR OMNI-LIGHT

Bulb	Volts	Watts	Kelvin	Avg. Life	SKU	Price
EYL	12	100	3200°K	50 hrs.	GBEYL	16.95
DYG	30	250	3400°K	15 hrs.	GBDYG	17.50
JCD120V	120	300	3200°K	70 hrs.	BEL300W2	33.50
EKB	120	500	3200°K	75 hrs.	GBEKB	18.49
FTK	120	500	3200°K	100 hrs.	GBFTK	21.00
JCD230V	230	300	3200°K	75 hrs.	GBJCD230300Q	39.95

Omni-Light 2-pin 30v "Amphenol Type" Connector Cable *(Mfr # 01-13 • B&H # LOOL30V)*
With #2 reflector, protective screen and 5' 2-pin "Amphenol-Type" connector cable (less lamp).....**176.95**

TOTA-LIGHT



120v/220v 300-800w Wide Angle AC Light

Compact, rugged and versatile, the broad throw Tota-Light can be used with its umbrella or gel-frame and diffusion as soft key, fill, or backlight. With its adjustable reflectors, it can be a smooth and even background light, or point it toward the ceiling to raise the ambient light level of a room.

BULBS FOR TOTA-LIGHT

Bulb	Volts	Watts	Kelvin	Avg. Life	SKU	Price
EHZ	120	300	2900°K	2000 hrs.	GBEHZ	9.49
FDN	120	500	3200°K	400 hrs.	GBFDN	16.90
FCZ	120	500	3000°K	2600 hrs.	GBFCZ	14.95
FCM	120	650	3200°K	400 hrs.	GBFCM	12.89
EMD	120	750	3200°K	400 hrs.	GBEMD	17.95
EMF	220/240	800	3200°K	250 hrs.	GBEMF	18.79

- 500 and 750w at 120v, 800 at 220/ 240v.
- 360° constant tension no-yoke tilting. Large, cool knobs.
- Closes compactly for storage and travel.
- Adjustable reflecting doors can illuminate four walls evenly from a corner or compensate for light fall-off on vertical surfaces lit from above or below.

Tota-Light *(Mfr # T1-10 • B&H # LOTL)*
With protective screen and 16' cable (less lamp).....**113.95**

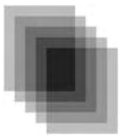
Tota-Light *(Mfr # T1-101 • B&H # LOTLL)*
With protective screen, 16' cable and 750w EMD lamp. **133.505**

TOTA-LIGHT & OMNI-LIGHT ACCESSORIES

TOTA/OMNI LIGHT CONTROLS

T1-20 Tota-Frame
Holds various 10 x 12" gels. Locks directly into all three lights, pans and tilts with the light. Size: Folded 12 x 1 x 1"
(Mfr # T1-20 • B&H # LOTF) **29.50**





Tota Gels
Package of five 10 x 12" sheets. Consists of three Day Blue (T1-70); one ND 3 (T1-71); and one Frost (T1-72).
(Mfr # T1-78 • B&H # LOFSATL).....**12.95**

Tota-Flag
Black aluminum alloy panel attaches to a Flexi-shaft for shadowing subject, background or lens. Two or more snap together. Size: 8 x 12"
(Mfr # T1-52 • B&H # LOTFQ).....**19.95**





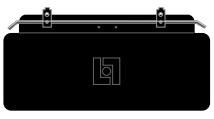
Flexi-Shaft
Flexible arm snaps onto Flag-link, Tota-tatch, or Tota-clamp and positions a Tota-flag or Tota-flector. Package of two. Each Flexi-Shaft is 16" and weighs 4 oz.
(Mfr # T1-50 • B&H # LOFS) **23.50**

Tota-brella Standard/Silver
Locks directly onto Tota or Omni without tools to convert to softlight. It is 27" open and 19" closed. It weighs 8 oz.



(Mfr # T1-25 • B&H # LOTBS).....**29.95**

Tota-brella Special/White: Same as above with extremely soft, white reflective surface.
(Mfr # T1-26 • B&H # LOTBW) **24.95**

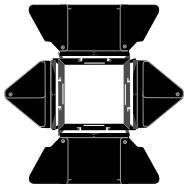


Tota-Shade
Pivoting panels snap onto Tota and V-lights, providing light and lens-flare control & holding gels. Allows use of gel and umbrella together. (Side panels require top and bottom panels for support.) Size: 9 x 4.5". *(Mfr # T1-21 • B&H # LOTS1)* **18.50**

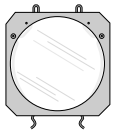
Tota-Shade: Set of 4
(Mfr # T1-24 • B&H # LOTS4).....**54.50**

OMNI LIGHT CONTROLS

Complete Barndoor
Barndoor frame with two rectangular and two triangular leaves. Rotates 360° and holds two accessories (filters, snoot, etc.).

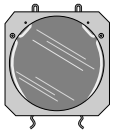


(Mfr # O1-20 • B&H # LOBDOL) **55.95**

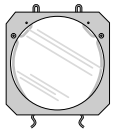


Diffused Glass
Softens light; reduces intensity and contrast; improves shadow quality. Light loss approx. 40% in flood.
(Mfr # O1-50 • B&H # LODGOL) **32.50**

Dichroic Filter
Converts 3200°K to average daylight with light loss of approx. one stop. Absorbs some U.V.

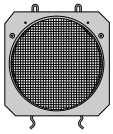


(Mfr # O1-51 • B&H # LODFOL).....**83.95**



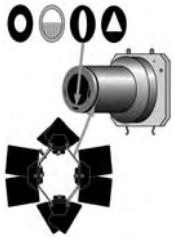
Clear Glass
Absorbs some U.V. with 5% light loss.
(Mfr # O1-52 • B&H # LOCGOL) **32.50**

Full Scrim
Stainless steel screen reduces light one stop without diffusion or softening of contrast.



(Mfr # O1-54 • B&H # LOSFOL).....**16.50**

Omni Narrow Snoot
For more control with smaller diameter circular cutoff (2.25" diameter). Accepts Fren-L patterns as well as Pro-light barn doors and swing-in accessories.



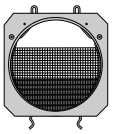
(Mfr # O1-532 • B&H # LOSOLQ).....**64.95**

Snoot
Creates a reduced, soft-edged circle of light. Two joined by a Frame (01-21) increases effect.
(Mfr # O1-53 • B&H # LOSOL).....**53.95**



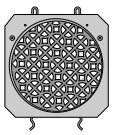
Half Scrim
Same as above, covers half the light, rotates 360° to reduce light on any part of the subject that is too bright.
(Mfr # O1-55 • B&H # LOSHOL).....**16.50**

Graduated Scrim
Clear, single and double screen areas gradually reduce light intensity. Compensates for light fall-off on walls and subjects. Rotates 360°.



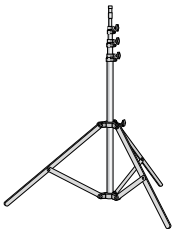
(Mfr # O1-56 • B&H # LOSGOL).....**19.50**

Cookaloris
Cut metal disk creates a soft shadow pattern to "break-up" flat backgrounds.

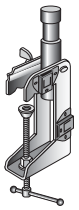


(Mfr # O1-57 • B&H # LOCOL).....**22.95**

MOUNTING

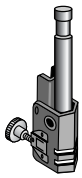


Omni-Stand
Sturdy and lightweight; it extends to 9'. Collar clamping; standard 5/8" stud. It weight 2.9 lbs., and folds to 27".
(Mfr # O1-33 • B&H # LOLSO).....**64.95**



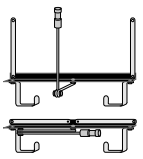
Tota-Clamp
Clamps onto pipes and objects up to 1⅞" thick. 5/8" stud locks in two positions and accepts a light. Two Flexi-shafts with Tota-flags can be attached.
(Mfr # T1-30 • B&H # LOTC).....**23.50**

Tota-daptor
Stacks multiple Tota-lights; converts under-sized stands to 5/8". Also accepts two Flexi-shafts with Tota-flags or Flectors.



(Mfr # T1-35 • B&H # LOTD) **19.95**

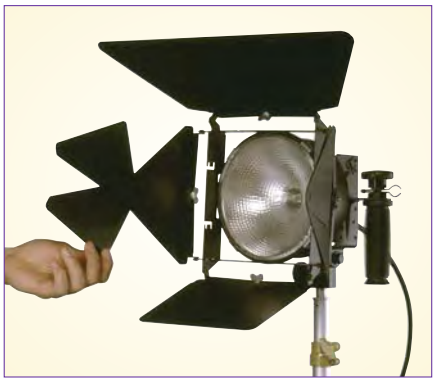
Tota-Mount
Hangs on doortops, gaffer-tapes to windows and most wall surfaces to support Tota, Omni and other small lights. Folds for storage.



(Mfr # T1-32 • B&H # LOTM) **28.50**

DP LIGHT

The DP is a long time Lowel workhorse. It's a powerful key, backlight or background light. Add an umbrella or diffusion for soft key or fill light, swap to the super-spot reflector for long throws, or customize it with a variety of other accessories. The DP is built for a long multi-use life.



- Multi-use, halogen source.
- 500, 750 and 1000-watts at 120v; 500, 650 and 1000-watts at 220v and 240v.
- Continuously variable beam control.
- Peened parabolic reflector provides non-crossover beam with axial filament orientation for improved shadow pattern and gel life.
- 8:1 focus rangewith #1 reflector and FEL lamp.
- Quick-change super-spot reflector for exceptionally long throws at all voltages.
- 170° no-yoke, constant- tension, one-handed tilting from straight up to almost straight down.
- Large cool knobs.
- Protective front screen must always be used.

DP Light *(Mfr # D2-10 • B&H # LODPL)*
With protective screen, #1 reflector, 16' cable with switch (less lamp).....**168.95**

DP Light with 120v 1000w FEL Lamp *(Mfr # D2-101 • B&H # LODPLL)*
Same as above DP Light, but with 120v 1000w FEL lamp.....**166.95**

BULBS FOR TOTA-LIGHT

Bulb	Volts	Watts	Kelvin	Avg. Life	SKU	Price
EHC	120	500	3200°K	300 hrs.	*GBEHC*	**29.49**
EHD	120	500	3000°K	2000 hrs.	*GBEHD*	**29.95**
EHF	120	750	3200°K	300 hrs.	*GBEHF*	**29.95**
EHG	120	750	3000°K	2000 hrs.	*GBEHG*	**29.95**
FEL	120	1000	3200°K	300 hrs.	*GBFEL*	**18.95**
JCV220V	220	500	3000°K	2000 hrs.	*GBJCV220500*	**34.95**
FEP/220	220	1000	3200°K	150 hrs.	*GBFEP*	**39.99**
JCV240V	240	500	3000°K	2000 hrs.	*GBJCV240500*	**34.95**
FKR/230	230	650	3100°K	300 hrs.	*GBFKR230*	**54.95**
FEP/240	240	1000	3200°K	150 hrs.	*GBFEP240*	**39.95**

L-LIGHT



The tiny L-light is an easy-to-hide accent light, a quick kicker, a discreet backlight or, with diffusion, a subtle fill. With a variety of mounting & accessory options, its the perfect answer for those situations where a small, versatile light is needed.

- Uses any standard Edison (med. E-26) screw-in base lamp, including our special screw-threaded MR-16.
- Watts: Reflector lamps — up to 300 at 120v.
- Light controls: clip-on barndoors, umbrella, gels and glass accessories.
- Compatible with: many ViP and Tota accessories. Barndoors can control lamps up to R-20 in size.
- 2 Mounting options: Stand-link version (shown) mounts on stands, stud clamps, booms, Scissor-mounts, etc.
- Home-plate version allows attachment to poles, stands, 2 x 4's, etc., plus floors walls & other vertical surfaces with Gaffer-tape.
- Stores compactly with a lamp and barndoors attached.
- Newly updated with IEC connector AC Cable.

L-light with Stand-link *(Mfr # L2-10 • B&H # LOLLISL)*: With 16' switched #18/3 T1-80 cable to extend captive 34" IEC connector cable (less lamp) **93.50**

L-light with Stand-link & Lamp *(Mfr # L2-101 • B&H # LOLLISLL)*: Same as above but with 120v 100w flood lamp and clear glass with holder.....**132.50**

L-light with Home Plate *(Mfr # L2-15 • B&H # LOLLIHP)*: With 16' switched #18/3 T1-80 cable to extend captive 34" IEC connector cable, and 3-yd. roll of Gaffer-tape (less lamp).....**97.50**

DP LIGHT & L-LIGHT ACCESSORIES

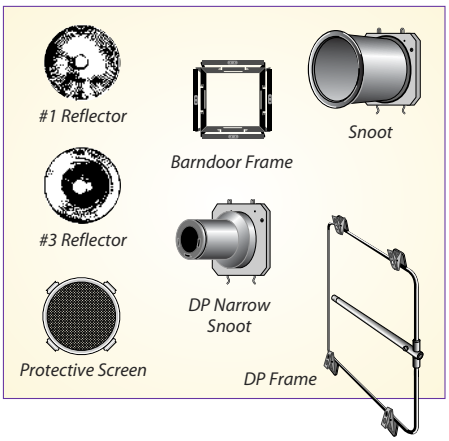
DP LIGHT ACCESSORIES

Reflectors

#1 Reflector *(Mfr # D2-15 • B&H # LOR1DPL)*
Standard, full focusing reflector with Lowel's peened, parabolic, non-crossover configuration.....**18.50**

#3 Reflector *(Mfr # D2-17 • B&H # LOR3DPL)*
Super-spot, fixed-focus, reflector has a narrow, high intensity beam for long throws **18.50**

Protective Screen *(Mfr # D2-19 • B&H # LOPSDPL)*
Supplied with light and in kits. Max. wattage: 1000w. Protects against lamp explosion. Must always be used. Weighs 2 oz **8.95**



Light Controls

Complete Barndoor *(Mfr # D2-20 • B&H # LOBDDPL)*
Barndoor Frame with two rectangular and two triangular leaves, all expandable. Rotates 360° and holds two DP accessories.....**62.50**

Barndoor Frame *(Mfr # D2-21 • B&H # LOBDFDPL)*
Same as above minus leaves.....**34.95**

Rectangular Leaf *(Mfr # D2-22 • B&H # LOLRDPL)*
Locks on frame with 1/4 turn instant release connector; has two expandable wings **18.50**

Triangular Leaf *(Mfr # D2-23 • B&H # LOLTDPL)*
Locks on frame with 1/4 turn instant release connector; has two expandable wings **18.95**

Diffused Glass *(Mfr # D2-50 • B&H # LODGDPL)*
Softens light; reduces intensity and contrast. Light loss 40%. Weighs 4 oz **34.95**

Dichroic Filter *(Mfr # D2-51 • B&H # LODFDPL)*
Converts 3200°K to average daylight with light loss of 50%. Absorbs some U.V.....**105.95**

Clear Glass *(Mfr # D2-52 • B&H # LOCGDPL)*
Absorbs some U.V. with 5% light loss.....**33.50**

Full Scrim *(Mfr # D2-54 • B&H # LOSFDPL)*
Stainless steel screen reduces light by 50% (one f-stop) without diffusion or softening of contrast. Weighs 3 oz.....**17.50**

Half Scrim *(Mfr # D2-55 • B&H # LOSHDPL)*
Same as above covers half the light, rotates 360° to reduce light on any part of the subject that is too bright. Weighs 3 oz **17.50**

Graduated Scrim *(Mfr # D2-56 • B&H # LOSGDPL)*
Clear, single and double screen areas gradually reduce light intensity. Compensates for light fall-off on walls and subjects. 3 oz **22.95**

Cookaloris *(Mfr # D2-57 • B&H # LOCDPL)*
Cut metal disk creates a soft shadow pattern to "break-up" flat, bland backgrounds.....**19.95**

Snoot *(Mfr # D2-53 • B&H # LOSDPL)*
Creates a reduced, soft-edged circle of light. Two, joined by a Frame (D2-21), increase effect. This snoot rotates 360° for each scenario. Weighs 6 oz.....**63.95**

DP Narrow Snoot *(Mfr # D2-532 • B&H # LOSDPLQ)*
With smaller diameter circular cutoff (2.25" diameter), accepts Fren-L patterns as well as Pro-light barndoors and swing-in accessories. 5.5" length, it weighs 6 oz **69.95**

DP Frame *(Mfr # D2-24 • B&H # LODPF)*
Attaches directly to DP to hold gels 12" x 16". Permanent gel clips and adjustable support arm. Weighs 8 oz **36.95**

Gels for DP Light *(Mfr # D2-78 • B&H # LOFSMDPL)*
Package of four 12" x 16" sheets. Includes two Day Blue (D2-70); one ND 3 (D2-71); and one Frost (D2-72) **14.50**

DP Gel File *(Mfr # GF-15 • B&H # LOGFDP)*
13.3 x 18", it weighs 14 oz. It accepts 12" x 16" gels for DP gel frame.....**19.95**

DP Brella Silver *(Mfr # D2-25 • B&H # LODPBS)*
41" open; 32.5" closed; it weighs 1.4 lbs. Heat resistant, woven, soft-silver fabric surface. Slips directly into DP to convert it to a large soft light. perfect for a 1-2 person head, or head-to-waist shot **39.95**

DP Brella White *(Mfr # D2-26 • B&H # LODPBW)*
Same as above with extremely soft, white reflective surface.....**39.95**

L-LIGHT ACCESSORIES

Light Controls

4-way Clip-on Barndoor *(Mfr # L1-20 • B&H # LOBD4LL)*: Frame with four removable leaves. For use with R-20 and smaller lamps **29.50**

2-way Clip-on Barndoor *(Mfr # L1-25 • B&H # LOBD2LL)*: Same as above, except with only two removable leaves. Accepts ViP Swing-in Accessory Holder or two more leaves **19.95**

Clip-on Barndoor Frame (no leaves) *(Mfr # L1-21 • B&H # LOBDFLL)*: Frame only. Weighs 1.5 oz...**9.50**

Clip-leaf (only) *(Mfr # # IP-24 • B&H # LONEPL)*: Single Clip-on Barndoor. Weighs 1 oz.....**8.50**

Clear Glass in Holder *(Mfr # L1-52H • B&H # LOMR16HCG)*: Attaches to rim of halogen MR-16 lamps. Absorbs U.V. with 5% light loss.....**24.95**

Diffused Glass in Holder *(Mfr # L1-50H • B&H # LOMR16HDG)*: Attaches to rim of halogen MR-16 lamps. Softens light; reduces intensity and contrast. Light loss: approx. 50%.....**26.50**

Dichroic Filter in Holder *(Mfr # L1-51H • B&H # LOMR16HDF)*: Attaches to rim of halogen MR-16 lamps. Converts tungsten to approx. average daylight. Light loss: approx. one stop.....**39.95**

Swing-in Accessory Holder *(Mfr # IP-30 • B&H # LOAHPL)*: Attaches onto Barndoor Frame to accept glass accessories and scrims. Also used for Pro and i-lights.....**13.95**

Diffused Glass with Swing-in Holder *(Mfr # IP-50H • B&H # LODGHPL)*: Softens light, creates gentler, more flattering, but less dramatic, highlights and shadows.....**21.95**

Dichroic Filter with Swing-in Holder *(Mfr # IP-51H • B&H # LODFHPL)*: Converts tungsten to approximate average daylight **46.95**

Gel-jawz *(Mfr # CL-15 • B&H # LOGJ)*: Package of eight clips that attach to barndoors to securely hold gels in place.....**13.50**

Pro & i Gel Frame *(Mfr # IP-40 • B&H # LOFHPL)*: Holds 5 x 6" gels. Collapses for storage like Tota-frame.....**19.95**

Gels: Frost *(Mfr # IP-72 • B&H # LOIP72)* or Day Blue *(Mfr # IP-70 • B&H # LOIP70)* pack of 5.....**5.50**

ND3 Gels: 5 pack *(Mfr # IP-71 • B&H # LOIP71)* **7.50**

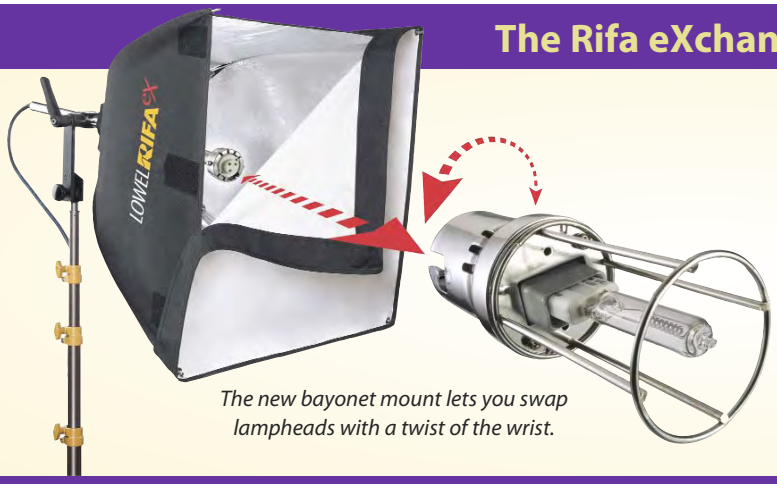
Assorted Gels: *(Mfr # IP-78 • B&H # LOIP78)*: 5 pack. Includes 3 Day Blue, 1 Frost and 1 ND **6.95**

RIFA eX-LITE



Creating beautiful soft key or fill light doesn't have to be strenuous or time consuming. Compact, lightweight, and self-contained, the Rifa-lite uses a simple design approach as old as the umbrella to achieve its quick and easy setup and strike capabilities. Its ablities are enhanced by the new eXchange System accessory lampheads.
Bathe almost anything, from talking heads to table-top stills, in luxurious almost fool-proof soft light. It is the perfect complement to today's compact, light-sensitive, digital cameras and filmstocks.
The Accessory lampheads of the Rifa eXchange System offer increased versatility to Rifa users. Now your Rifa eX can use screw-threaded daylight fluorescent lamps, or lower wattage and lower voltage tungsten halogen lamps.

The Rifa eXchange Push & Twist Lampheads



The new bayonet mount lets you swap lampheads with a twist of the wrist.

You've loved Rifa's compact portability, 60 second setup, & beautiful output. Now, with the new Lowel Rifa eXchange System, we've added versatility. Now your Rifa eX can use screw-threaded daylight fluorescent lamps, or lower wattage & lower voltage tungsten halogen lamps. Its new patented bayonet mount lets you swap lampheads with a quick push & twist of the wrist!

- Want Fluorescent? All Rifa's can now use our new high CRI daylight fluorescent lamps.
- Need less light? All 4 Rifa eX-Lite models can now go down to 125w AC.
- No AC current? All 4 can use DC battery power.

FEATURES

- Removable tungsten-halogen Rifa eX lamphead, centered in collapsible silver aluminized high temperature Nomex housing.
- State of the art woven glass fabric front diffuser offers exceptional heat resistance. Front diffuser must always be used.
- Quick-change push & twist accessory lampheads allow use of screw-thread daylight fluorescent, or lower wattage & voltage lamps.
- Easy access pockets on fabric shell allow clip-on gel attachment for correcting to daylight.
- 105 - 1000w available Tungsten-halogen range when combined with accessory X300 lamphead. Other lamphead options for screw-in daylight fluorescent or incadescent also available.
- Dedicated softlight fixture with removable 750w lamphead centered in collapsible silver aluminized high temperature Nomex housing.
- Umbrella-like design for quick 60 second setup & strike.
- State of the art woven glass fabric front diffuser offers exceptional heat resistance. Front diffuser must always be used.
- Light controlled with fold-up accessory fabric Egg Crates.
- A variety of kit options are available.
- Other accessories include fabric Egg Crates, Balance Bar for more versatile positioning, plus many standard Lowel mounting accessories.
- Light controlled with fold-up accessory fabric Egg Crates.



Remove from bag & place on stand.



Pushing in lamp fixture quickly opens shell.



Shell fully opens and locks into place.



Attach diffuser, plug it in and power it up.

60 Second Set-up

Unlike common, inefficient soft boxes that must first be assembled and then attached to a light as an accessory, the Rifa is both light and soft box combined. Rifa-lites can easily go from carry bag to stand, fully set up, in one minute or less.

RIFA eX-LITE

All 4 original Rifa-lite models have been updated to create the new Lowel Rifa eXchange System. All Rifa eX models come with lampheads that use the exact same lamps Rifa has always used. But now, the new Rifa eXchange System expands your options.

Rifa-Lite EX88 1000 Watt Softbox Light *(Mfr # LC-88EX; B&H # LORL1000)*: With 4′ captive cable, 16′ switched #18/3 extending power cord, 32 x 32" light diffuser and carrying sleeve (less lamp).....**589.95**

Rifa-Lite EX66 750 Watt Softbox Light *(Mfr # LC-66EX; B&H # LORL750)*: With 4′ captive cable, 16′ switched #18/3 extending power cord, 25 x 25" light diffuser and carrying sleeve (less lamp).....**507.95**

Rifa-Lite EX55 500 Watt Softbox Light *(Mfr # LC-55 EX; B&H # LORL500)*: With 4′ captive cable, 16′ switched #18/3 extending power cord, 21 x 21″ light diffuser and carrying sleeve (less lamp).....**434.95**

Rifa-Lite EX44 250 Watt Softbox Light *(Mfr # LC-44EX; B&H # LORL250)*: With 4′ captive cable, 16′ switched #18/3 extending power cord, 16x16″ light diffuser and carrying sleeve (less lamp).....**294.95**

Rifa-Lite EX88 1000 Watt One Light Kit *(Mfr # LC-98LBZ; B&H # LORL1000KY)*: • Umbrella Style Softbox Light, 32 x 32″ (81 x 81cm), Front Diffuser, Changeable Socket, 120v Bulb, Stand, LB30 Soft Kit Case **698.95**

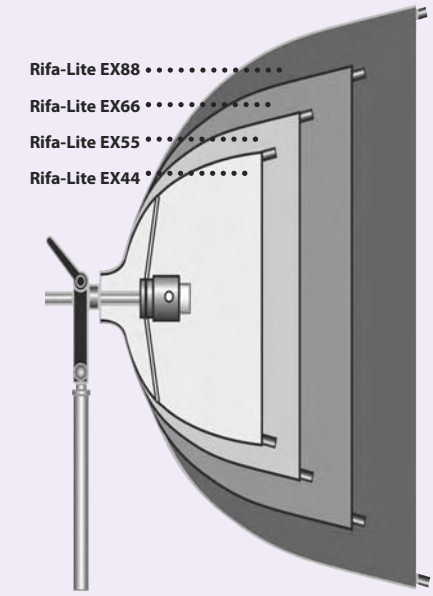
Rifa-Lite EX88 1000 Watt Softbox Light with Lamp *(Mfr # LC-88EX1; B&H # LORL1000L)*: With 4′ captive cable, 16′ switched #18/3 extending power cord, 32 x 32" light diffuser and carrying sleeve **599.95**

Rifa-Lite EX66 750 Watt Softbox Light with Lamp *(Mfr # LC-66EX1; B&H # LORL750L)*: With 4′ captive cable, 16′ switched #18/3 extending power cord, 25 x 25" light diffuser and carrying sleeve **516.95**

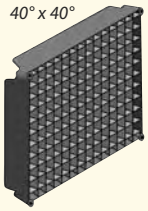
Rifa-Lite EX66 750 Watt Softbox Light with Lamp *(Mfr # LC-55EX1; B&H # LORL500L)*: With 4′ captive cable, 16′ switched #18/3 extending power cord, 25 x 25" light diffuser and carrying sleeve.....**463.50**

Rifa-Lite EX44 250 Watt Softbox Light with Lamp *(Mfr # LC-44EX1; B&H # LORL250L)*: With 4′ captive cable, 16′ switched #18/3 extending power cord, 16x16″ light diffuser and carrying sleeve.....**312.95**

Rifa-Lite EX66 750 Watt One Light Kit *(Mfr # LC-96LBZ; B&H # LORL750KY)*: Umbrella Style Softbox Light, 25 x 25″ (63.5 x 63.5cm), Front Diffuser, Changeable Socket, 120v Bulb, Stand, LB40 Soft Kit Case **659.95**



FABRIC EGG CRATES



For better light control. Each Egg Crate attaches quickly and afterwards folds up to be stored in its own small lightweight bag. Available with 30°, 40° and 50° dispersion angles.

LC-55EC/50 50% Egg Crate for LC-55..**159.95**
LC-66EC/50 50% Egg Crate for LC-66..**192.95**
LC-88EC/50 50% Egg Crate for LC-88..**229.50**
LC-55EC/40 40% Egg Crate for LC-55..**179.95**
LC-66EC/40 40% Egg Crate for LC-66..**199.95**
LC-88EC/40 40% Egg Crate for LC-88..**246.50**
LC-55EC/30 30% Egg Crate for LC-55..**219.95**
LC-66EC/30 30% Egg Crate for LC-66..**294.95**
LC-88EC/30 30% Egg Crate for LC-88..**303.95**

REPLACEMENT DIFFUSERS

Optional accessory diffusers with more translucent front screens for increased output (aprox 20%) as well as sharper shadows.

LC-55D Diffuser for LC-55.....**79.95**
LC-66D Diffuser for LC-66.....**124.95**
LC-88D Diffuser for LC-55.....**159.95**

BULBS FOR RIFA eX-LITE

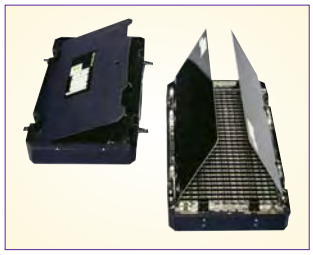
For	Bulb	Volts	Watts	Kelvin	Avg. Life	SKU	Price
LC-44eX	GCC	12	100	3200°K	100 hrs.	GBGCC	19.95
LC-44eX	GCB	30	200	3200°K	100 hrs.	GBGCB	19.95
LC-44eX	FSH	120	125	3200°K	100 hrs.	GBFSH	17.95
LC-44eX	FVM	120	105	3200°K	250 hrs.	GBFVM	49.95
LC-44eX	FVL	220	200	3200°K	200 hrs.	GBFVL	19.95
LC-44eX	GCA	220	250	3200°K	100 hrs.	GBFCA	22.95
LC-44eX	CP/96	240	300	3400°K	75 hrs.	LOLCP96	19.95
LC-44eX	GLF/P44	230	235	3200°K	100 hrs.	LOLGLF	23.95
LC-44eX	CP/97	240	300	3200°K	75 hrs.	LOLCP97	19.95
LC-55eX	EHC	120	500	3200°K	300 hrs.	GBEHC	29.95
LC-55eX	EHD	120	500	3000°K	2000 hrs.	GBEHD	29.95
LC-55eX	JCV 220V	220	500	3000°K	2000 hrs.	GBJCV220500	34.95
LC-55eX	JCV 240V	240	500	3000°K	2000 hrs.	GBJCV240500	34.95
LC-66eX	EHF	120	750	3200°K	300 hrs.	GBEHF	29.95
LC-66eX	EHG	120	750	3200°K	2000 hrs.	GBEHG	29.95
LC-66eX	FKR/230	230	650	3200°K	300 hrs.	GBFKR230	54.95
LC-88eX	FEL	120	1000	3200°K	300 hrs.	GBFEL	18.95
LC-88eX	FEP/220	220	1000	3200°K	150 hrs.	GBFEP	39.99
LC-88eX	FEP/240	240	1000	3200°K	150 hrs.	GBFEP240	39.95

Caselite 2 • Caselite 4

Compact, Self-Contained Location Fluorescents



For the pro on the go, the all-in-one Caselites offer your choice of daylight or tungsten color in a compact, easy to carry fluorescent package. The current popularity of fluorescent lights in film & video production is well deserved. They offer cool, soft and efficient light at several times the output of incandescent halogen sources. Unfortunately, they can also be too cumbersome and fragile to use on location, often requiring several cases to carry lights and accessories. The Caselites solve that problem by being compact, lightweight, rugged and completely self-contained without sacrificing output or light quality. The all-in-one Caselite is both light & case combined. Pop the lid and there's room inside for stand-fitting tilt-bracket & plate, plus power cord, stand, or spare bulbs.





FEATURES

- Available in two efficient models: 2 x 55w and 4 x 55w tube fixtures.
- Auto voltage-setting ETL & CE approved models for 120/230v operation
- Case lid holds spare lamps or stand, plus egg crate, mounting plate, stand tilt bracket, power cord.
- Internal ballast means quicker setup time.
- Efficient reflector & ballast design allows maximum light output.
- Daylight or Tungsten: uses 5300°K or 3000°K compact fluorescent lamps.
- Individual lamp switches to control output intensity without dimming.
- Supplied light controls include: quick release egg crate grid, mounted gel clips, dual purpose barndoor/intensifiers.
- Rugged lightweight stackable case made of heavy duty ABS plastic.
- Updated tilt-bracket for easy stand mounting and versatile lamp positioning.
- Ideal for TV news crews & documentary video production.

Caselite 2 *(Mfr # CF-20 • B&H # LOCL2)*: Includes a storage lid, a snap-on eggcrate, two barndoor intensifiers, a mounting plate, a stand-fitting tilt-bracket and eight gel-jaws (less lamps).....**CALL**

Caselite 2 *(Mfr # CF-20CE • B&H # LOCL2E)*: CE approved Euro model (220-230v AC).....**859.50**

Caselite 4 *(Mfr # CF-40 • B&H # LOCL4)*: Includes a storage lid, a snap-on eggcrate, two barndoor intensifiers, a mounting plate, a 5/8" baby tilt-bracket and eight gel-jaws (less lamps).....**CALL**

Caselite 4 *(Mfr # CF-40CE • B&H # LOCL4E)*: CE approved Euro model (220-230v AC).....**1139.95**

Caselite 2 and Caselite 4 Supplied Components

- Caselite storage lid: Storage space for all the listed components plus Uni Sr. Stand and/or lamps.
- Snap-on Egg Crate: further controls light spill with loss of output
- 2 Barndoor/ Intensifiers: Dual purpose reversible Barndoor/Intensifiers can be used with black barndoor side facing in to cut spill or reflective intensifier side facing in to increase output. (approx. 50%)
- Mounting Plate: Updated Mounting Plate attaches to back of fixture, allowing use of Stand-fitting Tilt-bracket or standard 5/8" stud. Allows fixture to rotate 360°.
- Stand-fitting Tilt-bracket: Updated bracket with 5/8" stud. Keeps Caselite's center of gravity squarely over stand for best balance, while allowing maximum rotation & angling of fixture.
- Gel-jawz : Attach to barndoor leaves to hold gels. Package of eight clips. ◆ 16' Power Cable

BULBS FOR CASELITE

Bulb	Volts	Watts	Kelvin	Avg. Life	SKU	Price
FLS-55TU	Osram Studioline 55w/3200	55	3200°K	8000 hrs.	GBFT55SL3200	29.95
FLS-55DA	Osram Studioline 55w/5600	55	3400°K	8000 hrs.	GBFT55SL5600	29.95
FLC-55TU	GE F55BX/CINPLUS32	55	3200°K	8000 hrs.	LOFLC55TU	24.50
FLC-55DA	GE F55BX/CINPLUS55	55	3200°K	8000 hrs.	LOFLC55DA	24.50

LowelScandles

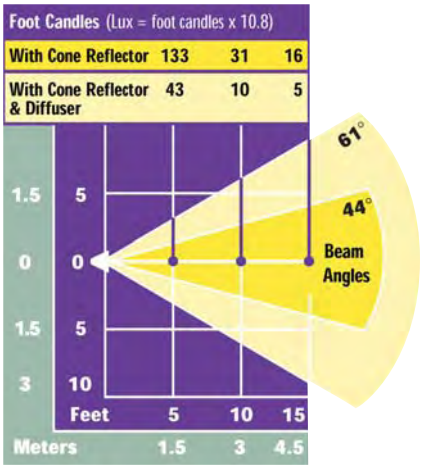
Multi-Tasking Fluorescent

LowelScandles is the first multi-tasking fluorescent fixture designed for quick and easy choice of light size, intensity and quality, by quick change of accessories. Its unique cluster arrangement of lamps make a whole new set of options possible for adding accessories to shape and direct the output. Ideal for shooting high-res digital portraits or video talking heads.



FEATURES

- 200-watt daylight or tungsten balanced light output from 8 lamps, switched in pairs for easy variable output.
- Uses either eight 24-watt (12" length) or eight 18-watt (8" length) compact fluorescent lamps (mfg. avg. life: 8,000 hrs).
- 90+CRI lamps available in 5500°K and 3000°K. High efficiency output: 50 lumen/Watt.
- Auto-setting dual-voltage input (120/230v AC, 50/60Hz), flicker-free high efficiency internal ballast (39KHz).
- For convenient use with a chimera-style softbox, a rotating universal speed ring is permanently installed on fixture. The speed ring accepts the following softbox attachments: Plume, Chimera, Westcott, Photoflex.
- Quick attachment accessories:
  - — Collapsible Front Intensifier with softbox diffuser (supplied).
  - — Special purpose aluminum cone reflector



LowelScandles Light with Cone - Tungsten *(Mfr # LSF-05TU • B&H # LOSLTC)*
With attached universal speed ring, polycarbonate lamp shield, 16' AC cable with switch and eight 5300° Kelvin fluorescent tubes, collapsible cone intensifier and front diffuser **1059.95**

Tungsten LowelScandles 192 Watt Fluorescent Fixture *(Mfr # LSF-05DA • B&H # LOSLDC)*
With attached universal speed ring, polycarbonate lamp shield, reflector cone, 16' AC cable with switch and eight 5300° Kelvin 24w fluorescent tubes **1032.95**

Tungsten LowelScandles 192 Watt Fluorescent Fixture *(Mfr # LSF-10TU • B&H # LOSLT)*
With attached universal speed ring, polycarbonate lamp shield, 16' AC cable with switch and eight 3000° Kelvin 24w fluorescent tubes **917.50**

Daylight LowelScandles *(Mfr # LSF-10DA • B&H # LOSLD)*
With attached universal speed ring, polycarbonate lamp shield, 16' AC cable with switch and eight 5300° 24w Kelvin fluorescent tubes **859.95**

LowelScandles Fluorescent Light Fixture *(Mfr # LSF-13 • B&H # LOSL)*
Body Only (120-230V AC) **698.95**

LowelScandles Case - Large *(Mfr # LSF-82 • B&H # LOLSC)*
High-impact polyethylene molded case with hinged lid, recessed wheels and rolling handle, holds 2 Lowel Large Scandles fluorescent lights, plus 2 collapsible cone reflectors and diffusers, 2 KS Jr light stands, and other small accessories **434.95**

LowelScandles Case - Small *(Mfr # LSF-81 • B&H # LOSSC)*
High-impact polyethylene molded case with hinged lid, recessed wheels, shoulder strap and rolling handle. It holds 1 Lowel Small Scandles fluorescent light, plus 1 collapsible cone reflector and diffuser, 1 KS Jr light stand, and other small accessories **249.95**

Collapsible Cone Intensifier with Front Diffuser *(Mfr # LSF-15 • B&H # LOCCD)*
For Scandles Light **149.95**

Aluminum Cone Reflector *(Mfr # LSF-17 • B&H # LOCR)*
for Scandles Light **141.95**

BULBS FOR LOWELSCANDLES

Bulb	Watts	Size	Description	Avg. Life	Kelvin	SKU	Price
LSF-24DA	24	12"	Dulux L 24w/12	8000 hrs.	5300 (Daylight)	LOSLD2412	**18.50**
LSF-24TU	24	12"	Dulux L 24w/32	8000 hrs.	3000 (Tungsten)	LOSLT2412	**18.50**
LSF-18DA	18	8"	Dulux L 18w/12	8000 hrs.	5300 (Daylight)	LOSLD188	**18.50**
LSF-18TU	18	8"	Dulux L 18w/32	8000 hrs.	3000 (Tungsten)	LOSLT188	**16.50**

Lowel Fluo-Tec

Studio Fluorescents for Video Production, Video Conferencing, Digital Imaging & Film

Whether you are producing a 24-hour newscast, a high resolution digital photo shoot, or a corporate video conference, the bright soft output and efficientoperation of Lowel Fluo-Tec studio fluorescents make beautiful images easier to create.



Is your shooting area a large full blown production facility with DMX controlled console, or a compact table-top web-casting set with 4 outlets in the wall? For either of these, and anything in between, Lowel Fluo-Tec helps you tailor your lighting system to perfectly suit the illumination requirements of your shooting area.



FEATURES

- 5 dimmable and 5 non-dimmable models, housing from 2-8 55w lamps.
- Soft, flattering fluorescent in your choice of lamp color temperature, Tungsten or Daylight, with high CRI (Color Rendering Index).
- Tungsten lamps mix easily with focusable tungsten halogen sources, such as Lowel Fren-L 650, for increased creative control of light quality.
- All models have a high frequency internal ballast for flicker-free operation.
- Wide range of available accessories, including mirror-finish intensifiers, honeycomb grids, egg crates & barndoors.
- Fixtures produce less heat meaning less air conditioning, and longer lamp life

Non-Dimmable Models

These state of the art flicker-free studio fluorescents are great for soft illumination where only basic control of the output is needed. Most also have multiple lamp switches on the unit to vary the output on a limited basis by switching pairs of lamps on or off.

Dimmable Models



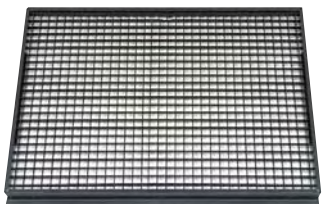
- Dimmer offers digital control from 0 to 100% light output
- Patented, award winning, state of the art electronics with integrated DMX-512 circuitry, allowing full control from any DMX console, of up to 512 fixtures.
- Membrane-style digital control panel on the back of the fixture allows manual dimming and manual storage of 4 dimmer settings (retained in fixture, even when powered down).
- 4-digit LED display shows DMX address, dimming level & lamp life.
- Remote Port will accept the Lowel IR-DMX External Sensor to use IR-DMX Controller, a remote control accessory system which allows multi-unit remote dimming without the need of a console, for up to 512 fixtures.

About DMX

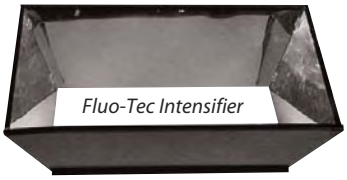
DMX-512 is an addressing & communication protocol that allows a centralized controller (like a lighting console) to address and dim from 1-512 dimmers individually. In this case, it allows a DMX-capable lighting console to assign a separate address for up to 512 different dimmable Lowel Fluo-Tec fixtures, and to send dimming commands to them. Those commands can vary according to the abilities of the controller, but can includ pre-timed fades, sub-group programming, and pre-designed lighting plots with stored levels.



Fluo-Tec Infra Red DMX Translator



Fluo-Tec Egg Crate



Fluo-Tec Intensifier

Lowel Fluo-Tec

Studio 250

Uses 2 compact 55w lamps (not included). Supplied with Gel Frame, Safety Cables (3), Standard Clamp and 10′ AC cable. Other mounting devices and AC cable connection options are available. Measures 27.5 x 10.6 x 4.5″.

120v Dimmable *(Mfr # FLS-250DM • B&H # LOFT250D)* **942.95**
230v Dimmable *(Mfr # FLS-250DM230 • B&H # LOFT250DX)* **997.50**
120v Non-Dimmable *(Mfr # FLS-250ND • B&H # LOFT250)* **782.95**
230v Non-Dimmable *(Mfr # FLS-250ND230 • B&H # LOFT250X)* **782.95**

Studio 250cy

Uses 4 compact 55w lamps (not included). Supplied with Gel Frame, Safety Cables (3), Standard Clamp and 10′ AC cable. Other mounting devices & AC cable connection options are available. Measures 52 x 10.6 x 4.5″.

120v Dimmable *(Mfr # FLS-250CYDM • B&H # LOFT250CYD)* **1463.95**
230v Dimmable *(Mfr # FLS-FLS-250CYDM230 • B&H # LOFT250CYDX)* **1389.95**
120v Non-Dimmable *(Mfr # FLS-250CYND • B&H # LOFT250CY)* **1159.95**
230v Non-Dimmable *(Mfr # FLS-250CYND230 • B&H # LOFT250CYX)* **1159.95**

Studio 450

Uses 4 compact 55w lamps (not included). Supplied with Gel Frame, Safety Cables (3), Standard Clamp and 10′ AC cable. Other mounting devices and AC cable connection options are available. Measures 27.5 x 15.75 x 4.5″.

120v Dimmable *(Mfr # FLS-450DM • B&H # LOFT450D)* .....**CALL**
230v Dimmable *(Mfr # FLS-450DM230 • B&H # LOFT450DX)* **1279.95**
120v Non-Dimmable *(Mfr # FLS-450ND • B&H # LOFT450)* **1018.95**
230v Non-Dimmable *(Mfr # FLS-450ND230 • B&H # LOFT450X)* **1018.95**

Studio 650

Uses 6 compact 55w lamps (not included). Supplied with Gel Frame, Safety Cables (3), Standard Clamp and 10′ AC cable. Other mounting devices and AC cable connection options are available. Measures 27.5 x 21 x 4.5″.

120v Dimmable *(Mfr # FLS-650DM • B&H # LOFT650D)* **1595.95**
230v Dimmable *(Mfr # FLS-650DM230 • B&H # LOFT650DX)* **1639.95**
120v Non-Dimmable *(Mfr # FLS-650ND • B&H # LOFT650)* **1299.95**
230v Non-Dimmable *(Mfr # FLS-650ND230 • B&H # LOFT650X)* **1339.95**

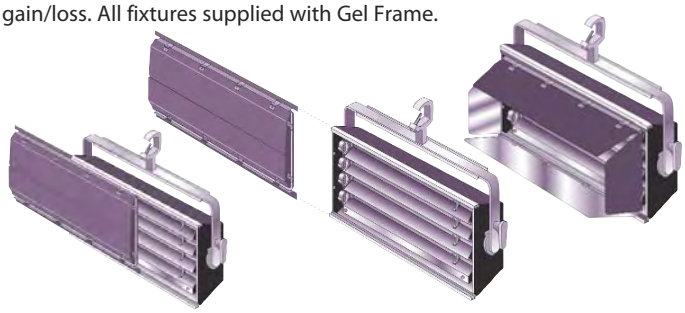
Studio 850

Uses 8 compact 55w lamps (not included). Supplied with Gel Frame, Safety Cables (3), Standard Clamp and applicable 10′ AC cable. Other mounting devices and AC cable connection options are available. Measures 27.5 x 26 x 4.5″.

120v Dimmable *(Mfr # FLS-850DM • B&H # LOFT850D)* **1979.95**
230v Dimmable *(Mfr # FLS-850DM230 • B&H # LOFT850DX)* **1983.95**
120v Non-Dimmable *(Mfr # FLS-850ND • B&H # LOFT850)* **1608.95**
230v Non-Dimmable *(Mfr # FLS-850ND230 • B&H # LOFT850X)* **1534.95**

Light Controls

To help control light output, they slide into guides on front of fixture. Some attach to front of Intensifier, if used. See chart for output gain/loss. All fixtures supplied with Gel Frame.



Intensifier: Newly updated mirrored enclosure assembles quickly, mounts on front of the fixture, and almost doubles the output.

Intensifier 250 *(Mfr # FLS-222 • B&H # LOIFT250)*: For Studio 250.....**229.50**
Intensifier 450 *(Mfr # FLS-422 • B&H # LOIFT450)*: For Studio 450.....**249.95**
Intensifier 650 *(Mfr # FLS-622 • B&H # LOIFT650)*: For Studio 650.....**303.95**
Intensifier 850 *(Mfr # FLS-822 • B&H # LOIFT850)*: For Studio 850.....**364.50**

Barndoors: For trimming spill of the light. 4 adjustable doors. Mounts on front of the fixture.

Egg Crate Grid: Trims spill, but with less control & output loss.

Honeycomb Grid: For greatest control of spill, with some loss of output. For front of fixture or Intensifier. 3 dispersion strengths, 20°, 30° and 40° angles.

Gel Frame: Supplied with fixture. Hinged metal frame accepts color correction gel or diffusion (for added softness). Slides into front of fixture and allows other accessories to be used.

Accessory	Location	Output Loss / Gain	Studio 850	Studio 650	Studio 450	Studio 250	Studio 250cy
Barndoor	Front of Fixture	N / A	FLS-820	FLS-620	FLS-420	FLS-220	FLS-2520
Intensifier	Front of Fixture	+80%	FLS-822	FLS-622	FLS-422	FLS-222	N / A
Egg Crate	Front of Fixture	-25%	FLS-824	FLS-624	FLS-424	FLS-224	FLS-2524
Honeycomb Grid Black 40°	Front of Fixture	-25%	FLS-834	FLS-634	FLS-434	FLS-234	FLS-2534
Honeycomb Grid Black 30°	Front of Fixture	-35%	FLS-833	FLS-633	FLS-433	FLS-233	FLS-2533
Honeycomb Grid Black 20°	Front of Fixture	-54%	FLS-832	FLS-632	FLS-432	FLS-232	FLS-2532
Honeycomb Grid Black 40°	Front of Intensifier	-30%	FLS-844	FLS-644	FLS-444	FLS-244	N / A
Honeycomb Grid Black 30°	Front of Intensifier	-22%	FLS-843	FLS-643	FLS-443	FLS-243	N / A
Honeycomb Grid Black 20°	Front of Intensifier	-46%	FLS-842	FLS-642	FLS-442	FLS-242	N / A

DV CREATOR & SUPER AMBI KITS

Lowel's DV Creator and Super Ambi Kits combine light fixtures with lamps, stands & accessories from Lowel's wide range of different lighting systems to bring a new level of versatility to their kits. All draw from the Tota/Omni, ViP & Rifa-lite systems to create kit combinations that fit most needs & budgets. Some have hard case options that offer room to grow. Whether you prefer the smaller & mid-sized Lowel DV Creator Kits, or the feature packed Super Ambi Kit, these kits will help you arrive at a location with a greater degree of lighting possibilities in your hand. For those traveling light, Lowel DV Creator Kits are also vailable in soft cases.



DV Creator 1 Kit

Pro-light (P2-10); Pro-light 4-way barndoors (iP-20); 250w/120v lamp (GCA); Omni-light (O1-10); Omni-light 4-way barndoors (O1-20); 500w/120v lamp (FTK); Tota-light (T1-10); 750w/120v lamp (EMD); three Uni TO stands (UN-55); Tota-frame (T1-20); assorted gels (T1-78); Flexi-shaft pak (T1-50); Tota-flag (T1-52); Tota-brella (T1-25); T/O Lampak (TO-61); GO-85 case

(Mfr # DV-901Z • B&H # LODV901Z) **857.95**



DV Creator 44 Kit (DV-9023Z)

Same as Creator Kit 1 PLUS–Rifa-lite 44 (LC-44); 250w, 120v lamp (GCA); 4 Uni TO Stands (UN-55); Pro & i Gel Frame (iP-40); iP Assorted Gels (iP-78); ViP Lampak (ViP-61); with TO-83 Case

(Mfr # DV-9023Z • B&H # LODV9023Z) **1188.50**

DV Creator 44 Kit (DV-902LBZ)

Same as above, except with LB-30R Soft Case

(Mfr # DV-902LBZ • B&H # LODV902LBZ) **1087.95**



DV Creator 55 Kit (DV-903Z)

Same as DV Creator 44 Kit (DV-9023Z), except–Rifa-lite 55 (LC-55); 500w, 120v lamp (EHC); 3 Uni TO Stands (UN-55);1 KS Jr. Stand (DT-33); DP/ Tota Lampak (DT-61) instead of ViP Lampak (ViP-61)

(Mfr # DV-903Z • B&H # LODV903Z) **1308.95**

DV Creator 55 Kit (DV-903LBZ)

Same as above, except with LB-35R Soft Case

(Mfr # DV-903LBZ • B&H # LODV903LBZ) **1219.95**



Super Ambi Kit (TORP-955)

- 2 Tota-lights (T1-10)
- 2 750w, 120v lamps (EMD)
- 2 Omni-lights (01-10)
- 2 Omni Barndoors (01-20)
- 2 500w, 120v lamps (FTK)
- 1 Rifa-lite 55 (LC-55)
- 1 500w, 120v lamp (EHC)
- 1 Pro-light (P2-10)
- 1 Pro-light 4-way Barndoors (iP-20)
- 1 250w, 120v lamp (GCA)
- 5 Omni-stands (01-33)
- 1 KS Jr. Stand (DT-33)
- 1 Omni Full Scrim (01-54)
- 1 Omni Half Scrim (01-55)
- 2 Tota-brellas (T1-25)
- 3 Tota-frames (T1-20)
- 2 Assorted Gels (T1-78)
- 1 Pro & i Gel Frame (iP-40)
- 1 Pro & i Gels (iP-78)
- 1 ViP lampak (ViP-61)
- 1 Tota-flag (T1-52)
- 1 Tota-flector (T1-54)
- 1 Pkgs Flexi-shafts (2) (T1-50)
- 1 Lobo Arm & Lobo (F1-41)
- 1 Tota-tatch (T1-34)
- 1 Tota-mount (T1-32)
- 1 Tota-clamp (T1-30)
- 1 12-yard roll Gaffer-tape (GT-12)
- 1 Tota/Omni Lampak (T0-61)
- 1 DP/Tota Lampak (DT-61)
- 1 01-86Z Case

(Mfr # # TORP-955 • B&H # LOTORP955) **2038.50**

RIFA eX KITS

With one minute setup and beautiful results, it's easy to see why Rifa Kits are so popular. The expanded abilities of the Rifa eXchange System bring more creative lighting options to the location with you. With accessory lamp-heads, all Rifa eX's can easily convert to use daylight fluorescent, as well as lower wattage AC & DC tungsten-halogen lamps. However, not all Rifa Kit cases can hold eXchange lampheads & fluorescent lamps. As a result, most Rifa Kits also have larger case options that allow you to add an eXchange Accessory Pak, containing lamphead and LampTubes with lamps. You can retrofit an original Rifa-lite and upgrade it to an eX model, add a larger case, and an Accessory Pak to build your own Rifa eXchange Kit.

Rifa eX 44 Kits



Rifa eX 44 Kit (LC-94Z)

Rifa ex 44 (LC-44EX); 200w, 120v lamp (FVL); Uni TO Stand (UN-55); ViP Lampak (ViP-61); V Shoulder Case (V-85)

(Mfr # LC-94Z • B&H # LORL250KZ) **453.95**

LC-94LBZ:
Same as above except with LB-45 Small Rifa Litebag Soft Case

(Mfr # LC-94LBZ • B&H # LORL250KY) **388.95**



Rifa eX 44 ProKit (LCP-944)

Same as Rifa-lite 44 Kit plus: Pro-light (P2-10); 200w, 120v lamp (FVL); Pro-light 4-way Barndoor (iP-20); Uni-stand (UN-33); Uni TO Stand (UN-55); Pro & i Gel Frame (iP-40); Pro & i Gels (iP-78); Rifa 44 Daylight Gel Set (LC-47); ViP Lampak (ViP-61); Rifa Small Tube Case (R1-82)

(Mfr # LCP-944 • B&H # LORP44K) **709.95**

LCP-944LB: Same as above except with LB-45 Small Rifa Soft Case

(Mfr # LCP-944LB • B&H # LCP-944LB) **634.95**

Choosing a Rifa 44 eX Kit

- The Rifa eX 44 kit is the basic tungsten-halogen version, with light, Uni TO Stand, lamp & lampak, and case.
- The Rifa eX Pro 44 Kit adds a 200w focusable Pro-light for a quick & easy interview kit.

Adding Fluorescent to the Above Kits:

Both above have optional cases with room for adding a FLO-X3 27w Accessory Pak to quickly convert & use (3) 27w fluorescent lamps in the Rifa eX.

- The Rifa 44 eXtra Kit comes in the GO-85 Case with a FLO-X3 lamphead, (4) 27w fluorescent lamps, & lamptubes inside for the most versatility in a 44 eX kit. Go tungsten-halogen or convert for fluorescent use.

Rifa eX 55 Kits

- The Rifa eX 55 kit is the basic tungsten-halogen version, with light, KS Jr. Stand, lamp & lampak, and case.

Rifa eX 55 Kit (LC-95Z)

Rifa eX 55 (LC-55EX); 500w, 120v lamp (EHC); KS Jr. Stand (DT-33); DP Lampak (D2-61); Rifa Small Tube Case (R1-82)

(Mfr # LC-95Z • B&H # LORL500KZ) **622.95**

LC-95LBZ: Same as above except with LB-45 Small Rifa Litebag Soft Case

(Mfr # LC-95LBZ • B&H # LORL500KY) **568.50**





Rifa 44 eXtra/Flo Kit (LC-94XDZ)

Rifa eX 44 (LC-44EX); FLO-X3 Lamphead; 200w, 120v lamp (FVL); 4 27w, 120v Daylight Fluo lamps (E1-27); Uni TO Stand (UN-55); ViP Lampak (ViP-61); 2 Small eX Fluo LampTubes (FLO-X61); GO-85 Case *(Mfr # LC-94XDZ)* ..... **Call**

LC-94XDLBZ: Same as above With LB-30Small Litebag Soft Case *(Mfr # LC-94XDLBZ)* ..... **Call**

RIFA eX KITS

Choosing a Rifa 55 eX Kit

- The Rifa eX 55 kit is the basic tungsten-halogen version, with light, KS Jr. Stand, lamp & lampak, and case.
- Rifa eX Pro 55 Kit adds a 200w focusable Pro-light for a quick & easy interview kit.
- The Rifa 55 eXtra Kit comes in the TO-83 Case with a FLO-X3 lamphead, (4) 27w fluorescent lamps & lamptubes, THX-X300 lamphead, 200w lamp & lampak added for most versatility in a 55 eX kit. Light with a range of tungsten-halogen or fluorescent lamps.



Rifa eX Pro 55 Kit LCP-955

Rifa eX 55 (LC-55EX); 500w, 120v lamp (EHC); Pro-light (P2-10); 200w, 120v lamp (FVL); Pro-light 4-way Barndoor (iP-20); Pro & i Gel Frame (iP-40); Pro & i Gels (iP-78); Rifa 55 Daylight Gel Set (LC-57); KS Jr. Stand (DT-33); Uni-stand (UN-33); ViP Lampak (ViP-64); DP/Rifa Lampak (D2-61); Rifa Small Tube Case (R1-82)

(Mfr # LCP-955 • B&H # LORP55K) **867.95**

LCP-955LB Same as above except with LB-45 Small Rifa Litebag Soft Case

(Mfr # LCP-955LB • B&H # LORP55KQ) **834.95**



Rifa 55 eXtra/Flo Kit LC-95XDZ

Rifa eX 55 (LC-55EX); FLO-X3 Lamphead; TH-X300 Lamphead; 500w, 120v lamp (EHC); 4 27w, 120v Daylight Fluo lamps (E1-27); 200w, 120v lamp (FVL); KS Jr. Stand (DT-33); 2 Small eX Fluo LampTubes (FLO-X61); DP Lampak (D2-61); ViP Lampak (ViP-61); TO-83 Case

(Mfr # LC-95XDZ) ..... **Call**

LC-95XDLBZ With LB-35 Large Litebag Soft Case *(Mfr # LC-95DLBZ)* ..... **Call**

Rifa eX 66 Kits



- The original Rifa eX 66 kit is the basic tungsten-halogen version, with light, KS Jr. Stand, lamp & lampak, and case.
- The Rifa eX Pro 66 Kit adds a 200w focusable Pro-light for a quick & easy interview kit.

Rifa eX 66 Kit LC-96Z

Rifa eX 66 (LC-66EX); 750w, 120v lamp (EHF); KS Jr. Stand (DT-33); DP Lampak (D2-61); Rifa Large Tube Case (R1-83) *(Mfr # LC-96Z • B&H # LORL750KZ)* **704.95**

LC-96LBZ: Same as above except with LB-40 Large Rifa Litebag Soft Case

(Mfr # LC-96LBZ • B&H # LORL750KY) **659.95**



Rifa eX Pro 66 Kit LCP-966

Rifa eX 66 (LC-66EX); 750w, 120v lamp (EHF); Pro-light (P2-10); 200w, 120v lamp (FVL); Pro-light 4-way Barndoor (iP-20); Pro & i Gel Frame, (iP-40); KS Jr. Stand (DT-33); Uni-stand (UN-33); Pro & i Gels (iP-78); Rifa 66 Daylight Gel Set (LC-67); ViP Lampak (ViP-61); DP/Rifa lampak (D2-61); Rifa Large Tube Case (R1-83)

(Mfr # LCP-966 • B&H # LORP66K) **979.95**

LCP-966LB: Same as above except with LB-40 Large Rifa Litebag Soft Case

(Mfr # LCP-966LB • B&H # LORP66KQ) **876.95**



Rifa 66 eXtra/Flo Kit LC-96XDZ

- Kit comes in the TO-83 Case with a FLO-X3 lamphead, THX-X300 lamphead for most versatility in a 66 eX kit. Light with a range of tungsten-halogen or fluorescent lamps.

Rifa eX 66 (LC-66EX); FLO-X3 Lamphead; TH-X300 Lamphead; 750w, 120v lamp (EHF); 4 27w, 120v Daylight Fluo lamps (E1-27); KS Jr. Stand (DT-33); 2 Small eX Lamptubes (FLO-X61); DP Lampak (D2-61); ViP Lampak (ViP-61); TO-83 Case *(Mfr # LC-96XDZ)* ..... **Call**

LC-96XDLBZ: Same as above except Litebag Soft Case *(Mfr # LC-96XDLBZ)* ..... **Call**

RIFA eX KITS

Rifa eX 88 Kits



Rifa eX 88 Kit LC-98Z

Rifa eX 88 (LC-88EX); 1000w, 120v lamp (FEL); KS Stand (KS); DP Lampak (D2-61); Rifa Large Tube Case (R1-83)

(Mfr # LC-98Z • B&H # LORL1000KZ).....**779.95**

LC-98LBZ: Same as above except with LB-40 Large Rifa Litebag Soft Case

(Mfr # LC-98LBZ • B&H # LORL1000KY).....**698.95**



Rifa eX Pro 88 Kit LCP-988

Rifa eX 88 (LC-88EX); 1000w, 120v lamp (FEL); Pro-light (P2-10); 200w, 120v lamp (FVL); Pro-light 4-way Barndoor (iP-20); Pro & i Gel Frame (iP-40); KS Stand (KS); Uni-stand (UN-33); Pro & i Gels (iP-78); Rifa 88 Daylight Gel Set (LC-87); ViP Lampak (ViP-61); DP/Rifa Lampak (D2-61); Rifa Large Tube Case (R1-83)

(Mfr # LCP-988 • B&H # LORP88K).....**1037.50**

LCP-988LB: Same as above except with LB-40 Large Rifa Litebag Soft Case

(Mfr # LCP-988LB • B&H # LORP88KQ).....**1014.95**



Rifa 88 eXtra/Flo Kit LC-98XDZ

Rifa eX 88 (LC-88EX); FLO-X3 Lamphead; TH-X300 Lamphead; 1000w, 120v lamp (FEL); 4 27w, 120v Daylight Fluo lamps (E1-27); 200w, 120v lamp (FVL); KS Stand (KS); 2 Small eX Lamptubes (FLO-X61); DP Lampak (D2-61); ViP Lampak (ViP-61); Rifa Large Tube Case (R1-83)

(Mfr # LC-98XDZ).....**Call**

LC-98XDLBZ: Same as above except Litebag Soft Case

(Mfr # LC-98XDLBZ).....**Call**

Rifa eX All Soft Kits

For those who want soft key, along with soft fill & soft back light, with quick setup, compact storage & beautiful output, the Lowel All Soft Kits are the answer. Choose from 2 kits, each containing 3 collapsible Rifa's; either 200, 500 & 750w, or 500, 750 & 1000w with lamps & stands.



Rifa Small Triple Soft Kit

Rifa eX Small Triple Soft Kit LC-94564

Rifa eX 66 (LC-66EX); 750w, 120v lamp (EHF) Rifa eX 55 (LC-55EX); 500w, 120v lamp (EHC); Rifa eX 44 (LC-44EX); 1 200w, 120v lamp (FVL); 2 KS Jr. Stands (DT-33); Uni TO Stand (UN-55); DP/Rifa Lampak (D2-61); Tota/Omni Hard Case (TO-84Z) *(Mfr # LC-94564 • B&H # LORTSSK)*.....**1569.95**

LC-94563 Same Kit with TO-83 Hard Case

(Mfr # LC-94563 • LORTSSKZ).....**1539.95**

LC-9456LB Same Kit with LB-35 Litebag Soft Case

(Mfr # LC-9456LB • LORTSSKQ).....**1433.95**



Rifa Big Triple Soft Kit

Rifa eX Big Triple Soft Kit LC-9568

Rifa eX 88 (LC-88EX); 1000w, 120v lamp (FEL); Rifa eX 66 (LC-66EX); 750w, 120v lamp (EHF); Rifa eX 55 (LC-55EX); 500w, 120v lamp (EHC); KS Stand (KS); 2 KS Jr. Stands (DT-33); DP/Rifa Lampak (D2-61); Rifa Multi Case (MCSER) *(Mfr # # LC-9568 • B&H # LORTSBK)* ..**1989.95**

TOTA/OMNI KITS

Classic Lowel workhorse kits, the Tota Kits feature the 180° broad throw Tota which quickly converts to soft key or fill by using a reflective umbrella. Omni Kits feature the 500w focusable Omni, with & without accessories. Tota/Omni Kits feature varying combinations of Totas, Omnis, with accessories. The Tota/Omni System Plus Kits add a quick set-up Rifa soft light and accessories for added versatility. All Tota/Omni Kits come with lamps.

TOTA-LIGHT KITS



TO GO 95 Kit (GO-95Z)

2 Tota-lights (T1-10); 2 750w, 120v lamps (EMD); 2 Uni TO Stands (UN-55); Tota-brella (T1-25); Tota-frame (T1-20); Assorted Gels (T1-78); Tota Lampak (T1-61); GO-85 Case

(Mfr # GO-95Z • B&H # LOGO95Z) ...**563.95**

GO-952Z: Same as above except with T1-82 Tube Case *(Mfr # GO-952Z • B&H # LOGO952Z)* **534.95**

GO-95LBZ: Same as above except with LB-30 Soft Case *(Mfr # GO-95LBZ • B&H # LOGO95LBZ)*.....**483.50**



Trans-Kit (T1-923Z)

3 Tota-lights (T1-10); 3 750w , 120v lamps (EMD); 3 Omni-stands (01-33); 3 Tota-brellas (T1-25); Tota Lampak (T1-61); Tota/Omni Case (T0-83)

(Mfr # T1-923Z • B&H #LOT1923Z)...**788.95**

T1-923LBZ: Same as above except with LB-35 Soft Case *(Mfr # T1-923LBZ • B&H # LOT1923LBZ)* **747.50**

Solo Kit (TO-96Z)



2 Tota-lights (T1-10); 2 750w, 120v lamps (EMD); 4 Omni-lights (01-10); 4 500w, 120v lamps (FTK); 2 #3 Superspot Reflectors (01-17); 5 Omni-stands (01-33); 4 Omni Barndoors (01-20); 2 Diffused Glass (01-50); 2 Full Scrims (01-54); 2 Half Scrims (01-55); Graduated Scrim (01-56); Cookaloris (01-57); 3 Tota-brellas (T1-25); 6 Tota-frames (T1-20); 3 Assorted Gels (T1-78); Lightflector with Tilter (LFT); 4 Tota-flags (T1-52); Tota-flector (T1-54); 4 Flexi-shafts (2 pks) (T1-50); Tota-mount (T1-32); 2 Tota-clamps (T1-30); Large Space Clamp (SC-10); 2 Tota-tatchs (T1-34); 2 Scissor-mounts (CM-20); 12-yard roll Gaffer-tape (GT-12); 2 Screw-in Studs 1 pkg (LSS); 2 Tota/Omni Lampaks (T0-61); Omni Case (01-86Z)

(Mfr # TO-96Z • B&H # LOTO96Z) **2286.50**

OMNI-LIGHT KITS



Omni 3 Kit (01-93Z)

Omni 3 Kit (01-93Z)

3 Omni-lights (01-10); 3 500w, 120v lamps (FTK); 3 Omni-stands (01-33); 3 Omni-Barndoors (01-20); 2 Full Scrims (01-54); Half Scrim (01-55); Tota-brella (T1-25); 3 Tota-frames (T1-20); 2 Assorted Gels (T1-78); Tota-mount (T1-32); Tota-clamp (T1-30); 12-yard roll Gaffer-tape (GT-12); Omni Lampak (01-61); Tota/Omni Case (T0-84Z)

(Mfr # O1-93Z • B&H # LOO193Z).....**1164.95**

01-923LBZ: Same as above except with LB-35 Soft Case *(Mfr # T1-923LBZ • B&H # LOT1923LBZ)* **747.50**

TO GO 96 Kit (GO-96Z)

2 Omni-lights (01-10); 2 Omni Barndoors (01-20); 2 500w, 120v lamps (FTK); Tota-frame (T1-20); Assorted Gels (T1-78); Tota-brella (T1-25); 2 Uni TO Stands (UN-55); Omni Lampak (01-61); GO-85 Case

(Mfr # GO-96Z • B&H # LOGO96Z) **689.95**

GO-96LBZ: Same as above except with LB-30 Soft Case *(Mfr # GO-96LBZ • B&H # LOGO96LBZ)* **618.95**



TO GO 96 Kit (GO-96Z)

TOTA/OMNI KITS



Action Kit

Action Kit (01-92Z)

3 Omni-lights (01-10); 3 500w, 120v lamps (FTK); 3 Omni-stands (01-33); 3 Omni Barndoors (01-20); Omni Lampak (01-61); Tota/Omni Case (T0-84Z) *(Mfr # O1-92Z • B&H # LOO192Z)* **1019.95**

01-923Z: Same as above except with TO 83 Case *(Mfr # O1-92Z • B&H # LOO1923Z)* **952.95**

01-92LBZ: Same as above except with LB-35 Soft Case *(Mfr # O1-92LBZ • B&H # LOO192LBZ)* **868.95**

Omni 4 (01-95Z)

4 Omni-lights (01-10); 4 500w, 120v lamps (FTK); 4 Omni-stands (01-33); 4 Omni Barndoors (01-20); Omni Lampak (01-61); Omni Case (01-86Z) *(Mfr # O1-95Z • B&H # LOO195Z)*.....**1313.95**

01-953Z: Same as above except with TO 83 Case *(Mfr # O1-953Z • B&H # LOO1953Z)*.....**1227.95**



Omni 4 Kit

TOTA/OMNI KITS



TO GO 97 Kit

TO GO 97 Kit (GO-97Z)

2 Tota-lights (T1-10); 2 750w, 120v lamps (EMD); Omni-light (01-10); Omni Barndoor (01-20); 2 500w, 120v lamps (FTK); Tota-frame (T1-20); Assorted Gels (T1-78); Tota-brella (T1-25); Omni Full Scrim (O1-54); 3 Uni TO Stands (UN-55); Tota/Omni Lampak (T0-61); GO-85 Case *(Mfr # GO-97Z • B&H #LOGO97Z)*.....**834.95**

GO-97LBZ: Same as above except with LB-30 Soft Case *(Mfr # GO-97LBZ • B&H #LOGO97LBZ)* **747.50**

TO GO 98 Kit (GO-98Z)

Same as TO GO 97 Kit but with: 2 Omni-lights (01-10); 2 Omni Barndoors (01-20); 2 500w lamps (FTK); Tota-light (T1-10); 750w lamp (EMD); 2 Tota-frames (T1-20); Omni Diffused Glass (O1-50) *(Mfr # GO-98Z • B&H #LOGO98Z)* **917.95**

GO-98LBZ: Same as above except with LB-30 Soft Case *(Mfr # GO-98LBZ • B&H #LOGO98LBZ)* **849.95**

Basically 3 Kit (TO-973Z)

2 Tota-lights (T1-10); 2 750w, 120v lamps (EMD); Omni-light (01-10); 500w, 120v lamp (FTK); 3 Omni-stands (01-33); Omni Barndoor (01-20); Full Scrim (01-54); 2 Tota-brellas (T1-25); Tota-frame (T1-20); Assorted Gels (T1-78); Tota/Omni Lampak (T0-61); Tota/Omni Case (T0-83) *(Mfr # TO-973Z • B&H # LOTO973Z)* **899.95**

Elemental Kit (TO-983Z)

2 Omni-lights (01-10); 2 Omni Barndoors (01-20); 2 500w , 120v lamps (FTK); Tota-light (T1-10); 750w, 120v lamp (EMD); 2 Tota-frames (T1-20); Assorted Gels (T1-78); Tota-brella (T1-25); Omni Full Scrim (O1-54); Omni Diffused Glass (O1-50); 3 Uni TO Stands (UN-55); Tota/Omni Lampak (T0-61); GO-85 Case (GO-85) *(Mfr # TO-983Z • B&H # LOTO983Z)* **938.95**

TO-98LBZ: Same as above except with LB-35Soft Case *(Mfr # TO-98LBZ • B&H # LOTO98LBZ)*.....**869.50**

Ambi Kit (TO-95Z)

2 Tota-lights (T1-10); 2 750w, 120v lamps (EMD); 2 Omni-lights (01-10); 2 500w, 120v lamps (FTK); 4 Omni stands (01-33); 2 Omni Barndoors (01-20); 2 Full Scrims (01-54); Half Scrim (01-55); 2 Tota-brellas (T1-25); 4 Tota-frames (T1-20); 2 Assorted Gels (T1-78); 2 Tota-flags (T1-52); Tota-flector (T1-54); 4 Flexi-shafts 2 pkgs (T1-50); Tota-tatch (T1-34); Tota-mount (T1-32); 2 Tota-clamps (T1-30); 12-yard roll Gaffer-tape (GT-12); 2 Tota/Omni Lampaks (T0-61); Tota/Omni Case (T0-84Z) *(Mfr # TO-95Z • B&H # LOTO95Z)*.....**1404.95**



Ambi Kit

TOTA/OMNI KITS

Tota/Omni System Plus Kits

Combining the focusing ability of the Omni-light and the broad throw of the Tota-light with the quick set-up Rifa eX soft source, has created the Tota/Omni Core Kits. There are now 2 to choose from, with either 250w Rifa eX 44, or 500w Rifa eX55. Both have also been enhanced with added light control & mounting accessories, plus they now come with lamps.


Tota/Omni Core 44 Kit

Tota/Omni Core 44 Kit TOR-943

Tota-light (T1-10); 750w, 120v lamp (EMD); Omni-light (01-10);
Omni Barndoor (01-20); 500w, 120v lamp (FTK);
Rifa eX 44 (LC-44EX); 200w, 120v lamp (FVL);
3 Uni TO Stands (UN-55); Tota Frame (T1-20);
Tota-brella (T1-25); Assorted Gels (T1-78);
Tota-clamp (T1-30); Tota-mount (T1-32);
Omni Diffused Glass (O1-50); 2 Tota-shades (T1-21);
Tota/Omni Lampak (T0-61); ViP Lampak (ViP-61);
TO-83 Case (TO-83)

(Mfr # TOR-943 • B&H # LOTOR943) **1094.95**

TOR-94LB
Same as above Kit but with LB-35 Soft Case

(Mfr # TOR-94LB • B&H # LOTOR94LB) **989.95**


Tota/Omni Core 55 Kit

Tota/Omni Core 55 Kit TOR-95Z

Tota-light (T1-10); 750w, 120v lamp (EMD); Omni-light (01-10);
Omni Barndoor (01-20); 500w, 120v lamp (FTK);
Rifa eX 55 (LC-55EX); 500w, 120v lamp (EHC);
Omni Diffuse Glass (O1-52); T/O Assorted Gels (T1-78);
2 Omni-stands (O1-33); KS Jr. Stand (DT-33); Tota Frame (T1-20);
2 Tota-shades (T1-21); Tota-brella (T1-25); Tota-clamp (T1-30);
Tota-mount (T1-32); Tota/Omni Lampak (T0-61);
DP/Rifa Lampak (D2-61); Tota/Omni 83 Case (T0-83)

(Mfr # TOR-95Z • B&H # LOTOR95Z) **1262.95**

TOR-95LBZ
Same as above Kit but with LB-35 Soft Case

(Mfr # TOR-95LBZ • B&H # LOTOR95LBZ) **1178.95**

ViP KITS

Lightweight and easy to carry, these popular kits have varying combinations of Pro & V-lights, plus lamps & accessories. Lowel has updated many ViP & ViP GO Kits, merging them into the combinations presented here. They have also added light controls & mounting accessories to many of the kits to increase their versatility & value. The smaller kits come with the V-85 or ViP-86 Shoulder Cases, which can be carried in-hand or over-the-shoulder. Their "telescoping" removable lid makes the case expandable.

The majority of the kits come in the GO-85 Case, with its movable velcro partitions for custom kit arrangement. Kits in this case can travel as "carry-on" baggage. Most also come with an air-cushioned carry strap.

All kits have a Litebag soft case option, with movable velcro partitions, as a lightweight cost effective alternative. If you're looking for even more in a ViP Kit, the ViP System Plus Kits add lights from other Lowel Systems.



DV Easy V Kit (V1-90UZ)

2 V-lights (V1-10);
2 500w, 120v lamps (GDA);
2 Uni-stands (UN-33);
Tota-brella (T1-25);
Tota-frame (T1-20); Assorted Tota Gels (T1-78);
ViP Lampak (ViP-61);
ViP Shoulder Case (V-85)

(Mfr # V1-90UZ • B&H # LOV190UZ) **548.95**



GO Jet Set Kit (VP-97UZ)

2 V-lights (V1-10); 2 500w, 120v lamps (GDA); Pro-light (P2-10); 250w, 120v lamp (GCA); 3 Uni-stands (UN-33); Pro-light 4-way Barndoor (iP-20); Tota frame (T1-20); Assorted Tota Gels (T1-78); Tota-brella (T1-25) and (T1-26); Clear Glass (iP-49); iP Diffused Glass & Holder (iP-50H); Vipod w/Stud-link (ViP-35S); Tota-clamp (T1-30); ViP Lampak (ViP-61); GO-85 Case

(Mfr # VP-97UZ • B&H # LOVP97UZ) **814.95**

GO Pro-visions Kit (GO-92Z)

2 Pro-lights (P2-10);
2 250w, 120v lamps (GCA);
2 Pro-light 4-way Barndoors (iP-20); 2 Uni-stands (UN-33);
iP Gel Frame (iP-40);
iP Assorted Gels (iP-78);
Tota-brella (T1-25);
ViP Lampak (ViP-61); GO-85 Case

(Mfr # V1-90UZ • B&H # LOV190UZ) **548.95**



GO All Pro Kit (P1-93UZ)

3 Pro-lights (P2-10);
3 250w, 120v lamps (GCA);
3 Pro-light 4-way Barndoors (iP-20);
3 Uni-stands (UN-33); 2 iP Gel-frames (iP-40); Assorted iP Gels (iP-78);
Tota-brellas (T1-25) and (T1-26);
Clear Glass (iP-49); Swing in Diffuser (iP-50H); Swing-in Full Scrim (iP-54H); Swing-in Half Scrim (iP-55H); Vipod w/Stud-link (ViP-35S); Tota-clamp (T1-30); ViP Lampak (ViP-61);
GO-85 Case



(Mfr # P1-93UZ • B&H # LOVP98UZ) **874.95**



GO Intro-kit (VP-98UZ)

V-light (V1-10); 500w, 120v lamp (GDA); 2 Pro-lights (P2-10); 2 250w, 120v lamps (GCA); 3 Uni-stands (UN-33); 2 Pro-light 4-way Barndoors (iP-20); Tota-frame (T1-20); iP Gel-frame (iP-40); Assorted Gels (T1-78); Assorted iP Gels (iP-78); Tota-brella (T1-25); Clear Glass (iP-49); iP Diffused Glass & Holder (iP-50H); Tota-clamp (T1-30); Vipod w/Stud-link (ViP-35S); ViP Lampak (ViP-61); 1 GO-85 Case

(Mfr # VP-98UZ • B&H # LOVP98UZ) **874.95**

ViP KITS

These add additional fixtures, lamps & accessories creating easy to carry kits with more advanced abilities. The ViP DV Core Kits add compact, quick setup, ultra-soft Rifa-lites to complement the abilities of the ViP System.
Choose the DV Core 250 Kit to add a 250w Rifa-44 or the DV Core 500 Kit which adds the 500w Rifa-55, along with gel frames & gels, for a compact kit with big possibilities.
The DV Pro Kits are the most versatile of the ViP System Plus Kits. They not only add more V & Pro lights, but also a Rifa-44 or Rifa-55 for beautiful soft light that sets up effortlessly in 60 seconds. They also include lamps and an impressive collection of light control & mounting accessories to give you the creative tools you need. All DV Pro Kits come with lamps.


DV Core 250 Kit (DVC-91)

DV Core 250 Kit (DVC-91)

Pro-light (P2-10); 250w, 120v lamp (GCA);
Pro-light 4-way barndoors (iP-20); 1 V-light (V1-10);
500w, 120v lamp (GDA); Rifa-lite 44 (LC-44);
250w, 120v lamp (GCA); 2 Uni-stands (UN-33);
Uni TO Stand (UN-55); Tota Frame (T1-20); Tota-brella (T1-25);
Pro & i Gel Frame (iP-40); iP-Gels (iP-78);
Assorted Gels (T1-78); Clear Glass (iP-49); iP Swing-in Diffuser (iP-50H);
ViP-Lampak (ViP-61); GO-85 Case

(Mfr # DVC-91 • B&H # LODVC91) **973.95**


DV Core 500 Kit (DVC-92)

DV Core 500 Kit (DVC-92)

Pro-light (P2-10); Pro-light 4-way barndoor (iP-20);
200w, 120v lamp (FVL); V-light, (V1-10) 500w, 120v lamp (GDA)
Rifa eX 55 (LC-55EX); 500w, 120v lamp (EHC);
2 Uni-stands (UN-33); KS Jr. Stand (DT-33);
Tota Frame (T1-20); 1 Tota-brella (T1-25);
Assorted Gels (T1-78); Pro & i Gel Frame (iP-40); iP-Gels (iP-78);
Clear Glass (iP-49); iP Swing-in Diffuser (iP-50h); ViP Lampak (ViP-61);
DP/Rifa Lampak (D2 -61); TO-83 Case

(Mfr # DVC-92 • B&H # LODVC92) **1122.95**

DVC-92LB
Same as above but with LB-35 Soft Case

(Mfr # DVC-92LB • B&H # LODVC92LB) **998.95**

ViP SYSTEM PLUS KITS

The DV Pro Kits are the most versatile of the ViP System Plus Kits. They not only add more V & Pro lights, but also a Rifa eX 44 or Rifa eX 55 for beautiful soft light that sets up effortlessly in 60 seconds. We've also included lamps and an impressive collection of light control & mounting accessories to give you the creative tools you need. DV Pro Kits come with lamps.


DV Pro 44 Kit (DVC-94)

DV Pro 55 Kit (DVP-95)

2 Pro-lights (P2-10); 2 Pro 4 way Barndoors (iP-20);
2 200w, 120v lamps (FVL); 2 V-lights (V1-10); 2 500w, 120v lamps (GDA);
1 Rifa eX 55 (LC-55EX); 1 500w, 120v lamp (EHC); 1 Tota Frame (T1-20);
1 Tota-brella (T1-25); 1 Tota-brella (T1-26); 4 Uni Stands (UN-33);
1 KS Jr. Stand (DT-33); 1 Assorted Gels (T1-78);
1 Pro & i Gel Frame (iP-40); 1 iP-Gels (iP-78); 1 Clear Glass (iP-49);
1 iP Swing-in Diffuser (iP-50h); 1 iP Swing-in Full Scrim (iP-54);
1 iP Swing-in Half Scrim (iP-55); 1 Flag Link (ViP-50);
1 Flexi-shaft Pkg. (2) (T1-50); 1 Tota-flag (T1-52); 1 Tota-Flector (T1-54);
1 Tota-tatch (T1-34); 1 Tota Clamp (T1-30); 1 Tota-mount (T1-32);
1 Lobo (F1-30); 1 Lobo Arm (F1-40); 2 ViP-Lampaks (ViP-61);
1 DP/Rifa Lampak (D2-61); 1 Tota/Omni Case

(Mfr # DVP-95 • B&H # LODVP95) **1699.95**

DVP-95LB

Same Kit as above but with LB-35 Soft Case

(Mfr # DVP-95LB • B&H # LODVP95LB) **1538.95**

DV Pro 44 Kit (DVP-94)

2 Pro-lights (P2-10); 2 Pro-light 4-way barndoors (iP-20);
2 250w, 120v lamps (GCA); 2 V-lights (V1-10);
2 500w, 120v lamps (GDA); Rifa-lite 44 (LC-44); 250w, 120v lamp (GCA);
Tota Frame (T1-20); Tota-brella (T1-25); Tota-brella (T1-26);
4 Uni Stands (UN-33); Uni TO Stand (UN-55); Assorted Gels (T1-78);
Pro & i Gel Frame (iP-40); iP Assorted Gels (iP-78); Clear Glass (iP-49);
iP-Swing in Diffuser (iP-50h); iP-Swing in Full Scrim (iP-54);
iP-Swing in Half Scrim (iP-55); Flag Link (ViP-50);
Flexi-shaft Pkg. (2) (T1-50); Tota-flag (T1-52); Tota-Flector (T1-54);
Tota-tatch (T1-34); Tota-clamp (T1-30); Tota-mount (T1-32);
Vipod with Stud-link (ViP-35S); Lobo (F1-30); Lobo Arm (F1-40);
2 ViP Lampak (ViP-61); 1 Tota/Omni Case (TO-84Z)

(Mfr # DVP-94 • B&H # LODVP94) **1524.95**

DVP-94LB

Same Kit as above but with LB-35 Soft Case

(Mfr # DVP-94LB • B&H # LODVP94LB) **1519.95**


DV Pro 55 Kit (DVC-95)

DP KITS

The high output, variable focus, DP Light is available in a wide range of kit possibilities. There are 4 DP Kits with various combinations of DPs' and accessories, including lamps. 3 of them are housed with KS Stands in the rugged & spacious Multi Case, the 4th with KS Jr. Stands in the more compact DP3 Case. DP System Plus Kits feature the compact DP&T Kit which combines the focusing ability of the DP with the wide angle throw of Tota-lights and added accessories, plus lamps. Or for a kit that adds the 60 second set-up & beautiful output of a Rifa eX softlight and an assortment of light control & mount accessories, move on up to the DP Super Remote Kit.

DP Light Kits



DP 3 Kit D2-93Z

3 DP Lights (D2-10);
3 120v 1000w lamps (FEL);
3 KS Stands (KS);
3 DP Barndoors (D2-20);
DP Lampak (D2-61); Multi Case (MCSEM)

(Mfr # D2-93Z • B&H # LOD293Z) **1259.95**

DP 4 Kit D2-94Z

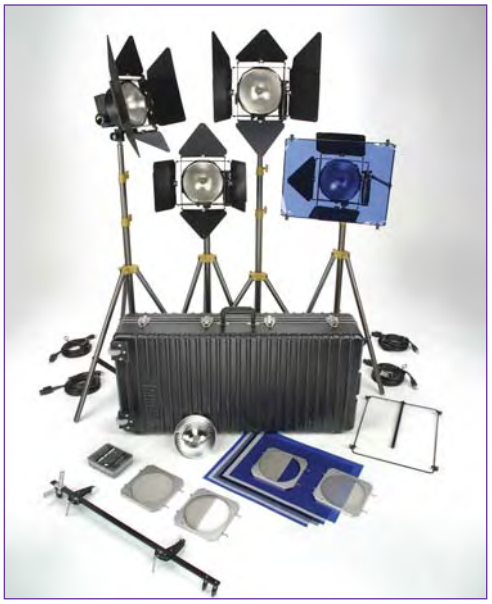
4 DP Lights (D2-10);
4 1000w, 120v lamps (FEL);
4 KS Stands (KS);
4 DP Barndoors (D2-20);
DP Lampak (D2-61); Multi Case (MCSEM)

(Mfr # D2-94Z • B&H # LOD294Z) **1566.95**



Close Quarters Kit D2-97Z

(Mfr # D2-97Z • B&H # LOD297Z) **1724.95**



4 DP Lights (D2-10);
4 1000w, 120v lamps (FEL);
4 KS Stands (KS)
#3 Superspot Reflector (D2-17);
4 DP Barndoors (D2-20);
2 Full Scrims (D2-54);
Half Scrim (D2-55);
Graduated Scrim (D2-56); 2 DP Frames (D2-24); DP Assorted Gels (D2-78); Day Blue Gels (D2-70);
Large Space-clamp (SC-10);
DP Lampak (D2-61);
Multi Case (MCSEM)

DP3 Jr. Kit DPT-93Z

(Mfr # D2-93Z • B&H # LOD293Z) **1259.95**

3 DP Lights (D2-10);
3 DP Barndoors (D2-20);
3 1000w, 120v lamps (FEL);
3 KS Jr. Stands (DT-33);
2 DP-brella (D2-25);
Lobo (F1-30);
Tota Clamp (T1-30);
DP Diffused Glass (D2-50); DP Full Scrim (D2-54); DP Graduated Scrim (D2-56);
DP Frame (D2-24);
DP Assorted Gels (D2-78);
Large Space Clamp (SC-10);
DP Lampak (D2-61);
DP3 Case (DT-84M)



DP KITS

DP System Plus Kits

DP Super Remote Kit D2-96Z

(Mfr # D2-96Z • B&H # LOD296Z) **2044.95**



2 DP Lights (D2-10);
2 DP Barndoors (D2-20);
2 1000w, 120v lamps (FEL);
Tota-light (T1-10); 750w, 120v lamp (EMD); Rifa eX 88 (LC-88EX);
1000w, 120v lamp (FEL);
#3 Superspot Reflector (D2-17);
Diffused Glass (D2-50);
Full Scrim (D2-54); Graduated Scrim (D2-56); 2 DP Brellas (D2-25);
DP Frame (D2-24);
DP Assorted Gels (D2-78);
Light-flector with Tilter (LFT);
Tota-flag (T1-52); Tota Frame (T1-20);
T/O Assorted Gels (T1-78);
2 Flexi-shafts (T1-50);
Tota Clamp (T1-30);
Large Space-clamp (SC-10);
KS Stand (KS); 3 KS Jr. Stands (DT-33);
DP/Rifa Lampak (D2-61);
Tota Lampak (T1-61);
Multi Case (MCSEM)



Mini-DP&T Kit DPT-90Z

DP Light (D2-10); DP Barndoors (D2-20); 1000w, 120v lamp (FEL); 2 Tota-lights (T1-10); 2 750w, 120v lamps (EMD); Tota Frame (T1-20); 2 Tota Shades (T1-21); Assorted Gels (T1-78); Tota Clamp (T1-30); Tota-brella (T1-25); DP Diffused Glass (D2-50); DP Frame (D2-24); 1 DP Assorted Gels (D2-78); Uni Sr. Stands (UN-66); 2 Uni TO Stands (UN-55); DP/Tota Lampak (DT-61);1 DP-Uni Case (DT-83)

(Mfr # DPT-90Z • B&H # LODPT90Z) **1028.50**



DP Core 95 Kit DPR-95Z

DP Light (D2-10); 1000w lamp (FEL); DP Barndoor (D2-20); Rifa eX 55 (LC-55EX); 500w, 120v lamp (EHC); Tota-light (T1-10); 3 KS Jr. Stands (DT-33); Tota Frame (T1-20); DP-brella (D2-25); Lobo (F1-30); Assorted Gels (T1-78); Tota Clamp (T1-30); DP Diffused Glass (D2-50); 2 Tota Shades (T1-21); DP Frame (D2-24); DP Assorted Gels (D2-78); DP/Tota Lampak (DT-61); DP Lampak (D2-61); DP 3 Case (DT-84M)

(Mfr # DPR-95Z • B&H # LODPR95Z) **1409.95**



DP Core 96 Kit DPR-96Z

DP Light (D2-10); DP Barndoor (D2-20); 1000w, lamp (FEL); Rifa eX 66 (LC-66EX); 750w, 120v lamp (EHF); Tota-light (T1-10); 750w, 120v lamp (EMD); 3 KS Jr. Stands (DT-33); Tota Frame (T1-20); DP-brella (D2-25); Lobo (F1-30); Assorted Gels (T1-78); Tota Clamp (T1-30); DP Diffused Glass (D2-50); 2 Tota Shades (T1-21); DP Frame (D2-24); DP Assorted Gels (D2-78); DP/Tota Lampak (DT-61); DP Lampak (D2-61); DP-3 Case (DT-84M)

(Mfr # DPR-96Z • B&H # LODPR96Z) **1477.95**



DP Core 98 Kit DPR-98Z

DP Light (D2-10); DP Barndoor (D2-20); 1000w, lamp (FEL); Rifa EX 88 (LC-88EX); 1000w, lamp (FEL); Tota-light (T1-10); 750w, lamp (EMD); 2 KS Jr. Stands (DT-33); KS Stand (KS); Tota Frame (T1-20); DP-brella (D2-25); Lobo (F1-30); Assorted Gels (T1-78); Tota Clamp (T1-30); DP Diffused Glass (D2-50); 2 Tota Shades (T1-21); DP Frame (D2-24); DP Assorted Gels (D2-78); DP/Tota Lampak (DT-61); DP Lampak (D2-61); Multi Case (MCSEM)

(Mfr # DPR-98Z • B&H # LODPR98Z) **1634.95**

PHOTOFLEX

CONSTELLATION3



Multi-lamp, Continuous Lighting Solution

Great lighting solution for videographers shooting with daylight color conditions, the Constellation3 is a multi-lamp, continuous lighting solution that accepts Photoflex's CoolStar CFL lamps (daylight-balanced), Starlite lamps (tungsten-balanced), or Bi-Pin Adapter for ceramic based, 2 pin G9.5 lamps. The Constellation3 features three lamps sockets each with an individual power switch. One power cord can supply power for two sockets; two power cords supply full power to all three sockets. This fixture includes an all-metal tilt swivel, two power cords, and rigid Transpac carry case. The fixture is fitted with a grounded 120v Edison plug. Plug adapters are available for 220-240 voltage. Lamps are not included.

- Separate power switch for each lamp socket enanbles dimming without color shift
- Holds up to three CoolStar CFL Lamps for daylight balanced lighting; holds up to three Starlite Lamps for 3000w tungsten balanced lighting.
- Fits all Photoflex (and other brands) of medium, large, and extra large soft boxes, excluding octagonals.
- Perfect solution for omni-directional lighting using the WhiteDome line of soft boxes
- Holds up to three Bi-Pin Adapters for 2 pin G9.5 lamps
- Secure, all metal Tilt Swivel mounting design
- Integrated connector ring for soft boxes
- Comes in its own rigid carry case

Constellation3 Light with Case (120-240v AC) *(Mfr # FV-SLCNSTKT • B&H # PHC3)*.....**309.50**

Constellation3 Medium SilverDome Fluorescent Kit (120-240v AC): Includes 450 Fluorescent, 3K Total Tungsten Watts, 24x32" SilverDome, 120V Fluorescent, Tungsten Bulbs, 12-ft/ Light Stands, Cables, Tilt Bracket, Lamp, Head and Wheeled Kit Cases *(Mfr # FV-SLCNSTMB • B&H # PHC3SDMK)* **1079.95**

STARLITE QL



Compact and lightweight (2.7 lbs.)—perfect for location or studio work, the Starlite QL (Quick Lock) is a continuous light source that has been redesigned to make softbox construction and tear-down even faster and easier. It features a removeable handle that makes precise softbox positioning quick and easy, while the housing quickly dissipates heat, allowing set up and tear down within minutes after shooting — even if the light has been on for hours. The revolutionary design of the Starlite lamp features a double-envelope bulb for care-free handling when cool. The inner halogen lamp is protected by a shatter resistant Pyrex outer shell. The optional Starlite 4 Star Connector gives you the versatility of using up to four lights in one, allowing you to control the amount of light used without changing out heads.

- The Starlite 4 Star Connector holds up to 4 Starlight heads, giving you up to 4000 watts of power.
- The Starlight Connector can be used with any of Westcott's soft box sizes.
- The Starlight lamp is encased in a double envelope, allowing users to touch the lamp without causing damage and increasing the safety of the lamp.
- Included tilt swivel mount provides stability and quick precision.

Starlite QL Tungsten Light Fixture without Bulb (120-230V AC) *(Mfr # FV-BSL3200 • B&H # PHSL)*.....**Call**

Starlite QL 1000W Tungsten Light Kit:
Consists of one Starlite QL Fixture, Large Silverdome, Speed Ring, 2 Bulbs, Light Stand *(Mfr # FV-SL3648KIT • B&H # PHSLSDLK)* **489.95**

Starlite QL Tungsten 4000W Tungsten Light Kit:
Consists of 4 Starlite QL Fixtures, 1 X-Large Silverdome, Bulbs, Boom Stand with Casters *(B&H # PHSLSDXL4K)*.....**1246.50**

SilverDome nxt



Hot Light Soft Box

A top seller for over 20 years, the SilverDome nxt offers versatility and ease-of-use with beautiful lighting results. Can be used with continuous lighting (Starlite). Switch between high-contrast and buttery-soft lighting in seconds. It has a highly reflective silver interior that ensures maximum light output from any light source. Photoflex's revolutionary Brimstone fabric makes the entire unit heat resistant and extremely durable. On the larger sizes, the unique internal baffle is the secret to eliminating extreme highlights and hot spots. Its claim to fame is producing even, natural lighting indoors or out.

- Works with continuous light sources (Starlite, hot lights, tungsten, HMI)
- Silver interior assures maximum light output
- Light spread softens the light source and eliminates the hot spot
- Removable front face allows for high or low contrast lighting
- Internal baffle eliminates hot light spots and Quick Release Corners makes teardown a snap (not on X-Small or Small).
- Aluminum-tipped steel support rods
- High-heat resistant Brimstone™ Fabric can withstand up to 400° F without burning
- Suspension loops allow for suspension from the ceiling
- Velcro flaps can be opened or closed to prevent light spillage.
- Heat vents allow cool air to circulate.
- Grids and Dome Accessory Kit attach to the face to create different effects
- Carry bag included for easy storage and transport

SilverDome NXT Softbox

X-Small - 12 x 16 x 9" *(Mfr # FV-SD0XS • B&H # PHSDXS)* ..... **Call**
Small - 16 x 22 x 13" *(Mfr # FV-SD1S • B&H # PHSDS)* ..... **Call**
Medium - 24 x 32 x 17" *(Mfr # FV-SD2M • B&H # PHSDMZ)* ..... **Call**
Large - 36 x 48 x 25" *(Mfr # FV-SD3L • B&H # PHSDLZ)* ..... **Call**
X-Large - 54 x 72 x 32" *(Mfr # FV-SD4XL • B&H # PHSDXL)* ..... **Call**

MovieDome Hot Light Soft Boxes



Designed for movie and video production, the MovieDome is made of Kilnstone fabric—the most heat-resistant on the market. Coupled with revolutionary vent flaps, it can easily handle lights up to 10,000 watts without burning. The silver interior combined with a removable internal baffle and diffusion face provides the brightest, most natural lighting a director could ask for on the set. Built with patented Quick Release Corners, the MovieDome sets up and tears down in seconds, satisfying the need for speed. The perfect choice on any set, the MovieDome works with PAR, Fresnel and open-faced lights used in movie and video production.

- Ideal for Fresnel, par, HMI, and open-faced lights, three sizes are available to accommodate any size job.
- The diffusion face and interior baffle are each easily removed, allowing you to go from soft, diffused lighting to high-contrast without changing your setup.
- QRC (Quick Release Corners) creates stronger corners and makes it easier to break down.
- Heat vents allow cool air to circulate.
- Velcro flaps can be opened or closed to prevent light spillage.
- Aluminum-tipped steel support rods offer strength and durability. (X-Large MovieDome has shock-corded, high-quality arrow shaft aluminum rods).
- Suspension loops allow for suspension from the ceiling.
- Carry bag included for easy storage and transport.
- They include rod extenders to accomodate heads from 5" to 16.5" in diameter

MovieDome

X-Small - 12x16x9" *(Mfr # FV-SD0XS • B&H # PHSDXS)*
Small - 16x22x13" *(Mfr # FV-SD1S • B&H # PHSDS)*
Medium - 24x32x17" *(Mfr # FV-SD2M • B&H # PHSDMZ)*
Large - 36x48x25" *(Mfr # FV-SD3L • B&H # PHSDLZ)*
X-Large - 54x72x32" *(Mfr # FV-SD4XL • B&H # PHSDXL)*

CineDome

Hot Light Soft Box

The shape of the CineDome makes it the perfect tool for interviews or music video. The CineDome has a narrower, deeper profile designed to maximize the light projection of fresnel lights. The diffusion face and interior baffle are each easily removed, allowing you to go from soft, diffused lighting to high-contrast without changing your setup. Works with optional Dome Accessory Kit and grids, giving you great control over light direction. The CineDome is vented on two sides to allow proper airflow and prevent overheating. Patented Quick Release Corners make setup and tear down a snap. CineDome will accommodate most major lighting fixtures using film/video connectors.



- Removable Face and Baffle allows you to adjust the natural, soft light to create just the right diffusion and contrast
- Proprietary heat resistant Brimstone™ fabric will withstand up to 2000 watts without burning
- QRC (Quick Release Corners) -creates stronger corners and makes it easier to break down
- Silver interior walls
- Suspension loops -suspends the light without boom or boom stand
- Vent flaps can be opened for cooling or closed to prevent light slippage
- Available in three sizes so you can choose the right sized soft box for the job
- Folds down into carry bag for easy transport
- Deep profile- designed to accommodate fresnel lights
- Aluminum-tipped steel support rods offer strength and duability

CineDome Softbox, Silver Interior - Small - 16x22″ *(Mfr # FV-CD1S • B&H # PHCDPS)* ..... **Call**

CineDome Softbox, Silver Interior - Medium - 24x32″ *(Mfr # FV-CD2M • B&H # PHCDPM)* ..... **Call**

CineDome Softbox, Silver Interior - Large - 36x48″ *(Mfr # FV-CD3L • B&H # PHCDPL)* ..... **Call**



WhiteDome NXT Hot Light Soft Box

The unique, translucent design of the WhiteDome produces soft, nearly shadowless lighting. With its bright, diffused light, the WhiteDome is ideal for lighting videos, films, and large sets. WhiteDome comes with black side panels to prevent unwanted light spillage. Panels are made from Brimstone Fabric which is durable and heat-resistant. Ideal for the Starlite, the large WhiteDome handles lights up to 3000w. Medium handles up to 2000w, the small dome handles up to 1000w.

- Stitched white front and sides produces omnidirectional light output that is excellent for shooting interior environments.
- The inner baffle eliminates hot spots (not available in Small). The inner baffle is removable to accommodate lighting from high-contrast to very soft.
- Suspension loops to hang soft box from the ceiling, black outer panels allow quick conversion to standard style soft box
- Light spread softens the light source and eliminates the hot spot.
- Aluminum-tipped steel support rods offer strength and durability.
- Rear flaps can be opened for cooling of light or closed to prevent light spillage

WhiteDome with White Translucent Panels, Small - 16x22x13″ *(Mfr # FV-WD1S • B&H # PHWDS)* ..... **Call**

WhiteDome with White Translucent Panels, Med.- 24x32x17″ *(Mfr # FV-WD2M • B&H # PHWDM)* ..... **Call**

WhiteDome with White Translucent Panels, Large - 36x48x25″ *(Mfr # FV-WD3L • B&H # PHWDL)* ..... **Call**

Starlite QL Whitedome Tungsten Light Kit: Consists of 1 Starlite QL Fixture, Medium Whitedome, Bulb, Heavy Duty Stand - 1000 Total Watts *(B&H # PHSLWDMK)* **409.95**

Starlite QL Whitedome Tungsten Light Kit: Consists of 1 Starlite QL Fixture, Large Whitedome, Bulb, Heavy Duty Stand - 1000 Total Watts *(Mfr # FVWDSLKIT1 • B&H # PHSLWDLK)* **439.95**

OctoDome NXT

Hot Light Soft Box



The OctoDome is designed to be used with the Starlite, allowing videographers to take advantage of simply the most versatile and dependable lighting tool they'll ever use. Features patented Brimstone fabric for heat resistance, heavy duty construction for durability, inner baffle for eliminating hot spots, and a face diffuser for for soft, even light output. Low profile saves studio space.

- The front diffusion face and inner baffle are removable to accomodate lighting from high-contrast to very soft.
- Aluminum-tipped steel support rods offer strength and durability.
- OctoDome's low profile saves studio space while producing wrap-around soft light.
- Extensive Quality Control process ensures a perfect product.
- Come with its own bag for easy transport and storage.

Photoflex installs grids to the front of the OctoDome in order to control the light on the background. The OctoDome has a wide light coverage angle, and the grids narrow that angle down, keeping the light on the subject, and not let it hit the background. Grids attach to the OctoDome with the sewn-on Velcro aroung the inner rim.

OctoDome Medium - 5-ft. *(Mfr # FV-MOD5 • B&H # PHOD5Q)* ..... **Call**

OctoDome Small - 3-ft. *(Mfr # FV-MOD3 • B&H # PHOD3Q)* ..... **Call**

Starlite QL 1000W Medium Octodome Kit: Includes Starlite QL Fixture with Bulb, 5' OctoDome, Speed Ring, Light Stand *(B&H # PHSLOMK)* **529.50**



HalfDome ²

Hot Light Soft Box

The long, narrow shape of the HalfDome² allows it to be used as a hairlight for multiple subjects. When used as a fill light, there is no overspill onto the background. As a foreground ligh, its low profile makes it easy to shoot over. The face and internal baffle are easily removed, allowing it to go from soft diffusion to sharp contrast without changing your setup. Supplied Stripmask allows you to narrow the light even further for a fine hairlight.

- Narrow-faced soft box - narrow to fit into smaller sets
- Light Spread - softens the light source and eliminates the hot spot
- QRC (Quick Release Corners) - creates stronger corners and makes it easier to break down
- Suspension loops - suspends the light without Boom/Boom Stand
- Interior Walls - silver to work with the heat of hot lights and also with strobes
- Accommodates Grids- allowing you to keep light off the background and specifically on the area you want
- Heat Vents- Velcro flaps open to help keep box cooler
- Carry Bag included for easy storage and transport

HalfDome² Softbox - Silver Interior, Small - 9.5 x 35 x 17.5" *(Mfr # FV-HDSS • B&H # PHHDSS)* **149.95**

HalfDome² Softbox - Silver Interior, Medium- 15 x 55 x 23" *(Mfr # FV-HDMS • B&H # PHHDSM)* **238.95**

LITEPAD



Rosco LitePad HO is a slim profile light source that generates a soft even beam of light and almost no heat. Its small form factor and light weight make the Rosco LitePad HO perfect for use in many places where a larger, typical luminaire could not fit. Drawing just a few watts of power, LitePad is simple, fast and economical to use in film and television, theatre and live entertainment, and retail and event lighting. The HO stands for high output. Hight output LitePads put out 33 percent more light then LitePad DL.

For less demanding projects, LitePad DL (Daylight) consumes 25% less energy while still providing the soft even illumination that has made LitePad so popular among lighting professionals. LitePad DL was designed with event planners, theatrical lighting and architectural designers in mind, offering a more economical option for those applications where the increased brightness of LitePad HO is not necessary. Drawing only a few watts of power, LitePad DL is an eco-friendly alternative to conventional light sources.

LitePad HO LED Gaffers Kit - (120VAC/12VDC) - Twelve high-output LED panels, DC operation possible, two each of: 3" circle, 3x6", 3x12", 6x6", 6x12", 12x12", Transformers, Splitter cables, 3 types of battery adapters, Eggcrates, Filter packs, Mounting brackets, Dimmer, Waterproof kit case.
(Mfr # 29024000GKIT • B&H # ROLPHOGK) **3373.95**

LitePad HO LED Six Panel Quick Kit - (120VAC/12VDC) - Six high-output LED panels, DC operation possible, one each of: 3" circle, 3x6", 3x12", 6x6", 6x12", 12x12", Transformers, Splitter cables, Adapters, Mounting brackets, Dimmer, Waterproof kit case.
(Mfr # 29024000BKIT • B&H # ROLPHOBK) **2059.95**

LitePad HO with Transformer - 24x24" - (120VAC) - High-output LED light panel.
(Mfr # 290224240120 • B&H # ROLPHO2424) **773.50**

LitePad HO with Transformer - 24x24" - (240VAC) - High-output LED light panel.
(Mfr # 290224240240 • B&H # ROLPHO2424X) **773.50**

LitePad HO with Transformer - 12x12" - (120VAC) - High-output LED light panel.
(Mfr # 290212120120 • B&H # ROLPHO1212) **514.50**

LitePad HO with Transformer - 12x12" - (240VAC) - High-output LED light panel.
(Mfr # 290212120240 • B&H # ROLPHO1212X) **514.50**

LitePad HO with Transformer - 12" Circle - (120VAC) - High-output LED light panel.
(Mfr # 290300120120 • B&H # ROLPHO12C) **491.95**

LitePad HO with Transformer - 12" Circle - (240VAC) - High-output LED light panel.
(Mfr # 290300120240 • B&H # ROLPHO12CX) **491.95**

LitePad DL with Transformer - 12x12" - (120VAC) - LED light panel.
(Mfr # 290112120120 • B&H # ROLPDL1212) **468.95**

LitePad DL with Transformer - 12x12" - (240VAC) - LED light panel.
(Mfr # 290112120240 • B&H # ROLPDL1212X) **468.95**

LitePad HO with Transformer - 6x12" - (120VAC) - High-output LED light panel.
(Mfr # 290206120120 • B&H # ROLPHO612) **373.95**

LitePad HO with Transformer - 6x12" - (240VAC) - High-output LED light panel.
(Mfr # 2902066120240 • B&H # ROLPHO612X) **373.95**

LitePad DL with Transformer - 6x12" - (120VAC) - LED light panel.
(Mfr # 290106120120 • B&H # ROLPDL612) **304.50**

LitePad DL with Transformer - 6x12" - (240VAC) - LED light panel.
(Mfr # 290106120240 • B&H # ROLPDL612X) **304.50**

Two Channel DMX Dimmer for LitePad
(Mfr # 290641000012 • B&H # RODDMXLP) **279.95**

LitePad HO with Transformer - 3x12" - (120VAC) - High-output LED light panel.
(Mfr # 290203120120 • B&H # ROLPHO312) **186.50**

LitePad HO with Transformer - 3x12" - (240VAC) - High-output LED light panel.
(Mfr # 290203120240 • B&H # ROLPHO312X) **186.50**

LitePad HO with Transformer - 6x6" - (120VAC) - High-output LED light panel.
(Mfr # 290206060120 • B&H # ROLPHO66) **176.95**

LitePad HO with Transformer - 6x6" - (240VAC) - High-output LED light panel.
(Mfr # 290206060240 • B&H # ROLPHO66X) **176.95**

Use Rosco LitePad for:

- Accent lighting on and built into scenery:
- Add light behind windows and doors with only 1" of space between framing and opening.
- Use LitePad as the source on the front of a TV or computer monitor, even for special effects like glowing props
- Backstage Lighting: Gently illuminate hazardous areas such as stairs and platform edges
- Orchestra lighting
- Supplementary Lighting kit for stage or set: Small soft sources provide additional light and can be mounted into virtually any nook on set.

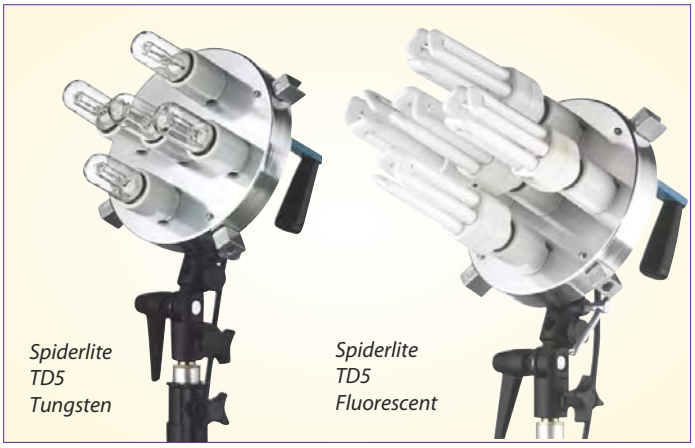


1.75 hour ultra thin detachable battery for untethered wireless lighting

SPIDERLITE TD5

Strobe, fluorescent, tungsten halogen -- Spiderlite TD5 does it all! A revolutionary light source designed to offer the ultimate in flexibility and control, the Spiderlite TD5 can be used as a strobe to freeze action, with constant tungsten halogen to see lighting patterns immediately and with fluorescents to cool environmental temperature as well as offer true daylight balanced color.

- The Spiderlite TD5 allows you to run either five tungsten halogen lamps, five fluorescent lamps, or four studio strobes with a modeling lamp. Change your light source, light output, color temperature or environmental temperature instantly.
- Three separate controls on the back of the Spiderlite TD5 allows you to run 1-5 lamps. You can quickly change lighting ratio without changing color temperature.
- The Spiderlite TD5 was awarded the TUV-UL 1573 approval for safety and design. The unit is constructed of solid metal - no plastic to break. Rod points are built directly into the light head for attachment of a soft box eliminating the need for an adapter ring. The Spiderlite TD5 offers a reflective surface so any light falling back is again reflected forward for maximum output.
- The heavy-duty handle allows a soft box to be quickly and easily rotated from a vertical to a horizontal position. A Westcott Tilter Bracket is included for direct attachment of the Spiderlite TD5 onto a light stand. Unit comes standard with 15 ft. 120 or 220-volt power cord.



Spiderlite TD5 Tungsten

Spiderlite TD5 Fluorescent

Westcott's daylight balanced 27-watt fluorescent lamps provide 5500° Kelvin of constant light. These lamps give you the natural look of window light or daylight 24 hours a day. When shooting in a tight space, these lamps generate little heat and are rated for over 8,000 hours of use.

27-watt Daylight Fluorescent Lamps for TD5 Spiderlite Fixture - Pack of 5 (120v AC) *(Mfr # 4221 • B&H # WEST27DF5)* ..... **Call**

Westcott's 150-watt Tungsten Halogen Lamps provide 2800° Kelvin of constant light. These lamps provide maximum light output and allow you to see your lighting prior to image capture. Try the frosted lamps, which offer the same great output with a softer diffused light. All lamps are rated for up to 2000 hours of use. Lamps are double glassed for extra protection. *(Mfr# 4826 • B&H# WEST150H5)* ..... **Call**



 # 4822 TD5 Medium Light Kit

Kits Without Bulbs

Small Kit: Includes Spiderlite TD5, tilter bracket, 16x22″ soft box, 10-ft. heavy duty light stand *(Mfr# 4821 • B&H# WESTD5SK)* ..... **Call**

Medium Kit: Includes Spiderlite TD5, tilter bracket, 24x32″ soft box, 10-ft. heavy duty light stand *(Mfr# 4822 • B&H# WESTD5SK)* ..... **Call**

Large Kit: Includes Spiderlite TD5, tilter bracket, 36x48″ soft box, 13-ft. light stand *(Mfr# 4823 • B&H# WESTD5MK)* ..... **Call**

Location Kit: Includes two (2) Spiderlite TD5's, two (2) tilter brackets, 16x22″ soft box, 24x32″ soft box, two 10-ft. light stands, location carry case. *(Mfr# 4824 • B&H# WESTD5LKQ)* ..... **Call**



 # 4852 Pro Deluxe Kit

Kits With Bulbs

XS Daylight Kit: Includes Spiderlite TD5, tilter bracket, 12x16″ soft box, 5-pack fluorescent lamps, 8-ft. light stand, compact carry case. *(Mfr# 4880 • B&H# WESLTD5XSCK)* **597.95**

SM Daylight Kit: Includes Spiderlite TD5, tilter bracket, 16x22″ soft box, 5-pack fluorescent lamps, 10-ft. light stand, location carry case. *(Mfr# 4881 • B&H# WESLTD5SCK)* ..... **Call**

MD Daylight Kit: Includes Spiderlite TD5, tilter bracket, 24x32″ soft box, 5-pack fluorescent lamps, 10-ft. light stand, location carry case. *(Mfr# 4882 • B&H# WESLTD5MCK)* **612.95**

Pro Kit: Includes Spiderlite TD5, tilter brackets, 45″ round halos, 5-pack fluorescent lamps, 10-ft. light stand *(Mfr# 4851 • B&H# WEPK)* ..... **Call**

Pro Kit Deluxe: Includes two (2) Spiderlite TD5's, two (2) tilter brackets, two (2) 45″ round halos, two 5-pack fluorescent lamps, two 10-ft. light stands, location carry case. *(Mfr# 4852 • B&H# WEPKD)* ..... **Call**

FV2K Soft Box



The FV2K Soft Box can accommodate up to 2.5K lights. Both adapter rings and rods for the FV2K Soft Box are colored gold to quickly differentiate them from the silver ring and rods from Westcott's 500 and 1000-watt boxes. The color-coding feature will provide grips, gaffers and lighting support staff with quick identification convenience for rapid set up when both styles of boxes are in use on the same set. Includes soft box shell, removable inner baffle, removable outer diffusion panel, four sprung steel rods and carry cases.

24 x 32" FV2K Soft Box with Silver Interior *(Mfr# 3656 • B&H# WESBFV2K2)* ..... **CALL**

36 x 48" FV2K Soft Box with Silver Interior *(Mfr # 3657 • B&H # WESBFV2K3)* ..... **CALL**

54 x 72" FV2K Soft Box with Silver Interior *(Mfr # 3658 • B&H # WESBFV2K4)* ..... **CALL**

40° Egg Crate Grid for the FV2K Soft Box



Grids are essential accessories for any lighting system. A grid alters the shape and intensity of the light output from your softbox when it is mounted on a light head. Consider a grid as a painter would a brush, or a sculptor would a knife, or chisel. Use of an "egg crate" will result in a narrower spread of light. The spread of light will be determined by the density of the grid and the distance of the light from the subject.

Medium Egg Crate Grid *(Mfr # 3460 • B&H # WEECB2Q)*: For 24 x 32" with carrying case ..... **CALL**

Large Egg Crate Grid *(Mfr # 3461)*: For 36 x 48" with carrying case ..... **CALL**



Stripbank

The Stripbank is constructed of top quality fabrics. Its slim profile requires minimal setup room. Each unit comes standard with an outer removable diffusion panel and 2 inner baffles that create two distinct lighting patterns. The solid white baffle offers a hot spot or specular highlights in the center. The baffle, consisting of the silver circular center, evens the light to less than 1/2 F-stop light loss from center to edge. Includes soft box shell, two removable inner bafflesk, removable outer diffusion panel, four steel rods and carrying case.

12 x 36" Strip Bank *(Mfr # 3666 • B&H # WESB1236)* ..... **CALL**

12 x 50" Strip Bank *(Mfr # 3667 • B&H # WESB1250)* ..... **CALL**

40° Egg Crate Grid with case for the 12 x 36" Strip Bank *(Mfr # 2469 • B&H # WEECSB1236)* ..... **CALL**

40° Egg Crate Grid with case for the 12 x 50" Strip Bank *(Mfr # 2470 • B&H # WEECSB1250)* ..... **CALL**

Octabank

Westcott's 5' or 7' Octabank offers a large circular light source that is only 26" deep and weighs less than 5 pounds. The Octabank is constructed of high quality flameproof fabrics. The custom designed internal baffle offers 2 layers of diffusion for a very even light spread of less than 1/2 f-stop light loss from center to edge. Each Octabank includes a Grip Adapter and Tilter Bracket. This allows for direct attachment of an adapter ring and Octabank onto a light stand. As a result, your lighting fixture will no longer need to support the weight of the Octabank and its accessories. Each Octabank includes inner baffle, outer diffusion panel, grip adapter and tilter bracket. Speed ring is required.



5' Octabank *(Mfr # 3662 • B&H # WEOBQ)* ..... **CALL**

7' Ocatabank *(Mfr # 3661 • B&H # WEOB)* ..... **CALL**

SOFT BOX

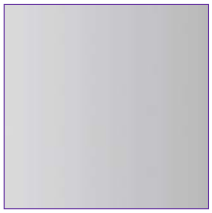


Whether shooting for film, video, or photo, Westcott's Soft Box is the perfect solution for obtaining soft, diffused lighting. The box comes standard with two (tent style) heat vents allowing quick and easy ventilation under extreme heat without losing light. All except the 12 x 16" (up to 500 watts) can withstand heat up to 1000 watts. Their rigid body construction and color-tested removable diffusion panel and inner baffle provide the ultimate in flexibility and control. Rods are constructed from a high carbon stainless steel—no fiberglass to break. Double layer of Velcro in rod pocket corners provides extra strength against rods protruding forward.
The rounded fitted collar is made of heat resistant material and minimizes light loss. Silver interior ensures maximum light output. White interior offers natural, soft lighting. Boxes include soft box shell, removable inner baffle, removable outer diffusion panel, four (4) steel rods and carry case. Adapter rings not included.

Westcott Soft Boxes

12 x 16" Silver Soft Box *(Mfr # 4805 • B&H # WE1216SISB)* **118.95**
16 x 22" White Soft Box *(Mfr # 4834 • B&H # WE1622WISB)* **144.10**
16 x 22" Silver Soft Box *(Mfr # 4830 • B&H # WE1622SISB)* **144.10**
24 x 32" White Soft Box *(Mfr # 4835 • B&H # WE2432WISB)* **175.00**
24 x 32" Silver Soft Box *(Mfr # 4831 • B&H # WE2432SISB)* **175.00**
36 x 48" White Soft Box *(Mfr # 4836 • B&H # WE3648WISB)* **236.80**
36 x 48" Silver Soft Box *(Mfr # 4832 • B&H # WE3648SISB)* **236.80**
54 x 72" Silver Soft Box *(Mfr # 4833 • B&H # WE5472SISB)* **381.00**

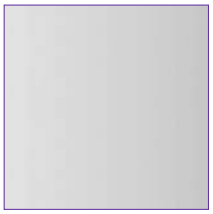
1/4 Stop Grid Cloth



1/4 Stop Grid Cloth provides less softening for a greater punch of light, and 1/4 the light loss than a full standard diffusion cloth. It fastens to the front of the softbox via hook and loop tape.

For 12 x 16" *(Mfr # 2485 • B&H # WEGC.25S1216)* **12.95**
For 16 x 22" *(Mfr # 2486 • B&H # WEGC.25S1622)* **16.95**
For 24 x 32" *(Mfr # 2487 • B&H # WEGC.25S2432)* **24.95**
For 36 x 48" *(Mfr # 2488 • B&H # WEGC.25S3648)* **44.95**
For 54 x 72" *(Mfr # 2489 • B&H # WEGC.25S5472)* **78.95**

1/2 Stop Grid Cloth



1/2 Stop Grid Cloth provides less softening for a greater punch of light, and 1/2 the light loss than a standard full diffusion cloth. It fastens to the front of the softbox via hook and look tape.

For 12 x 16" *(Mfr # 2480 • B&H # WEGC.5S1216)* **12.95**
For 16 x 22" *(Mfr # 2481 • B&H # WEGC.5S1622)* **16.95**
For 24 x 32" *(Mfr # 2482 • B&H # WEGC.5S2432)* **24.95**
For 36 x 48" *(Mfr # 2483 • B&H # WEGC.5S3648)* **44.95**
For 54 x 72" *(Mfr # 2484 • B&H # WEGC.5S5472)* **78.95**



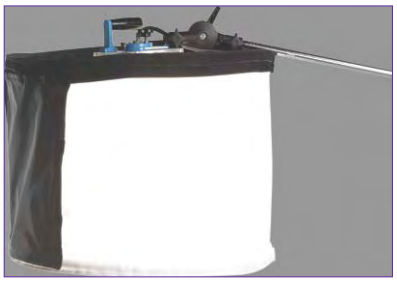
40° Egg Crate Grid

Ideal for keeping light onto your subject and off of your background, the egg-crate grid produces a broad, shielded and more directional light source. Grids are essential accessories for any lighting system. A grid alters the shape and intensity of the light output from your softbox when it is mounted on a light head. Use of a fabric grid, or "egg crate" will result in a narrower spread of light. The spread of light will be determined by the density of the honeycomb mesh, and the distance of the subject from the light. When mounted on a softbox, this egg crate will limit the spread of light to 40° from the face of the softbox.

For 12x16", with carrying case *(Mfr # 2460 • B&H # WEECB1)* **134.60**
For 16x22", with carrying case *(Mfr # 2461 • B&H # WEECB2)* **183.95**
For 24x32", with carrying case *(Mfr # 2462 • B&H # WEECB3)* **275.85**

POKERLITE

Lantern Softbox



Perfect for filming interviews (or poker games), the Pokerlite offers 360° of perfectly diffused wrap-around lighting for an interview or table setting. Built on umbrella frame and requiring no adapter ring, easy opening and closing means quick set-up and tear down. For the ultimate in flexibility and control, it comes standard with a two-piece removable black skirt as well as three densities of bottom diffusion: Full Stop, 3/4 Stop and 1/2 Stop.

PokerLite Lantern Softbox *(Mfr # 7051 • B&H # WEPLQ)* **208.95**

PokerLite Kit: Consists of Pokerlite Lantern Softbox, Spiderlite with Tilter Bracket, 1000-Watt Bulb *(Mfr # 7054 • B&H # WEPLK)* **409.50**



APOLLO

28″ and 50″ Recessed Front Apollo

Built on an umbrella frame, the 28″ and 50″ recessed front Apollo do not require any adapter ring. Easy opening and closing means quick set-up and tear down. The unique rectangular shape of the Apollo allows you to scrim or control the light more readily, and allows for 104° of light spread. Recessed front gives directional control and allows for easy feathering of the light. Silver interior provides maximum light output.

28 x 28″ Apollo Softbox with Recessed Front *(Mfr # 2334 • B&H # WEAR28)* **131.50**

50 x 50″ Apollo Softbox with Recessed Front *(Mfr # 2348 • B&H # WEAJS)* **252.50**

Scott Kelby Studio Kit

This kit consists of two Westcott TD5 Spiderlite fixtures, a 24 x 32″ and 36 x 48" silver-lined softbox, and two heavy duty light stands (10′ and 13′). In addition, it includes a 5 x 6′ double-sided (black/white), collapsible muslin background.

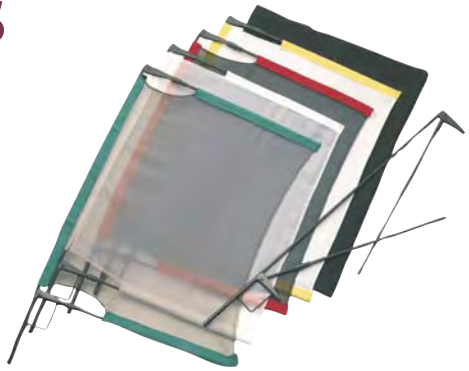
Each Westcott Spiderlite TD5 light fixture accepts tungsten (3200° K), fluorescent (5000° K) bulbs, or screw-in AC strobes. Three separate controls allow running of multiple combinations of bulbs together with no color shift. Each has all-metal construction with built in points for direct attachment of a softbox — no adapter ring is necessary. (The kit doesn't include any bulbs).

Scott Kelby Studio Kit *(B&H# WESKSK)* **1098.95**



FAST FLAGS

Westcott's Fast Flags can be used to protect the camera lens from flare or to control spill light from other sources. They are constructed using collapsible and durable carbon steel frames and have arms that swing out to 90° angles and lock into place. Fabric covers are easily interchangeable. Available in two sizes or in kits—perfect for travel—offering portability and durability in one system.



18 x 24 Components

18 x 24″ Collapsible Frame *(Mfr # 1935 • B&H # WESF1824)* **30.90**

18 x 24″ Single Net Black: Used to cut down background light
(Mfr # 1921 • B&H # WES1824SNB) **28.85**

18 x 24″ Double Net Black: Used to cut down background light
(Mfr # 1922 • B&H # WES1824DNB) **40.15**

18 x 24″ 1/4 Stop China Silk/Chiffon: Ideal for diffusing light
(Mfr # 1931 • B&H # WES18241SS) **24.70**

18 x 24″ Artificial Silk: Diffuses light by approx. 1 full stop
(Mfr # 1932 • B&H # WES18242SS) **24.70**

18 x 24″ Black Block: The black block completely blocks light
(Mfr # 1934 • B&H # WES1824BB) **27.80**

24 x 36 Components

24 x 36″ Collapsible Frame *(Mfr # 1955 • B&H # WESF2436)* **33.00**

24 x 36″ Single Net Black: Used to cut down background light
(Mfr # 1941 • B&H # WES2436SNB) **44.30**

24 x 36″ Double Net Black: Used to cut down background light
(Mfr # 1942 • B&H # WES2436DNB) **59.75**

24 x 36″ 1/4 Stop China Silk/Chiffon: Ideal for diffusing light
(Mfr # 1951 • B&H # WES24361SS) **38.10**

24 x 36″ Artificial Silk: Diffuses light by approx. 1 full stop
(Mfr # 1952 • B&H # WES24362SS) **38.10**

24 x 36″ Black Block: The black block completely blocks light
(Mfr # 1954 • B&H # WES2436BB) **39.15**



Fast Flag Kits

18x24 Fast Flags Kit: Includes two (2) frames, four (4) fabrics (single net, double net, artificial silk, black block) and a storage bag. Perfect for travel, the Kit measures 32.5 x 12 x 1″ *(Mfr # 1937 • B&H # WESK1824Q)* **166.75**

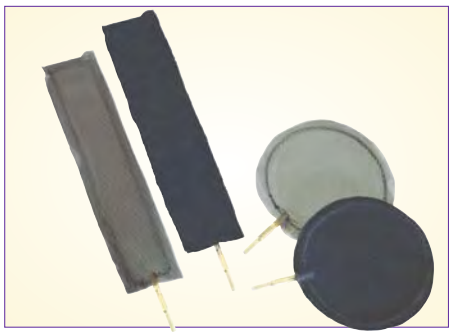
18x24 Fast Flags Plus Kit: Includes five (5) frames, five (5) fabrics (single net, double net, artificial silk, 1/4 Stop China Silk, black block), two (2) Dots, two (2) Fingers and a storage bag. Perfect for travel, the Kit measures 44 x 12 x 1.75″ *(Mfr # 1936 • B&H # WESK1824)* **361.45**

2**4 x 36″ Fast Flags Kit:** Includes two (2) frames, four (4) fabrics (single net, double net, artificial silk, black block) and a storage bag. Perfect for travel, the Kit measures 32.5 x 12 x 1″ *(Mfr # 1957 • B&H # WESK2436Q)* **213.10**

24 x 36″ Fast Flags Plus Kit: Includes five (5) frames, five (5) fabrics (single net, double net, artificial silk, 1/4 Stop China Silk, black block), two (2) Dots, two (2) Fingers and a storage bag. Perfect for travel, the Kit measures 44 x 12 x 1.75″ *(Mfr # 1956 • B&H # WESK2436)* **435.60**

DOTS and FINGERS

Dots and Fingers: Dots and Fingers are constructed using spring steel frames with a mounting pin and are designed to fit into a grip head or flex arms. Dots and Fingers are most commonly used for manipulating or controlling light in small areas.



6″ Single Net Dot *(Mfr # 1960 • B&H # WESND6)* **18.45**

6″ Solid Dot (*Mfr # 1961 • B&H # WESD6)* **18.50**

4 x 14″ Single Net Finger *(Mfr # 1962 • B&H # WESNF414)* **18.50**

4 x 14″ Solid Finger *(Mfr # 1963 • B&H # WESF414)* **18.50**

SCRIM JIM

Scrim Jim is a strong, collapsible diffusion and reflection system offering the ultimate in flexibility and control. Frames are made of lightweight aircraft aluminum. Modular construction allows you to create four easy-to-handle frame sizes that are all collapsible to 42″ in length. Fabrics are of the highest quality and have hook and loop tape sewn around the perimeter for an even, taut, and secure fit to the frame, to withstand strong winds. Westcott also offers a variety of expandable kits to accomodate different size frames along with a wide choice of different nets and silks. This makes it a breeze to maintain a quality production look when lighting subjects in studio or on location.





Scrim Jim Standard Kit:

This kit offers both a diffusion and reflection fabric for a fraction of the cost from buying the pieces individually. The 3/4 Stop Diffusion panel diffuses the light placed onto your subject providing for a more pleasing effect. Silver/White reflective fabric reflects the light to fill in shadows. Complete with the air-craft aluminum frame and carry case, this complete system is rugged yet lightweight for travel.

42 x 42″ Standard Kit *(Mfr # 1891 • B&H # WESJSK)* **202.60**
72 x 72″ Standard Kit *(Mfr # 1895 • B&H # WESJLK)* **393.85**
42 x 72″ Standard Kit *(Mfr # 1893 • B&H # WESJMK)* **272.40**
96 x 96″ Standard Kit *(Mfr # 1819 • B&H # WESJXLK)* **562.10**

Scrim Jim Video Broadcast Kit:



The video broadcast kit contains a frame, 3/4 stop diffusion fabric, single black net and carry case. Use the black net to create neutral densities for rear lit shots. The 3/4 stop diffusion fabric allows you to diffuse the light placed onto your subject resulting in a more pleasing effect.

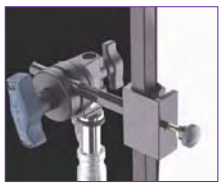
72 x 72″ Broadcast Kit *(Mfr # 1824 • B&H # WELVBLK)* **499.95**
96 x 96″ Broadcast Kit *(Mfr # 1823 • B&H # WEXLVBLK)* **639.95**

Scrim Jim Video Deluxe Broadcast Kit:

The video broadcast deluxe kit contains a frame, 3/4 stop diffusion fabric, single black net, 2 grip heads, 2 Scrim Jim Clamps and carry case. Use the black net to create neutral densities for rear lit shots. The 3/4 stop diffusion fabric allows you to diffuse the light placed onto your subject resulting in a more pleasing effect. The included clamps and grip heads provide all the mounting you need for a standard light stand set up.

72 x 72″ Deluxe Broadcast Kit *(Mfr # 1822 • B&H # WELVBLDK)* **586.00**
96 x 96″ Deluxe Broadcast Kit *(Mfr # 1821 • B&H # WEXLVBLDK)* **759.80**

Accessories for Scrim Jim Frame/Panel Reflector



Scrim Jim Universal Clamp with 5/8″ Stud: Allows for attachment into a grip head allowing 360° rotation.
(Mfr # 1880 • B&H # WESJC) **59.50**

Grip Head: This grip head adds versatility to any Century stand. In addition to supporting a light head, it adds tilt, accepts umbrellas, boom arms, flags, and gobos
(Mfr # 1881 • B&H # WESJGH).....**37.10**

Scrim Jim Kit Bag: Allows you to transport up to 2 frames and multiple fabrics. *(Mfr # 1888 • B&H # WECSJQ)*.....**42.25**

Scrim Jim Frames



Small 42 x 42″ Scrim Jim Frame
(Mfr# 1890 • B&H# WEFSJSQ).....**75.40**

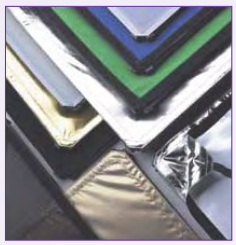
Medium 42 x 72″ Scrim Jim Frame
(Mfr # 1892 • B&H # WEFSJM).....**111.50**

Large 72 x 72″ Scrim Jim Frame
(Mfr # 1894 • B&H # WEFSJL) **177.90**

X-Large 96 x 96″ Scrim Jim Frame
(Mfr # 1898 • B&H # WEFSJXL) **318.15**

30″ Extensions–Pair
(Mfr # 1896 • B&H # WEFESJ).....**67.50**

SCRIM JIM FABRICS



Diffusive Fabrics

Each Scrim Jim fabric quickly and easily velcros onto the Scrim Jim frame.

1/4 Stop China Silk

1/4 Stop China Silk is the lightest of Westcott's diffusion fabrics and offers a slight diffusing effect.

Small 42 x 42" *(Mfr # 1848 • B&H # WEFSJ.25SSCS)* **52.90**
Medium 42 x 72" *(Mfr # 1849 • B&H # WEFSJ.25SMCS* **68.70**
Large 72 x 72" *(Mfr # 1850 • B&H # WEFSJ.25SLCS)* **117.00**
X-Large 96 x 96" *(Mfr # 1809 • B&H # WEFSJ.25SXCS)* **185.15**

3/4 Stop Fabric

3/4 Stop Fabric is Westcott's most popular diffusion and diffuses the light approximately by 3/4 stops.

Small 42 x 42" *(Mfr # 1857 • B&H # WEFSJ.75SS)* **46.15**
Medium 42 x 72" *(Mfr # 1858 • B&H # WEFSJ.75SM)* **61.90**
Large 72 x 72" *(Mfr # 1859 • B&H # WEFSJ.75SL)* **82.20**
X-Large 96 x 96" *(Mfr # 1810 • B&H # WEFSJ.75SXL)* **137.80**

Full Stop Fabric

Full Stop fabric diffuses the light approximately by one full stop.

Small 42 x 42" *(Mfr # 1860 • B&H # WEFSJFSS)* **46.15**
Medium 42 x 72" *(Mfr # 1861 • B&H # WEFSJFSM)* **61.90**
Large 72 x 72" *(Mfr # 1862 • B&H # WEFSJFSL)* **82.20**
X-Large 96 x 96" *(Mfr # 1811 • B&H # WEFSJFSXL)* **137.80**

1-1/4 Stop Fabric

1-1/4 Stop fabric diffuses the light approximately by 1 and 1/4 stop. Perfect when working with direct overhead sunlight.

Small 42 x 42" *(Mfr # 1863 • B&H # WEFSJ1.25SS)* **50.65**
Medium 42 x 72" *(Mfr # 1864 • B&H # WEFSJ1.25SM)* **66.90**
Large 72 x 72" *(Mfr # 1865 • B&H # WEFSJ1.25SL)* **99.10**
X-Large 96 x 96" *(Mfr # 1812 • B&H # WEFSJ1.25SXL* **162.60**

Nets

Black Net

Black Net creates neutral densities for rear lit shots. Place it behind your subject to cut light and it will become invisible to the camera. Use Double Black Net to cut light by almost 1-1/2 stops.

Small 42 x 42" *(Mfr # 1854 • B&H # WEFSJ.75SSBN)* **61.90**
Medium 42 x 72" *(Mfr # 1855 • B&H # WEFSJ.75SMBN)* **85.60**
Large 72 x 72" *(Mfr # 1856 • B&H # WEFSJ.75SLBN)* **144.10**
X-Large 96 x 96" *(Mfr # 1813 • B&H # WEFSJ.75SXBN)* **232.25**

Double Black Net

Black Net creates neutral densities for rear lit shots. Place it behind your subject to cut light and it will become invisible to the camera. Use Double Black Net to cut light by almost 1-1/2 stops.

Small 42 x 42" *(Mfr # 1845 • B&H # WEFSJDBNS)* **82.15**
Medium 42 x 72" *(Mfr # 1846 • B&H # WEFSJDBNM)* **105.80**
Large 72 x 72" *(Mfr # 1847 • B&H # WEFSJDBNL)* **162.10**
X-Large 96 x 96" *(Mfr # 1814 • B&H # WEFSJDBNXL)* **257.10**

1/2 Stop White Net

White net creates neutral densities for rear lit shots.

Small 42 x 42" *(Mfr # 1851 • B&H # WEFSJ.5SSWN)* **52.90**
Medium 42 x 72" *(Mfr # 1852 • B&H # WEFSJ.5SMWN)* **67.50**
Large 72 x 72" *(Mfr # 1853 • B&H # WEFSJ.5SLWN)* **113.70**

Reflective Fabrics

Sunlight/Silver Fabric

Use the sunlight surface to fill in shadows while providing a slight warming effect. Silver produces spectral highlights and cool tones.

Small 42 x 42" *(Mfr # 1866 • B&H # WEFSJSSS)* **73.20**
Medium 42 x 72" *(Mfr # 1867 • B&H # WEFSJMSS)* **105.80**
Large 72 x 72" *(Mfr # 1868 • B&H # WEFSJLSS)* **152.00**

Silver/White Fabric

Use the silver surface to produce spectral highlights and cool tones. Silver allows the light to bounce from a distance and fill in shadows. White offers a very natural reflection without modifying color.

Small 42 x 42" *(Mfr # 1869 • B&H # WEFSJSSW)* **61.90**
Medium 42 x 72" *(Mfr # 1870 • B&H # WEFSJMSW)* **84.50**
Large 72 x 72" *(Mfr # 1871 • B&H # WEFSJLSW)* **129.45**
X-Large 96 x 96" *(Mfr # 1815 • B&H # WEFSJXLSW)* **212.05**

Gold/White Fabric

The gold surface fills in shadows while adding warm tones to your subject. White offers a natural reflection without modifying color.

Small 42 x 42" *(Mfr # 1872 • B&H # WEFSJSGW)* **61.90**
Medium 42 x 72" *(Mfr # 1873 • B&H # WEFSJMGW)* **84.50**
Large 72 x 72" *(Mfr # 1874 • B&H # WEFSJLGW)* **129.45**

Flat Black Fabric

Use the black block to subtract light or completing block light.

Small 42 x 42" *(Mfr # 1875 • B&H # WEFSJSFB)* **73.15**
Medium 42 x 72" *(Mfr # 1876 • B&H # WEFSJMFB)* **102.45**
Large 72 x 72" *(Mfr # 1877 • B&H # WEFSJLFB)* **129.45**
X-Large 96 x 96" *(Mfr # 1879 • B&H # WEFSJXLFB)* **164.50**

B&H

PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 10

TEST & MEASUREMENT

Astro 831

Compuvideo 832-835

Leader 836-847

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 10, Test & Measurement use Quick Dial #: 821

WM-3014

6" HD/SD Portable Waveform & Vectorscope LCD Monitor



The WM-3014 is a portable waveform monitor that is optimal equipment for filming in locations where transportation of equipment is difficult such as in the recesses of a mountain or an overseas location. Multiple functions like image confirmation monitoring, waveform monitoring and vectorscoping are provided in a single unit. This monitor also features a Quad Display function in which the Waveform, Vectorscope, Sound Detail and Picture can be displayed simultaneously in split screen display. The WM-3014 also offers a freeze frame feature, which can be used to compare a live shot to a previously recorded frame (image and waveform), without the need of any external equipment. 5 buttons on the front panel allow for quick and easy access to the user's preferred settings. The WM-3014 supports battery powered setups and comes with a standard battery mount (IDX or Anton Bauer).

- Picture modes include marker identification (center, frame, 4:3, 13:9, 14:9, 2.35:1, 1.75:1, 1.66:1).
- Adjustment functions include contrast, brightness, chroma level. Chroma ON/OFF.
- Split screen display includes Waveform, Vector Scope, Sound Detail and Picture.
- Five front panel reset buttons allow for easy access to user's preferred settings.
- Waveform mode: Parade identification overlay display line select function GAIN (x1, x2, x4) MAG (x1, x2, x4).
- Vectorscope mode: Color bar scale (100%, 75%), IQ axis identification, Line select function, Enlargement identification (x1 x2 x4).
- Freeze frame feature allows for comparison between live shot and recorded frame (display and waveform).
- Fanless configuration for ultra quiet operation during sound sensitive shoots.
- Status mode: Digital value from an arbitrary line sample is displayed. Moves to EAV / SAV by one touch; Audio status identification.
- Input format and input signal overlap identification; Freeze function; CRCC error search function (when HD-SDI input); embedded audio output ; tally signal identification.

WM-3014: Portable Waveform/Vectorscope *(Mfr # WM3014 • B&H # ASWM3014)* **8124.95**

WM-3208 • WM-3215

8" and 15" Dual Link HD/SD Portable Waveform and Vectorscope LCD Monitors

The WM-3208 (8") and WM-3215 (15") provide powerful measurement tools in very portable packages. Multiple functions like image confirmation monitoring, waveform monitoring and vectorscoping are provided in a single unit. The troubles of a demanding environment are greatly reduced because they accept full HDTV and SDTV input signals and they can power off camera batteries. Optimal equipment for monitoring signals during relay, at location sites and inside studio.

- Picture modes include marker identification (center, frame, 4:3, 13:9, 14:9, 2.35:1, 1.75:1, 1.66:1).
- Waveform mode: Parade identification overlay display line select function GAIN (x1, x2, x4) MAG (x1, x2, x4).
- Vectorscope mode: Color bar scale (100%, 75%), IQ axis identification, Line select function, Enlargement identification (x1 x2 x4).
- Status mode: Digital value from an arbitrary line sample is displayed. Moves to EAV / SAV by one touch; Audio status identification.
- Adjustment functions include contrast, brightness, chroma level. Chroma ON/OFF.
- Input format and input signal overlap identification; Freeze function; CRCC error search function (when HD-SDI input); embedded audio output ; tally signal identification.

WM-3208: 8-inch Dual Link HD/SD Waveform/Vectorscope *(Mfr # WM-3208 • B&H # ASWM3208)* **11,039.95**

WM-3215: 15-inch Dual Link HD/SD Waveform/Vectorscope *(Mfr # WM-3215 • B&H # ASWM3215)* **13,499.95**

SVR-1700HDSD

HD/SD-SDI Waveform Monitor Vectorscope



The SVR-1700HDSD is an HD-SDI, SD-SDI and Analog HD/SD Component Waveform Monitor Vectorscope providing digital and analog multiformat display video waveform monitoring with built in HD-SDI, SD-SDI Digital Encoder and HD-SDI, SD-SDI Distribution Amplifier. The SVR-1700HDSD also includes HD-SDI, SD-SDI Digital Signal Data Alarm lock ID and Safe Area video display.

- HD-SDI and SD-SDI inputs and buffered outputs
- HD and SD analog component inputs
- Built-in HD-SDI/SD-SDI encoder
- Connect to low cost WXGA multiformat analog LCD monitor
- CRT displays include:
  - Component Parade
  - Component Parade and Vector
  - Component Vector
  - Component Luma and Vector
  - Component Luma / Vector / Pr Overlay
  - Component Luma Mag / Vector Overlay
  - Component 3-Input Luma Parade
  - Component External Reference Overlay

SVR-1700HDSD Specifications

HDTV Format 720: 60p / 50p / 30p / 29.97p / 25p / 24p / 23.98p
HDTV Format 1035: 60i / 59.94i
HDTV Format 1080: 60i/59.94i/50i/48i/60p/50p/30p/29.97p/25p/24p/23.98p/24sf/23.98sf
SDTV Format 480/575: NTSC - 480, PAL - 575 (Y, Pb, Pr)
SDTV Component: (Cr)(R-Y)(R) (Cb)(B-Y)(B) (Y)(Gs) 525/60 & 625/50
HD-SDI / 4:2:2 SDI: Universal Input with 2 Active Digital D/A Outputs
Active Digital D/A: 2 Outputs
Monitor Picture: Y, Pb, Pr Output (SMPTE 292M, 259M Digital Encoder)
External Reference: HD, Composite (Blackburst. / Video), Component (Y, Gs)
Measurements: 6.5 x 11.5 x 15.5" (HxWD), weighs 19 lbs
AC Power, Universal: 100v - 240v 50/60 Hz, 25W

SVR-1700HDSD *(Mfr # SVR1700HDSD • B&H # COSVR1700HDS)* **5799.95**

SVR-1394

DV (IEEE1394) Waveform Monitor/Vectorscope

Specially designed by Compuvideo for IEEE1394 (DV / FireWire) as well as composite and S-Video, this unit features a digital to analog (composite) encoder as standard. Choose from desktop or rack mount units, they all provide rear panel simultaneous input connections with overlaid waveform/vector displays and worldwide power supply. Smart master control provides user-friendly operation by automatically displaying proper video levels to corresponding digital or analog inputs.



- IEEE1394 / DV / FireWire / iLINK \ loop thru input
- Two composite, one S-Video and one external reference loop thru inputs
- Digital to analog encoder (to Composite)
- User selectable—Overlaid Waveform / Vectorscope / External Reference
- Waveform: Flat, IRE, CHR, 1-H, 2-H, DC Restorer
- Vectorscope: Phase Rotation 360°, Subcarrier Capture ± 50Hz

SVR-1394
(Mfr # SVR1394 • B&H # COSVR1394) **3934.95**

SVR-1394 PAL
(Mfr # SVR1394PAL • B&H # COSVR1394P) **3219.95**

SVR-1100DV • SVR-1100SDI

SD-SDI and Analog Waveform Monitor Vectorscopes

Compuvideo's SVR-1100DV and SVR-1100SDI offer digital and analog display monitoring in desktop or in optional rack mount configuration. They feature SD-SDI digital encoder, 1:2 distribution amplifier and a front panel SD-SDI Digital Signal Data Alarm lock ID that continuously monitors the integrity of the SDI signal and alarms users if there is a problem.

SVR-1100DV

Waveform Monitor / Vectorscope / Vector with SDI Lock ID

- One SD-SDI, two (2) composite, two (2) S-Video, one analog component and one external reference loop thru inputs
- Digital Encoder SDI to Composite
- 1:2 Digital D/A
- User selectable— overlaid Waveform / Vectorscope / external reference and parade with vector.
- Analog component Y/Cb/Cr, RGB 525/60 and 625/50
- Composite Waveform: Flat, IRE, CHR, 1-H, 2-H, DC Restorer
- Vectorscope: Phase Rotation 360º, Subcarrier Capture ± 50Hz

SVR-1100DV *(Mfr # SVR1100DV • B&H # COSVR1100DV)*.....**4426.95**

SVR-1100SDI

Waveform Monitor / Vector with SDI Lock ID

- One SD-SDI, one analog component and one external reference loop thru inputs
- Digital Encoder SDI to Composite
- 1:2 Digital D/A
- User selectable— Parade, Vector, Parade/Vector overlays



- Analog component Y/Cb/Cr, RGB 525/60 and 625/50

SVR-1100DV *(MMfr # SVR1100SDI • B&H # COSVR1100SDI)* **3399.95**

Analog Waveform Monitor Vectorscopes

Designed for multi-format editing studios, TV and cable stations, and ENG/EFP operations, Compuvideo's analog waveform monitor/vectorscopes are self-contained with rear-panel simultaneous input connections, and worldwide power-supply. User-friendly operation requires no menu settings for different formats—all switching is done automatically.

- ◆ You can connect all your input cables at the same time and choose the desired mode on the front panel without switching cables in the back of the unit.
- ◆ High resolution 6-inch CRT offers superb quality for digital and analog formats.
- ◆ 2-, 3-or 4-channel external reference overlay eliminates the need for special timing generators. This allows you to view directly on-screen, interchannel timing for all inputs — for genlock operation and component timing.
- ◆ Mix and match single or overlaid displays
- ◆World-wide power supply 120-240v, 50/60 Hz
- ◆ They measure 6.5 x 11.5 x 15.5" (H xW x D), weigh 19 lbs.
- ◆ Optional rackmount kit available
- ◆ Two year warranty parts and labor

SVR-1100A: One composite loop thru input, selectable overlaid Waveform (Flat, IRE, CHR, 1-H, 2-H, DC Restorer) / Vectorscope (Phase Rotation 360º, Subcarrier Capture ± 50Hz)

SVR-1100B: Same as above, except two composite and external reference loop thru inputs; and user selectable overlaid Waveform / Vectorscope / External Reference

SVR-1100S8B: Same as above, except it adds one Y/C loop thru input

SVR-1100CB: Two (2) composite, one Y/C, one analog component, one external reference loop thru inputs. User selectable Waveform (Flat, IRE, CHR, 1-H, 2-H, DC Restorer) / Vectorscope (Phase Rotation 360º, Subcarrier Capture ± 50Hz) / External Reference and Parade with Vector. Analog component Y/Cb/Cr, RGB 525/60 and 625/50.

SVR-1100CBA: Same as above, except with two (2) Y/C and two (2) analog component loop thru inputs.

SVR-1100CA: Two analog component, and one external reference loop thru inputs. User selectable Parade, Vector, Parade/Vector overlays. Analog component Y/Cb/Cr, RGB 525/60 and 625/50.

SVR-3000A: Same as above, except only one analog component loop thru input

SVR-9100HDSD

Multiformat HD/SD-SDI Video Generator



Compuvideo's SVR-9100HDSD is a low-cost, precision color bar digital video test signal generator. Designed for broadcast video applications, it supports HD standards (SMPTE 274M, 296M) and SD standards (SMPTE 125M and ITU-R BT 601). AC/DC power is standard as well as 10 hours of internal 9v battery operation. Performs a comprehensive go/no-go test of HD/SD systems.

- HD-SDI Video Formats: 720/60p, 1080 / 24p, 25p, 50i, 60i
- SD-SDI Video Formats: 525/60i (4x3) (NTSC) 625/50i (4X3) (PAL)
- Color bars are available for HD and SD formats, NTSC and PAL standards The test patterns are: 75%, full field color bars. The color bar pattern offers limiting coding in the chroma and luma data transitions between bars.
- One SDI Output BNC Connector
- Includes HD/SD-SDI (BNC) cable
- Powered by included AC Adapter, External 6-9v DC input, or internal 9v battery
- Measures 4.8 x 1.5 x 6.8" (WxDxL), weighs 8 oz.

SVR-9100HDSD *(Mfr # SVR9100HDSD • B&H # COSVR9100)* **924.95**

PocketGen

Audio/Video Generators



The PocketGen Series is a perfect solution for advanced multi format signal source, where small size (only 7 oz.) and long battery life are required. Supplied AC adapter transforms them into full time designated units for studio operation.

- All video and audio outputs can be used at the same time without any complex menu set-ups
- Power light and low battery indicators
- Front panel with Up-Down controls for easy selection of desired video test pattern
- Run on 4-AA batteries (up to 90 hrs)
- Test patterns include • SMPTE Bars • Black Burst • Full Field Bars • Crosshatch • Center Cross • Red • Green • Blue • White • Dots

PocketGen-5: Composite and S-Video output, 1 kHz audio tone *(Mfr # PG5 • B&H # COPG5)* **459.95**

PocketGen-6XLR: Same as above, plus analog component output and 2-channel XLR balanced audio *(Mfr # PG6XLR • B&H # COPG6XLR)* **689.95**

PocketGen-8: Same as above, plus RGBS (component RGB and sync) *(Mfr # PG8 • B&H # COPG8)* **1249.95**

SVR-7000 • SVR-9000

Desktop Video Generators



Powerful enough to run entire studio, yet small enough to carry in your briefcase, the SVR-7000 and SVR-9000 are designed to meet the most demanding requirements of video professionals.

- Front panel with rotary selector of all 12 test patterns for easy selection
- NTSC (RS-170A) or PAL (B,C,D,G,H,I,K,L or M)
- All outputs can be used at the same time without any complex menu set-ups
- They measure 2.5 x 8 x 6.5" (H x W x D) and weigh only 2 lbs
- Test Patterns include: SMPTE Bars, Black Burst, Full Field Bars, EIA Bars, Crosshatch, Center Cross, Red , Green, Blue, White, Dots, Gray Scale

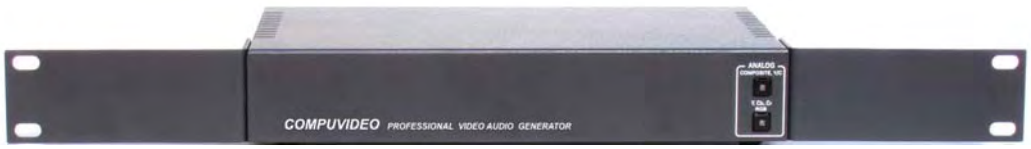
SVR-7000A: Composite, S-Video 6-output blackburst generator with 1KHz audio tone *(Mfr # SVR7000A • B&H # COSVR7000A)* **676.95**

SVR-7000C: Same as above, plus component and Subcarrier (SC) output *(Mfr # SVR7000C • B&H # COSVR7000C)* **1127.95**

SVR-9000RM: Same as above, plus RGBS and 2-channel XLR balanced audio. Includes rackmount *(Mfr # SVR9000RM • B&H # COSVR9000RM)* **2458.95**

SVR-7200SD • SVR-9200SD

Rackmount Analog Video Generators



Compuvideo's precision analog generators are designed for broadcast video applications. Master sync black reference generator to genlock broadcast HD and SD video systems is one of many applications supported by these units. They feature composite, S-Video, component (Y/Cb/Cr and RGB) video outputs. Rackmount and portable configuration is standard. AC/DC power is standard as well as 100 hours of internal battery operation. 10 test patterns are available for composite, S-Video, Y/Cb/Cr, and RGB video outputs including SMPTE full field bars and blackburst in PAL or NTSC. Compuvideo generators perform a comprehensive go/no-go test of the SD systems and provide black reference to genlock professional video systems. For those on a budget, Compuvideo also offers the SVR-8200A which is a composite and S-Video blackburst generator only.

SVR-7200SD(RM) *(Mfr # SVR-7200SD(RM) • B&H # COSVR7200SDR)*: Composite, Y/C, Y/Cb/Cr, 1K-Tone **1374.99**

SVR-9200SD(RM) *(Mfr # SVR-9200SD(RM) • B&H # COSVR9200SDR)*: Composite, Y/C, Y,Cb,Cr, RGBHV, 2-CH XLR Bal. Audio, 1K-Tone..... **1974.99**

SVR-8200A(RM) *(Mfr # SVR-8200A(RM) • B&H # COSVR8200ARM)*: Composite, Y/C Blackburst Generator Only..... **774.00**

SVR-9000SDI • SVR-9250HDSD • SVR-9270HDSD

HD/SD-SDI Multiformat & Analog Video Generators



Precision digital and analog generators designed for broadcast video applications, the SVR-9250/9270HDSD supportHD standards: SMPTE 260M, 274M, 292M, 295M, 296M, and all three support SD standards: SMPTE 125M, SMPTE 259M, 267M, 344M, ITU-R BT 601. Master sync black reference generator to Genlock broadcast HD and SD video systems is one of many applications supported by these units. Rackmount and portable configuration is standard. AC/DC power is standard as well as 100 hours of internal battery operation.

Test patterns are available for all data rates HD/SD-SDI formats 4:3 and 16:9 NTSC and PAL. Additionally, the SVR-9270HDSD and SVR-9000SDI(RM) offer analog composite, Y/C and component output in NTSC or PAL. Compuvideo generators perform a comprehensive go/no-go test of the HD/SD systems, testing for errors using either EDH system for SD or CRC system for HD. The functions may run using any of the HD color bar test patterns or one of two SD test patterns, either a 270 Mb/s NTSC full-field color bar or a PAL PLL pathological as the test data pattern.

SVR-9270HDSD (NTSC) *(Mfr # SVR9270HDSD • B&H # COSVR9270)* **3899.95**

SVR-9270HDSD (PAL) *(Mfr # SVR-9270 HDSD PAL • B&H # COSVR9270HDP)* **3966.95**

SVR-9250HDSD (NTSC) *(Mfr # SVR9250HDSD • B&H # COSVR9250)* **2699.95**

SVR-9250HDSD (PAL) *(Mfr # SVR-9250 HDSD PAL • B&H # COSVR9250HD)* **2819.95**

SVR-9000SDI (NTSC) *(Mfr # SVR9000SDIRM • B&H # COSVR90SDIRM)* **3384.95**

SVR-9000SDI (PAL) *(Mfr # SVR-9000 SDI (RM)PAL • B&H # COSVR9000SDP)* **3384.95**

HDTV-2 Multimedia Generator

Just imagine... You can make your Plasma, LCD and Projection video adjustments from proper distance by using remote control without going back and forth to change test pattern, video format,or to reconnect cables.

- Test patterns include Full Field Bars, SMPTE Bars, Black Grayscale, Red, Green, Blue, White Crosshatch, Center Cross and Dots
- Outputs include analog HD and SD component, composite and S-Video. Also has RF and stereo audio outputs as well as PC output which handles up to SXGA.
- Includes wireless remote control

LV5800

Multi-Monitor Platform



(Mfr # LV5800 • B&H # LELV5800)

The LV5800 is an SDI Monitor for HD/SD-SDI signals with an XGA color LCD in an adjustable tilt front panel. It provides all of the functions you need for professional HD/SD-SDI test and monitoring while adding features never before available in a waveform monitor.
Inputs supported and auto-detected by the LV5800 include twenty-three standard SDI formats. There are additional accommodations for 10-bit and 12-bit systems, which include handling of Y,Cb,Cr 4:2:2 and GRB 4:4:4 standards (Dual Link). The LV5800 can display input signals in Waveform, Vector, 5-Bar, Picture, Audio, Data, and Status modes in various combinations. The multi-screen setup allows you to select the input and format you want displayed in each quadrant, giving you real control of the display.
The LV5800 comes with four slots for input options and two slots for output options. This allows you to freely configure or construct a versatile system by combining dedicated input and output units. In particular, simultaneous display and error monitoring of multiple SDI inputs are possible, and four-waveform parade display on the waveform monitor is also supported. In addition, the modules are field installable and replaceable, so you can add additional functions as your needs grow. The upgrade modules include: SDI Input, Composite Video input, Eye Pattern, DVI-I Output, and AES/EBU input/output.

FEATURES

- When properly equipped, it can monitor and display up to four sources simultaneously. Each optional input unit operates independently. Autonomous monitoring and detection/alarm for audio silence and vdeo freeze/video black
- Up to two output units can be inserted. Each output unit operates independently.
- Employs a color TFT LCD monitor with XGA resolution (1024 x 768).
- Total flexibility with multi-screen setup. The display function of each unit can be displayed on a full screen or 4 screen multi display. The 4 screen display allows arbitrary combination of signals of different input units to be displayed.
- Store screen captures, records of data, and presets by connecting a USB storage device to the front panel USB connector. Also allows firmware updates to be downloaded
- Detects and reports errors In timecode continuity
- Remote control through TELNET or FTP, error monitoring, and file transfer are possible by connecting a PC to the Ethernet connector on the rear panel.
- Equipped with a low noise fan for cooling. Fan speed controlled using a temperature sensor. If the fan stops due to a malfunction, an alarm can be displayed on the screen through the revolution sensor.
- The remote connector on the rear panel allows recalling of presets, detection of errors, and switching of inputs.
- Sound can be monitored when the LV 58SER40 board is installed.

LV58SER01A—SDI and HD-SDI Module Card (Input)

The LV58SER01A allows waveform display, picture display, and error detection of the SDI signal on the LV 5800. Combination with other optional units allows various displays such as the eye pattern display of the SDI signal (LV 58SER02) and the Lissajous and level displays of the embedded audio (LV 58SER40).

- Contains two channels of SDI input connectors. The two connectors can also function as a dual link input of a single channel.
- In addition to displaying the video waveforms, vectors, and pictures of the SDI signal on a full screen, 2- and 4-screen multi display can be shown. The multi display allows arbitrary combination of a single or multiple input signals to be displayed. (Multi display in which link A and link B are separated during dual link operation is not allowed.)
- Error detection function detects various errors related to the SDI, embedded audio, and ancillary data including CRC errors and EDH errors.
- Supports various types of ancillary data for analysis display. In particular, closed caption data can be displayed overlapped on the picture.
- Simultaneous monitoring of component and composite gamut using the Five Bar Displays
- External sync allows tri-level sync signals or black burst signals of NTSC and PAL to be input.

LV 5800

LV58SER02
Eye Pattern Module Card (Input)



Installed in a LV 5800 input slot, the LV 58SER02 allows eye pattern waveforms of SDI signals to be monitored. Automatic measurement of parameters such as amplitude, rise time, and fall time is also possible.

- HD-SDI, SD-SDI, and DVB-ASI Format Support
- Displays the SDI signal eye pattern or measures the jitter of one system among up to six systems by combining three SDI input units and selecting A or B among the three modules. (Two EYE units cannot be installed simultaneously.)
- Displays the eye pattern of the timing jitter or alignment jitter by switching the filter.
- The eye pattern display allows automatic measurement of the eye pattern amplitude, rise time, and fall time. The jitter display allows automatic measurement of the timing jitter and alignment jitter values.
- Jitter display allows V sweep and H sweep displays.
- The multi display allows the eye pattern waveform and jitter waveform to be displayed simultaneously. In addition, the eye pattern display screen automatically measures the eye pattern amplitude, rise time, and fall time, while the jitter display screen automatically measures the timing jitter and alignment jitter.

LV58SER03
Composite Video Card (Input)

Two input connections for NTSC or PAL composite video signals. Only one composite video input can be monitored at a time. One connection is available for a switched output.

LV58SER04
MPEG Decoder Card (Input)

The module has a single input that decodes MPEG-2 TS (DVB-ASI) signals and displays video/audio information on the monitor when selected. All of the available LV5800 features (Vectorscope, Waveform Monitor, Picture, Eye Pattern and Audio) can be used to monitor the TS being fed to the module.

Additional displays available with this card include a PID Tree Display and BIT Rate Display. In addition, extra error detection categories are included.

LV58SER20
DVI-I Module Card (Output)



This unit allows the screen displayed on the LV 5800 to be shown on an external monitor. The DVI output provides both digital and analog output allowing the signal to be used on a wide variety of XGA-compatible monitors. This signal can be connected to a display via a DVI or VGA connection. The video output is 1024x768 in display resolution.

LV58SER40A
Digital Audio Module Card (Input/Output)



This unit operates as a digital audio I/O unit when installed in a LV 5800 input slot or a digital audio output unit when installed in an output slot. For the 16-channel data of AES/EBU 8 system, Lissajous, sound image, level meter, signal status displays can be shown. If an SDI input unit is installed in the LV 5800, this unit can process the AES/EBU signal that is separated from the SDI signal.

The LV58SER40 can monitor 16 channels of embedded audio. By installing an optional external I/O connector board, the connector can be expanded to monitor/output 16 external channels of 8 AES/EBU systems.

Various Display Functions:

- Displays the following items on the input AES/EBU signal. Single Lissajous display between two arbitrary channels, multi Lissajous display that shows 4 or 8 single Lissajous displays between two arbitrary channels, sound image display, and level meter display.
- AES/EBU status bits displayed include channel status, user, validity, and parity bits. The various display and detection functions of this unit cannot be assigned simultaneously to the LV 5800 multi screen.

LV58SER40A-16
AES/EBU Expansion Card (Input/Output)

Works in conjunction with the LV58SER40A card by providing four additional connectors. A total of sixteen AES/EBU channels are made available. Audio information from this card is locked to the directionality of the LV58SER40A. This expansion card can be installed in the Input or Output Slot, depending on where the LV58SER40A card is installed.

LV58SER40D
Digital Audio Module Card with Dolby E/AC-3 Daughtercard (Input)

Works in conjunction with the LV58SER40A card by providing four additional connectors. A total of sixteen AES/EBU channels are made available. Audio information from this card is locked to the directionality of the LV58SER40A. This expansion card can be installed in the input or output Slot, depending on where the LV58SER40A card is installed.

SD/HD-SDI Input Card *(Mfr # LV58SER01 • B&H # LELV58SER01)*	**3799.95**
Eye Pattern Unit *(Mfr # LV5800-OP02 • B&H # LEEPILV5800)*	**4794.95**
Composite Video Card *(LELV5800OP03)*	**2849.95**
MPEG Decorder Card	**Call**
DVI-I Output Card	**Call**
Digital Audio Module Card *(Mfr # LV5800-OP40 • B&H # LE8AILV5800)*	**Call**
AES/EBU Expansion Card	**Call**
Digital Audio Module Card with Dolby E *(Mfr # LV5800-OP40D • B&H # LE8AILV5800W)*	**5514.95**

LV 5700A

Multi-SDI Monitor



Equipped with an XGA color LCD in an adjustable tilt front panel, the LV-5700A tests 14 HD-SDI and SD-SDI formats with total digital processing compliant to SMPTE 259M, SMPTE 292M and SMPTE 296M. Input format, colorimetry and tri-level or black burst external reference inputs are automatically detected. Extensive monitoring functions include waveform (YCbCr, YRGB, YGBR, RGB or GBR), vector (75% or 100% graticules), picture and surround sound monitoring modes. The first SDI module accepts two SDI inputs switchable from the front panel providing buffered SDI output(s) of the selected feed. Parade, overlay and timing modes facilitate characterization of component waveform levels and timing. Freeze mode allows comparisons of different SDI input signals. Multi-display operating modes include a thumbnail picture display.

Digital audio from HD/SD groups (1 & 2) or (3 & 4) are disembedded and output as four pairs of AES/EBU. Digital audio is also displayed as 3:1, 3:2, or 3:2:2 surround images, multi-lissajous and 8-Ch bargraphs. The peak bargraphs have selectable dynamic ranges as well as average ballistics. Users can also create custom displays. High Resolution decoded pix-monitor outputs may be set to feed monitor requirements as either YPbPr or GBR. Digital line-select, precision digital cursors, menu control of storage of 100 front-panel setups, flash card, USB and Ethernet round out the operating features.

FEATURES

- Inputs can accept either HD-SDI signals or SD-SDI signals. Supports multiformat, automatic and manual setting of input formats.
- Provides HD-SDI/SD-SDI switching with a reclocked output as well as analog picture monitor output and AES/EBU outputs. In addition, an analog XGA output connector is provided enabling information to be displayed on a large external monitor.
- Waveform, vector, picture, embedded audio, and status display can be placed side by side or in quad display on the monitor. Depending on the selected combination, bowtie, data dump and optional AES/EBU digital audio or eye pattern can also be displayed. Pseudo waveform and vectorscope modes represent NTSC or PAL modes. Waveform and vector screens have user selectable graticule colors.
- The LV 5700A can be controlled through the panel and remotely controlled through a computer via the Ethernet network. In addition, 100 custom presets can be backed up to CompactFlash cards and recalled from the front panel or via rear remote connectors.
- The LV 5700A can be used as an analyzer to detect and log multiple types of digital protocol transmission errors. Screens show gamut errors, data dumps, EDH codes, analysis of voice control packets, equivalent cable length and cable warning measurements, and so on. Frame capture of any screen allows email of bmp files or logs for verification of errors.
- The HD/SD status screens list detection of input format, TRS, CRC checks for chroma and luma, video, audio ID, ancillary parity and check sum errors. User adjustable alarm error thresholds are provided for digital component level ranges. Ethernet allows full remote control operation and monitoring of operating conditions including alarms.
- The standard AC power supply allows for universal (90 V to 250 V) operation. Optional 12v DC power supply is available.

CINELITE OPTION

Offering additional measurement functionality on the 5800/5700A and LV5750, the CINELITE option provides on picture measurements of video levels in both pecentage and f-stop readings, bridging the gap between film and HD production professionals. With CINELITE operators can now review and evaluate their set, after the camera has processed the image. Point a cursor to any position on the picture to get instant measurements in f-stops (or percentage) and review the material that actually being recorded. Final adjustments of lighting conditions, filtering and iris adjustments can be made using familiar "f-stop" based evaluation techniques.

The resulting measurement is digitally accurate and represents the material as it is actually recorded. This ensures scientifically accurate communication with the post-production and color correction process while enhancing the understanding of film and video experts alike.

CINELITE f-stop measurements allow DPs and cinematographers to evaluate their HD or SD production using the same measurement techniques that have produced excellence with film over decades. Essentially, the CINELITE option allows HD production professionals to evaluate their lighting and exposure in real time and helps create a set evaluation and exposure determination workflow environment similar to working with film.

LV-5700A *(Mfr # LV5700A • B&H # LELV5700A)*.....**CALL**

LV 5750

Portable Multiformat SDI Monitor



The standard for portable digital testing, the LV 5750 is a multiformat HD-SDI and SD-SDI monitor featuring a color XGA (1024x768) LCD screen waveform monitor for signals. SDI inputs support auto detection of twenty standard formats. Selected SDI input signals are reclocked and output to an active serial output. Complete digital processing of SDI signals enables highly accurate measurements.

Test modes include waveform, vector, picture, audio, and status displays with time code. Displays and sub-displays can be viewed in various combinations side by side or as a four in one multi-display. A composite signal conversion converts SDI component signals into pseudo-composite waveform or vector for NTSC or PAL. Vector shows chrominance difference signals in vector format with the amplitude settable as variable, IQ-MAG, or x5 times. Line selection with strobe of the same line can be displayed in picture, waveform, vector, and data dump with values in hex or binary notation which eases analysis. Complete protocol test and analysis functions are provided. Variable vector gain includes on-screen readout for optimizing digital camera CCU set up with Chroma Du Monde chip charts.

FEATURES

- Frame capture lets users save screens to a CompactFlash (CF) memory card as BMP and/or BSX for continuity. Frame capture to internal memory allows display of super-imposed held vs. live waveforms to match cameras and for exact timing adjustments.
- Status screen shows error detection of digital protocols for CRC, EDH, BCH, checksum, parity, GBR gamut, and pseudo-composite gamut errors. etc.
- Monitors surround sound, bargraphs displaying up to eight channels at a time. Reference levels or digital noise floors can be displayed as numerical values to confirm system conditions.
- Monitoring of selected audio channels output to the headphone output connector.
- Create an event log of selected/detected errors and events that are then stored to a compact flash memory card. The log can be transferred as text data to a PC via the network by using FTP.
- Displays in hexadecimal or binary notation. This can be stored to a compact flash memory card and transferred as text data to a PC via the network by using FTP.
- Displays voice control packets, channel status, and other packets in the AES/EBU signal.
- Operation of the LV 5750 can be from the front panel and remotely controlled with a computer via the optional Ethernet or Remote modules.
- Presets allow storage and recall of 30 frequently used front panel settings.
- External synchronization loop-through auto detects tri-level sync signals or blackburst signals of NTSC and PAL.
- Front panel buttons are illuminated with LEDs—ideal when operating in the dark.
- Equipped with a standard (1/4- 20) tripod stand mount allowing the 5 lb., 6 oz. monitor to be attached to a tripod or camera.
- Standard CompactFlash (CF) card module can be replaced with optional Ethernet or Remote Control plug-in modules.
- Can be powered via 12v DC (battery) or 120v AC with optional AC adapter

PRICING

LV-5750 Portable HD/SD SDI Signal Monitor
(Mfr # LV5750 • B&H # LELV5750) ..... **CALL**

Ethernet Board for the LV-5750
(Mfr # LV5750-01 • B&H # LELV575001) **849.95**

Remote Control Board for the LV-5750
(Mfr # LV5750-02 • B&H # LELV575002) **664.95**

Rackmount
(Mfr # LR-2750-I • B&H # LELR2750I) **239.95**

AC Adapter
(Mfr # LP-1960 • B&H # LELP1960) **129.95**

Front Cover
(Mfr # LC-2128 • B&H # LELC2128) **144.95**

Viewing Hood
(Mfr # LH2139 • B&H # LELH2139) **39.95**

Fan Silencer
(Mfr # LV5750-03U • B&H # LELV575003U) **285.95**

Metal Cabinet
(Mfr # LC-2126U • B&H # LELC2126U) **144.95**

Carrying Case
(Mfr # LC-2249U • B&H # LELC2249U) **69.95**

Dual Link Modification for the LV-5750 *(Mfr # DUAL LINK - LV5750 • B&H # LEDLMLV5750)* **2315.95**

LV 5152

Multiformat Waveform Monitor



The LV 5152 displays analog component signals of multiformat DTV. It features two analog component signal input systems. In addition to the waveform monitor function, vector, timing, and audio signal display functions are provided. Moreover, the full line selector function and control setting menus are provided.
Applications include production testing of multiformat HD/ SD products, off-air transmitter monitoring of 1080/720/480 signals when used with a set top box and a color monitor. Post production and telecine rooms are supporting the increase in demand for multiformat testing including the increasingly common use of 1080/23.98p and 24p standard formats.

- Analog component YPbPr/GBR monitoring, overlay and parade
- Supports 1080/60i, 1080/50i, 1080/48i, 720/60p, 480-60p/60i, 576-50p/50i
- Precision cursor measurements for level and time/frequency. Cursor level, time and frequency measurements have a 0.5% accuracy.
- Conversion matrix for YPbPr to GBR simplifies signal level monitoring.
- Full Line Select for all formats
- Timing (Bowtie) measurements
- Stereo Phase/Amplitude monitoring
- Picture monitor output is provided in the selected format required by the monitor.
- Vectorscope function (SMPTE 274M, 296M) displays color difference signal of component signals in vector format. The analog GBR signal is converted into color difference signals with a matrix and displayed in vector format.
- Stores/recalls up to 10 front panel settings and frequently used measurement conditions for one button recall.

LV5152 *(Mfr # LV5152 • B&H # LELV5152)* .....**CALL** **LV5152DA** *(Mfr # LV5152DA • B&H # LELV5152DA)*.....**CALL**

LV 5152DA

HDTV Digital Waveform Monitor



The LV 5152DA can display 720p, 1080i and 1035i-line formats of serial digital and component analog signal inputs. It features two SDI input systems and one analog component signal input system. In addition the waveform monitoring, vectorscope, timing with bowtie, and audio signal display functions are provided. Digital input signals can be analyzed for transmission error monitoring, equivalent cable length measurement and digital video data dump functions are provided. Stores/recalls up to 10 front-panel settings.

- Two SDI digital inputs and active SDI output to resend the selected SDI input.
- Analog input (Y, PB, PR or GBR) enables the monitoring and then the comparison of the analog to digital signals in waveform, vector and picture modes. Full bandwidth Y, PB, PR may be transcoded and output as GBR.
- Equivalent cable length measurement indicates the serial digital signal level applied to the input connector as the coaxial cable length instead of the actual level.
- Stores/recalls up to 10 panel settings
- Digital audio signals are separated from the SDI input and output as four AES/EBU pairs.
- Error logger and contents display functions for HD-SDI. Monitors incorrect level of signals converted from Y, PB, PR into GBR format.
- Displays color difference signals in vector format. The HD-SDI signal is decoded to analog GBR, converted into color difference signals with a matrix and displayed in vector format.
- For picture monitor output, SDI signals are converted to component (Y/PB/PR or GBR) which is then output to the picture monitor.
- Selectable waveform format of Y, PB, PR to GBR simplifies signal level monitoring. Also, GBR parade order is selectable as RGB.
- Full-line selector enables selection and display of video lines from field 1/ 2 or both.
- Level, time and frequency measurements are accomplished with 0.5% accuracy.
- Analog stereo audio signals can be displayed in standard X-Y lissajous format.
- The timing display mode can monitor time and amplitude differences between channels in analog and digital modes.

5222

NTSC/PAL/SECAM Waveform Monitor

A powerful component/composite waveform monitor, the 5222 handles 8 channels in A/B groups of 4 with the ability to overlay parades of 3 x 3 component signals. A picture display of the selected channel shows program material with a line-select strobe. The 5222 sets up automatically to 525/60 or 625/50 (or menu select) and a TIMING mode sets up bowtie observations. Full line selection is provided with line number notation applicable to NTSC or PAL and a 1-10 line window. Extensive operating options available under menu control include level and time/frequency cursors that read in volts, IRE units, % or dB and time/frequency units. Components are handled in GBR or YCbCr form. Calibration is menu controlled as well as DC restorer speed and sample point.



- Eight video inputs and one external reference input channel. Y/C input connectors.
- Precision cursors permit signal level measurements and time with 0.5% accuracy. Level cursors read in volts, IRE, % and dB.
- Display video signals as a picture monitor on the CRT. In line select mode, selected line is highlighted for identification on the picture.
- RGB/YRGB display function
- Up to four waveforms, including the external reference can be simultaneously displayed Parade (side-by-side) or ALT (overlaid).
- One or two lines of a video signal can be displayed for convenient observation of VITS, VIR, or teletext signals. Line select is also useful to test video camera characteristics. .
- The component signal can be displayed in the bowtie configuration
- FLAT and LUM (low-pass filter) filtered characteristics can be displayed simultaneously.
- Up to 10 settings, including vertical and horizontal positioning, can be stored in memory, and recalled from the front panel or via the remote control connector on the rear panel.

5222 *(Mfr # 5222 • B&H # LE5222)*.....**CALL** **5212** *(Mfr # 5212 • B&H # LE5212A)*.....**4674.95**

5212 NTSC/PAL Vectorscope

Operating automatically in NTSC or PAL, the 5212 overlays vector displays for 4 signals (3 input channels plus an external reference.) A touch on AUTO PHASE automatically zeros burst to the -B-Y (-U) axis using the reference chosen from any channel or an external reference. Digital phase readout makes it easy to measure precise phase differences between channels. Of particular value is semi-automatic setup for high-resolution measurements of differential phase and gain. Other features include menu selected calibration for signals with or without setup and for 75% or 100% color bars. A +V key inverts -V signals for a less cluttered PAL display. Up to 10 front panel setups may be stored for instant recall and remote control with line select strobe is provided via connection to a 5222 waveform monitor.



- Three video inputs and one external reference input channel
- Up to four waveforms, including the external reference, can be displayed simultaneously.
- Automatic NTSC/PAL system detection
- Digital phase control ensures a phase measurement accuracy of within 1% and display resolution, of within 0.1% with alphanumeric readout.
- Accurate measurement of differential gain DG and differential phase DP with alphanumeric readout.
- The level and phase of stereo audio signals can be measured (X-Y display function).
- Storage/recall of 10 front panel setups including vertical and horizontal positioning from the front panel or via the remote control connector on the rear panel.
- Y/C input allows the C signal vector to be displayed by respectively applying the Y signal and C-signal to the CH1 and CH2 input connectors.
- Can be remotely controlled when combined with the 5222. The line selected by the waveform monitor is displayed automatically.
- Runs on universal power supply (90-250v AC, 48-440 Hz)

5860V

NTSC Waveform Monitor



The standard workhorse of studio monitoring, the 5860V offers quick and accurate monitoring of amplitude, time and frequency response characteristics of composite TV signals. The monitor is equipped with sweep modes and trigger functions that are optimized for monitoring video signals. For example, sweep modes 2H, 1H, 1µs/div, 2V, 1V, and 2V MAG can be selected for the horizontal axis. Optimized filters such as FLAT, IRE,CHROMA, DIF GAIN and DIF'D STEP can be switched in to observe various characteristics of video signals. The unit syncs to the selected A or B feed or accepts black burst or composite sync as an external reference. An output jack drives a picture monitor with the selected A or B video feed.

- Horizontal sweep mode selection from 1H, 2H, 1µs/div, 1V, 2V and 2V MAG.
- Built-in line selector function for monitoring VITS and VIR signals, a blanking output and a video output.
- Differentiated-step filters easily display the differential of staircase signals to measure the linearity of luminance components for transmission systems.
- The frequency response of the vertical axis is switchable between FLAT, IRE, CHROMA, DIF GAIN, and DIF'D STEP filters.
- K factor scale is provided onscreen for checking frequency characteristics.

5860V *(Mfr # 5860V • B&H # LE5860V)* ..... **Call**

5850V *(Mfr # 5850V • B&H # LE5850V)* ..... **Call**

5850V

NTSC Vectorscope with Electronic Graticule



The perfect mate for the 5860V Waveform Monitor, the 5850V extends monitoring and timing adjustments into chroma aspects. Accepts a phase reference from either input (A or B) or from an external reference. The latter may be composite video, black burst or CW subcarrier. A unique feature of the 5850V is an electronically-generated scale of coarse and fine error limits for either 75% or 100% color bars. These targets allow precise adjustments from relatively large viewing distances and eliminate the need for fussy centering adjustments. The illuminated internal graticule facilitates differential gain and phase measurements. An unblanking input jack on the rear panel accepts a strobe signal from waveform monitors equipped for line-select operation for vector display of selected lines.

- 150mm rectangular CRT with internal graticule can measure without parallax reading error.
- The 5850V simultaneously measures the amplitude and phase of chrominance components contained in a composite video signal. To measure phase and amplitude in vector format, the chrominance components containing color information of the video signal are first demodulated, and then displayed on the CRT.
- VITS and VIR can also be displayed in vector format by applying blanking signal output from the waveform monitor to the Z INPUT of the vectorscope.
- DP and DG measurements are made using the modulated staircase.
- Optional rackmount adapter enables a vectorscope, waveform monitor, pattern generator, and color monitor to be integrated in a system

5870 • 5872A

Combination Waveform and Vectorscope Monitors

The 5870 and 5872A combine a waveform monitor with a vectorscope in one half-rack chassis. Waveforms and vectors can be independently or simultaneously displayed on a single CRT. For example, both Channel A and B waveform and vectorscope displays can be shown at the same time. Phase variations of jitter are also displayed with the waveform. Furthermore, a full-line selector function is installed for reading the field and line number on the CRT. As a result, the 5870 and 5872A are very useful not only in observing the blanking time intervals for VITS, VIR, character broadcasting and ITS, but also in checking the various characteristics of video camera resolution.
The 5870 steps up with a SCH phase measuring function for video editing. The SCH phase can be displayed on the CRT with a numerical readout.



FEATURES

Waveform/Vectorscope Combo

- Combining the standard features of a waveform monitor and vectorscope in a single half-rack package, the 5870/5872A offer a number of powerful measuring advantages:

– The ability to overlay waveform and vector displays from two input signals for precise level, timing and phase matching.

– Use of the decoded R-Y signal facilitates easy high-resolution measurements of differential phase and gain. Chroma and IRE filters may be inserted on a full-time or line-shared basis.

– Dual-channel display shows A and B inputs concurrently.

Line Select

- Full raster line select is offered with lines chosen from Fields 1/3, 2/4 or ALL.
- Field and line numbers selected by the full line selector are displayed on the CRT for confirmation during waveform observation.
- Full waveform and vector manipulation is available in the line-select mode.
- The full-line selector function used to select optional lines, also vertical interval test signals can be monitored (VITS).
- Memory storage of up to 9 resettable field/line numbers provides instant recall for routine tests. Provision is made for remote control including recall of line presets.

Additional Features

- 150 mm rectangular CRT with internal graticule. The 16.5 kV high-accelerating potential facilitates legible, clearly defined display.
- All front-panel switches can be externally remote-controlled.
- Differential gain (DG) and differential phase (DP) can be displayed through single key operations.
- RGB/YRGB with parade display function.
- Switching mode power supply accepts 90-250v AC, 48-440 Hz, so it can operate anywhere where AC power is available.
- In addition, they have 4-pin DC power input as standard, allowing vehicle or battery power at 11-20v DC to be accepted.

5835 Stereo Audio Monitor

The 5835 is a Stereo Audio Monitor that provides a lissajous pattern display of stereo audio signal on a CRT screen, enabling monitoring of the phase and level of the signal. The lissajous pattern display of the stereo signal is provided with the left and right axes inclined at 45° enabling a good visual presentation of audio effects such as broadening and apparent position. The 5835 features a stereo polarity discrimination function, a spot killer, and two Canon-type inputs, making it ideal for use in not only program editing, but in checking of transmission equipment as well. All this makes the 5835 a useful stereo audio monitor for broadcast studio, production studio and recording studio or remote pickup applications as well. Both balanced (XLR) and single-ended (phono-type connector) inputs are provided. A -20 dB, 0 dB, +10 dB range switch includes a CAL setting and is augmented with a VARIABLE control.

5835 Stereo Audio Monitor *(Mfr # 5835 • B&H # LE5835)*.....**1959.95**

5870 Only

The 5870 offers an on-screen digital readout of SCH in degrees of error referenced to the signal observed or an external reference for color framing checks. CRT displays of SCH measurements enable correct monitoring without reading errors. Phase variations of jitter are also displayed with the waveform.

5872 *(Mfr # 5872A • B&H # LE5872A)*.....**Call**

5870 *(Mfr # 5870 • B&H # LE5870)*.....**Call**

LV 7700 • LV 7720

HD/SD-SDI and SD-SDI Rasterizers



Born of the success of the LV 5800 and the LV 5750 Multi-SDI Test Monitors, the LV 7700 and LV 7720 bring all of the test features of the award winning LV 7750 in a rasterizer (on-screen monitor) package. Waveform, ector, picture, audio and status/protocol screens are available individually or in several screen combinations. Test results and test screens are output via a DVI-I connector and can drive VGA/XGA monitors. They are controlled via front panel or remotely via Ethernet. Fitting in a half 1RU, they are the ideal solution for locations where a computer monitor already exists (i.e. non-linear edit bays) or for remote monitoring locations. Compatible with 17 SD/HD standards, the LV 7700 provides for 2 auto-sensing SD/HD inputs. Otherwise identical, the LV 7720 is an SD-only version of the LV 7700. The selected input is reclocked and can be fed to a downstream process. For external reference, the LV 7700 accepts trilevel sync or NTSC or PAL black burst, the LV 7720 accepts NTSC/PAL black burst only.

FEATURES

- Waveform, vector, audio, picture and data monitoring functions can be displayed idi-vidually or in several screen combinations.
- All screens can be captured and stored; the captured image can be superimposed on live for comparative purposes; an ideal feature for production, camera shading and level matching applications.
- Captured screens can be stored to a CF (CompactFlash) card as .BMP files for documentation purposes; the same feature on the LV 5750, has been used in production for set documentation purposes and in system integration and maintenance for proof-of-performance documentation purposes.
- Waveform monitor and vectorscope functions include cursor measurements, filters, gain and timing control for all your pro-video measurement needs. Full line select capabilities aid in detailed signal examination; a data dump showing the actual data for each line can be reviewed in detail and with various data layout options.
- Embedded audio monitoring features include sound image monitoring (surround sound application), multi-lissajous image monitoring, bar graphs with settable hold and value displays. They can monitor and display 8 channels at a time and can be set to work with either group 1 (CH. 1-8) or group 2 (CH. 9 -16).
- Digital analysis screens include Data Dump as well as eqivalent cable length readings:
  - Snce parallel digital video data can be displayed in hexadecimal format, the trigger on error is convenient to troubleshoot with.
  - Equivalent cable length measurement indicates the serial digital signal level applied to the input connector as the coaxial cable length instead of the actual level.
- They also include a virtual converter and converts Y, Cb, Cr to a Y, R, G, B and NTSC display to aid in gamut monitoring and assist in the color correction process. Y, R, G, B is shown as a waveform and also as a Delta display. The Delta display provides a graphical representation of gamut violations and aids in the error correction and color correction process.
- The Picture monitor includes various markers for safe action and safe title; as well, aspect ratio markers are available to aid in the production process. The Picture monitor also allows a pixel-by-pixel examination of the picture (zoom function).
- Operation of the LV 7700/LV 7720 can be from the front panel and remotely controlled with a computer via the Ethernet connector.
- Storage/recall of 30 front panel setups including vertical and horizontal positioning from the front panel or via the remote control connector on the rear panel.
- XGA output provides for excellent clarity and resolution
- A variety of protocol parameter monitoring is available and error detection can be turned on and off for individual parameters. Gamut and video level error monitoring is also available and the error levels are user settable. Protocol, gamut and level error logs are maintained; logs can be viewed on the attached monitor (not included), downloaded on the flash card or through the Ethernet (SNMP).
- Presets allow storage and recall of 30 frequently used front panel settings.
- External synchronization loop-through auto detects tri-level sync signals or B.B signals of NTSC and PAL.
- Front panel illuminated LED button— useful feature when operating in the dark.
- They are 12v DC powered via an XLR input connector for ease of use in the field . A universal 100 - 240v AC adapter is also included.

7700 *(Mfr # LV7700 • B&H # LELV7700)* **6995.00**
7720 *(Mfr # LV7720 • B&H # LELV7720)* **5499.95**
Rackmount Adapter for the 7700/7720 *(Mfr # LR-2480U • B&H # LELR2480U)* **249.95**

LT 4400

Multiformat Video Generator



Designed for use as a master sync generator for small facilities or sub-systems, the 1U half-rack sized LT4400 is ideal for non-linear editing systems and applications where multi-format sync signals are needed. It can provide NTSC/PAL black and HDTV tri-level sync simultaneously out of 3 pairs of independently timed black outputs. It also provides SD/HD-SDI test signals. Genlock facilities are available along with a number of genlock recovery options to suit specific system requirements. Test patterns include color bars and check field and are moveable. A 16-character source identifier can be added to the test outputs and it allows for the addition of a logo bug. 16 channels of embedded audio are available along with settable tones and audio click.

- Selectable HDTV (18 formats) and SDTV (525i/59.94, 625i/50) systems.
- ID characters can be superimposed at the arbitrary position on the screen. The character blinks to indicate the freeze status.
- Logomark up to 320 x 240 can be superimposed at an arbitrary position on the screen.
- 90% and 80 % safety-area markers can be superimposed on the screen. The 4:3 marker can also be superimposed in HDTV format.
- The 16 channels of embedded audio signals can be superimposed. The frequency and level can be respectively set to each channel.
- Simple Motion Picture Mode is provided to scroll the pattern.
- Offers three independent analog black signal outputs. The black burst signal with the same format as the SDI output, or HDTV tri-level sync signal with the same format of clock frequency can be selected to vary the timing.
- Genlockable NTSC/PAL black burst signals and HDTV tri-level sync signal for variable timing. BB signals with field reference pulse signal and with 10-field ID are also applicable.
- 48 kHz word clock output is provided to synchronize the audio signal.
- Stay-In sync function ensures stable operation in genlock mode even when the external reference signal is accidentally intermitted.

LT 4400 *(Mfr # LT4400 • B&H # LELT4400)* **5299.95**

LT 416 NTSC/PAL/SECAM Pattern Generator



The LT 416 is a precision test-signal source which provides four color systems of NTSC, PAL, SECAM, and NTSC-4.43 for testing and adjusting all kinds of video products such as TV, VCR, etc. The generator provides composite, Y/C plus component signal outputs (except in SECAM mode) for Y/B-Y/R-Y and RGB formats. This makes it very suitable for testing products with component video capabilities on production lines. Selection from extensive pre-programmed country charts and then stepping through channels easily accomplishes RF output channel testing. There are 15 test patterns including color bars, raster, convergence and circle to satisfy the most demanding applications.

- Conforms to NTSC, PAL, SECAM and NTSC4.43
- Interlaced and progessive scans
- Composite and S-Video outputs
- Component GBR and Y, B-Y, R-Y outputs
- 15 test patterns selected for TV, monitor and VCR use
- Flat field of 8 colors with on-off control of GBR
- RF output for VHF/UHF broadcast by channel number
- Worldwide channel coverage in 28 channel assignment plans covering 165 countries
- 1 kHz test tone for modulation and audio output
- Operation is simple and straight forward assuring efficient application

LT416 *(Mfr # LT416 • B&H # LELT416)* .....**Call**

LT 450

Multiformat Pattern Generator



The LT 450 is a DTV-compatible multiformat pattern signal generator equipped with analog component and composite outputs and digital outputs. It generates monoscope, color bar, ramp, crosshatch, multiburst, character, and other test patterns. You can add additional digital outputs such as DVI-I and HDMI and analog outputs such as a SCART connector by ordering option units.

- Test most video displays, including television sets, PC monitors, and projectors. The LT 450 supports 19 component and composite output formats, and 5 PC monitor formats.
- Equipped with an S connector for Y/C separation signal output. An ID signal is superimposed on the C signal.
- Analog and digital component outputs can be switched between RGB and Y/PB/PR.
- Has a mini D-sub 15-pin connector (analog), and a DVI-I connector (digital), to interface with PC monitors. DVI-I can be used to check HDCP-compliant copyright protection functions and make checks on the DDC function.
- Equipped with HDMI (1.3a) connector, which can be used to check HDCP-compliant copyright protection functions and to make simple checks on the CEC and DDC functions (pass/fail results can be displayed on screen). Checks can be made simultaneously on up to seven outputs (with option boards installed).
- Sync signal connectors transmit CS (trilevel or binary), HD, and VD signals.
- Equipped with a JEITA CP-4120 D5 output. Supports ID signals (lines 1, 2, and 3).
- Make any test pattern into a simple motion picture pattern by scrolling it vertically, horizontally, or diagonally.
- Up to 100 panel settings can be stored and recalled
- Analog audio output with 400 Hz or 1 kHz frequency can be set and the output can be turned off separately for left /right channels.
- Video and analog sync signal level can be adjusted separately in the range of 0 to 100%.
- RS-232C port allows remote control from a PC

LT450 Pattern Generator *(LELT450)* **6399.95**
DVI-I Output Module *(LELTOP01)* **999.95**
HDMI Output Module *(LELTOP02)* **1299.95**
SCART Output Moduel *(LELTOP03)* **1099.95**

LT 444 Auto Changeover



(Mfr # LT444 • B&H # LELT444)

The LT 444 is a changeover unit that automatically switches from primary signals to the backup system signal when errors are detected. Primary and backup system input signals are connected to each channel for detection of errors based on the specific amplitude of the primary input signal. Multiformat operation is facilitated through the setting of the internal configuration DIP switches. One changeover provides eleven multiformat channels covering HD-SDI (channels 1 to 6 only), SD-SDI, AES/EBU digital audio, analog black burst signal (PAL or NTSC), and tri-level sync signals. The delay for starting the error monitor at power up can be set to FAST or SLOW depending on the rise time of the system signal source being monitored. If a switch occurs from the primary signal to the backup signal, the channel that caused the problem is indicated on the front panel LED.

- 11 user configurable Channels
- Fault channel 1-11 LED indicators
- Selectable delay time for monitor start
- Sync Source primary or backup
- Selectable determination criteria of the signal level
- Auto switching on fault or manual
- Fault indicators and reset for primary and backup
- Supports HD-SDI, SD-SDI, AES/EBU Digital Audio, HD Analog Tri-Level Sync, NTSC or PAL analog black burst
- Keylock automatic operation after 60 seconds

LT 443D

Multiformat Video Generator Main Frame



(Mfr # LT443D • B&H # LELT443D)

The LT443D is ideal where multiformat digital broadcast systems are the norm. With plug-and-play modules available for HD-SDI and SD-SDI generators, genlock, analog black, genlock, digital audio, analog audio and analog composite NTSC/PAL formats, users can customize this signal generator as desired. Create custom systems that simultaneously output multiple formats. The mainframe/ front panel includes power supply and ethernet control. Four plug-in slots allow for addition of generators with embedded digital audio, genlock module and a sync generator for tri-level and or black burst outputs. Plug and play operation ensures each of the modules are automatically recognized.

FEATURES

- For the SDI signals, a 20 format HDTV module and a 525 line/625 line SDTV module are provided. The NTSC/PAL composite analog video signal generator is available with the 10-field ID signal. Since each module is capable of simultaneous outputs, a multiformat system can be constructed to include both 74.25 MHz and 74.25/1.001 MHz outputs as the system grows.
- For today's digital TV systems, BB (NTSC/PAL) and HDTV tri-level sync signals can be generated simultaneously. Timing is set in intervals of frame, line, pixels or clock.
- A 20-character ID display function is provided with selectable blink on/off times to verify live program channel. A natural picture pattern and logo can be superimposed with a compact flash card (containing user bit map data) installed to optional internal RAM.
- With the SDI module installed, monoscope, natural picture, and basic color patterns can be output. High-speed pattern switching while scrolling at selectable directions and rates stress tests systems for digital motion artifacts.
- All digital black outputs for SDB and HDB modules can set the raster to 0%/40%/50% flat field, embedded audio has same capabilities as SDI outputs plus separately timeable in frame, line, pixel or clock intervals.
- User-friendly operation includes significantly reduced power-on initialization time required in a high-performance instrument.
- Embedded audio in all SDI modules have capabilities to set separate channel level, frequency, click ID, or silence. Setting individual channel levels in 1 dB steps (0 to -60dBfs) allows confirmation of system channel parade order. Choosing from 30 discrete frequencies allows confirmation of Lfe encode/decoders.

Optional Plug-in Modules

- The LT 443D-HD *(Mfr # LT443DHD • B&H # LELT443DHD)* and LT443D-SD *(Mfr # LT443DSD • B&H # LELT443DSD)* SDI generators include monoscope, colorbars, ramps, pathological and still picture test patterns with simple scrolling and high-speed pattern switching for stress testing MPEG encoded systems for compression artifacts. Digital audio in the SDI generators is selectively embedded as two groups of four channels. Each channel is separately configurable for frequency, level and click ID.
- The LT 443D-HDB *(Mfr # LT443DHDB • B&H # LELT443DHDB)* and LT443D-SDB *(Mfr # LT443DSDB • B&H # LELT443DSDB)* are the same as above, plus offer the option of 2 separate blackburst outputs.
- The LT 443D-GL genlock module has a loop through and also outputs 3 separately configurable and timeable trilevel or bi-level sync outputs. Timing is adjustable in increments of samples, lines or frames up to ±5 frames maximum. *(Mfr # LT443DGLA • B&H # LELT443DGLA)*
- The LT443D-BL sync module outputs three separately configurable and timeable pairs of black burst or tri-level sync signals to be advanced or delayed up to five frames max. Timing can be incremented in frames, lines or samples. *(Mfr # LT443DBL • B&H # LELT443DBL)*
- LT443D-DA module outputs four pairs of AES/EBU digital audio. *(Mfr # LT443DDA • B&H # LELT443DDA)*
- The LT 443D-CS module outputs analog composite NTSC/PAL formats.
- The LT 443D-AA is an analog audio generator with low distortion convenient for generating and distributing system reference levels.*(Mfr # LT443DAA • B&H # LELT443DAA)*
- LT-443DOP70 is a Natural Picture Module for the LT-443D. Natural Picture data can be loaded into the LT-443D via the Memory Card Slot; it then can be accessed, output and displayed through video outputs of the LT-443D. *(Mfr # LT443DOP70 • B&H # LELT443DOP70)*
- LT-443DCS is a composite test signal module producing 23 test patterns, NTSC/PAL black burst and H and V Drive for system timing. It fits into the LT-443D Main Frame deriving power and control for signal generation. *(Mfr# LT443DCS B&H# LELT443DCS)*




EDIROL
MONITOR
EFFECTS
TRANSITION
MIX/EFF
PGM


TriCaster



B&H
PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 11

MIXERS/LIVE SWITCHERS

Analog Way.....850-859

Barco.....860-861

Datavideo 862-871

Edirol 872-877

Focus Enhancements 878-879

Grass Valley 880-881

Newtek.....882-886

Panasonic.....887-889

Sony.....890-897

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 11, Mixers/Live Switchers use Quick Dial #: 821

ANALOG WAY

NatiX

8x2 Hi-Resolution Seamless Switcher



NatiX is an 8x2 high-resolution scaled native matrix with 8 universal inputs and different resolutions on each output. It performs ultra smooth and fast switching transitions with no artifacts (independently on the 2 outputs). The switching or transition can be performed with a fading effect, using a color, black, or one of the two images saved as a frame store. NatiX features logo insertion and frame store functions. It can switch any of the 8 inputs to 1 or 2 outputs. The scaled inputs can be displayed on output 1 and/or 2 with different resolutions.

- NatiX provides a high quality image thanks to its auto pixel clock, digital decoder, state of the art 3:2 and 2:2 pull down circuitry, auto-adaptative pixel by pixel 3D motion compensation, time base corrector and frame rate converter & follower. Each input image control can be individually set up and stored in non-volatile memory.
- Logo Insertion and Frame Store: Record 2 full screen images and up to 8 logos in 16 million colors using a non-volatile memory. Images and logo(s) can be flash captured from any video or computer source by keying or image cut-out. Up to 2 logos can be allocated per input and positioned anywhere on the screen. The frame store can be used as a welcome or transition image while switching between 2 sources.
- NatiX features 8 balanced stereo inputs and 2 balanced stereo (+ mono) outputs, and 1 auxiliary input mixed (not switched) with the 8 inputs with settable levels and master volume.
- Designed for A/V presentations, boardrooms and exhibition centers. It offers a user-friendly interface with front panel control, LCD display, and Windows compatible software. Has an ethernet port, and can also be controlled via RS-232, TCP IP or optional remote keypad.

NatiX *(Mfr # NTX8022A • B&H # ANNTX8022A)* ..... **CALL**

NatiX with DVI and SD/HD-SDI input
(Mfr # NTX8022A-HD • B&H # ANNTX8022AHD) ..... **CALL**

CentriX

8x2 Computer & Video Up/Down Mixer Scaler Switcher



CentriX features numerous effects (cut, fade, PIP, title, mix) together with high resolution logo insertion and frame store functions. Fitted with 8 universal inputs, it can be used as an 8 x 2 scaled matrix as well as a mixer. When used as a high resolution matrix, CentriX allows switching of any of the 8 inputs to one of the 2 outputs. The inputs are scaled and can be displayed with different resolutions on output 1 and 2.

- CentriX scales all sources – video and computer –and performs mixing and seamless switching transitions between any 2 inputs. It also performs various effects (PIP, fade, title, mix, cut). The 2 Main outputs match the native resolution of any video-projector or hi-res. display devices, and the Preview outputs allow to monitor the sequences before they are displayed on the main screens, avoiding errors during a presentation.
- CentriX provides a high quality image thanks to its integrated digital decoder, improved 3:2 and 2:2 pull down circuitry, auto-adaptative pixel by pixel 3D motion compensation, Time Base Corrector, Frame Rate Converter & Follower. Each input image control can be individually set and stored in non-volatile memory.
- Frame store and logo(s) can be flash captured from any video or computer sources. Up to 2 logos can be allocated by input and positioned anywhere on the screen. The frame store can be used as a welcome or transition image while switching between 2 sources.
- It is specifically designed with a blank front panel for A/V presentation displays, conference/boardroom installations and exhibition centers. It offers a user-friendly interface and can be remotely controlled and upgraded via its RS232 or TCP/IP ports, or using the optional remote keypad. The result is dynamic, glitch-free and astonishing.

CentriX *(Mfr # CTX8022 • B&H # ANCTX8022)* ..... **CALL**

CentriX with DVI and SD/HD-SDI input
(Mfr # CTX8022-HD • B&H # ANCTX8022HD) ..... **CALL**

EventiX

8x2 Computer & Video Up/Down Mixer Scaler Switcher

EventiX is a computer and video Up/Down Mixer Scaler Switcher with numerous effects: cut, wipes, fade, PIP and title, together with high–resolution logo insertion and frame store functions. Fitted with 8 universal inputs, it can be used as a Mixer or as an 8x2 scaled Matrix. EventiX scales all sources —video and computer—and performs mixing and seamless switching transitions between any 2 inputs. The 2 Main outputs match the native resolution of any video-projector or high resolution display device, and the Preview outputs allow to monitor the sequences before they are displayed on the main screens to avoid errors during a presentation.





- EventiX switches any of the 8 inputs to 1 of the 2 or both outputs. Inputs are scaled and can be displayed with different resolutions on output 1 and 2.
- Logo Insertion and Frame Stores: Record 2 full screen images and 8 logos in 16 million colors in a non-volatile memory. Images and logo(s) can be flash captured from any video or computer source by keying or image cut-out. Up to 2 logos can be allocated per input and positioned anywhere on the screen. The frame store can be used as a welcome or transition image while switching between 2 sources.
- EventiX provides a high quality image thanks to its integrated digital decoder, improved 3:2 and 2:2 pull down circuitry, auto-adaptative pixel by pixel 3D motion compensation, time base corrector and frame rate converter & follower. Each input image control can be individually set and stored in non volatile memory.
- EventiX is designed with a full control front panel for high-resolution A/V presentation displays, large events, rentals and installations. It offers a user-friendly interface and can be easily controlled and upgraded via its RS-232, TCP-IP or optional remote keypad.

EventiX *(Mfr # CTX8022 • B&H # ANCTX8022)* ..... **CALL**

EventiX with DVI and SD/HD-SDI input *(Mfr # EVX8022-HD • B&H # ANEVX8022HD)* ..... **CALL**

Di-EventiX

8x2 Computer & Video Up/Down Mixer Scaler Switcher with Edge Blending

In addition to effects such as fade, wipes, moving PIP and a true 8x2 scaled matrix, Di-VentiX features a stand alone Soft Edge function with a dual output. In Edge Blending mode, Di-VentiX can drive two video projectors for horizontal or vertical Soft Edge. Used as an 8 input switcher, Di-VentiX provides a double PIP image on a fixed background thanks to the 6 full frame images stored in its memory. The background image can be chosen among the 6 frames saved in the memory. The sources displayed in the PIPs can be switched. Di-VentiX can also be upgraded with Cross Blender for multiple projectors edge blending.





- Di-VentiX scales all sources and performs seamless switching transitions between any 2 inputs. The 2 Main outputs match the native resolution of any video-projector or Hi-Res. display device, and the Preview outputs allow to monitor the sequences before they are displayed on the main screens to avoid errors during a presentation.
- Logo Insertion and Frame Stores: Record 6 full screen images and 8 logos in 16 million colors in a non-volatile memory. Images and logo(s) can be flash captured from any source by keying or image cut-out. Up to 2 logos per input and positioned anywhere on the screen.
- Equipped with 2 SDI/HD-SDI and 1 DVI input and DVI and HD-SDI outputs, Di-VentiX is a full digital I/O signal processor providing enhanced image quality.
- Features 3:2 and 2:2 pull down circuitry, auto-adaptative pixel by pixel 3D motion compensation, TBC and frame rate converter & follower.
- Optional audo card features 8 balanced stereo inputs, 2 balanced stereo outputs (+ mono), 1 auxiliary input mixed (not switched) with the 8 inputs with settable levels and master volume.

EventiX *Mfr # DVX8022 • B&H # ANDVX8022* ..... **CALL**

Di-VentiX, EventiX & CentriX EFFECTS

All effects can be performed from Computer to Computer sources, Video to Video sources, Computer to Video sources and Video to Computer sources. All effects with: 1 Di-VentiX (EventiX or CentriX) and 1 video-projector.

Logo Insertion

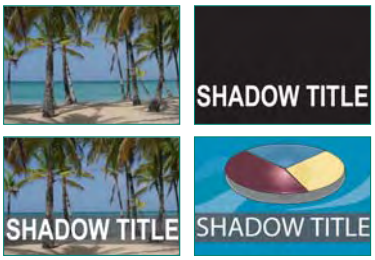
- Up to 2 logos can be displayed over Computer or Video sources
- iX Switchers record 6 full screen images* and 8 logos in 16 million colors in a non-volatile memory
- Images and logo(s) can be flash captured from any Video or Computer source by keying or image cut-out
- Logos can positioned anywhere on the screen



**2 on EventiX and CentriX*

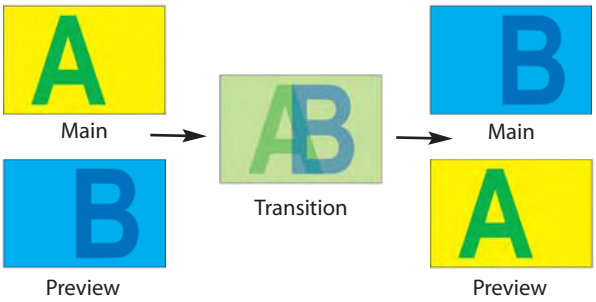
Title and Shadow Title

- The title remains on the screen while switching from Video to Computer sources and vice versa
- Title can be displayed over a Computer or a Video image
- The shadow title function, with adjustable vertical size and position as well as level of shadow, increases visibility on bright images



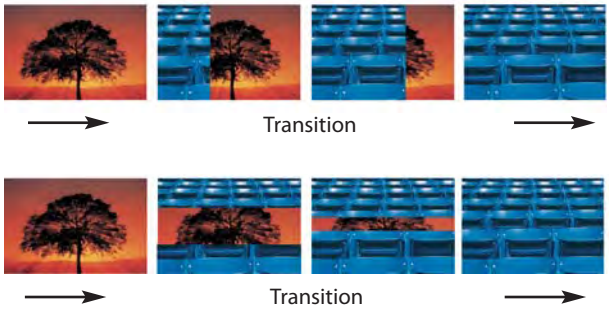
Fade

- Adjustable pre-timed fades or manual transition with T-Bar
- Fade between any input, Computer or Video with adjustable cross-fading duration



Horizontal and Vertical Wipes

- Numerous horizontal and vertical wipe transitions can be selected
- Horizontal: from left, right, center - or - Vertical: from up, down, center



PIP Effect: *High quality picture insertion from any input. The PIP can be sized and moved anywhere over the background image. Both background image and PIP can be fast & smoothly switched through a fade to black or customized color. Customizable borders are also available as well as different opening modes: cut, fade, sliding from one image edge.*

PIP with borders

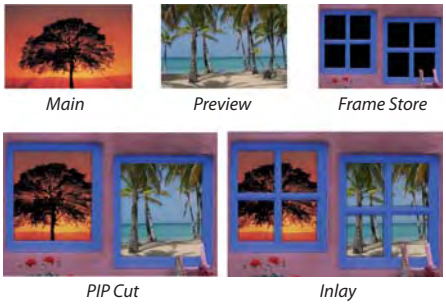
- Size and style of the PIP border are adjustable
- The background or PIP image can be switched



No Border *Shadow Border*
Color Border *Smooth Edges*

Double PIP

- The images in Main and Preview (=2 PIPs) and the Frame Store are displayed on the Main output
- PIP images can be changed while in the Frame



Main *Preview* *Frame Store*
PIP Cut *Inlay*

ANALOG WAY

SPECIFICATIONS

	NatiX	CentriX	EventiX	Di-Ventix
Operation Modes				
Embedded Soft Edge	–	–	–	✓
Mixer	–	✓	✓	✓
Matrix 8x2	✓	✓	✓	✓
Transition Effects				
Double PIP with Inlay Mode	–	✓	✓	✓
PIP (Moving and Borders)	–	✓	✓	✓
Cut - Cross Fade - Wipe - Slide	–	✓	✓	✓
Title Effect with adjustable shadow	–	✓	✓	✓
Inputs				
# of Inputs (total)	8	8	8	8
Composite (PAL - NTSC)	8 (Universal)	8 (Universal)	8 (Universal)	8 (Universal)
S.Video (Y-C)	8 (Universal)	8 (Universal)	8 (Universal)	8 (Universal)
Component (YUV)	8 (Universal)	8 (Universal)	8 (Universal)	8 (Universal)
RGsB & RGBS - 15 kHz	8 (Universal)	8 (Universal)	8 (Universal)	8 (Universal)
HDTV YUV, 1080i, 720p, 480p	8 (Universal)	8 (Universal)	8 (Universal)	8 (Universal)
Computer RGBHV - RGBS - RGsB	8 (Universal)	8 (Universal)	8 (Universal)	8 (Universal)
DVI	1 (optional)	1 (optional)	1 (optional)	1 (included in the 8 inputs)
SD/HD-SDI	1 (optional)	1 (optional)	1 (optional)	2 (included in the 8 inputs)
Up to 1600x1200 (UXGA) & 1920x1080 (HDTV)	✓	✓	✓	✓
Outputs				
DVI (Main + Preview) / HD-SDI (Main + Preview)	– / –	– / –	– / –	1+1 / 1+1
Computer RGBHV - RGBS - RGsB (Main + Preview)	2+2	2+2	2+2	2+2
SDI, YUV, Y/C, CV optional	✓	✓	✓	–
Up to 1920x1080 & 1600x1200	–	–	–	✓
HD-SDI: 1080i & 720p	–	–	–	✓
Up to 1400x1050	✓	✓	✓	✓
Internal 50/60/72(1)/75(1) Hz	✓	✓	✓	✓
Follow on any Input or FRC	✓	✓	✓	✓
Image Control				
Automatic Standard Detection (NTSC - PAL - SECAM)	✓	✓	✓	✓
Auto Centering (Auto Pixel/Phase)	✓	✓	✓	✓
Memory Presets (Input/Output)	✓	✓	✓	✓
Input Aspect Ratio (4/3 - 16/9 - WS Anamorphic)	✓	✓	✓	✓
Freeze	✓	✓	✓	✓
Image adjustments				
Brightness - Contrast - Color - Hue (NTSC)	✓	✓	✓	✓
Sharpness	✓	✓	✓	✓
Black Level	✓	✓	✓	✓
Horizontal Smooth	✓	✓	✓	✓
Frame and Logos and Other Features				
# of Full Frame Stored / # of Logos Stored	2 / 8	2 / 8	2 / 8	6 / 8
Test Patterns / Remote Control (RS232) / LAN	✓ / ✓ / ✓	✓ / ✓ / ✓	✓ / ✓ / ✓	✓ / ✓ / ✓

ANALOG WAY

EASY CUT • EASY FADE

High Resolution Video Seamless Switcher/Scalers with Audio



Easy Cut and Easy Fade combine the functions of a high-resolution video scaler with an audio video switcher. They are a state-of-the-art scaler/line multiplier /quadrupler/doubler which significantly increases video image resolution and brightness. Three computer inputs are provided for direct display of your presentations or web applications. They also allow audio stereo switching. Otherwise the same, Easy Fade adds cross fading, cut and titling.

- They are equipped with 4 video inputs (two composite, one S-Video and one RGB or YUV component. They output an analog RGB HV computer format on an HD15 connector.
- They offer seamless or smooth switching. In seamless mode, the computer output format is identical to one of the three computer inputs, the one selected as the reference. It is possible to switch with a seamless cut between this PC and any video source.
- Frame memory can be used as a "welcome" or an "alert" message. This frame can be acquired from any video input or it can be downloaded from a computer via RS-232.
- They feature a high quality decoder that includes an advanced comb filter, an emphasized "natural" color processing, a highly robust sync. detection and a new enhanced 3D (pixel by pixel basis) auto-adaptive de-interlacing scheme (for motion artifacts). With automatic correction of the "film to video" transfer (3/2 & 2/2 pull down), they provide a superb image.
- Adjustable image parameters such as brightness, contrast, color, aspect ratio and sharpness. These parameters are stored for each video input. A preset command enables to go back to factory settings.
- They offer automatic or manual stand-by mode, activated on the front panel or via RS-232 control. A second com port is available to automatically Start/Stop a distant display device according to their stand by status.
- They accept a B&W composite signal or industrial, security, camera applications, etc.
- Input source aspect ratio 4:3 or 16:9 widescreen, can be selected as well as the size of the screen (4:3/16:9).
- Frame conversion and time base correction make them a great solution for professional A/V applications.

QUATTRO • QUATTRO D

High Resolution Computer and Video Scalers and Seamless Switchers



Quattro is equipped with four universal A/V inputs (NTSC and PAL composite and S-Video, YUV, RGB, HDTV and computer) and one analog output. The Quattro D offers four universal A/V inputs including one DVI, and two outputs (one analog and one DVI). They perform ultra fast and smooth transition between any video or computer source, offering a clean cut between any input. The Quattro D also allows true seamless switching between one computer input (direct) and any other video or computer input. Ultra compact and user friendly, the Quattro and Quattro D are designed for high resolution A/V presentation displays, houses of worship, conference and boardrooms, and events.

- Ready to fit the native resolution of the latest HD display devices, Quattro and Quattro provide superior image thanks to high quality digital decoder, improved 3:2 and 2:2 pull down circuitry, auto-adaptative pixel by pixel 3D motion compensation, time base corrector, frame rate converter & follower.
- Each input image control - brightness, contrast, color, hue, processing, aspect ratio, zoom, etc...., can be individually set and stored in non volatile memories.
- Each of the 4 inputs is fitted with a stereo audio line. The audio can either follow or break away from the video image.
- Easy to use, they offer an Auto Setup function and a powerful Auto Clock & Phase for computers.
- LCD screen and control buttons for menu: Test patterns, proc. image adjustment, input format selection, output format display, output format and sync, audio input level and output, volume adjustments, position and size adjustments, front panel control lockout.
- They are fitted with a dual RS-232 port for integral remote control and automatic control of other devices in the installation. Field upgradable firmware maintains the high value of your equipment. An optional TCP/IP connection allows for remote control and/or upgrade.

QUATTRO FX

High Resolution Digital and Analog, Computer & Video Scaler and Seamless Switcher



Stepping up from the Quattro D, the Quattro FX adds fade and titling, high-resolution logo insertion and frame stores. The Quattro FX can store in memory eight still and one animated logos and four full frame images in true high-resolution 16 million colors. Recording is done either by direct acquisition from input source or from computer download of image files. Up to 2 logos can be assigned to each input to be displayed at any position on the output screen. Logos can have any shape due to the keying capability, and transparency is user adjustable. Full frames can be used as PIP background and welcome or transition images.

- Quattro FX can mix a computer source with a title with any video or computer source. The title remains on screen during the transition.
- Cross-fade effects between computer and video (TV/HDTV) or computer sources, with adjustment of the cross-fading duration. Shadow title effect with settable vertical size and position enhances the readability of the titling text over very bright images.
- Can store one high-resolution 24-bit color animated logo in memory. Recording is done either by direct acquisition from input source or from computer download of image files. The logo can be displayed anywhere on the output screen and can have any shape due to the keying capability. Transparency is user adjustable.

QUATTRO VUE

High Resolution Digital and Analog, Computer & Video Scaler and Seamless Switcher



Quattro Vue is equipped with four universal A/V inputs including one DVI, and 3 outputs: one analog, one DVI for the Main and one analog for the Preview. It performs an ultra fast and smooth transition between any video or computer sources. It also allows true seamless switching between one computer Input (direct) and any other video or computer input. In addition, it offers a true scaled preview and effects including high resolution PIP for computer and video formats.

- True scaled Preview output offers the facility to visualize any source before displaying it on the Main output. Preview out ensures safe presentations since any video or computer source can be checked on a simple LCD screen before being shown to the audience.
- Image control over each input—brightness, contrast, color, hue, processing, aspect ratio, zoom, etc. can be set and stored in memory.
- Auto Setup function; Auto Clock & Phase
- Creates high quality picture insertion from any input. The PIP can be smoothly sized and moved anywhere over the background image. The PIP source can be quickly and smoothly switched through a fade to black or customized color. The PIP opening offers a choice between Cut and Fade.
- Each of the four inputs is fitted with a stereo audio line. The audio can either follow or break away from the video image.
- Up/down video and computer scaler ready to fit the native resolution of the latest HD display devices. It provides a high quality image thanks to its high quality digital decoder, improved 3:2 and 2:2 pull down circuitry, auto-adaptative pixel by pixel 3D motion compensation, time base corrector, frame rate converter & follower.
- Dual RS-232 port for integral and automatic control of other devices in the installation.

Easy Cut *(Mfr # ESC341 • B&H # ANESC341)* ..... **CALL**
Easy Fade *(Mfr # EFD341 • B&H # ANEDF341)* ..... **CALL**
Quattro *(Mfr # QTA401 • B&H # ANQTA401)* ..... **CALL**
Quattro D *(Mfr # QTD402 • B&H # ANQTD402)* ..... **CALL**
Quattro FX *(Mfr # QFX402 • B&H # ANQFX402)* ..... **CALL**
Quattro Vue *(Mfr # QVP421 • B&H # ANQVP421)* ..... **CALL**

ANALOG WAY

OCTO PLUS² • OCTO FADE² • OCTO FX²

High Resolution Digital and Analog, Computer & Video Scaler Seamless Switchers



The Octo Plus², Octo Fade² and Octo FX² are equipped with 8 universal A/V inputs including one DVI, and 3 outputs (two analog and one DVI). They perform an ultra fast and smooth transition between any video or computer sources. They also allow true seamless switching between one computer input (direct) and any other video or computer input. Ideal for conference rooms, houses of worship and large screen projections. Otherwise the same, the Octo Fade² adds fade and titling effects, while the Octo Fade FX² steps-up with logo insertion (one animated and 8 stills) and a frame store.

- They provide high quality images thanks to their high quality digital decoder, improved 3:2 and 2:2 pull down circuitry, auto-adaptative pixel by pixel 3D motion compensation, TBC, frame rate converter & follower.
- Each of the 8 inputs is fitted with a stereo audio line. The audio can either follow or break away from the video image. One additional stereo audio input is provided to be mixed with the video audio input lines.
- High performance up/down video and computer scalers, they can fit the native resolution of the latest HD display devices.
- Image control over each input—brightness, contrast, color, hue, processing, aspect ratio, zoom, etc. can be set and stored in memory.
- Dual RS-232 port for integral remote control and automatic control of other devices in the installation.

Octo Fade² (and Octo Vue Fade) Step-up Features

- The Octo Fade² can mix a computer source with a title with any video or computer source. The title remains on the screen during the transition. The switcher also features a shadow title effect with settable vertical size and position that enhances the readability of the titling text over very bright images.
- Features cross-fade effects between computer and video (TV/HDTV) or computer sources, with adjustment of the cross-fading duration.

Octo FX² (and Octo Vue FX) Step-up Features

- The Octo FX² can store 8 still and one animated logos and 4 full frame images in 24-bit color. Recording is done either by direct acquisition from input source or from computer download of image files. Up to 2 logos can be assigned to each input to be displayed at any position on the output screen. Logos can have any shape due to the keying capability, and transparency is user adjustable. Full Frames can be used as PIP Background and welcome or transition images.
- The Octo FX² can store one animated logo in 24-bit color in its memory. Recording is done either by direct acquisition from input source or from computer download of image files. Logo can be displayed anywhere on the output screen and can have any shape due to the keying capability. Transparency is user adjustable.

OCTO VUE • OCTO VUE FADE • OCTO VUE FX



The Octo Vue is identical to the Octo Plus2 except it adds a true scaled preview and high resolution PiP in computer and video formats. Fitted with a true scaled Preview output, Octo Vue lets operators visualize any source before displaying it on the Main output. Preview output ensures easy and safe presentations since any video or computer source can be checked on a simple LCD screen before being shown to the audience. It also outputs stereo main and pre-list with level adjustment. Otherwise the same, the Octo Vue Fade adds fade and titling effects, while the Octo Vue FX steps-up with logo insertion (one animated and 8 stills) and a frame store.

Octo Plus² *(Mfr # OCP803 • B&H # ANOCP803)* ..... **CALL**
Octo Fase² *(Mfr # OFD803 • B&H # ANOFD803)* ..... **CALL**
Octo FX² *(Mfr # OFX803 • B&H # ANOFX803)* ..... **CALL**
Octo Vue *(Mfr # OVP831 • B&H # ANOVP831)* ..... **CALL**
Octo Vue Fade *(Mfr # OVF831 • B&H # ANOVF831)* ..... **CALL**
Octo Vue FX *(Mfr # OVX831 • B&H # ANOVX831)* ..... **CALL**

SPECIFICATIONS

	Easy Cut	Easy Fade	Quattro	Quattro D	Quattro FX	Quattro Vue	Octo Plus²	Octo Fade²	Octo FX²	Octo Vue	Octo Vue Fade	Octo Vue FX
Transition Effects												
PIP	–	–	–	–	–	✓	–	–	–	✓	✓	✓
Cross Fade	–	✓	–	–	✓	–	–	✓	✓	–	✓	✓
Titling	–	✓	–	–	✓	–	–	✓	✓	–	✓	✓
Cut - Seamless Switching	✓	✓	–	–	✓	✓	✓	✓	✓	✓	✓	✓
Clean Cut - Smooth Switching	–	–	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Inputs												
# of Inputs (Universal* / Video / Computer)	– / 4 / 3	– / 4 / 3	4 / 4 / 4	4 / 4 / 4	4 / 4 / 4	4 / 4 / 4	8 / 8 / 8	8 / 8 / 8	8 / 8 / 8	8 / 8 / 8	8 / 8 / 8	8 / 8 / 8
Automatic Set up	–	–	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Automatic Standard Detection (NTSC - PAL - SECAM)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
DVI-D	–	–	1	1	1	1	1	1	1	1	1	1
Outputs												
1024x768 (XGA)	–	–	–	–	–	✓	–	–	–	✓	✓	✓
# of Outputs (total)	1	1	1	2	2	2	3	3	3	3	3	3
up to 1600x1200 (UXGA) & 1920x1080p (HDTV)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
DVI	–	–	–	✓	✓	✓	✓	✓	✓	✓	✓	✓
Computer RGBHV - RGBS - RGsB (SOG)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Frame Rate Conversion	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Follow Mode (same as input frame rate)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Adjustment and Control of Images or Inputs												
Auto Centering (Auto Pixel/Phase)	–	–	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Horizontal and vertical positionning and sizing	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Memory Presets (Input/Output)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Input Aspect Ratio (4/3 - 16/9 - anamorphic)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Freeze and Zoom	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Zoom	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Brightness - contrast - color - tint (NTSC)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Sharpness	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Black level	–	–	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Horizontal Smooth	–	–	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Logos and Frame Stores												
# of Full Frame Stored	1	1	–	–	4	–	–	–	4	–	–	4
# of Logos Stored	–	–	–	–	8	–	–	–	8	–	–	8
# of Animated Logos	–	–			1	–	–	–	1	–	–	1
Other Features												
Test Patterns			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Audio Stereo	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Remote Control Keypad (sold separately)			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Remote Control by RS232 + 2nd for video projector	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
LAN Control (TCP/IP) - optional	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

** Universal Inputs accepting Composite, PAL or NTSC, S.Video,YUV, RGBS, RGsB, RGBHV, Computer up to UXGA or 1080p, HD-YUV 1080i, 720p, 1080p signals.*

ANALOG WAY

AXION

Remote Controller Large Events/Multi-Venues



Axion is a powerful, high-end remote controller designed to manage, independently or simultaneously, several switchers of the iX, Octo Vue, Octo2, Quattro ranges and other systems, either as stand alone boxes or any kind of combination, including soft-edge blending. Once connected to the Analog Way switchers, Axion can control up to 6 independent screen configurations in different locations (single display or multiple projectors in soft-edge blended mode).

- Axion controls all the effects and functionalities of the iX switchers:
  - Control of soft-edge blended presentations, on up to 6 different screens, horizontally or vertically
  - Size, shape, and position of the PIP
  - Transition effects
  - Control of sequences,
  - Configuration of each input/output of the controlled switchers
- Joystick with direct effect access for easy and fast setup of image or effect parameters.
- Designed with a 7-inch 16:9 TFT color touch screen for preview of all configurations, Axion is especially dedicated to facilitate the setting and programming of presentations on multi-screens. It perfectly fits high end large events with multi-rooms and very large screens using soft-edge blended technology.
- Equipped with RS-232, RJ-45 Ethernet and a USB port, allowing complete configuration of an event to be saved for future use.
- With its robust and "Live resistant" buttons and its quality T-Bar and joystick, Axion will help to manage multi-screen, multi-location live presentations with a total peace of mind.
- Numerous user friendly, customizable and configurable presets enable preparation of the screen configuration, so that they are easily accessible during the presentation. A last minute modification is easy thanks to the direct input/output selection access.
- Buttons for direct access to inputs, switchers
- User programmable buttons
- T-Bar for smooth manually controlled transitions
- Take, Freeze, Main and Preview selection

Axion *(Mfr # ARC100 • B&H # ANARC100)*.....**CALL**

TripliX Event Remote Console



TripliX can simultaneously or independently control up to three Di-VentiX, EventiX, CentriX or NatiX switchers. Up to 24 sources can be displayed on 3 screens (6 in matrix mode). All the sequences and effects of the iX Range (cut, fade, titling, PIP and wipe) can be synchronized or separately activated, automatically or with the T-Bar. TripliX is compact, easy to use and to connect, and designed to be integrated in any 19" rack control room. The combination of TripliX and an iX Seamless Switcher can be used together with Show Manager Open Edition and/or Cross Blender for spectacular wide screen presentations. *(Mfr # TRC8022 • B&H # ANTRC8022)*

RK-8022-T Remote Controller



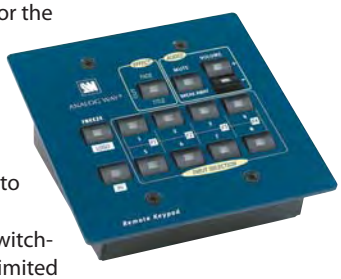
The RK8022-T can individually control the Di-VentiX, EventiX, CentriX and NatiX. Equipped with an LCD screen, a T-bar and numerous keys for direct access to most useful functions, RK8022-T ensures a perfect control of the switcher connected to it. Compact and easy-to-use, connects via RS-232 port or by TCP/IP. *(Mfr # RK8022-T • B&H # ANRK8022T)*

RKD500-T Remote Controller



The RKD500-T can control each Switcher of the Octo Vue Range. It is also compatible with the Octo2 and Quattro Switchers. Equipped with an LCD screen, a T-Bar and numerous keys for a direct access to most useful functions, RKD500-T ensures a perfect control of the switcher connected to it. Compact and easy-to-use, connects via RS-232 port or by optional TCP/IP. *(Mfr # RKD500-T • B&H # ANRKD500T)*

RKD100 Remote Controller

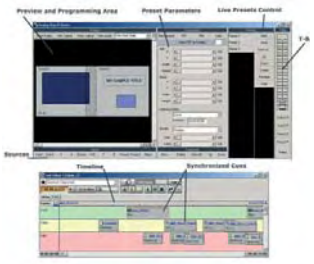


RKD100 is a remote control keypad for the Octo2 and Quattro range of switchers. Especially designed for integration, it performs all audio and video switching operations. Connect via RS-232 port. It is powered by the Switcher it is connected to and does not require any external power. Is also compatible with the switchers of the Octo Vue Range for a use limited to the main switching operations. (*Mfr # RKD100 • B&H # ANRKD100)*

MANAGER STAGE

Show Control Software for Di-VentiX and EventiX Switchers

Manager Stage for Analog Way is based on the show control software Manager Stage by Medialon. A specific plug in for Di-VentiX or EventiX, it allows the control of an unlimited number of image processors from a single PC. Its graphical programming interface represents your projection area and allows easy preview and programming of layout and transition effects. Layout and transition effects are stored in presets which can be recalled live during your presentation, or synchronized on a timeline. Presets can even be edited live during preview, just before being sent on screen. Effects such as PIP, wipe, fading, titling, mixing and seamless switching are supported by Manager Stage. Thanks to its graphical user interface, Manager Stage also gives you a unique automation tool to program and run large screen presentations. Even small events benefit from amazing effects which can only be achieved with a powerfull software tool.



Mfr # MMSAW • B&H # ANMMSAW

Programming

A preset is both a layout (ie. position of sources in window on your projection area) and an associated transition effect. Just drag and drop windows, assign sources and transition effect, run for pre-monitoring and store as a preset.

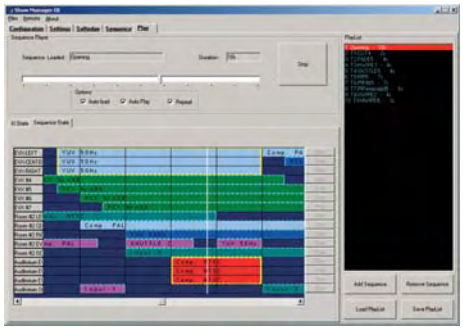
Live Show

All recorded presets are available randomly at a click of a mouse to be recalled and previewed on the computer screen. After recall, a preset can be edited just before being sent or sent directly by moving the T-bar.

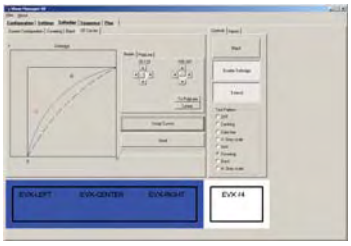
Pre-canned Show

Presets can be recalled from a Timeline to be synchronized and sequenced accurately together. Even in this mode, live recall and edition of preset is still available. Automatic start, loop, pause and many other features can be programmed in timelines.

SHOW MANAGER OE (Open Edition)



Show Manager OE (Open Edition) is specifically designed for large events that require the control of up to 16 display devices. This software can simultaneously manage up to 16 EventiX from a single PC, program sequences visually and intuitively, and switch from one source to another with their associated transitions.



This programming does not require any technical skills. Once the sequences are recorded, the video or computer images can be displayed as a time line on the large screen, using various effects such as PIP, wipes, fading, titling, mixing or seamless switching. Fully automated, Show Manager OE is easy to use and offers amazing possibilities to make your events unforgettable.

Show Manager OE *Mfr # SWM-OE • B&H # ANSWMOE)*.....**CALL**

	Axiom	Triplix	RK8022-T	RKD500-T	RKD100	Show Manager OE	Manager Stage
ix Range	✓	✓	✓	—	—	✓	✓
Octo Vue Series	✓	—	—	✓	✓	✓	✓
Octo² Series	✓	—	—	✓	✓	✓	✓
Quattro Series	✓	—	—	✓	✓	✓	—
T-Bar	✓	✓	(1)	(1)	✓	✓	✓
Ethernet (RJ45)	✓	—	✓	option	option	—	—
Programmable Sequences	✓	—	—	—	—	✓	✓
LCD for Control Menu	✓	✓	✓	✓	—	—	—
Touch Screen	✓	—	—	—	—	—	—
Joystick	✓	—	—	—	—	—	—
USB Port	✓	—	—	—	—	—	—

(1) Also available without T-Bar

BARCO

ScreenPRO-II

High Resolution Seamless Switcher



The ScreenPRO-II is a high-resolution multi-layer video display system that combines seamless switching with a variety of creative video effects. The result is a versatile video production tool for both live event staging and fixed installation applications. To produce its array of effects, ScreenPRO-II uses five image layers: one unscaled background, two scaled inputs (for PIPs or Keys), one unscaled downstream key (DSK), plus a full-screen Logo that uses captured frame grabs as sources. With this creative palette at your fingertips, you can transition backgrounds, transition PIP windows, perform wipes, dissolves and keys, fly PIPs and Keys on and off screen, and much more. The system's flexibility is remarkable — using the mixer's two scaled inputs, you can mix within a PIP, or display two independent PIPs (or Keys) over a background. In addition, two unscaled high-resolution inputs enable you to transition seamlessly between backgrounds, or use a background plus a high-resolution DSK.

With ScreenPRO-II, the term "seamless" goes far beyond the ability to create clean, glitch-free switches between inputs. With a typical single-format switcher (such as an all-SDI system), "seamless" is easy — because input timing is uniform. However, when multi-format and multi-resolution sources are connected simultaneously, the clean switching challenge arises, and that is precisely where ScreenPRO-II shines. Whether it's RGB, composite, component, SD-SDI, HD-SDI, or computer resolutions up to UXGA, ScreenPRO-II's twin Athena scalers enable you to seamlessly cut, wipe, dissolve and move — without restriction.

FEATURES

Superior Video Processing

- Support for input and output resolutions up to UXGA, including all HD resolutions up to 2048x1080p
- 10-bit processing, with 1:1 pixel sampling
- Motion adaptive de-interlacing (SD & HD)
- 3:2 and 2:2 pull down detection
- Image cropping and aspect ratio correction

System Capabilities

- Athena high-performance scaling
- Multiple output synchronization modes: free-run or vertically locked to NTSC/PAL black burst, CSync or HD tri-level sync
- 3RU rack-mount chassis
- Low video delay — less than 3 input fields (60ms @ 50Hz, 50ms @ 60Hz)

Channel Capabilities

- Two independent PIP windows (scaled), or 1 PIP with seamless transitions within
- Two unscaled high resolution background channels provide video underneath PIPs and Keys. Dissolve or cut between background channels.
- One unscaled high resolution DSK channel, independent of the PIP/Key processing channels

PIP Effects

- Full range of transitions, such as cuts, wipes and dissolves
- Smooth PIP moves, on and off screen, with keyframe-controlled sizing and positioning
- Adjustable PIP aspect ratio and borders, including drop shadows and soft edge

Internal Routers

- Basic model includes internal 8 x 2 analog video router (for selecting scaler inputs), plus two DVI-D inputs for unscaled backgrounds and DSK
- HD model includes basic components (as above), plus internal 2 x 2 HD-SDI/SD-SDI router

Keying Effects

- Luminance keys
- Invert keys (key source luminance video inverted)
- Color keys (using absolute luminance values of Red Green and Blue)

Advanced Features

- Switchable basic and advanced operating modes
- Programmable mattes
- Dynamically re-assignable mixer layers: In Mix mode, a mixer's two layers are tied together. In Split mode, the two layers are independent.
- Three internal frame stores are standard, in which you can store three frame grabs. With the optional Enhanced Output Card (EOC) installed, you can store 100 frames. Frame grabs can be used as backgrounds, DSK sources and logos.
- Z-order control for assigning overlay priorities to PIPs or Keys. Complete lookahead preview.

ScreenPRO-II

Encore Presentation System



Using the Encore Presentation System, one or more standalone ScreenPRO-II units can be controlled as unique "destinations" within Encore's dynamic event control environment. The compact SC Encore controller supports 24 inputs, up to 6 destinations, and stores up to 64 presets. Also supports most ScreenPRO-II functions, and include a 3-axis Joystick and a T-Bar for manual transitions.

(Mfr # R9860923 • B&H # BACSE) **9799.95**

ScreenPRO-II Controller



Using the optional ScreenPRO-II Controller, users can simultaneously (or individually) control up to four ScreenPRO-II switchers from a compact and versatile control surface. With easy setup and intuitive operations, the controller enhances PIP and KEY placement, source switching, and overall layer control. The controller also includes many features not available on the individual ScreenPRO-II units, including 36 presets, a 3-axis Joystick for easy PIP placement, key "cut and fill" mode, and a T-Bar for smooth manual transitions. In addition, a tally option is available for triggering up to eight tallies on cameras (or other devices), and the option also includes a keyboard input for labeling frame grabs.

ScreenPRO II Controller *(Mfr # R9860205 • B&H # BASPC2)* **4999.95**

ScreenPRO II Controller with Tally/PS2 Card *(Mfr # R9860206 • B&H # BASPC2T)* **5243.95**

MatrixPRO DIGITAL SERIES

8x8, 16x16 HD-SDI and 16x16 SDI Matrix Switchers



The MatrixPRO Digital Series offers three (8x8, 16x16 HD-SDI and 16x16 SDI) serial digital matrix switchers for routing of SDI and HD SDI video signals: The HD-SDI models allow users to route either HD-SDI or SDI signals. The SDI unit will only pass SDI signals. Each input and output is individually isolated. These inputs can be switched to any one or all outputs with no crosstalk or signal noise between channels. Units are rack-mountable and each includes RS-232/485 capability. They come standard with Ethernet port for IP control, and an easy to operate front panel interface for simple input and output selection. Each can be connected to an optional Remote Control interface for input and output selection. MatrixPRO grouping matrix allows the routers to be divided into smaller sub switchers, making installation and control easier. I/O grouping allows specific outputs to be grouped together, such as those for all HD-SDI formats. Each features Vertical Interval Switching for all input channels.

- Inputs on all models meet SMPTE 259M compliance. The HD-SDI models also meet SMPTE 292M standards.
- Outputs on all models meet SMPTE 259M compliance. The HD-SDI models also meets SMPTE 292M and the SDI models also meets SMPTE 344 compliance.
- Three switching modes: Front Panel, External remote (OPTIONAL) or via MP software GUI program.
- IP (Ethernet) control standard
- Front panel lock out
- I/O grouping allows specific outputs to be grouped together.
- Vertical interval switching
- Large LCD display allows for easy navigation of menus and provides visual verification of information.
- Fully field programmable to support upgrades.
- Backed by a three-year warranty.

8x8 SD/HD-SDI Video Switcher
(Mfr # R9860499 • B&H # BAMP88HD) **4423.95**

16x16 SDI Video Switcher
(Mfr # R9860554 • B&H # BAMP1616SDI) **4899.95**

16x16 SD/HD-SDI Video Switcher
(Mfr # R9860555 • B&H # BAMP1616HD) **8652.95**

DATAVIDEO

SE-500

4-Input Analog Mixer/Switcher



The SE-500 is an analog input, digital processing video switcher. It features 4 composite and 4 S-Video inputs, 3-channel audio mixer, 2 microphone inputs, color correction, digital video transition effects, MIDI control interface, tally output, RS-232 remote control interface…and more.

A built in TBC in each channel with YUV 4:2:2 frame synchronizer for the composite and S-Video inputs/outputs assures stable and high quality video from virtually any source. A built in RGB Color Processor and a color corrector for each video input, with settings that are saved, allow you to fine tune your video. The SE-500 has 15 different digital effects, which include Quad, Split, PIP, Wipes, and Fade. Additionally, the SE-500 includes a unique "Quad Preview." This preview displays both tally light signals, and next video effects indicator. The operator can use one single monitor to observe four video input sources, camera activities, and video transition effects.



Shoot, mix, and edit with this compact switcher. With the optional Datavideo DAC-6 (DV to composite, S-Video, component) converter, VP-314 (DV Repeater), and 33', 65' and 125' DV cables, you can feed the mixer from DV cameras from up to 600' away.

FEATURES

- Digital effects include: A/B roll, A/B dissolve, Quad (effect combines four input sources into a single output on the program monitor), Split Video Effect, PiP, Wipe, and Fade digital video effects. Control the border style and color for the PiP effect, and the color edge for the Wipe effect.
- Split Video Effect splits the selected Sub Video Video Source into left and right half size video screen. Use left and right function key to swap sides.
- The SE-500 also does three kinds of transitions: cut, fade, and wipe.
- No genlock required as each channel includes a built-in TBC with YUV 4:2: frame syncs for composite and S-Video inputs.
- Picture-in-Picture (PiP) transitions can be programmed to position in various parts of the frame.
- T-Bar lets you manually perform effect transitions.
- A tally output (Red, Amber, and Green color tally signals) is offered on a DB-15 connector (requires the TB-5 Tally Box.
- Four composite and four S-Video inputs, two composite and one S-Video output. With the supplied breakout cable, one composite and one S-Video output can be converted into a 3-wire component output.
- Color processor (brightness, contrast, color, tint) for video correction
- Quad split monitoring offers a preview of each input on one monitor with tally and transition indicators on screen
- Real time Quad Split Preview includes red, yellow and green markers to indicate the program, preview and other sources as well as the next selected effect. And, there is a button that will cause the preview display to show the next selected effect. Users can use one monitor to observe all sources and the next selected video effect before broadcast.
- Audio mixer with two mono 1/4″ mic inputs and stereo RCA aux input allows you to adjust and balance the volume from various audio sources. LED style audio meters show the signal strength at the audio output.
- Stereo headphone jack with volume control
- Easy titling with the optional CG-100 Character Generator
- MIDI control interface to connect to other MIDI devices, such as MIDI keyboard and electronic piano, to create programs synchronizing audio and video for presentation applications.
- RS-232 port enables external control of the SE-500 from a PC or other device

SE-500: 4-input Analog Switcher with cables
(Mfr # SE-500 - NTSC • B&H # DASE500).....**1055.00**

SE-500P 4-input PAL Analog Switcher
(Mfr # SE-500 - PAL • B&H # DASE500P) **1150.00**

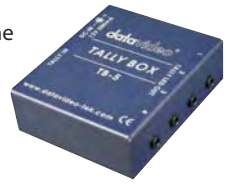
SE-500KIT: Includes the SE-500, TLM-702 Monitor and RKM-572 Monitor Mount
(Mfr # SE-500 KIT • B&H # DASE500KI) **2063.00**

HS-500 Hand Carried Studio: The SE-500 is available in a suitcase-like carry case that includes the TLM-702 monitor and is wired and ready to edit upon opening
(Mfr # HS-500 -NTSC • B&H # DAHS500) **2099.95**

MS-500 Mobile Studio-see next page
(Mfr# MS-500 -NTSC B&H# DAMS500) **5944.95**

SE-500 ACCESSORIES

TB-5 Tally Box



A tally accessory for the SE-500, the TB-5 takes tally commands from the SE-500 and turns on/off up to four TD-1 tally lights to indicate next Source and Program. The tally lights are connected and powered by mini phono plugs.
(Mfr #TB-5; B&H #DATB5) **148.95**

ITC-100 Intercom System



An innovative, 8 remote-user and base station intercom that can use low cost phone headsets or high quality, professional units. Users are connected to the base station via belt packs and 65-ft. audio cables (5-pin XLR connectors) that may be extended up to 1000-ft. Includes four wired beltpacks, four 65-ft. cables, four headsets and four tally lights.
(Mfr# ITC-100 • B&H# DAITC100) **1055.00**

DAC-6 DV to Analog (one-way) Converter:

Designed to allow DV cameras to be used with the SE 500, the DAC-6 is a stand-alone converter that takes a DV signal in and converts it to composite, S-Video or component output. It is a very compact converter and can be run from a 12v battery in the field, or via included power adapter.
(Mfr #DAC-6; B&H #DADAC6).....**249.95**

RMC-150 Ethernet Control Box



The RMC-150 is an Ethernet (TCP/IP)-based control box for use with the SE-500. Used in conjunction with the included controller software, you can control the entire SE-500 from your PC desktop.
(Mfr # RMC-150 • B&H # DARMC150) .....**Call**

VP-314 Bi-directional DV Repeater

The VP-314 is a rugged and small self-powered in-line digital repeater that extends 6-pin Firewire (IEEE1394) cables without the need for an additional power source. It ensures minimum data loss and has a cable lock-in feature that maintains maximum stability. Also comes with wire ties. *(Mfr #VP-314 • B&H #DAVP314)* **58.00**

TLM-702

Dual 7" Color LCD Monitor Rack



The TLM-702 is comprised of two high resolution (1440 x 234) 7" LCDs in a rackmount panel. Each monitor has two NTSC/PAL compatible (with auto detection) composite video inputs (BNC) with bypass outputs. Pivoting mount enables the screens to be angled up or down. They offer wide +40/-60° vertical and ±60° horizontal viewing angles, as well as switchable 16:9 /4:3 aspect ratio. Front panel picture adjustments include color, contrast, tint (NTSC only), and brightness. Control dials are recessed and there is a 2-color tally light system (red and amber). The all-metal construction makes the TLM-702 robust and durable, and the 12v power requirement makes it easy to power in the field.

TLM-702 Dual 7" Color TFT LCD Monitor Rack *(Mfr #TLM-702; B&H #DATLM702)* **816.00**

RKM-572 Monitor Mount: The RKM-572 is a holder and mount for the TLM-702 monitor. Allows the monitor rack to be mounted to the SE-500 mixer. Allows viewer adjustment and features a professional appearance. *(Mfr# RKM-572 • B&H# DARKM572)* **199.95**

TLM-404 Quad 4˝ LCD Monitors



The TLM-404 includes four 4˝ LCD monitors in a 19˝ rackmount (2RU high). It has a NTSC/PAL composite (BNC) video input (with 75 ohm self terminating pass through) and output for each monitor. It can tilt up to ±30° and lock in any position. Front panel controls include contrast, brightness, tint (NTSC only) and color. Control dials are recessed, and a 3-color tally light system indicates different program status.
(Mfr #TLM-404 • B&H #DATLM404).....**1248.00**

CG-100SP Character Generator Software & DeckLink Card:

The CG-100 works with a Blackmagic DeckLink PRO card installed in a PC. The system may be set up as a downstream keyer (DSK) to take S-Video out from the SE-500 or as an upstream keyer to place text over incoming S-Video source. For more info see page 856
(Mfr # CG-100D SP • B&H # DACG100DSP) **1349.95**



HS-500 (Hand Carried Video Studio)

A mobile studio in a lightweight suitcase. Includes the SE-500 switcher, TLM-702 monitor, aluminum briefcase-style carrying case and all necessary cables. A door in the back of the case allows for easy cable access. Measures 21.9 x 16.9 6.1" (WxDxH)
(Mfr # HS-500 -NTSC • B&H # DAHS500) **2099.95**

MS-500 (Mobile Studio)

A convenient way to edit analog composite or S-Video, speak to camera operators, and have an optional DVD player or any other 1RU device, all in one case. Includes SE-500 switcher, TLM-702 monitor, ITC-100 intercom kit with belt packs, cables and headsets for 4 users, RP-10 lockable pull-out shelf for the ES-500 and PD-1 power distributor.
(Mfr # MS-500 • B&H # DAMS500) **5944.95**



DATAVIDEO

SE-800AV • SE-800DV

4-Input Analog & Analog/DV Mixer/Switchers



SE-800 with TLM-404 Monitor and ITC-100

The SE-800AV (analog) and SE-800DV (analog and DV) switchers are a quick and affordable way to build a small studio. Standalone, supporting four video inputs, the switchers can be optimized with a host of accessories for schools, churches, municipal, or corporate applications. Users have the flexibility to configure their systems as they wish and can put different content experts on each task: editing, audio, CG. Both are equipped with four component, composite and S-Video inputs and include an internal six channel audio mixer with mic and line level audio inputs. They don't require any genlock for analog sources and can process 16:9 video in SD format.

Both have RGB adjustment, digital effects, programmable transitions, RS-232 I/O, GPI input and include a carrying case. They have a PiP (picture-in-picture) function and an audio/video synchronizer so audio can be adjusted to match the picture. Tally lights, CGs, next source preview options, long DV cables (up to 600-ft.), intercoms, remote consoles, network PC software, and balanced audio I/O are available.



SE-800AV Rear View



SE-800DV Rear View

The SE-800DV adds four DV inputs and an SDI output. It can also embed the synchronized audio in the DV stream so recorded programs may be converted to DVDs or used for editing without additional A/V synchronization. Last, an SDI Overlay I/O port allows use of a PC as a character generator and/or graphics source.

FEATURES

- Over 50 programmable digital effects including A/B rolls and dissolves, Chroma-Key, Mosaic, Picture in Picture, Strobe, Fades, and Wipes.
- Dual channel TBC with YUV 4:2:2 frame synchronizer for composite, S-Video and component inputs and outputs assures stable and high quality video from virtually any source. "Hot-punch" between any of the six inputs, including the computer DVI input.
- Full-size control panel includes user programmable macro function keys that let you play back 30 preset transitions and effects instantly by pressing a single key.
- The full-size keypad and control panel and port for an optional tally system make them an affordable solution for both live studio and post-production applications.
- Voice Sync control lets you slew the voice relative to the image adjusting from (audio advanced) to (audio delayed). Works in all formats, including DV.
- They can serve as a sync reference for analog cameras, projectors, scan converters, etc.
- A four-channel (unbalanced) stereo input mixer with LED level indicators and separate volume controls, stereo mic inputs and automatic audio follow video switching takes care of almost any audio need. An earphone jack with volume control is also provided.
- Built-in RGB Color Processor and a Color Corrector for each input with saveable settings allow you to fine tune your video.
- The RS-232 port enables a remote control front panel thru PC-RS232 port or connection of the Datavideo RMC-90.
- GPI input to control preprogrammed effects from F01 to F30 in sequence.
- The SE-800 comes complete with a carrying case for increased protection in the field.
- Joystick control for RGB Color Correction (white balance corrections) or to position the PiP effect.

SE-800DV Only

- Built-in high-quality Datavideo format converters provide simultaneous analog and digital audio and video outputs.
- "SDI key" layer delivers excellent quality when used with Datavideo's CG-100 or any other character generator that outputs SDI.

SE-800AV 4-input A/V Mixer
(Mfr # SE-800AV • B&H # DASE800AV) **2688.00**

SE-800AV 'PAL' 4-input A/V Mixer
(Mfr # SE-800AV • B&H # DASE800AVP) **268895**

SE-800DV 4-input A/V Mixer
(Mfr # SE-800DV • B&H # DASE800DV) ..... **CALL**

SE-800DV 'PAL' 4-input A/V Mixer
(Mfr # SE-800DV • B&H # DASE800DVP) **4799.95**

DV Input Card for SE-800AV
(Mfr # SE8DVIN • B&H # DASE800DVIN) **272.95**

DV Output Card for SE-800AV
(Mfr # 800DVO • B&H # DA800DVO) **526.95l**

SDI Output/Overlay Card for SE-800AV
(Mfr # 800-SDI • B&H # DA800SDI) **924.95**

SE-800AV • SE-800DV ACCESSORIES

SE-800 Kits

SE-800AV with TLM-404 quad 4" LCD monitors, TLM-702 dual 7" color LCD monitors, RKM4N7 monitor holder for all six monitors, RMC-140 Tally Box, Red/yellow LED tally lights *(B&H# DASE800AVK2)* .....**CALL**

Same as above plus ITC-100 Intercom *(B&H # DASE800AVK3)* .....**CALL**

SE-800DV with TLM-404 quad 4" LCD monitors, TLM-702 dual 7" color LCD monitors, RKM4N7 monitor holder for all six monitors, RMC-140 Tally Box, Red/yellow LED tally lights *(B&H# DASE800AVK2)* .....**CALL**

Same as above plus ITC-100 Intercom *(Mfr # SE-800DV+1KITINTERCOM • B&H # DASE800DVK4)* .....**CALL**

SE-800 Mobile Studios

MS-800AV with TLM-404 monitors, TLM-702 monitors, ITC-100 Intercom, DN-300 HDD Recorder (up to 19 hours of video) , PD-1 Power Center, RP-1, RP-2, RP-4, RP-9, RP-17, RP-23, CCS-M1 Aluminum Carrying Case–assembled and tested. *(Mfr# MS-800AV)*.....**CALL**

MS-800DV with TLM-404 monitors, TLM-702 monitors, ITC-100 Intercom, DN-300 HDD Recorder (up to 19 hours of video) , PD-1 Power Center, RP-1, RP-2, RP-4, RP-6, RP-9, RP-23, CCS-M1 Aluminum Carrying Case–assembled and tested. *(Mfr# MS-800DV)* .....**CALL**

BAC-03 Balanced Audio Converter



The BAC-03 is a powered, bi-directional (unbalanced to balanced and balanced to unbalanced) audio level converter for the SE800AV/DV with four independent amplifiers providing stereo audio input and output. *(Mfr #BAC-03 • B&H #DABQ)*.....**224.95**

RMC-120 Ethernet Control Box

The RMC-120 is an input controller that allows the SE-800 mixers to be used remotely via Ethernet connection from a computer. *(Mfr# RMC-120 • B&H# DARMC120)* **249.95**

PD-1 Power Distribution Center

The PD-1 Power Distribution center eliminates wall warts and dangling power supplies. It can be powered by a DC supply (mobile) or by an AC supply. *(Mfr # PD-1 • B&H # DAPD1)* **671.00**

RMC-140 Preview Tally Box with Tally Lights





The RMC-140 is a preview accessory that allows you to select the main output from one of four different video sources in the SE-800 by looking at the TLM-404 LCD monitor or other similar products. You might not know which camera source you want to switch to. With the RMC-140, everything is fast and easy. You can see next source preview and next transition effect indicator showing on the same monitor. It will display your choice of next source, quad split with colored indicators, PIP (picture-in-picture) or POP (picture-outside-picture). The tally lights can be connected and powered by mini phono plugs or DB15 tally output connector. Tally light alerts studio members to the status of cameras and bring more professionalism to the job.

(Mfr #RMC-140 • B&H #DARMC140) **479.00**

RMC-90 Remote Control Panel



Working simultaneously with the SE-800 control panel, the RMC-90 provides a wired remote function of video channel selection keys, programmable effect function keys, T-Bar control…most of the control key functions from SE-800. It includes a tally control for the TLM-404 and three GPI triggers to control Datavideo's DV Bank. *(Mfr #RMC-90; B&H #DARMC90)* .....**CALL**

TLM-404 Quad 4" LCD Monitors



The TLM-404 includes four 4" LCD monitor in a 19" rackmount (2RU high). It has a NTSC/PAL composite (BNC) video input (with 75 ohm self terminating pass through) and output for each monitor. It can tilt up to ±30° and lock in any position. Front panel controls include contrast, brightness, tint (NTSC only) and color. Control dials are recessed, and a 3-color tally light system indicates different program status. *(Mfr #TLM-404 • B&H #DATLM404)*.....**1248.95**

RKM-4N7



Holder mount that allows both the TLM-404 and TLM-702 to be mounted to the SE-800 mixer. The RKM-4N7 unit has simple viewer adjustments along with a professional appearance perfect for production facilities and studios.

(Mfr #RKM-4N7 • B&H #DARKM4N7) **359.95**

TLM4N7PK Monitor Rack Kit

Ideal for high-end video studios or production facilities while maintaining a modest frame that can fit almost anywhere, this 6 LCD monitor kit includes the RKM-4N7 holder, the TLM-404 and TLM-702 LCD monitor racks. *(Mfr #LM4N7PK • B&H #DATLM4N7PK)* **2300.00**

VP-332 Bi-directional DV Repeater and Hub



The VP-332 provides six Firewire (IEEE1394) ports to add five additional ports for either a PC or Mac system. Each port contains it own LED indicator which lets you know if power is current on that particular port. The Hub also lets you share information with other computers to form a network-like environment. Devices can be connected and disconnected without turning the computer off. Up to 63 Firewire devices can be daisy-chained. The repeater also extends the distance limitations of traditional Firewire connections. Firewire specification allows for a cable length of 15-ft., the Repeater extends the length an additional 15-ft. The unit is powered either from the host computer or by its own DC connector. *(Mfr #VP-332 • B&H #DAVP332)* **84.50**

DATAVIDEO

SE-900

8-Input SD Switcher



The SE-900 is an 8-input standard definition switcher with a core feature set that may be expanded with additional input cards and accessories. A two-piece switcher (control panel and rack mounted processor), the SE-900 accepts a mix of 8 input cards in your choice of formats including DV, SDI, DVI, YUV and composite. ***(The SE-900 does NOT include any input cards, they must be purchased separately).*** *Standard outputs include DV, component, composite and S-Video. No genlock is required because each switcher input includes a frame synchronizer and TBC. To enable existing studios requiring a switcher to be slaved to house reference, an accessory genlock input card is available. Preview functions include both "next source" and "next effect" so you can see how it looks before your audience does. The SE-900 also including an audio delay for DV, and an audio embedder for the SDI stream. Character generation is done with a down stream keyer (DSK) and Datavideo's CG-100 software.*

FEATURES

- Up to 8 inputs in any combination of standard definition (SD) formats— SDI, DV, DVI, YUV, composite, depending on the optional input boards selected. Each input includes frame sync and TBC.
- Outputs include any combination of SDI, DV, composite, component and S-Video depending on the output cards selected.
- Standared outputs include DV, component, composite and S-Video.
- No genlock required, built-in frame synchronizers allows flicker-free switching
- Two preview options:
  - Normal view shows next source, preview is shown by pressing the PVW key.
  - Multi-image view shows sources plus preview and program on one screen, output via component or composite video.
- Adjustable audio delay up to 17 frames
- Over 50 digital effects (including 15 transitions with border) at 6 speeds + 6 special effects.
- PIP – three fixed sizes, able to move from off screen to off screen
- SDI graphics overlay interface included – use any SDI CG with a DSK keyer
- RS-232 and RS-422 remote control interfaces
- Easy titling via optional CG-100 Character Generator.
- Set-up up to four chromakeyed sources and mix them seamlessly with regular sources using the optional dual-channel chromakey. Each chromakey can accept two foreground inputs and two background inputs – internal chromakey switcher allows glitch-free switching between sources and backgrounds. Background and foreground selection is through the inputs to the switcher.
- Color processor – white balance for each input.
- Control up to 10 pre-programmed effects in sequence via GPI trigger
- Audio may be embedded in the SDi stream
- Balanced and unbalanced audio I/O
- GPI input, tally output

SE-900DV Kit: Includes SE-900 Switcher, SDI overlay card, Chroma Key card, Six (6) DV input cards, Two (2) component/composite/S-Video input cards, Red/Yellow LED tally lights
(Mfr # SE-900DV KIT • B&H # DASE900DVK1) **8899.95**

SE-900STD Kit: Includes SE-900 Switcher, SDI overlay card, Chroma Key card, Six Four (4) DV input cards, Four (4) component/composite/S-Video input cards, Red/Yellow LED tally lights
(Mfr # SE-900STD KIT) ..... **CALL**

SE-900SDI Kit: Includes SE-900 Switcher, Six (6) SDI input cards, Chromake card, SDI output card, External Genlock card *(Mfr # SE-900SDI KIT • B&H # DASE900SDIK1)* **9199.95**

MS-900 Mobile Studio:
Includes SE-900 Switcher, TLM-170M 17" monitor, ITC-100KF1000 intercom kit with belt packs, cables and headsets for 6 users, two ITC-100SL sets for two more intercom users, DN-300 HDD recorder (for up to 19- hours of video), PD-1 Power Distributor, RP-17 Intercom breakout panel, RP-23 rackmount for DN-300, RP-28 hinged flip-down tray for SE-900 and CCS-M1 Aluminum Carrying Case
(Mfr# MS-900) ..... **Call**



DATAVIDEO

SE-1000

6-Input SD/HD SDI Switcher



A compact but powerful video mixer for small production companies, studios, mobile video applications, OB vans, post-production facilities, educational, churches and corporate production departments, the SE-1000 features 5 inputs (HDSDI or SDI) plus one computer and one still frame. And, it has three HDSDI or SDI outputs. The built-in 10-bit, 6-channel frame synchronizer adjusts automatically, and since all internal processing is done in HD, you'll get the most from every input. For those who wish, this switcher may be slaved to an external reference. To assist during live events, it offers 6-channel HD-SDI to HD/SD component, and composite video format conversion. This functionality enables the real-time monitoring of each input channel during production. This makes it ideal for venues with live HD projection and an audience that needs SD "take away" DVD's or SD for live webcasting. (Use the optional DAC-5 to convert SD-SDI to DV). Included is a Linear key and self key effect for easy titling or logo insertion, and can be used with an external character generator. Other features include 9 wipe patterns and 3 directional wipes. Because the unit operates in all recognized SD and HD formats, it can easily be integrated with existing as well as future equipment. It can be managed via RS-422 control or Ethernet connectivity.

FEATURES

- Five SDI inputs and one DVI scaled and sized to the current operational format of the switcher. You have critical control of the DVI scale, position, and sync. Analog and digital DVI is supported.
- The SE-1000 has an internal 1-frame sync to lock up any and all sources. You can "hot-punch" between any of the six inputs, including the computer DVI input. You can genlock everything and turn off the internal frame syncs to reduce the delay to one line. Perfect for live events where minimal delay is required.
- 6-channel SDI to analog video converter accomodates disparate needs of different users. It outputs in all 6 standards, either component or composite. Supported formats are 59.9i, 59.9p, 50i, and 50p in both NTSC and PAL.
- Set up the mixing bus just how you like it by adjusting the built-in crosspoint switcher. Maybe you like black on input one, or perhaps you want the computer (#6) on input 1.
- The AUX bus can be selected and changed in an instant, without ever touching a menu. This AUX output can be any of the 6 inputs, preview, program, or a clean program. This is useful for an isolated recording of a single camera, or a clean (graphics free) recording of the mixed show. Or you can send the graphics input to a monitor on stage for talent to see. It's completely independent of the main program mix.
- Six tally outputs when using the optional TB-10 Tally Box (includes Red/Yellow tally lights)
- Image upload via Ethernet port and included software.
- Built-in SMPTE color bar generator (can be used as 7th source
- Easy titling with Datavideo CG -100 Character Generator

SE-1000 Kit: Includes SE-1000 Switcher, two TLM-433 units (three 16:9 SD composite monitors per unit), one RKM-3N3 holder for both TLM-433 monitors and one intercom, one TB-10 Tally Box with Red/Yellow LED tally lights included *(Mfr # SE-1000 KIT • B&H # DASE1000KIT)* ..... **CALL**

SE-1000 Kit+I (Intercom): Same as above, plus one ITC-100F1000 intercom with red/yellow tally lights..... **CALL**

MS-1000 Mobile Studio: Includes SE-1000 Switcher, two (2) TLM-433 units (three 16:9 SD composite monitors per unit), TLM-170M 17˝ monitor, ITC-100KF1000 intercom kit with belt packs, cables and headsets for 6 users, DN-300 HDD recorder (up to 19 hours of video), PD-1 Power Distributor, RP-20 pull-out tray for SE-1000, RP-21 HD/SD-SDI and DVI input breakout panel, RP-22 Intercom breakout panel, RP-23 rackmount for DN-300 and CCS-M1 Aluminum Carrying Case *(Mfr# MS-1000)* ..... **CALL**

DATAVIDEO

CG-100

Character Generator Software



Based on a DeckLink® card in a PC, the CG-100 software is an affordable CG with exquisite SDI quality. The DeckLink card acts is a downstream keyer connected to the SDI Overlay/Graphics input on the SE-800DV or SE-800AV with SDI card. It will also work as a downstream keyer with any (SD) SDI source. CG-100 software allows you to pre-compose pages before going live and the amount of work you pre-generate is limited only by your computer's processing power, not the software itself. The system offers many ways to create and manage your presentations. Text positioning may be controlled by "eyeing" it or by using an X/Y pixel designation. Simple shapes, animations, group functions, redo/undo commands, and graphic imports provide many possibilities to enhance your messages. Moreover, this system also supports Unicode, ensuring true multilingual capabilities.

This system works with Windows-based PC systems and comes complete with the drivers necessary for the software to work with your system. It also supports NTSC and PAL video standards and works in either a 16:9 or 4:3 aspect ratio. Whether you'll be adding text to live video or using prepared screens, this system is ideal for television stations, churches, schools, corporate facilities, or other similar production environments.

- Pages can be composed and combined with animation effects, to run as a sequence, or displayed and edited live.
- Image objects may be imported as graphics and stored as part of the page.
- Simple shapes (bars, ellipses and rectangles) are menu items and may be added to the page.
- Text can roll and crawl.
- Animation objects can wipe, push and fade in various directions at different speeds.
- Redo/Undo functions for quick testing of an additional effect.
- Live editing mode provides a great flexibility to immediately edit other CG pages offline while another CG page is online.
- Group function makes CG combinations easy to be edited.
- Quick CG Text Editor allows navigation from page to page to modify text in a very productive way.
- Nine clipboard spaces can store and retrieve CG combinations from different pages and files.
- Stand-alone logo display function.
- Supports Windows Unicode for multi-language inputs

CG-100 Character Generator Software Only (requires DeckLink capture card) *(Mfr #CG-100 • B&H #DACG100)* **929.95**

CG-100D Character Generator Software with Standard DeckLink Card (SDI only) for SE-800DV or SE-800AV with SDI card. *(Mfr #CG-100D; B&H #DACG100D)* **1099.95**

CG-100D Pro Character Generator Software with DeckLink Pro Card (SDI with genlock input) for SE-800DV or SE-800AV with SDI card. *(Mfr #CG-100D Pro; B&H #DACG100DP)* **1449.95**

CG-100D SP Character Generator Software with DeckLink SP Card (Component/Composite with genlock input) for SE-500 and SE-800AV *(Mfr #CG-100D SP; B&H #DACG100DSP)* **1349.95**

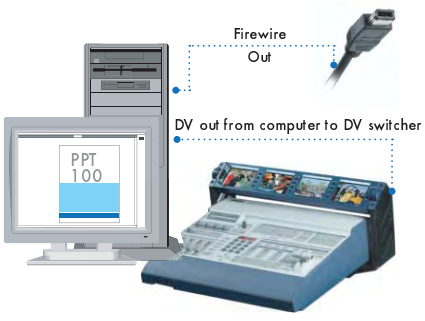
CG-100-TO-GO



Featuring a high-quality rackmounted computer, pull-out monitor and pull-out keyboard, the CG-100-TO-GO's aluminum case has the same footprint as Datavideo's mobile studio units. All rackmounted components are surrounded by multiple-density foam and the hard drive is shockmounted. The CG-100 software comes pre-installed in the system.

Call for Systems

PPT-100 PowerPoint to DV Conversion Software



PPT-100 is a software scan converter that converts VGA to DV video. It works with PowerPoint, Excel, etc. (It requires a fast and capable computer or the scan conversion to video will slow down). It features an easy-to-use interface and full integration to Datavideo's DAC-6 units. Resulting video is free of flickering associated with lesser scan converters. In addition, the interface is easy to use and allows you to size and position the video output. No need to worry about preserving PowerPoint features. The converter software keeps all transitions and effects present in the source files. SE-800DV inputs are ready to work with the PPT-100 but the SE-800AV must have an additional DV Input card.

PPT-100 *(Mfr # PPT-100 • B&H # DAPPT100)* **194.95**

MIXER ACCESSORIES

Rackmountable Components

RP-1: 1U rear video panel with component and composite inputs, for SE-800AV and/or SE-800DV. *(Mfr # RP-1 • B&H # DARP1)* **184.95**

RP-2: 1U rear video panel with component and composite outputs and DV input/outputs, for use with the SE-800AV and/or SE-800DV. *(Mfr # RP-2 • B&H # DARP2)* **360.00**

RP-4: 1U tally (built-in RMC-140) and balanced audio (built-in BAC-03) break-out panel, for use with SE-800AV and/or SE-800DV. *(Mfr # RP-4 • B&H # DARP4)* **574.95**

RP-6: 1U intercom plus SDI overlay I/O break-out panel, for SE-800AV, SE-800DV and/or ITC-100. *(Mfr # RP-6 • B&H # DARP6)* **229.95**

RP-7: 1U tally and multi-DV output (built-in VP-332) break-out panel, for use with SE-800DV and/or ITC-100. *(Mfr # RP-7 • B&H # DARP7)* **574.95**

RP-9: 4U lockable pull-out tray for SE-800 *(Mfr # RP-9 • B&H # DARP9)* **287.00**

RP-10: 3U lockable pull-out tray for SE-500 *(Mfr # RP-10 • B&H # DARP10)* **189.95**

RP-11: 3U Cover Panel *(Mfr # RP-11 • B&H # DARP11)* **47.00**

RP-12: 1U Cover Panel *(Mfr # RP-12 • B&H # DARP12)* **24.00**

RP-14: Tray for DVD player *(Mfr # RP-14 • B&H # DARP14)* **139.95**

RP-17: 1U ITC-100 intercom breakout panel *(Mfr # RP-17 • B&H # DARP17)* **199.95**

RP-20: 4U lockable pull-out tray for SE-1000 *(Mfr # RP-20 • B&H # DARP20)* **289.95**

RP-21: 1U HD/SD-SDI input/output break-out panel with DVI input, for use with SE-1000. *(Mfr# RP-21 B&H# DARP21)* **229.00**

RP-22: 1U ITC-100 intercom, RS-422 and ethernet break-out panel for MS-1000 *(Mfr # RP-22 • B&H # DARP22)* **179.95**

RP-23: 2RU rackmount for DN-300 and DV deck *(Mfr # RP-23 • B&H # DARP23)* **239.95**

TLM-170M



17˝ high resolution (1440 x 900) 16:9 monitor with built-in speakers. The TLM-170M is available in a 1RU rack-mounted pull-out shelf, in a 19˝ rack-mount configuration, or with a tabletop stand. It features two NTSC/PAL composite (BNC) inputs, one component, S-Video and VGA input, and SDI input with loop. There are analog audio connectors for each video input. Has built-in speakers with 2W amplifier and adjustable contrast, brightness and color.

(Mfr# TLM-170M B&H# DATLM170M) **1529.95**

ITC-100

8-User Remote and Base Station Intercom



An innovative intercom system with a base station and equipment for 4-8 remote users that can use either low cost headsets or high-quality professional units. Base station delivers central call and monitoring control of the system and even includes a front-panel speaker for convenience. Users are connected to the base station via belt packs and 20-meter 5-pin XLR audio cables that may be extended up to 300 meters. The beltpacks and base station can operate using low-cost cell phone headsets as well as high-quality professional unit. The system can be fed directly from the tally output of Datavideo's mixers, giving you optimal feedback on the set.

ITC-100: Intercom kit with belt packs, cables, headsets for 4 users f/SE-500/800 *(DAITC100)* ... **1055.00**

ITC-100KF1000: Same as above for 6 users for SE-1000 *(DAITC100KF10)* **1353.50**

ITC-100KF900: Same as above for 8 users for SE-900 *(Mfr # ITC-100KF900)* ..... **CALL**

ITC-100SL: Replacement/expansion wired beltpack receiver for ITC-100 intercom systems. Features call and talk buttons, volume control, a tally light, and a 5-pin XLR connector for talkback, power, and a tally indicator. *(Mfr # ITC-100SL • B&H # DAITC100SL)* **191.00**

MP-6000 Professional DVD Recorder



A professional quality DVD+R and DVD+RW disc recorder with RS-232 control interface. The unit incorporates a selectable, high performance MPEG-2 codec compression for realtime recording of live audio/video material from composite video, analog component, DV and S-Video sources. A built-in 3D comb filter and TBC ensures the hightest quality recording. The MP-6000 also features heavy-duty metal construction. Its multiple I/O interface allows direct capture and playback with digital or analog sources. The recorder also features VTR-style controls with large illuminated buttons and a backlit LCD display.

- DV, component, composite and S-Video input/output
- Unbalanced stereo RCA plus balanced XLR input/output
- Realtime standalone MPEG-2 player/recorder
- DVD+R/DVD+RW disc recording
- Variable bitrate from 1.7 to 9.1 Mbps
- DV loop-through
- Large illuminated control panel
- Built-in video processor with color correction
- Audio level control
- RS-232 nterface; GPI control
- Rackmountable (3U)
- Safe record feature; disc write protection

MP-6000 DVD Recorder *(Mfr# MP-6000 • B&H# DAMP6000)* **1200.00**

DATAVIDEO

DVK-100

Dual-Channel Live Chroma Keyer



The DVK-100 is a two-camera, live, entry-level, standalone, chromakey solution designed for schools, small studios, wedding videographers and small size production companies. The DVK-100 enables you to create virtual studio effect without spending large sums of money, simply by combining a single color background (blue or green is the best), two video cameras and proper lighting. NTSC/PAL compatible, the DVK-100 features proc amp adjustements, three types of keying, and three composite and S-Video inputs allowing for dual camera and separate background connectivity.

- Operates by utilizing two camera inputs with keying backgrounds (green, blue, black, white) and mixing it with the background input featuring a pre-recorded tape from a VCR or a still from capture.
- Has the ability to select from either of the two camera inputs.
- Color processor adjustments allow color saturation, brightness, contrast and tint (NTSC only) to be adjusted for both the foreground (Cam-1 / Cam-2) and background images.
- Still button lets you to grab a freeze frame from either the background or foreground inputs. This can be useful when setting up.
- Green, Blue and Luma are the three keying options available. With the Chroma Key button switched on, the user can select the keying option to suit their needs.
- Full remote capabilities via RS-232 connector
- GPI trigger interface for switching two different camera foreground sources
- 12v DC operation allows the keyer to operate in portable production situations.
- Adjustable cropping
- Adjustable edge/halo lets you modify the feathering and sensitivity around the chromakey subject.
- Key out level adjustable to reduce the shadow after keying.
- Control the CKL-100's color via GPI cable
- Two full frame TBCs enable this keyer to output a clean and synchronized signal.
- Composite and S-Video input and output
- Window adjustable to fit in different sizes of background screen
- Built-in shrink function (reduce white or black color edge on subject); spill function (adjust spill suppression); density (adjust selected color key transparency.

DVK-100 *(Mfr# DVK-100 • B&H# DADVK100)* **1247.00**

CKL-100

Dual Color Light Ring & Retro Reflective Cloth



The CKL-100 is an inexpensive and efficient kit for chroma-key applications. It is based around a dual-color (blue/green) ring light that can be mounted on a variety of still or video cameras with the included adapters. The light ring can switch from green to blue manually, or with the use the DVK-100 chroma-keyer.The intensity of the ring light is controlled with a variable brightness power supply.

- The ring light is accessorized with a 8x10' cloth retro-reflective screen—embedded with tiny glass beads—that is a clean backdrop for chroma-keying. This backdrop can be hung by a bar, or with hooks by using the grommets in the corners.
- Using the highly-efficient retro-reflective screen and directional LED ring, you can quickly and easily make beautiful chromakeys. With the dual-color LEDs, you can easily create blue or green backgrounds with the turn of a knob, saving you time normally used to switch backdrops. This is particularly useful in entertainment applications, where the operator has little control over the color of clothes worn by on-screen subjects.

CKL-100: Includes Dual Blue/Green LED Chromakey Ring, Variable Brightness Power Supply, Camera Adapter Rings (assortment), 2.5 x 3 meter Retro-reflective Screen, 2 x GPI cables mini-XLR cable. *(Mfr # CKL-100 KIT • B&H # DACKL100KIT)*.....**959.00**

DATAVIDEO

CONVERTERS

Datavideo's format converters let you input almost any format to a DV-based nonlinear editing system. Designed for video professionals, these "take anywhere" converters are packaged in a metal housing that can take abuse and still look good, while the quality of the video they output can speak for itself.


DAC-6

DAC-6 DV-to-Analog Video Converter

The DAC-6 is a one-way DV-to-analog video converter. It outputs composite, component and S-Video (selectable) with unbalanced RCA audio. Built-in DV repeater allowing multiple units to be daisy-chained together. Use the DAC-6 for connecting DV cameras to analog switchers, such as the SE-500. With it, you can take advantage of long DV cable runs (up to 600') without quality loss. Chassis interlock allows multiple DAC-6s to be locked together and stacked or rack mounted. Includes one 5' RCA cable, one 4'. S-Video cable, four 4' BNC cables, one 6' 6-pin DV cable, and 12V power supply with locking connector. *(Mfr # DAC-6 • B&H # DADAC6)* **249.95**

DAC-15 Media Format Converter



A computer- and software-independent, standard definition, NTSC/PAL selectable digital/analog audio/video converter. It features bi-directional support for DV, component, composite and S-Video formats, with unbalanced audio input/output. It also features black burst output, RS-422 control via compatible NLE systems and a built-in video processor with color, contrast, brightness and (NTSC only) tint controls. For convenience, it has audio level control and large illuminated selector buttons. The DAC-15 also includes SmartDV, allowing you simultaneous connection of a second DV device to your NLE system. Includes same cables as the DAC-6, plus a 6' RS-422 cable, two 6' DV cables (6-pin to 4-pin and 6-pin to 6-pin), and 12V power supply with locking connector. *(Mfr # DAC-15 • B&H # DADAC15)* ..... **Call**

DAC-30/DAC-30R Media Format Converter



The DAC-30 and the DAC-30R (rackmountable) step-up from the DAC-15 with the ability to convert between SDI as well as DV, component, composite and S-Video with either balanced XLR and unbalanced RCA audio. All outputs work simultaneously for flexible application. Computer- and software-independent, they feature audio level and video color adjustments, black burst output, NTSC/PAL selection, RS-422 control and SmartDV. Front panel controls allow audio level control and VU metering of audio levels. Balanced audio signals are also converted to unbalanced signals for standard amplifier monitoring. Includes same cable package as the DAC-15.

- Encodes 4:2:2 SDI video and AES/EBU audio to DV25 stream.
- Decodes from DV25 stream to 4:2:2 (SDI) video and AES/EBUdigital audio.
- Three 6-pin FireWire (IEEE1394) I/O ports
- AES/EBU digital audio I/O
- Video color processor control of brightness, color, contrast, and tint. (DV input only available for color and brightness adjustment.)
- Locked or Unlocked DV audio.
- Selectable audio sampling rate: 32 KHz (12-bit) or 48 KHz (16-bit) for both balanced and unbalanced audio input.
- Two channels balanced (XLR) and unbalanced (RCA) analog audio input and output.
- Analog audio input level calibration and audio output level meter on front panel.
- RS-422 control protocol and time code encoding for DV data stream.

DAC-30 *(Mfr # DAC-30 • B&H # DADAC30)*

DAC-30R *(Mfr # DAC-30R • B&H # DADAC30R)*

	DAC-6	DAC-15	DAC-30	DAC-30R
Smart DV	—	Yes	Yes	
# of DV jacks	2	2	2	
S-Video and composite input / output	— / Yes	Yes / Yes	Yes / Yes	
Bi-directional conversion	—	Yes	Yes	
Component input / output	— / Yes	Yes / Yes	Yes / Yes	
Color processor control	—	Yes	Yes	
Audio input level control	—	Yes	Yes	
NTSC / PAL & 0/7.5 IRE selectable	Yes	Yes	Yes	
Balanced audio input / output	—	Yes	Yes	
Unbalanced audio input / output	Yes	Yes	Yes	
Audio monitoring meters	—	Yes	Yes	
Built-in TBC	—	—	Yes	
SDI input and output	—	—	Yes	
Color bar generator, Blackburst output	—	Yes	Yes	
RS-422 interface	—	Yes	Yes	
Rackmountable	—	—	—	Yes
Dimensions	4 x 6.5 x 2"	8.25 x 8.25 x 3.5"	8 x 10.3 x 5.3"	17 x 11.4 x 3.5"

EDIROL

V-4



4-Channel Video Mixer/Effects

Designed for portable or fixed installation use, the affordable V-4 is a powerful, easy to use four-channel video mixer capable of switching between four cameras or video tape decks during a live performance with smooth transitions and special effects. Ideal for use in nightclubs, houses of worship, theaters, schools, stages, nightclubs, conferences and other live performance applications.

For cutting-edge multimedia artists, the V-4 offers V-LINK, an exciting feature that provides for realtime performance control over digital video, for the ultimate in creative expression. V-LINK allows users to trigger clips, perform video effects and transitions in real-time when connected with the Edirol PR-80 real-time presenter. The V-4 also has MIDI in/out/through, for real-time or sequenced control of video sources with effects and transitions.

FEATURES

Video Mixer / Switcher

- Equipped with four composite (RCA) and two S-Video inputs. The V-4 offers scene transition of the four video sources with over 200 dissolve, wipes (including hard and soft edge, luminance, multi-border and sliding types), and switching. The V-4 outputs the same video source to all the three jacks (two composite, one S-Video), for simultaneous monitoring and displaying, without resorting to external distribution boxes.
- The input video sources are processed completely in the digital domain, and give professional video quality (13.5MHz, 8-bit, 4:2:2, DV quality). Ideal for use on large screens, and because the V-4 internal processing is digital there is no quality loss.

Easy Operation

V-4 is designed for its functions and operations to be clear from the front panel. Because it is simple to use its easy-to-use operation will enhance your realtime performance. Most of the V-4 functions can be selected and controlled without resorting to the manual.

Preview Function

Preview function is controlled by the source selection button, and enables users to monitor each of the input sources 1-4 or the output source before transition, to a single preview monitor, no more multiple preview monitors.

Independent 2-channel TBC / Frame Synchronizer

The input sources go through independent 2-channel TBC (Time Base Correction) circuits to correct the time code. Independent 2-channel Frame Synchronizers are also applied to the two sources at this stage. These processes enable smooth transitions and Dissolves, and ensuring stable images all the time.

2-channel Digital Effects

Independent 2-channel video effects that include a rich selection of digital effects. It also features composition effects such as PiP (Picture-in-Picture), chroma and luminance-key. Effects are recallable by a single button.

T-Bar Video Fader

Professional-use T-Bar cross fades for quick and intuitive operation. Choose to attach the fade however you like, either vertically as standard for video mixer, or horizontally as a DJ mixer fader. The fader resolution has over 100 steps and offers extremely smooth transitions. Its metal body as well as its fader is strong and durable to be used in your active performance.

On-Screen Menu

Control major functions (effect selection, MIDI input setting, etc.) from the dedicated preview screen using the convenient on-screen menu. This is separate from the output to the main outs, so you can view it anytime you want.

User Memory Function

Convenient user memory function allows you to memorize and conveniently recall the panel settings, such as effect assignment to each button. The memory is saved even while the power is off, so you can store the frequently-used setting. Maximum eight configurations.

MIDI Synchronization

Video transition/effects that can be synchronized with MIDI. The BPM (beat per minute) of transition/effects can be made to follow the beat of a music track by hitting the tap button (TAP function). The functions of V-4 can also be controlled via MIDI equipment such as a MIDI keyboard controller. If you have the optional PR-80, various visual performances become even more creative by mixing the DV-7PR's numerous video clips with the V-4's visual effects, all with realtime transitions and composition.

V-4: Four Channel Video Mixer *(Mfr# V-4 • B&H# EDV4)* **999.95**

V-4 Rack Kit: Includes a roll-out shelf, allowing the V-4 to be accessible when needed and flush in the rack when not in use. This unit constructed from steel and features a flat black finish. Once mounted, it occupies 4U of rack space. *(Mfr# FECV4RACK • B&H# EDFECV4RACK)* **219.95**

LVS-400

Professional 4-Channel Video Mixer/Live Switcher



Incredibly powerful and easy-to-use, the LVS-400 is a compact 4-channel video switcher that lets you create professional video transition and key effects for a professional video performance. Ideally suited for installations, the LVS-400 offers both BNC and S-Video inputs and outputs. It includes 17 back-lit buttons for easy control in low-light environments, a T-Bar for manual transitions, a time control for button-controlled transitions, and two effect control knobs. You can easily cut from source to source, simply by pressing the button of the input you want. You can preview these sources on your preview monitor output before you send it to your main out. You can use two different wipes or a dissolve taking up to 4 seconds to finish a transition. You also have an output on/off option to fade to black when not in use while you prepare your next shot in your preview monitor.

FEATURES

- Mixing and switching between the 4 composite (BNC) S-Video inputs is easy. The LVS-400 can be connected with any type of video feed such as video cameras, video decks and PCs. You can switch images from live cameras rhythmically, make a presentation with images from a PC and use the LVS-400 in many different situations.
- For use in a dark venue, the LVS-400 features simple and intuitive interfaces such as large back-lit buttons and an easy-to-use video fader.
- Monitor Output lets you immediately preview 4 different images individually in the preview monitor letting you safely check your inputs without affecting the output images.
- The LVS-400 is equipped with 3 different types of composition effects: 4 Picture in Picture (inserts a small or large image into the main image) locations, Chroma Key and Luminance Key (white/black). These let you insert graphics and titling from a PC into the main image in real time. There are also 3 types of transition effects: Mix, Wipe 1, which switches from left to right and Wipe 2 that expands from the center.
- The LVS-400 lets you manipulate DV quality images with fully digital processing. The two independent frame synchronizers give you stable switching with no noise or jitter - no matter how unstable your analog video sources are.
- Equipped with BNC composite video inputs and outputs to prevent cables being accidently pulled out.
- V-LINK connection, via MIDI, lets you sync the video with live performance of music.

LVS-400: Four Channel Video Mixer/Switcher
(Mfr # LVS-400 • B&H # EDLVS400) **1589.95**

LVS-400 Rack Kit: Includes a roll-out shelf, allowing the LVS-400 to be accessible when needed and flush in the rack when not in use. This unit constructed from steel and features a flat black finish. Once mounted, it occupies 4U of rack space. (*Mfr# FECV4RACK • B&H# EDFECV4RACK*) **219.95**

Main Features	V-4	LVS-400
S-Video Inputs	2	4
RCA Composite Inputs	4	No
BNC Composite Inputs	No	4 Case Mounted
Outputs	S-Video, 2 Composite	S-Video, 2 Composite
Transition Effects	Over 200 FX's	Mix / 4 Wipes
Picture In Picture	8 customizable	4 Set Corners
Preview Monitor Select	Yes	Yes
Preview Out	Yes	Yes
Chromakey	9 types	9 types
Back-lit input buttons	LED	Yes
T-Bar	V/H	Professional
MIDI In/out	Yes	Yes
Link Multiple Units via software	Yes	Yes
TBC with Frame Sync	2	2
Software Control	Yes	Yes
Rackmountable	Yes	Yes
Memory Locations	8	No
BMP/Sync Video FX to Music	Auto and Manual	No
MIDI Tx/Rx Channel	Assignable	Set
Seamless switching	Presentation Mode	No
A/B Mode	Yes	Yes
Security Slot	Yes	Yes

EDIROL

V-8



8-Channel Video Mixer

Representing the natural expansion of the industry-standard Edirol V-4 four-channel video mixer, the next-generation V-8 incorporates the same primary feature set, yet doubles the video inputs and adds computer inputs to address the needs of the SD video market segment. The V-8 appeals to VJs, schools, houses of worship and corporate AV users who need more inputs, more effects, and regularly incorporate computer graphics and presentation software applications in their video performance and presentations.

The V-8's sleek and compact design lends itself to portable applications as well as permanent installations when size and space are considerations. In addition to a number of new powerful video effects, the user interface incorporates fader controls for effects on each bus and master output fader. Each of the first seven input channels has BNC connectors and loop-thru functions for individual channel monitoring. The eighth input can take either composite or S-Video or computer via 15-pin D-SUB. There can be two computers connected, accessible via a selector switch which automatically detects the format accepting signals up to 1600 x 1200 eliminating the need for outboard scan converters.

FEATURES

- The V-8 has all the features of the legendary V-4, such as, ease of use, high-quality digital processing of video, numerous video effects and BPM sync with music. The next generation V-8 has new effects and expands the potential to new applications and dimensions.
- The internal processing of V-8 is 4:2:2 full-frame digital. More than 500 lines of video resolution ensure very high image quality after digital processing and mixing.
- The V-8 has a built-in scan converter, providing direct input of RGB signals (VGA - UXGA) from two rear panel D-Sub terminals. With the selector switch, you can select between two computer sources. Using the luminance key or chroma key, enables logos or text from your computer to be keyed over background video enabling the display of lyrics, bottom thirds, and announcements. Integrating computer graphics and visual applications with video has never been easier.
- All your favorite effects like colorize and negative are included, along with newly added effects like feedback, afterimage, emboss, find edge and more. Composite two images with Picture-in-Picture and Luminance or Chroma keying. Customize your transitions between the A and B bus with multiple flavors of simple mix, hard or soft wipes, and the new stretch and slide transitions.

Controls

- Faders are independently equipped for both A/B buses allowing you to create a video fade on just one bus or adjust the various video effects parameters. The master fader control is a slider bar enabling quick and intuitive operation while working on the fly.
- The V-8 can send remote control signals to Roland's RSS M-400 digital audio mixer. The motorized faders of the M-400 automatically follow the video switching of the V-8. Now you can have your audio sources follow your video sources without the need to change two mixers at once.
- The T-Bar video fader allows intuitive transitions between the A and B buses. You can change T-bar orientation from up/down to left/right according to your preference.
- Displays current BPM (Beat Per Minute). Adjust the adjacent BPM/CONTROL dial to change the current BPM value.
- Transformer button lets you instantly toggle between the A and B images without using the video fader.
- Apply fade-to-white or fade-to-black to the final output. The color is selectable with the adjacent color switch.
- Use the TAP button to control BPM sync. Tap it in time to the beat so the effects will match your music.
- Eight selectable memory settings
- Select the type of transition effects. When BPM SYNC is turned on, V-8 automatically switches between A and B on BPM timing.

Inputs and Outputs

- Two composite and one S-Video output
- Preview output for selected channels
- Monitor output of Ch.8 via an SD monitor jack (RGB or S-Video).
- MIDI input/output ports for connection with external MIDI and V-LINK compatible devices.
- Two D-Sub 15-pin inputs to receive computer RGB signals. Select which one is routed to the mix using the selector switch.
- Four S-Video inputs and seven composite video inputs (BNC) with seven monitor output jacks to provide loop-thru monitoring of Channel 1-7 inputs

V-8 8-Channel Mixer *(Mfr# V-8 • B&H# EDV8)* **1995.00**

EDIROL

VC-200HD • VC-300HD

Bi-directional Multi-Format Converters with Built-in Audio Delay

The VC Series converters are quite possibly the only video converter you'll ever need. Designed for all aspects of video production and the central piece of your production work flow, the VC-200HD and VC-300HD are fully bi-directional converters that convert, scale, adjust and encode/decode audio all in the same unit. Simply choose your input source— component, DVI-I, DV/HDV, or SDI/HDSDI (VC-300HD only) - set your conversion parameters and converted output is sent to all outputs simultaneously. They also support genlock as well as embedded audio that allows for delaying audio by frames or milliseconds to achieve the perfect "lip sync". The hassle-free and flexible format conversion you've been waiting for.



VC-200HD Front and Back



VC-300HD Front and Back

FEATURES

- Designed for a wide range of workflows in mid, post and live video productions, they offer flexible format conversion of digital and analog, HD and SD or compressed and uncompressed signals.
- They also accept signals and direct connections from computer RGB sources (digital RGB signals up to 1600 x 1200/60Hz and analog RGB signals up to 1024 x 768/60Hz). A wide variety of output devices like record decks, projectors or plasma/LCD displays can be directly connected.
- They use high quality A/D and D/A converters for input and output along with internal 4:4:4 10-bit signal processing. From simple format conversion to MPEG encode/decode to complex frame rate conversions, the VC Series delivers professional results.
- Compatible with wide variety of HDV cameras and VCRs, they offer a high quality processor for encoding and decoding HDV in real-time. Edirol's audio technology also makes simultaneous processing of the audio signal possible.
- Automatic detection of the input source and simultaneous output of the converted signal to multiple terminals such as SDI, IEEE 1394, DVI and analog component. This enables the recording or display of a single source to multiple recording devices or displays.
- Bi-directional conversion of different formats including 59.94p, 50i, etc. are possible with the VC Series. Multiple resolutions like 480i/p,720p or 1080i can be input/output along with NTSC/PAL conversion.
- Input and output to and from the VC series can be genlocked with external devices. They support a host of sync signals including analog BB, Bi-level (SD) or Tri-level (HD). They also have a built-in frame synchronizer to lock signals from consumer products or computers.
- When performing HD-SDI/SDI <> HDV/DV conversion, they can pass the original time code and audio stream signals. The audio embedded in the HD-SDI or SDI signal can be separated and sent from the analog outputs. They can also embed audio from the analog inputs to the HD-SDI/SDI or HDV/DV signal.
- Audio can be precisely delayed by milliseconds or frames to compensate for the video delay caused by frame synchronizing or conversion processing. The Audio Delay function makes the perfect "lip sync" possible.
- Support 24p and 23.98p cinema frame rates to enable conversion of footage shot with a variety of cameras. Supported frame rates vary depending on input/output terminals.
- 4-Point Gamma Correction enables adjustment of bright/dark part independently. Enhances images to have a more film-like color.
- With the VC-300HD (only) you can select the SDI (HD/SD) output to be pre-processor or post-processor. This enables a monitor output or split output capability.
- Add CGMS-D (Copy Generation Management System - Digital) to the output signal. This enables limitation to copy of digital content.
- Remotely control parameter setup of the VC from external devices via RS-422A remote terminal. This can be also used for parameter data backup.
- User presets for parameters like input signal, conversion or processing can be saved to an internal memory. Up to 3 presets can be saved and enables convenient recall.

VC-200HD *(Mfr # VC-200HD • B&H # EDVC200HD)* ..... **CALL**
VC-300HD *(Mfr # VC-200HD • B&H # EDVC200HD)* ..... **CALL**

EDIROL

V-440HD

Multi-Format Video Mixer



The V-440HD offers a professional high-resolution video solution for live events, community broadcast, corporate and worship installations. With the capability to input 4 SD video sources and 4 HD or RGB computer video sources, the V-440HD enables seamless mixing and switching of multi-format video signals - 8 inputs in total. With a single unit allowing images with different aspect ratios (16:9 or 4:3), the V-440HD can also be used as an independent SD mixer or HD/RGB mixer. The output format is selectable between 1080i, 720p or RGB resolution. It offers an array of transitions, Picture-in-Picture locations via joystick as well as two Keyers (SD and HD) and tally interface. Among its many unique features the V-440HD has the ability to chain multiple units together. This enables a single HD image to be spread across multiple output displays - ideal for multiscreen performance. In addition, V-LINK allows the mixer to be controlled from any Roland/Edirol instrument via MIDI. Computer control via RS-232 is also supported.

FEATURES

- Capable of mixing HD (1080i/720p:component), SD (composite, S-Video) or RGB from computer (from VGA to SXGA). Totally seamless mixing and switching is a reality with high quality up conversion, scan conversion as well as built-in TBC/frame synchronizer.
- With the V-440HD, mixing (SD and HD) live sources is possible without any external converters. In addition, VCR and computer for background image and name/title insertion is achievable.
- With active input channel indicators, backlit channel buttons, single touch recall presets, joystick and dial control of PiP and Keyers — operation is simple and intuitive.
- Output format is selectable from various types: 1080i or 720p for HDTV and RGB for computer displays. SD inputs are up-converted but can also be output independently.
- With thru outputs and MIDI, multiple units can be cascaded to drive multiple screens (video walls). Control the V-440HD remotely via MIDI, V-LINK or RS-232C.
- Switch between NTSC and PAL modes by pressing a button while turning on power. As for test patterns, V-440HD can output a 75% color bar or 100% color bar. Other precise setups including brightness, color etc. can also be adjusted.

Inputs and Outputs

- Large backlit buttons enable easy and intuitive operation of the four (4) composite or S-Video channels. The SD section includes a program output to be used independently if so desired.
- HD/RGB section enables mixing and switching of up to 4 (BNC or 15-pin D-sub) HD video (1080i or 720p, HD component) or RGB computer inputs (from VGA to SXGA). HD/RGB section can be used as an independent mixer or take the result of the SD section as an up-converted HD/RGB source
- Separate SD VIDEO IN and HD/RGB IN buttons show both activity and type of input source; enabling quick identification of which channels are active and what type of inputs they are. In addition, these buttons can be used as shortcuts in the SD or HD/RGB input menu to setup brightness, contrast, saturation and other parameters.
- Selectable output buttons (1808i, 720p or RGB). Specific output format can also be selected via the setup menu.

Transitions

- Simple control of the position and size of the picture-in-picture window via position joystick and size dial. The LOCK button disables the joystick to secure the position of the window on the screen. SD section only offers Instant recall of favorite P-i-P patterns with simple buttons. Memorize up to five presets.
- On the HD/RGB side, you have control of the position, size, pan and zoom of the P-i-P window via position joystick and size dial. The LOCK button disables the joystick to secure the position/pan of the window on the screen. P-i-P within the HD/RGB section can be used with the keyer simultaneously.
- In the SD section, composite images on the B-Bus with Chroma Key (blue/green) or Luminance Key (black/white). Pressing button to turn key function on/off and adjust key level with the dial. Key level is shown numerically on the large LED display and soft edging is available via the menu.
- As with the SD Keyer, you can composite high resolution images on C-Bus and D-Bus with Chroma Key (blue/green) or Luminance Key (black/white)— on the HD/RGB side. Key with high resolution images and graphics from computer instead of a dedicated graphic/title generator as a lower cost alternative.

V-44SW

Rackmount Multi-Format Video Mixer





The V-44SW brings the award-winning multi-format technology of the V-440HD Mixer to a compact, installation friendly, 2U rack-mount format. Suitable for installations where frequent adjustments to video mix parameters is not required, the V-44SW allows for seamless switching between SD (standard definition) RGB (PC/Mac computer signals) and HD (high definition) signals. Applications include banquets, concerts, sports venues, churches, boardrooms, trade shows and corporate presentations.

- Like the V-440HD, the V-44SW supports multi-format signals like HD (1080i/720p component), SD (S-Video/Composite) and RGB from PC/Mac (from VGA to SXGA).
- Output format is selectable from 1080i or 720p for HDTV and RGB for computer displays, plasmas and projectors. SD inputs are up-converted for HD or RGB output.
- Features a selection of screen transition effects, including six types of wipe effects as well as cut and mix effects. You can have such screen transition effects be applied simply by selecting a button.
- The V-44SW includes three types of composite effects (PiP, Luminance Key, and Chroma Key). You can, for example, use Chroma Key to take text appearing on your computer screen and display it as a title.
- Using a computer as a source for high resolution images and graphics and sending them through the V-44SW's Key and P-i-P effects is an effective, low-cost alternative to higher priced dedicated graphics and CGs. The P-i-P and Key effects can be used simultaneously.
- V-44SW works as slave unit of any V-440HD. This enables multi-screen/video wall setups in compact spaces.
- Most of the operations can be completed simply by pressing the input select buttons. This enables users with little knowledge or skill to control the unit.
- V-44SW can be remote controlled from various external devices via MIDI or RS-232 interface. This will enable the use of customized user interfaces to match specific applications resulting in even more intuitive control. You can also back up the V-44SW's settings to computers and other devices.
- A key feature of the V-44SW is it's "flip-flop" type preview function. You can check the source image on a preview monitor prior to sending the signal to the Program output. Simply press the TAKE button on the front panel and the selected source signal being previewed is sent to Program output.
- The V-44SW is equipped with a Panel Preset function. You can instantly recall the desired configuration of input channel selection, PiP settings and Key setup, etc. directly from the front panel buttons. Enables instant and speedy setup.
- You can have black (or white) screens output in the final output video during breaks and at the ends of videos.

- Mix/switch SD section images on the A-Bus and B-Bus with the Video Fader. The AUTO button transits between A-B in the duration specified on the TIME dial. The type of Transition is selectable from Cut, Dissolve (MIX) or wipe (6 patterns). Custom wipe parameters can be saved. As in the SD section, a variety of transition patterns can be applied with HD/RGB sources. Use SD and HD/RGB transitions simultaneously.

Addtional Features

- Output fade button automatically fades out the master output as set on the TIME dial (0 to 4 seconds). Adjust the fade color using the setup menu.
- Memorize and save up to 15 setups to allow instant, single button recall of any mixer configuration. Menu function allows copying and exchanging presets.
- Recall the default value of each and every parameter. Convenient for instant recall of input parameter, color settings etc.
- V-440HD is equipped with MIDI and REMOTE terminals for controlling from external devices. Video switching, synchronized with music or control from computer software is available with these terminals.
- Connecting multiple V-440HDs via MIDI allows easy setup of multiscreen configurations. The multiple screens are treated as one unified surface with P-i-P and wipes moving across the screens.
- Control the V-440HD from external, V-LINK enabled musical instruments.
- Using the V-440HD in combination with an SD video mixer lets you compose video using up to six different effects simultaneously.
- The V-440HD features an up-converter that enables up-conversion of SD video to HD and RGB with superior image quality.
- Two TALLY outputs one for HD/RGB, one for SD that allows selected channel indicators to light when selected.
- Native support for 1366x768 (WXGA) resolution enables support for mid-sized LCD panels and many projectors or plasmas.
- Aspect ratio for a P-i-P image (HD/RGB) can be set regardless of the aspect ratio of the source image. Master output fade function can optionally effect the SD output as well.

V-440 HD Multi-Format Video Mixer *(Mfr # V-440HD • B&H # EDV440HD)*.....**CALL**

V-44SW Multi-Format Video Mixer *(Mfr# V-44SW • B&H# EDV44SW)*.....**8769.95**

FOCUS ENHANCEMENTS

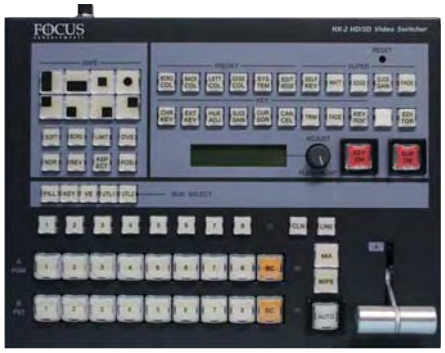
HX-1 • HX-2

HD Video Switchers

Rugged, portable, and designed to excel in today's most demanding high-definition production environments, the HX-1 and HX-2 are HD video switchers that not only meet the highest broadcast standards, but also provide an array of simple-to-operate features. Whether you're conducting a live outside broadcast or shooting inside a production studio, the HX-1 Portable HD Video Switcher and HX-2 HD/SD Video Switcher enable you to switch seamlessly between video sources and blend high-quality digital content on the fly. Designed from the inside out to excel in today's demanding high-definition production environment, the switchers are easy to set up and operate, feature full 10-bit internal processing, generate superior-quality video effects, and meet the highest broadcast standards.



HX-1



HX-2

HX-1 Portable HD Video Switcher

Easy to set up and operate, the HX-1 features full 10-bit internal processing, generates superior-quality video effects, and meets the highest broadcast standards. It features four HD-SDI inputs, six HD- SDI outputs, and eight wipe patterns. With its rugged, portable form factor, the HX-1 is ideal for location shoots— such as news, sports, live music events and conferences— that require up to four sources, including HD cameras, VCRs and digital disk recorders.

HX-2 HD/SD Video Switcher

With 10-bit internal processing, the HX-2 generates video effects that meet the highest broadcast standards. Feature packed, the HX-2 includes eight HD-SDI or SD-SDI input and outputs plus two external key inputs for key-channel sources, character generators, or logo inserters— all in a compact footprint. It features eight wipe patterns, internal chroma key, 2D DVE, and 1H video delay. With its intuitive layout, the HX-2 allows you to get up and running instantly.

FEATURES

- ◆ They each feature eight wipe patterns: vertical, horizontal, top left, top right, bottom left, bottom right, center square and center circle
- ◆ Wipe controls include:
- • Aspect ratio (center circle and center square wipes only)
- • Border (adjustable color and size)
- • Position (center circle and center square wipes only)
- • Adjustable soft edge
- • Take-Bar functions (limit, normal and reverse)
- ◆ Housed in a rugged metal enclosure with high-quality back-lit channel buttons, LCD display, and machined aluminum fader bar with extremely smooth operation.
- ◆ Video delay (1H), external reference signal integration (active loop-through) , and frame synchronization on all inputs.
- ◆ Intuitive layout for easy operation.

Key Features	HX-1	HX-2
Inputs		
HD-SDI only (each with its own active loop-through output)	4	––
HD-SDI or SD-SDI	––	8
External SD/HD-SDI Key Inputs (DSK and Fill)	––	2
Outputs		
HD-SDI only (x2 Line/Program, x2 Preview, x2 Video Effects	6	––
HD-SDI or SD-SDI (x2 Line/Program, Preview, Video Effects, x2 Utility, Key Channel)	––	7
Frame Synchronizer (all inputs)	Yes	––
Key and 2D DVE Functionality		
Chroma Key (slice, gain, trim, fade, and hue adjustment and cursor selection control)	––	Yes
DSK Key (matt, edge, slice, gain, and fade control)	––	Yes
Mosaic (adjustable)	––	Yes
Picture Squeeze and Slide (wipes)	––	Yes

HX-1 HD Video Switcher *(Mfr # ASYF-1215-01 • B&H # FOHX1)* **6459.95**
HX-2 HD Video Switcher *(Mfr # ASYF-1219-01 • B&H # FOHX2)* **15,299.95**

FOCUS ENHANCEMENTS

MCSDI-1

Portable HD/SD-SDI Media Converter



Small, flexible, and affordable, the MCSDI-1 converts HD analog, SD analog, or digital HDMI input signals to HD-SDI or SD-SDI output—with ease. A powerful converter in a portable package, the MCSDI-1 enables you to convert the output from any camera—including prosumer-level cameras—to professional-grade HD-SDI or SD-SDI for outstanding, broadcast-quality video.

- Able to convert SD, HD, or HDMI inputs to SD-SDI or HD-SDI, offering multiple conversion options in one, cost-effective unit.
- With its small footprint, the MCSDI-1 is extremely portable. Can be mounted on a camera, and powered by a 7.2V DC camera battery.
- Accommodates HD analog, SD analog, and HDMI inputs.
- The MCSDI-1 can accommodate two channels of audio input and embed them both in the SDI signal, requiring only one SDI cable for both video and audio transmission.
- With built-in auto sensing, no signal-setting is required for video inputs, making it very simple to use.
- Prosumer-level HD cameras (with analog or HDMI output) can now be used in live studio shoots when combined with the MCSDI-1.

MCSDI-1 *(Mfr # ASYF126701LS • B&H # FOMCSDI1)* **649.95**

MediaConverter MC-2E

DV/SDI/Analog Converter



Focus Enhancements' most advanced video and audio signal transcoder, the MC-2E lets you achieve professional, high-quality bi-directional DV/SDI-to-analog video conversion. Rackmount ready, the MC-2E can be easily added to an existing AV rack. Designed for broadcast and professional postproduction, the MC-2E makes advanced, bidirectional video conversion affordable, reliable, and easy. With a variety of inputs and outputs, the MC-2E enables you to convert DV to analog video, analog video to DV, and analog or DV to SDI. No matter what your conversion needs are—DV, composite , S-Video, component YUV or SDI—the MediaConverter MC-2E has you covered.

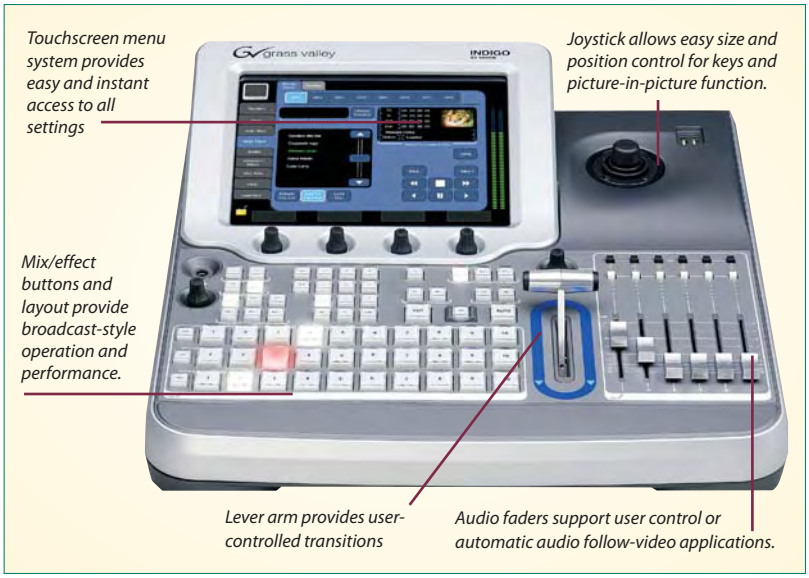
- The perfect complement to popular editing systems such as Avid Xpress DV, Pinnacle Liquid, Apple Final Cut Pro, and Adobe Premiere, the MediaConverter MC-2E enables you to work with footage from any source—including video recorded on older tape formats-—by converting it to digital video for nonlinear editing. Once your program is edited, you can transfer it to tape for archiving.
- Also includes a full-featured audio signal converter with connections for unbalanced stereo, balanced stereo, AES/EBU, and DV/SDI embedded audio. The audio input can be selected independently from the video signal and all audio outputs are available simultaneously, enabling the MediaConverter MC-2E to embed or de-embed audio.
- The MC-2E is controlled by a backlit LCD display screen and three buttons on the frontside of the unit. The display will provide a selectable menu which will allow you to filter through a wide variety of available sources to meet your conversion needs.
- Includes full-frame time base correction and Genlock, making it perfect for broadcast applications.
- Featuring bidirectional D-VITC to DV TC conversion, the MC-2E ensures that users of nonlinear editing systems can easily maintain the same timecode values as tape. The MC-2E includes an RS-422 interface that enables smooth conversion of RS-422 LTC to DV TC and an RS-232 interface for firmware updates and system settings. Video levels, audio levels, and color phase (HUE) can be adjusted by the user for maximum control over picture and sound.
- Video inputs/outputs include DV (IEEE1394) 6-pin interface, SDI with embedded audio, analog component (BNC x3), composite and S-Video. Also has a blackburst reference I/O. Audio inputs/outputs include analog unbalanced stereo (RCA), XLR- balanced stereo and digital AES/EBU XLR-balanced stereo.

MC-2E *(Mfr # ASYF-1005-01 • B&H # FOMC2EMC)* **1814.95**

GRASS VALLEY

INDIGO

All-in-One AV Mixer



Indigo is a new class of high-quality, multi-format audio/video mixer. Combining features normally found in video production switchers, AV presentation mixers, and audio mixers, it is a powerful, cost-effective, and easy-to-operate platform for live-presentation environments. The Indigo platform offers a complete feature set for controlling multiple analog or digital video and audio sources. With a high-resolution card installed, the mixer can simultaneously process multiple sources: 12 standard-definition (SD) sources, one scaled from SD to high definition (HD), and two selected from HD video or computer inputs. It also upconverts to HD and downconverts to SD—and even simulcasts live SD and HD output. The Indigo platform also manages the mixing and timing of audio sources,ranging from unbalanced analog to AES/EBU signals. And it seamlessly combines live, high-resolution computer-based media, and presentation content with real-time video and audio materials.

FEATURES

- Live seamless switching of video, audio and computer sources
- Mix digital and analog sources
- Upconvert/downconvert multiple video channels between HD and SD (with optional high-resolution card)
- SD/HD simulcast output (with optional high-resolution card)
- Pre-programmable video layouts with keyers for picture-in-picture and other effects
- Digital effects with 2D and 3D transformations, including page turns, ripples, and swirls
- Luminance and chroma keyers
- Integrated control of Grass Valley Turbo intelligent digital disk recorder (iDDR) and other devices
- Stereo analog and AES/EBU audio
- SD-SDI audio de-embedding and re-embedding
- Four-band parametric equalizer and motor-driven audio faders
- Simple audio-follow-video mode
- Intelligent audio-delay management for live production lip sync

Fits Any Skill Level

Indigo is simple enough for anyone to use. While providing full production-switcher capabilities, its menu-driven, touch-screen interface can access powerful presets to get a new operator up and running in minutes. Users can also customize these presets and save them for recall.

Video Processing & Effects

Indigo features numerous 2D and 3D transition effects that you can modify and save, along with all other layout data, into its E-MEM preset storage banks. The Indigo mixer features more than 100 2D and 3D modifiable transition effects. It also supports two high-resolution and two SD luminance, chroma, or pattern keys. Combining these features with the basic time-line sequencing in the mixer's E-MEM preset storage banks provides a limitless array of custom effects.

Advanced Audio Mixing

Supporting eight stereo audio input channels from a selection of digital and balanced or unbalanced analog sources, each Indigo audio channel has a four-band parametric equalizer and may be controlled by a motor-driven fader. The mixer also provides phantom power for up to four microphones. And it can operate in audio-follow-video mode, automatically fading audio up or down when its associated video source is taken to program. The mixer also features delay tracking that delays audio automatically to coincide with any delay of video through the switcher, as well as a user-defined output delay. These features ensure lip synchronization in live productions.

Automated Playback, Device Control

Indigo's integration of machine control automates functions through memory presets that have traditionally required a dedicated operator. You can control external devices via RS-422 or Ethernet connections using GPI, BVW, or AMP protocols. Particularly powerful is Indigo's ability to control the Turbo iDDR. Menus on the mixer's touch screen emulate those featured within the iDDR's control panel to streamline setup, recording, clip management, and playback directly from the iDDR.

INDIGO

Specifications

Video-Standard Support:

- NTSC/PAL: 50/59.94 Hz
- HD-SDI: SMPTE 292M (720p or 1080i) 8-bit YUV
- SD-SDI: SMPTE 272M (525 lines/625 lines) 10-bit YUV
- Composite: (525 lines/625 lines) 10-bit YUV
- DVI-I:

640x480 up to 1280x1024 @ 50/60/75 Hz

1600x1200 up to 1920x1080p @ 50/60 Hz

SD Video Input:

Processes up to 12 external sources selected from the following input connections:

- 6 SD-SDI (75Ω BNC)
- 6 SD-SDI or composite (shared 75Ω BNC)
- 4 S-Video (4-pin mini DIN)
- 2 DV25 FireWire (6-pin IEEE 1394)
- 2 internal digital sources downscaled from hi-res
- Embedded audio: passed and user-defined de-embedding from SD-SDI
- Ancillary data: blanked
- 300m max. cable length using Belden 1694A type cable

High-Resolution Video Input (with high resolution option):

Processes up to two external sources and one internal source selected from the following input connections:

- 2 HD-SDI (75Ω BNC)
- 2 DVI-I
- Up to 3 internal digital source upscaled from SD
- Embedded audio: blanked
- Ancillary data: blanked
- Max. cable length: 100m using Belden 1694A type cable (HD-SDI) or 15m using DVI-I single link type cable

SD Video Output:

All output connections are simultaneously active

- PGM:

– 2 composite (75Ω BNC)

–1 S-Video (4-pin mini DIN)

– 2 SD-SDI (75Ω BNC)

- PVW:

– 1 composite (75Ω BNC)

– 1 S-Video (4-pin mini DIN)

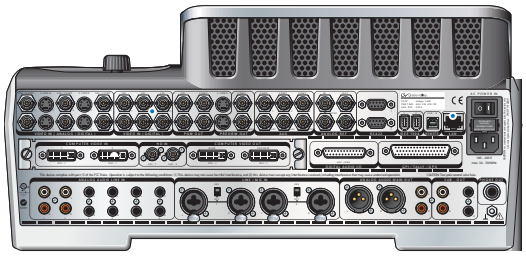
– 1 SD-SDI (75Ω BNC

AUX:

Aux outputs are pairs of SD-SDI and composite connectors

- 3 composite (75Ω BNC)
- 3 SD-SDI (75Ω BNC)

High In Value, Yet Affordable



Indigo offers a number of economic benefits. Its competitive price, expansive functionality, and feature set ensure that you will no longer need separate—and often more expensive—production switchers and audio-mixing devices to get the job done. Coupled with the platform's ease-of-use features, the high-function design minimizes the number of operators necessary to deliver powerful, highly professional presentations for corporate, educational, concert and sporting event, convention center, house of worship, and other productions.

TURBO • TURBO-R

Intelligent Digital Disk Recorders (iDDR)



Turbo iDDR is a cost-effective, compact digital recording, editing, and playback device. Designed for immediate productivity, the Turbo system fits right into existing environments, letting you load content as video or files from removable media. Its front-panel transport controls look very much like those of traditional VCRs. And its output channels support standard- or high-definition (SD or HD) content.

Otherwise the same, Turbo-R integrates REV removable-disk technologyy. REV disks are easily swapped out and offer unlimited rewritability. The disks can fulfill many different types of media needs with the ability to store over 2 hours of video. This added benefit makes it much easier to transfer data from external devices to the Turbo system.

- Featuring extensive rear-panel audio/video connectivity, you can record from a camera or VCR through via FireWire (IEEE1394) connection. The system accepts files via data transfer over standard 1000Base-T (Gigabit Ethernet) networks. It also accepts media from other applications, including AVI, HDV, MPEG-2, QuickTime, Windows Media, and WMV HD files.
- Using the Turbo iDDR system, you can exchange content at high speeds over a network with desktop applications. Furthermore, Turbo can be controlled by the Indigo AV mixer.
- With a software application suite for managing and selecting media clips, clip editing and trimming, and playout (including playlist creation), the Turbo iDDR is a complete AV center. It offers two playout channels for independent editing and previewing, or for delivering content to two different display systems simultaneously. And either or both can be played out with HD and SD content on the same playlist.
- Designed to integrate into a variety of applications and facilities, you can drive a production directly from Turbo or via external automation systems such as those from AMX and Crestron.
- Storage (enterprise-class SATA drive technology) capability on Turbo runs 10 to 40 hours depending on bit-rate. Turbo-R allows 2 hours of 25Mb/s SD or HD video on REV disk.

Turbo *(Mfr # TURBO-1 • B&H # GRT1)* .....**7999.95** **Turbo** *(Mfr # TURBO-R • B&H # GRTR)* **9499.95**

NEWTEK

TRICASTER

Portable Live Production System



With TriCaster, you can seamlessly mix live input from video cameras along with stored video clips, overlaid graphics, still images and PowerPoint presentations. Simultaneously send the broadcast-quality output to a video recorder, a projector and the Internet. TriCaster can handle as many as three live cameras, and it doesn't require any scan converters.

All this in a 10 lb. box that can fit in a backpack. (You will need a small LCD screen though). There's also an optional video mixer board (TriCaster VM) for those who prefer the solid feel of a real T-bar, backlit source buttons and rotary transition /overlay knobs. Otherwise, everything is controlled onscreen via a standard computer keyboard.

TriCaster is ideal for small corporations who want to jazz up their product launches and shareholder meetings with professional-grade switching among live cameras, overlaid titles and PowerPoint animations. Churches could integrate live cameras, onscreen lyrics and text passages onto a large projection screen. They could also archive the mix for distribution to shut-in members. Schools could use the TriCaster to teach the principles of live video mixing. They could also place it on an AV cart and roll it from classroom to classroom so that every class could be streamed over the Web.

FEATURES

Live Camera

- Instantly incorporate live video, taking composite (RCA connectors) or S-Video from the camera and plugging straight into TriCaster's convenient front connection panel.
- As soon as you plug in a camera, its video appears on-screen and is ready for use in your presentation. Easily connect up to three cameras for quick and compelling digital video that can then be sent to tape, to a projector or to the Internet. Live events become much easier and faster to set up thanks to TriCaster. Advanced controls are available.

Virtual VCR

- Animations and edited videos greatly enhance your live production, illuminating your points with moving pictures easily worth much more than a thousand words. TriCaster offers total freedom to record, edit and playback with its Virtual VCR.
- Even easier to use than your VCR at home, just drop in a video clip and when you're ready to make it live, select and play it instantly. With a big, friendly button just for the Virtual VCR on the video mixer panel, cutting between clips and live cameras is a snap.

iVGA

- This exclusive NewTek technology is like nothing you've ever used before. Each computer runs a small application and is seen by TriCaster across the local area network. The basic TriCaster supports one input.
- The TriCaster producer can then choose among any of those computers, bringing it into the presentation in real time. This goes way beyond sharing graphics, though. iVGA is capable of bringing in full-screen images, animations and even video playing on the outlying computer with incredible clarity and smoothness.

The process of creating live network style television can be very costly, requires massive amounts of expensive equipment and a large crew of people to make it work, TriCaster changes all that. In one small, lightweight, portable system (small enough to fit in a backpack) you have all the tools, including live virtual sets on most models, required to create, broadcast, web stream and project your show.

There is a reason TriCaster is the standard in "portable live production" for major players like Fox Sports, MTV, VH-1, NBA D-League and the NHL, it is simply the most complete, reliable and efficient system available for live production and web streaming. The small footprint makes it possible to broadcast from literally anywhere and only requires one person to make it work.

No matter where your live broadcast plans take you, there is a TriCaster system perfect for you.

The possibilities are exciting:

A co-worker breezes into the meeting with the latest ad storyboards or initial product videos. No longer do you have to halt the meeting for him to connect his system to the projector; just plug into the room's network connection, and with his launch of iVGA, he can drive the video, while you add this to the presentation.

Financial information can change right before your eyes. One of the presenters displays a ticker page on his computer, which can be viewed by entire group with a single click.

TriCaster

Picture Player

Use any picture on your computer in your live presentation. TriCaster's Picture Player is one of several inputs to the video mixer, and can display images in full detail, with the ability to set specific playback times for each image in the list. Customers will better understand each point with supporting graphs and data.

Audio Mixer

- Running a presentation with live speakers and recorded footage requires flexibility and full control of audio, and TriCaster has simplified this to a few controls.
- Each source (mic1, mic2, line, and VCR) has its own audio level controls and a single output volume control. Verify the quality of your signal with on-board audio meters as well as with the integrated headphone.
- Each input has Balance, EQ and Solo output. The microphone inputs also have an automated Talk Over button, to quickly reduce the volume of all other inputs, giving that microphone level priority. TriCaster PRO adds balanced audio and phantom power.
- Bring in music or audio files through the capture panel or across the network, and bring them into your project without importing or converting anything.
- TriCaster accepts .wav .MP3 and DV audio for immediate playback with control over left and right channels, a master audio slider and even a visual stereo positioner.

Overlay

- You can't tell the players without a program, and the fastest way to identify members and messages is with overlay titles. Create key points and identify all participants on-screen. With simple click-and-replace text update, these pages can be easily created. Live overlays support text, picture and animated titles with alpha channel to provide depth and dimension to your graphics
- Browse through your styles of lower or full-screen graphics, quickly replacing the stand-in text with your own. Then, access any page with a click, and smoothly fade titles and text in and out. Create as many pages as you need from the various pre-loaded styles. Custom styles can be created using any graphics program and a text editor.



1 - Live production screen allows one-person control of an entire multi-cam production. Plug in your cameras and audio sources, and go live with simultaneous feeds to video, projector and web stream.

2 - On-screen monitors let you pick shots with confidence, displaying each composite or S-Video camera, as well as video and picture players, computer input, and background matte generator.

3 - Live Program monitor lets you keep a constant eye on what is being sent to video and Internet, displaying any titles or dynamic transitions on-screen.

4 - Advanced video switcher gives you total control over all three video inputs. Select a live output on Next, and use either the on-screen T-bar or the optional LiveControl surface to transition easily from one source to another.

5 - Video transitions add dynamics and impact to your production. Use any of the 200+ broadcast-quality transitions: cross-fades, wipes, pushes and even real-time 3D transitions.

6 - Live titles give you the broadcast look with graphics, titles and logos on top of your video.

7 - Audio mixing with complete control over microphones, line inputs and clip playback levels.

8 - Production panel provides numerous powerful tools for professional live production, such as adding new titles on the fly, arranging video clips to auto-play when selected, color matching cameras, setting up chromakey mattes, and configuring record and live streaming options.

9 - One-button web streaming will send you live stream directly to the web, with simultaneous archive for on-demand viewing. One-button recording captures your live production to the internal hard drive as a full-resolution video file.

Video Effects

Hundreds of professional transitions: wipes, peels, 3D page curls and much more can be dropped into the Transitions folder and easily arranged. All transitions serve dual duty, in the switcher and also in the real-time editor. You can choose which order the transitions will be recalled, and auto-advance to the next in line. Using TriCaster VM™ you can use the transition selector to quickly dial in the effect you'd like.

Keyer

Broadcasters have known for years the impact of combining live images with background video and graphics, and do so by replacing an onscreen color with video, or keying. You see it every night in TV weathercasts. Key in real-time with the switcher or key it later in the editor. Let TriCaster help bring along the sophistication of a television studio to your next production.

TriCaster

Capture Media

Connect a camera or deck to TriCaster, and use the streamlined capture functions begin ingesting clips for editing or live playback. Simple Start, Stop and Pause buttons make clip capture exceedingly simple.

Storyboard & Timeline

- TriCaster's Storyboard editor is simple enough to master in seconds, as all pictures and videos sequence one after another. This is the best place to start editing, as you can quickly re-arrange and then play at once to see the changes.
- The power of the Timeline is how it can create picture-in-picture effects, add titles and quickly create multiple video and graphics layers. Easily add transitions, and your project is now ready to be used in several ways; output as a digital video file, send to the projector or stream to the Internet. While the Storyboard is fast and simple, this is still a very powerful editor, capable of any special effect you'll need: Multiple video layers, animated titles, slow motion, panning, 3D rotation, soft edges, plus hundreds of transitions, so you have the all the tools you need to create or modify compelling messages on-site.

Output

TriCaster brings a flexibility and ease to presentations with three simultaneous outputs: Projector, video and Internet. With the included projector support, plug into the DVI digital output, and project in high resolution. Mixing video sources with technical data, live web pages and PowerPoint™ is easier than ever before, since video is scaled up to your projector's resolution. Don't worry about connections and extra gear; TriCaster brings everything you'll need for a professional production.

Streaming Encoder/Server

No more limiting your audience to the people in the room. Corporations are quietly discovering the competitive advantage that Internet streaming provides. Further, live streaming is more beneficial than on-demand, as viewers report stronger positive impressions when watching a live event. TriCaster helps your key accounts, hot new leads, vendors and many others join in on important meetings or events.

LiveSet





Integrated into TriCaster PRO, TriCaster STUDIO and TriCaster BROADCAST systems, LiveSet allows you to achieve the look of a sophisticated studio setting, virtually, within a very small studio space and without the need for external equipment. With lights, a simple camera set-up, and a green or blue backdrop your on-camera talent can be placed in any one of the LiveSet virtual sets.

Increase the professionalism of you facility with the addition of network-quality studio sets, without a big investment in software, hardware, construction of set pieces, expensive lighting, on-set playback monitors, production crew, or a massive space to accommodate the cameras and lighting rigs—saving you tens of thousands of dollars or more.

LiveSet includes a background and foreground image designed to be viewed from three different angles. For every camera connected to the system, LiveSet allows you to change each camera shot virtually, transition from close-up, to medium, to medium-wide to wide angle shots in real time, without moving the camera or changing the set up in any way. Accomplish everything live with complete realism, including reflections, glass refraction, shadows and more. LiveSet also provides the ability to further customize your production by adding video, still imagery or graphics to monitors featured in the LiveSet virtual sets.

LiveSet system comes with multiple sets that take you from morning to evening in a news desk style environment and to the sports field with a stand up virtual set that may be customized with the sporting event of your choice.

Simply position your on camera spokesperson in front of a green or blue backdrop, add lights and connect cameras to your TriCaster PRO, STUDIO or BROADCAST systems. Next, you pick the virtual set of your choice, the camera angles and the shots from wide angle to midway to close-up. Once you begin your video presentation you can transition from one camera shot to another using cuts, fades or any one of the hundreds of video effects available. Your on-camera talent is seamlessly integrated into the LiveSet using proprietary LiveMatte technology. The alent will be able to interact with the surrounding virtual environment including virtual monitors displaying the video or imagery of your choice.

Additional Features

- Full support for 4:3 and 16:9 broadcasting
- 10 hours of video storage for video playback during live presentations and for archiving your live presentations.
- Edit Media isoptimized with the SpeedEDIT 1.5 engine providing the ability to edit HD footage, along with render support for Mac, iPod, MPEG-4, Flash and more.
- File format support for live and post production includes MPEG and QuickTime for greater versatility in program delivery.
- Integrated character generator provides the ability for you to create your own custom titles, motion graphics, scrolls and crawls.
- In-field system recovery provides on-location confidence at any production.

TriCaster

TriCaster PRO



TriCaster PRO provides a complete portable studio for the professional producer with the ability to mix component, composite and S-Video camera sources. Produce your show with network style virtual sets, balanced audio, an integrated character generator, broad file format support, increased storage and much more. Broadcasters, sports teams, corporations, schools, media ministries and many others have come to rely on the award-winning TriCaster PRO for portable live production and live web streaming.

Headphones not included

- LiveSet technology that makes it possible for you to turn a very small space into a larger than life network style studio.
- Transition to live double-box effects. For example, show both your in-studio talent and remote reporter sharing the screen.
- LiveMatte technology makes it easy to create clean chroma keys for your talent to be displayed in the live virtual sets.
- Three video inputs, accepting component, composite (BNC) and S-Video signals. Also provides component output.
- Over 20 hours of video storage for video playback during live presentations and for archiving your live presentations.
- With iVGA up to three Mac or PC's on the same network with your TriCaster can be added as inputs for your live production.

TriCaster STUDIO



TriCaster STUDIO is a live production workhorse delivering the ability to live switch between six cameras with real-time chroma keying, live titling, audio mixing, live video streaming and more. Broadcasters, major-league sports teams, corporations, schools and churches have come to rely on it for portable live production and live web streaming with photo-real live virtual sets. TriCaster STUDIO you have all of the power of a broadcast control room in one simple to use broadcast appliance. LiveSet virtual set technolog allows you to achieve the look of a sophisticated studio setting within a very small studio space without the need for external equipment.

- Quickly connect and mix up to 6 component, composite or S-Video cameras to provide full camera coverage of any venue
- Dual virtual VCRs with alpha channel support
- Both virtual VCR's may be assigned to downstream key for scrolls, crawls and motion lower-thirds.
- Ability to lock any title or graphic to any input
- Complete flexibility with the choice to operate in either six-or three-camera mode giving you the ability to switch six cameras or three cameras and use three virtual ISO monitors.
- Four balanced XLR or phone jack audio connectors for professional audio mixing.
- VC-1 streaming support
- Simultaneously record full-screen .avi while archiving the web stream.
- Easily cut to video using the on-board VCRs at any time without needing another person to cue them up.

TriCaster BROADCAST



TriCaster BROADCAST with SDI support delivers enhanced efficiency and reliability. With audio embedded with the video signal you can depend on a fast, professional setup. Whether you rely on a team or operate on your own, TriCaster BROADCAST makes it possible for you to deliver your network quality program to video, projector and web stream with a full range of professional tools including six camera inputs, live virtual sets, double box effects and much more.

- Quickly connect and mix six SDI equipped cameras to provide full camera coverage of any venue.
- Total flexibility in six-or three-camera mode. Switch six cameras with shared preview or three cameras with a dedicated preview for each.
- Dual virtual VCRs that can be played on cue for perfect cut-ins every time. Either virtual VCR may be used to overlay scrolls, crawls and motion titles.
- Auto-detects and compensates for aspect on playback.
- Lock titles and graphics upstream to any input
- Multi-format live clip playback

NEWTEK

TriCaster

Main Features	TriCaster	TriCaster PRO	TriCaster STUDIO	TriCaster BROADCAST
Video Inputs	3 Y/C or composite	3 Component, Y/C or composite	6 component, Y/C or composite 6	SDI, component, Y/C or composite
Video Outputs	Y/C + Composite	Component + Y/C + composite	Component + Y/C + composite	SDI + component, Y/C over BNC + composite
Virtual Set Support	No	Yes	Yes	Yes
Integrated Character Generator	Yes	Yes	Yes	Yes
On-screen ISO Preview Monitors	Yes	Yes	3-cam ISO or 6-cam shared preview	3-cam ISO or 6-cam shared preview
16:9 Support and Streaming	Yes	Yes	Yes	Yes
Projection Resolutions	XGA, DVI and analog outputs	XGA, SXGA, QSXGA and higer; DVI and analog outputs	XGA, SXGA, QSXGA and higer; DVI and analog outputs	XGA, SXGA, QSXGA and higer; DVI and analog outputs
iVGA Network Import	1 input	3 inputs	3 inputs	3 inputs
Live Web Streaming	Push or pull Windows Media support	Push or pull Windows Media with VC-1 and Flash streaming support	Push or pull Windows Media with VC-1 and Flash streaming support	Push or pull Windows Media with VC-1 and Flash streaming support
Recorder	MPEG-2 or WMV	Simultaneous MPEG-2 +WMV	Simultaneous MPEG-2 +WMV	Simultaneous MPEG-2 +WMV
Recorder Capacity	10 Hours MPEG-2	10 Hours MPEG-2	20 Hours MPEG-2	20 Hours MPEG-2
Mic Inputs	2 Phone	2 balanced (XLR or Phone)	4 balanced (XLR or Phone)	4 balanced (XLR or Phone)
Line Inputs	1 RCA stereo	2 XLR/phone 1 RCA stereo	4 XLR/Phone	4 XLR/Phone
Line Outputs	1 RCA stereo pair	2 balanced phone	2 balanced phone; 2 RCA	2 balanced phone; 2 RCA
Waveform / Vectorscope	--	Yes	Yes	Yes
Phantom Power	--	Yes	Yes	Yes
Non-linear Editor	Yes	Yes	Yes	Yes
Upstream Effects	--	Yes	Yes	Yes
File Formats	AVI, DV, MPEG-2, QuickTime, HDV, JPG, PNG and more			
Dimensions (D x H x W)	11.5 x 8 x 7.5"	11.5 x 8 x 7.5"	15.5 x 8.5 x 10.4"	15.5 x 8.5 x 10.4"

TriCaster *(Mfr # TC000000-0101 • B&H # NETC)* **4995.00**

TriCaster PRO *(Mfr # TP000000-0101 • B&H # NETCPQ)* ..... **CALL**

TriCaster STUDIO *(Mfr # TS000000-0101 • B&H # NETCSF)* ..... **CALL**

TriCaster BROADCAST ..... **CALL**



LiveControl

For a physical connection to each input during your live presentation, NewTek offers LiveControl with large, back-lit, easy-to-read buttons allowing for easy transition from one source to the next without looking down or using a keyboard or mouse. All camera, picture, video, and network sources can be placed on either the Live or Preview row. Quickly choose your title, picture, or transition using the rotary dials. Use the T-bar to manually transition sources. *(B&H # NETCLC11)* ..... **CALL**

LiveText

In fast-paced live productions, it often helps to share the workload with another, one person switching sources while another creates titles. LiveText is remote titling and graphics software that runs independently on your laptop or other computer communicating directly with TriCaster during a live production. This allows the director to keep an eye on the shot and the graphics operator to focus on titles. Whether preparing a large number of titles in pre-production on a laptop off-site or making last-minute changes during the show, LiveText makes your production run fast and smooth. *(B&H # NETRLT)* ..... **CALL**

TriCaster VM

The TriCaster VM is an option for those who prefer a physical connection to each input during the live presentation. Offering large, back-lit, easy-to-read buttons, this mixing console works with the Tricaster to control camera, picture, video, and network sources. Users can quickly choose the title or picture using the rotary dials, and change transition speeds. The user operates the T-bar to smoothly blend sources at any speed. *(Mfr # TC000008-0101 • B&H # NETCVM)* **995.00**

TimeWarp



Slow motion and instant replay are at your fingertips with TimeWarp connected to your TriCaster system. TimeWarp allows you to select, mark and playback clips at various slow motion speeds. Expand your team with a TimeWarp operator and you'll enjoy the freedom of instant replay while you continue to record your program. TimeWarp takes your sports and event production to a whole new level. *(B&H # NETCTW)* ..... **CALL**

AG-MX70

Digital A/V Mixer



The AG-MX70 integrates a 2-BUS, 8-input video switcher, multi-functional digital video effects unit with high-end performance, and an audio mixer into a single compact unit. It provides broadcast-quality 4:2:2:4 digital component picture quality and Dynamic Rounding technology to assure beautiful gradient transitions, super smooth edges and extremely clean video processing. It can create more than 600 2D effects patterns including transitions, key patterns, melts, mosaic, paint, trail and multi-images. The optional AG-VE70P 3-D effects board provides over 1600 effects including page-turns, accordions, spheres and ripples. It also features a 30-frame graphics buffer for roll, crawl, and logo animation using title files downloaded from a PC. A large LCD panel with a matrix menu helps assure quick, easy operation. The versatile AG-MX70 is right at home when connected to the AJ-SD755 in a digital editing system, or when used as a switcher either in the studio or at live events. And with the optional SDI interface installed, its ready for full-fledged digital post-production.

FEATURES

- Supports broadcast-grade 4:2:2:4 digital component image quality and wipe patterns that accommodate both 16:9 and 4:3 aspect ratio production needs.
- Easy-to-operate joystick lets you intuitively position and size effects as well as select and adjust colors or perform color correction.
- The AG-MX70 offers a large LCD control panel for quick, easy operation and monitoring of system status. A five-row matrix menu display with five rotary switches makes it easy to set the unit's multitude of functions. The menu, which is linked to keys on the operating panel, automatically switches to show the necessary settings. This simplifies operation and reduces steps.
- The LCD also includes a numeric keypad for setting pattern numbers and other values; and 13 preset patterns that can be stored in memory, and displays audio level meters.
- Equipped with over 600 2D effects — including transition and key patterns, mosaic, paint, trail, and multiimage digital effects — the versatile AG-MX70 has all it takes to create professional production results.
- The optional AG-VE70 3D Effects Board provides more than 1,600 3D digital effects, including page turn, ripple, and sphere. The 2D and 3D effects can be combined to create sophisticated image expressions that rival many high-end DVEs.
- Ready for full-fledged digital postproduction, this mixer offers a 30-frame graphics buffer for roll, crawl and logo animation; and a USB interface makes it easy to import titles and graphic files (TGA, BMP, JPEG) created on a PC and superimposed for use in studio or live production programming.
- Designed for live production with genlockable cameras, the AG-MX70 features tally outputs for each of the 8 inputs. Two-channel frame synchronization, permitting effects in each of the A/B program busses.
- The 8 inputs can all be used for analog composite feeds, or may be used as 4 analog component or S-Video inputs and 4 SDI inputs with the optional SDI board installed.
- Offers an array of other inputs including component, composite, S-Video, as well an optional SDI interface (AG-YA70).
- Equipped with RS-422A and RS-232C remote control terminals, as well as a GPI terminal.
- Assures versatile audio mixing with four stereo inputs (or embedded audio with the optional SDI interface), plus two auxiliary inputs, one of which can be switched to a microphone level input. Audio can also be linked or unlinked to video transitions.
- It has a 3-band EQ on the audio inputs and a pitch change function for masking voice recognition, as well as four levels of audio adjustments (from any of the four sources). It also has a headphone jack and level meters.
- Other key features include:
  - PAL/NTSC switchability
  - Digital chrominance and luminance keys
  - Mix Effects (M/E) preview
  - Down Stream key (DSK) preview
  - Event Memory for storing favorite effects
  - Eight cross points
  - Built-in color bars.

AG-MX70 *(Mfr # AG-MX70 • B&H # PAAGMX70)* ..... **CALL**

AG-VE70 3D DVE Board for AG-MX70 *(Mfr # AG-VE70 • B&H # PAAGVE70)* **2549.95**

AG-YA70 SDI Board for AG-MX70 *(Mfr # AG-YA70 • B&H # PAAGYA70)* **2549.95**

AG-MX70 with AG-YA70 SDI Board *(Mfr # AGMX70SD • B&H # PAAGMX70SDI)* **7999.95**

AG-MX70 with AG-VE70 3D Board *(Mfr # AGMX70FX • B&H # PAAGMX70FX3D)* **7999.95**

AG-MX70 with AG-YA70 SDI and AG-VE70 Boards *(Mfr # AG-MX70SF • B&H # PAAGMX70SF)* .. **10,499.95**

AV-HS300

Multi-Format HD/SD Live Switcher



This compact, multi-format AV-HS300G video switcher provides high definition or standard definition switching for live and to-be-recorded events. This high-performance unit features six inputs (five HD/SD SDI and one DVI/RGB) and three outputs (three HD/SD SDI), RS-422 control, Ethernet connectivity and a built-in, 10-bit, 6-channel frame synchronizer that adjusts automatically (external Gen Lock synchronization available also). Easy to operate, it also includes nine wipe patterns and three directional wipes.



Ideal for broadcast facilities, production vans, fly packs, sports, church productions, music videos, cable shows, corporate videos, event staging, educational and training facilities, conferences and more.

FEATURES

- Standard configuration consists of six inputs (5 HD-SDI or SD-SDI, 1 DVI/RGB)) and three SDI outputs (PGM, PVW and AUX). Can also support HD analog component input using the optional HD Component Analog Board for five inputs (three BNCs for each input)
- HD/SD multi-format support: 1080/59.94i, 1080/50i, 720/59.94p, 720/50p, 576i, 480/59.94i. Global HD/SD multi-fromat video signals can also be switched.
- High quality switching from multiple fixed cameras and VCRs can be achieved from an event location. Videos with the feeling of being at live performance from multiple fixed cameras in the event or concert hall can be smoothly switched.
- High-performance 10-Bit 6-channel frame synchronizer enables non-synchronized images to be input. It also allows switching without shock or freeze even with asynchronous video signals. By using the Blackburst signal output, a system can be configured using the switcher's sync signals as a reference. Genlock is also possible with external sync signals.
- Key combinations include self keys, linear key, and key inversion. Borders can be added to titles and specific border colors (as well as width and sharpness) can be added for more versatile titling.
- 6 tally outputs
- RS422A and GPI interfaces
- Import images from a PC over Ethernet (100 Mbps or 10 Mbps) and use them as background images or key input signals.
- The simple panel layout that enables functions to be operated directly, also enables speedy live transmissions. Preset-like operations can be performed on the LCD panel using a menu-driven format.
- Selectable A/B Bus system or Flip Flop system in Bus operation
- The AV-HS300 is powered by an external DC 12v power supply so it can be used not only indoors but in the field as well. DC 12v (via 4-pin XLR) external power operation assures easy maneuverability when mixing in the field at concerts or other live operations.

AW-SW350 5-Input

AC/DC Video Switcher



A compact, half-rack mixer with five composite and S-Video inputs, the AW-SW350 is designed to work with multi-camera systems, such as ENG cameras for news production vans or Panasonic's convertible CCD cameras and pan/tilt systems. Ideal for field production, the live switcher has a built-in, 10-bit, 5-channel frame synchronizer, which is useful for high-quality switching and eliminates the need to genlock when switching between cameras. It is PAL and NTSC switchable, and can also be switched to a genlock system for high-quality video live switching in video production applications.

Additional features include: SMPTE color bars; black/white/six colors of background; three-directional wipes (normal/reverse, normal, reverse); nine wipe patterns; Manual/Auto wipes (hard/soft) or mixes (adjustable wipe or mix transition time); GAIN and CLIP keys; and intercom tally. A USB port is available for mixing/keying video and computer graphics. Ideal for use in the field, the 12v DC-operated system also is available with an optional AC adaptor.

AW-SW350 *(Mfr # AW-SW350 • B&H # PAAWSW350)*.....**3574.95**

AV-HS400

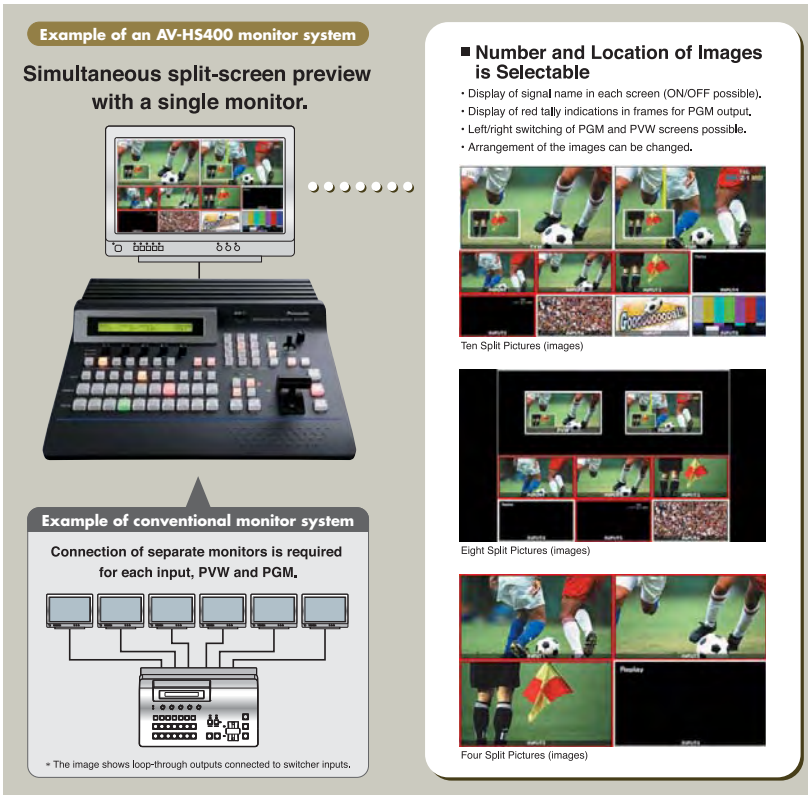
Multi-Format HD/SD Live Switcher with MultiViewer



The AV-HS400 is a compact, multi-format video switcher for live events, cable show production, event staging, corporate videos, distance learning, seminars, conferences, and more. This powerful switcher gives productions more flexibility and more features than ever before available in such a compact and cost-effective unit. An all-in-one system that easily integrates into existing HD/SD workflows, the AV-HS400 flawlessly mixes HD and SD video sources. The built-in MultiViewer can output 4, 6, or 10 images from different sources to a single high-resolution display, eliminating the need for multiple HD source and preview monitors.
For added creative flexibility, the switcher offers a broad selection of wipe patterns including 3-D digital effects and features a high-quality chroma key. The AV-HS400's modular architecture comes standard with four HD/SD-SDI inputs and four HD/SDI outputs and can be expanded to support up to 8 inputs and 8 outputs with optional I/O boards. The switcher has a built-in, switchable 10-bit frame synchronizer for each input, for glitch-free switching, even with non-synchronous sources such as DVD players or remote camera feeds.

FEATURES

- Compact design with multi-format compatibility for use in studio or mobile production systems worldwide. Works with inputs from most video sources as well as PCs. Ideal when content needs immediate viewing live on multiple platforms or via transmission.
- 10-bit, 8-channel frame synchronizer eliminates the need to genlock when switching between cameras or asynchronous sources. Produces a single stream of continuous content for any video production application.
- Includes four video inputs and outputs as standard with an option for up to 8 inputs and outputs. These interfaces are assignable as PGM, PVW, AUX, multi-screen, and keyout.
- Up to 43 transitions, including 3D digital effects with page turns and rotations, as well as standard wipe, squeeze and slide patterns.
- Modular interface includes Ethernet, RS-422 remote, Tally output and GPI input.
- User-friendly functions include SD Card slot for transferring still images and programmable user buttons.
- Reference (black burst) signal outputs are also provided to enable synchronization with external systems.
- Multi-viewer function allows users to select and arrange each individual split-screen image. Other advanced features include picture-in-picture (PIP), luminance key, Aux Bus and downstream key (DSK) functions.
- Rack-mountable and self-contained (great for flight-packs and small control rooms).



AV-HS400 *(Mfr # AV-HS400 • B&H # PAAVHS400)*.....**Call**
DVI Input Board *(Mfr # AV-HS04M3 • B&H # PAAVHS04M3)*....**1862.50**
Analog Component Input Board *(Mfr # AV-HS04M2 • B&H # PAAVHS04M2)*.....**1674.95**
Analog Component Output Board *(Mfr # AV-HS04M4 • B&H # PAAVHS04M4)*.....**1074.95**
DVI & Analog Component Output Board *(Mfr # AV-HS04M5 • B&H # PAAVHS04M5)*.**2237.50**
SDI Input Board *(Mfr # AV-HS04M1 • B&H # PAAVHS04M1)*.....**1824.95**

MFS-2000 SERIES

Multi-Format Switchers

Packed in an extremely compact chassis, the MFS-2000 Series of switchers is intended for use in small-scale OB vehicles, production studios and editing suites. Its multi-format capability allows it to operate in any current SD or HD format, making it suitable for productions both today and tomorrow. Three types of control panel are available, each built to provide a high level of operational performance. The MFS-2000 is supplied with a range of powerful features. In addition, a 2-channel DME function with various preset effect patterns, including nonlinear capability, a powerful frame memory system and an RGB color corrector function are all available as options. What's more, the MFS-2000 Series offers many operational benefits such as an easy-to-operate color touch-screen LCD panel and a FlexiPad control panel with color LCD buttons. The MFS-2000 Series represents an ideal combination of power, size, versatility, and cost-efficiency.



MFS-2000
Multi-Format Switcher Processor

MKS-2010 (1 M/E Control Panel)

FEATURES

Switcher Features

- 1 M/E configuration provides 1 M/E with 2 keyers and 2 DSKs
- 1.5 M/E configuration provides 1 M/E with 2 keyers and P/P transition with 2 DSKs.
- 6 -CH Frame Memory
- 2-CH RGB Color Correction
- Parallel tally outputs & serial tally interface
- Look-ahead preview
- Each keyer offers linear key, luminance key, chroma key, and pattern key with edge and mask functions.
- Key edges can be added without key-drop using a dedicated frame memory.
- Full featured M/E wipes including advanced wipe patterns, and support for Snapshot and Macros.
- Provides both M/E and Effect Snapshot memories. With the advanced Macro function, complex key sequences can be learned, edited, and attached for recall to many control-panel buttons. External devices including VTRs can be controlled directly from the MFS-2000 switcher system using the MKS-2700 Device Control Unit.

Multi-format Capability

- The MFS-2000 Series is a sophisticated switcher system available in both standard definition and multi-format configurations. All standard definition configurations can easily be upgraded to a multi-format system with minimal cost, simply by upgrading the software. This flexibility allows users to choose a switcher that meets their budgetary, operational, and future needs.
- Multi-format configuration: 1080i/59.94, 50; 1080p/29.97, 25, 24, 23.976; 720p/59.94; 480i/59.94; 576i/50
- Standard definition configuration: 480i/59.94; 576i/50

Compact Control Panels and Switcher Processor

Three types of control panels are available, each one designed to meet the requirements of space-limited applications. Together with a 3RU switcher processor chassis, this makes the MFS-2000 an ideal choice in any situation where space is at a premium.



MKS-2015 (1.5 M/E Control Panel)

MKS-2017 (1.5 M/E Wide Control Panel)

- 1 M/E Control Panel, 19-inch rack width with 12-crosspoint buttons
- 1.5 M/E Control Panel, 19-inch rack width with 12-crosspoint buttons
- 1.5 M/E Wide Control Panel, 576-mm width with 20-crosspoint buttons
- Switcher processor I/Os: 8 input/4 output or 16 input/8 output

MFS-2000 SERIES

Effect Patterns

The MFS-2000 Series provide stunning preset effect patterns, without the need for complicated programming, in the form of preset wipes and DME wipe patterns. Plus, it is equipped with various effect modifiers that enable flexible pattern adjustments to be performed and memorized on the control surface. These useful presets allow impressive visuals to be created extremely quickly and easily.

FlexiPad Control Panel

The unique FlexiPad control panel enables operations such as Macro, M/E, and Effect Snapshot to be stored and recalled with the touch of a button. The use of color LCD buttons to indicate assigned functions gives users extremely intuitive operation.

Touch-Screen LCD panel

The color touch-screen LCD panel provides users with effective and straightforward menu control. A variety of operational parameters are displayed, which can be adjusted directly from the panel.

Live Operation

The MFS-2000 Series also provides ideal capabilities for live operation.

- The switcher processor provides both serial and parallel tally outputs. A single serial port and up to 16 parallel tally ports are provided as standard. In addition, 36 programmable tally ports can be gained by adding the optional MKS-2700 Device Control Unit.
- Both the control panel and the switcher processor can be fitted with redundant power supply units, giving operators the security required for live productions.
- Power consumption is less than 500w for a 1.5 M/E-configured processor with the plug-in DME installed.
- Equipped with various peripheral interfaces, the MFS-2000 Series operates as a powerful live production tool. Through the 8 input / 8 output GPI connector, many internal machine functions, including operating format, can be switched remotely. An additional GPI port is provided on the control panel, and an S-BUS interface is also provided to which an MKS-8080/ 8082 AUX bus remote panel can be connected.

MFS-2000: Multi-Format Switcher Processor *(Mfr# MFS2000 • B&H# SOMFS2000)*

HK-PSU02: Power Supply Unit for MFS-2000 *(Mfr# HKPSU02 • B&H# SOHKPSU02)*

MKS-2010: 1 M/E Control Panel with 12 crosspoint buttons. Designed with space constraints in mind and when used in conjunction with the 3RU switcher processor rack chassis offers a practical way to save workspace real estate. Bring more precise control to the management of your MFS-2000 switcher by way of this control panel. *(Mfr # MKS2010 • B&H # SOMKS2010)*

MKS-2015: 1.5 M/E Control Panel *(Mfr # MKS2015 • B&H # SOMKS2015)*

MKS-2017: 1.5 M/E Wide Control Panel *(Mfr # MKS2017 • B&H # SOMKS2017)*

HK-PSU11: Power Supply Unit for Control Panel

MKS-2110M Input/Output Connector Board: Provides 8 SDI input connectors and 4 SDI output connectors to the MFS-2000 Series Switchers. *(Mfr# MKS2110M • B&H# SOMKS2110M)*

MKS-2420M Color Corrector Board: This card gives real-time hardware-enhanced ability for controlling image hue, B&W level and saturation. During live broadcast, this can often be critical due to the sometimes undesirable conditions that come with ENG acquisition. Gives added versatility to OB producers by providing ability to adjust on the fly with no hassle. *(Mfr# MKS2420M • B&H# SOMKS2420M)*



MKS-2440 Frame Memory Board Set: Provides powerful 6-channel frame memory with animation capability to the MFS-2000 Series Switchers. The MKS-2440 offers two channel-source busses and six channel outputs with re-position capability. The frame memory stores 435 frames of HD images which translates into approximately 15 seconds at 1080/59.94i, or 2184 frames of SD images which translates into approximately 73 seconds at 480i/59.94. *(Mfr# MKS2440 • B&H# SOMKS2440)*

MKS-2470 2-Channel DME Board Set: This add-on board upgrades the MFS-2000 switchers to two (2) channels of high-quality DME. The board comes with many standard pre-programmed effects in addition to new effects that are being added on an ongoing basis.
Effects built on the MVS8000 and DVS9000 systems can also be imported. This board also supports non-linear, sketch, glow, and metal effects. If used in conjunction with a multi-format switcher, this unit requires BZS2470M software. *(Mfr# MKS2470 • B&H# SOMKS2470)*



DOOR



Page TURN



Digital SKETCH

MKS-2700 Device Control Unit: Compact (1RU high) Device Control Unit for the MFS-2000 switcher system. Redundant power supply is supported by using the optional HK-PSU01 Power Supply Unit. The MKS-2700 is suitable for small-scale systems with affordable price.

HK-PSU01 Power Supply Unit for MKS-2700 *(Mfr# HKPSU01 • B&H# SOHKPSU01)*

BZS-2000M Upgrade Software: Upgrades the MFS-2000 switcher system from standard definition support to multi-format support and operation. *(Mfr# BZS2000M • B&H# SOBZS2000M)*

BZS-2440M Frame Memory Upgrade: Upgrades the MFS-2000's frame memory system to support multi-format operation. *(Mfr# BZS2440M • B&H# SOBZS2440M)*

BZS-2470M DME Upgrade Software: Upgrades the MFS-2000 DME from standard definition support to multi-format support and operation. *(Mfr# BZS2470M • B&H# SOBZS2470M)*

ANYCAST STATION (AWS-G500 • AWS-G500HD)

Live Content Producer



The Anycast Station combines Sony AV expertise together with industry-leading IT technology. Designed as a powerful content creation tool for live event programming, it comprises a high-quality video switcher, audio mixer, large LCD display, and a streaming encoder and server – all packed into an attaché case size chassis weighing just over 17 lbs.

To integrate video, audio, and a variety of PC input sources in live events, Anycast Station provides a comprehensive set of AV and IT inputs. These include analog composite, S-Video, DV input, SD-SDI, and balanced analog audio as well as computer RGB input. For HD-based live event and content creation, the AWS-G500HD Anycast Station provides HD interfaces including HD analog component and HD-SDI. The Anycast Station performs the unique processing that allows live switching between these video and computer sources without the use of external line converters. For program delivery, users can feed programs to a TV transmitter for live broadcast, record onto tape, feed the switched program output directly to large venue displays, store input sources and a PGM output to external hard disk drives (with BKA-570 and BKA-580 interface modules only), stream the program on the web on a live or on-demand basis, or even edit the stored A/V files on a PC. With all these unique features, plus a logical design for ease of use, the Anycast Station system is a tool that can be used by anyone, anytime, and anywhere – for church productions, product promotions, event and live staging, music clip creation, conferences, seminars, and distance learning. Just plug in the power cord, turn on the power, and deliver the program.

FEATURES

Easy and Integrated Operation

The Anycast Station makes live event programming as simple as possible. This is because the system requires very little or no technical knowledge of switcher and mixer setup and operations due to its extremely intuitive control surface and large LCD display.

With Anycast Station, switching between the desired input signals is an extremely easy task. This is because all input sources, as well as the preview and program outputs, are shown on one large LCD screen – simply select the next desired signal from the 'NEXT' button row and slide the transition fader or hit the 'Cut' button.

The window frames of the input sources chosen for the program and preview outputs are highlighted in the same color as the program and preview window markers. This gives users complete comfort that the correct inputs have been selected. A variety of preset effect patterns are available for source switching transitions as well as for inserting keys. On all GUI displays, a choice of 10 languages is provided for maximum ease of use.

Camera Remote Control Capability

The Anycast Station system allows operators to easily control up to six compatible Pan/Tilt/Zoom cameras at remote locations, since it allows Pan and Tilt adjustments from its position controller, in addition to Iris, Focus, and Zoom control using the jog and shuttle dials. Sony offers a variety of compatible cameras such as BRC-300, BRC-H700, EVI-HD1.

Text Typing Tool

The Anycast Station comes with "Text Typing Tool" software, which is controlled via an easy-to-use GUI displayed in full size on the LCD screen.

This GUI can be easily toggled between the main GUI. The Text Typing Tool software allows users to easily generate still text for superimposition on the program output using the DSK or Keyer. In addition, Wipe and Dissolve effects can be used for the overlaying of text. A number of text files can be created and stored in advance for instant recall during the live event, and it is possible to install TrueType fonts from third parties. The Text Typing Tool supports ten languages: English, Chinese (Simplified), Chinese (Traditional), French, German, Italian, Japanese, Korean, Portuguese and Spanish.

Record to Hard Disk (with BKAW-570/BKAW-580 only)

During a live event, Anycast allows synchronized recording of two primary SD video input sources to an external IEEE1394 Firewire hard disk drive. This means that with only two hard disks, four primary inputs can be recorded. What's more, the PGM output can be recorded as DV files.

After recording, the DV files can be played back on a PC by connecting the hard disk drives to it, as well as on the Anycast Station system. In addition, Anycast Shas the capability to automatically create an EDL (Edit Decision List) based on its switching information, which allows users to edit DV files on a PC very efficiently.

ANYCAST STATION (AWS-G500 • AWS-G500HD)

1: Video Switcher

-1280 x 1024 100-MHz/4:2:2 8-bit processing

-6 primary inputs plus one still picture source

-1 ME with 1 keyer including Chroma Keying

-1 DSK + 1 fixed station logo

-Picture-in-Picture

-16 wipe patterns

2: Audio Mixer

-48 kHz/24-bit processing

-6 stereo channel input mixing

-6 channel faders and 1 master fader

-Audio-follow-video

3: Access Buttons

Pressing an access button calls up the control menus of the associated input to the LCD screen. A variety of video and audio parameter settings can be made.

4: Mixer Output Controls

Provides controls for the audio monitor output level, built-in speakers, and headphone output, talkback On/Off, and dimmer On/Off of an intercom. The audio signal to be monitored between PGM, AUX1, AUX2, and MIX.

5: On-line Button

Triggers or stops the following functions:

-Streaming distribution

-Recording of input sources or PGM output to compatible hard disk drives

-Recording of PGM output to i.LINK-compatible VTRs
*not available in HD mode

Creating of video-on-demand files of the streaming content

6: Menu Operation/Camera Control

General menu selection/settings are made using the menu button and jog roller. This area also provides control functions for compatible Sony Pan/Tilt/Zoom cameras. The position controller allows Pan/Tilt control of compatible Sony Pan/Tilt/Zoom cameras while the ten keys are for camera position memory store/recall. VISCA™ control is used to provide Pan, Tilt, Zoom, Iris, Focus, and White Balance control functions.



7: Device Control

Provides basic and jog/shuttle control functions of external hard disk drives and i.LINK-compatible VTRs used for playing back video material.

The jog and shuttle dials are also used for focus and zoom control of compatible Sony Pan/Tilt/Zoom cameras.

8: Talkback Microphone

Used for talkback purposes. An intercom connector is also provided on the rear panel should the use of an intercom system be preferred.

9: Wireless Keyboard (Turned Over)

Used to create still text for superimposition on the program output, type video source names prior to the live event, as well as setting up IP addresses for streaming destinations.

A: Source Viewer

Displays the thumbnail video of each input source. The windows of the sources selected for PGM out and PVW out are highlighted in red and amber, respectively.

B: Streaming Display

Displays the parameters, current server status of the streaming video, and URL of the Anycast Station system user is operating.

C: PGW Viewer

Displays the source currently distributed or presented.

D: PVW Viewer

Displays the next source selected for output after the transition.

E: Effect Display

The currently selected effect pattern is indicated with an effect icon. Effect and DSK transition durations are also displayed.

F: Guide Display

Displays guides for controlling compatible Sony Pan/Tilt/Zoom cameras such as zoom, pan, tilt, focus, and iris. The camera position memory numbers/names of the camera selected on the 'NEXT' button row are also displayed. Also displays general menu selections and settings.

G: Audio Level Display and Key On Indicator

Displays either the audio output levels of PGM, MIX, AUX1, and AUX2, or the status of the key;

On/Off.

H: Built-in Stereo Speakers

ANYCAST STATION (AWS-G500 • AWS-G500HD)

Seamless Switching

The Anycast Station allows live switching between a variety of signal sources – from SD (analog composite, S-Video, DV, and optional SD-SDI), HD video (HD analog component, HD-SDI) to PC images with various resolutions. This achieved via sophisticated built-in line converters and the high-resolution internal processing. Each input source is up-converted and processed within a 1280 x 1024 progressive domain to allow switching between sources of different resolutions, while keeping picture degradation to a minimum. The program can be output from a variety of interfaces including composite, S-Video, SD-SDI (with the BKAW-580) for video, HD analog component (with the BKAW-560), HD-SDI (with the BKAW-590), and D-Sub 15-pin outputs for projectors and plasma displays.

- Provides both mix and wipe transition effects, Picture-in-Picture for combining videos, or RGB input images.
- Before carrying out a switching operation, you can preview the next selected image in the PVW viewer.
- Mix video using a maximum of five effects at one time, such as incorporating (keying) a separate video clip when switching between two video clips with a wipe or other transition effect, as well as superimposing text (downstream key) and displaying a copyright logo.
- You can mix up to six audio inputs. Each channel is provided with a range of functions, including fader, input trim, filter equalizer, limiter and compressor pan (balance), allowing the sound quality and level to be adjusted on each channel separately.
- In addition, each channel has a prefader listen function, allowing you to monitor the input audio before any effects are applied by the fader, and each output has a delay function to correct any discrepancies between the audio and video timing.

Live and On-Demand Video Streaming

Anycast Station provides a built-in Streaming Encoder and Streaming Server for live and on-demand video streaming. This allows the high-quality program output of the Anycast Station system to be streamed in real-time – with minimum degradation and through very simple procedures – for distribution over the Internet, LANs, or leased lines. When the number of clients is relatively small, the built-in Streaming Server function allows the streamed video to be distributed right from the Anycast Station system without the need for an external streaming server connection. Since the built-in Streaming Encoder also allows connection to external streaming servers, the live event can be widely distributed to hundreds or even thousands of viewers. The Anycast Station system can also store internally encoded video files on its own hard disk drive and stream them as video-on-demand. This allows a relatively small number of clients to connect directly to the Anycast Station and view video files when they wish. In addition, the encoded video files can also be exported via Memory Stick® Media or USB flash drive to an external server for full-fledged on-demand video streaming to a larger number of clients.

Remote Camera Control

Using a camera with VISCA support, you can remotely control the camera movements, including panning tilting and zoom. Camera preset function allows you to store camera pan, tilt and zoom settings.

All-in-one Design

The Anycast Station system comes equipped with a video switcher, an audio mixer, an LCD display, and camera control functions, all packed into a compact attaché case design. This approach eliminates any external wiring and cumbersome signal adjustments, making setup extremely easy and quick. On the large LCD screen, there are two windows for monitoring the program and preview outputs, together with seven windows to view each individual input source plus one internal still picture source, eliminating the need for many picture monitors. These factors make the Anycast Station system a powerful device for producing live events, virtually anywhere and with a minimum production crew. Despite its compact design, each function of the Anycast Station system provides uncompromising power and quality.



Anycast Station Components and Accessories — Call for Prices

AWS-G500: Standard configuration includes two BKAW-570 SD Video Interface and one BKAW-550 PC RGB Video Interface module. *(Mfr # AWSG500 • B&H # SOAWSG500)*

AWS-G500HD: The AWS-G500HD is a simplified configuration for those who need HD capability ONLY. Configured with (1) BKAW-560 HD Analog Component and (1) BKAW-590 HD-SDI Interface Module. The third interface slot is left empty to allow for flexible configuration with any of the available modules, such as the BKAW-550, BKAW-570, and BKAW-580 based on user needs. *(Mfr # AWSG500HD • B&H # SOAWSG500HD)*

BKAW-550 PC RGB Interface Module *(Mfr # BKAW550 • B&H # SOBKAW550)*

BKAW-560 HD Video Analog Component Module *(Mfr # BKAW560 • B&H # SOBKAW560)*

BKAW-570 SD Video (composite, S-Video, IEEE1394) Module *(Mfr # BKAW570 • B&H # SOBKAW570)*

BKAW-580 SD-SDI Interface Module *(Mfr # BKAW580 • B&H # SOBKAW580)*

BKAW-590 HD-SDI Interface Module *(Mfr # BKAW590 • B&H # SOBKAW590)*

Soft Carry Case for Anycast Station
(Mfr # LCAWSBP • B&H # SOLCAWSBP) **189.95**

Calzone Escort ATA Transit Case for AWS-G500
(Mfr # ES25SAG50 • B&H # CAES25SAG50) **359.95**

PFV-SP3100 • PFV-SP3300

Multi-Format Signal Processing Frames



PFV-SP3100



PFV-SP3300

The PFV-SP3100 (1RU high and 4 slots) and PFV-SP3300 (3RU high and 17 slots) are signal processing frames that accommodate multiple HKSP/HKPF-SP Series function boards with a redundant power supply. When used in conjunction with a HKSP-300 processing module, the PFV-SP Series processing boards can be managed via a LAN 100Base-T Ethernet network.

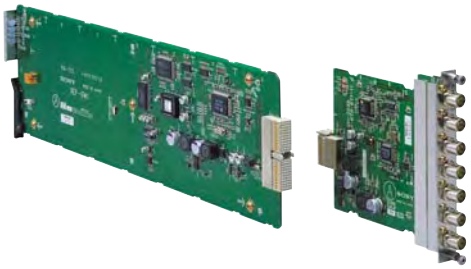
The frames can be placed in a standard 19" wide rack. The PFV-SP3100 accepts 4 boards, the PFV-SP3300 can accept up to 17 boards. They also allow for an optional hot-swappable backup power supply and CPU option.

Their internal air-forced cooling and robust power supply allow them to support any combination of modules. The frames' flexible configuration options and range of modules for multi-format and multi-bit-rate compliant applications also make them well suited as a migration path from SD to HD, among many other possibilities.

FEATURES

- HD tri-level sync and black burst signal can be used
- For networking applications, they enable the setting, controlling and up/downloading of the setup data of the HKSP function boards in a PFV-SP frame when used in combination with a UPC-8060 Universal Control Panel connected via a Ethernet 100Base-TB based network (with the HKSP-300 installed).
- Reference input to supply reference signal to installed function boards
- High reliability and ease of maintenance. This includes optional hot-swappable back-up power supply; front panel status indication of power supply units, frame and module boards; and rear panel status out connector.
- Optional HK-PSU01 and HK-PSU03 Power Supply units provide an extra measure of protection with the PFV-SP3100 or PFV-SP3300 If the standard power supply goes down. They can supply a redundant supply of power to ensure that your equipment continues to work without interruption.
- Applications include OB vans, studio control rooms, flight pacs, post production, stadium/show display, professional broadcast infrastructure

HKPF-SP003
Digital Video Distribution Amp



The HKPF-SP003 accepts HD or SD inputs and will distribute either signal to up to six SD-SDI and HD-SDI outputs. The input signal is re-clocked before distribution. Features auto-bit rate detection and auto cable equalization of up to 330-ft. *(Mfr # HKPFSP003 • B&H # SOHKPFSP003*

HKPF-SP021
Optical to Electrical Converter

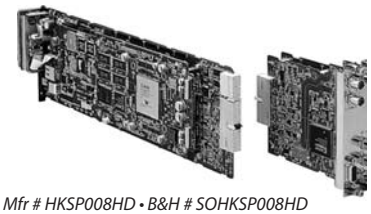
The HKPF-SP021 is an optical to electrical signal converter with an operational frequency range of 143 Mb/s to 1.5 Gb/s. In combination with the HKPF-SP022 electrical to optical converter board, it extends the transmission distance over an optical fiber to 3 miles. The HKPF-SP021 has one optical input and provides three electrical digital outputs. The bit rate of the input signal is detected automatically.

HKPF-SP022
Electrical to Optical Converter

The HKPF-SP022 converts a variety of serial digital electrical signals to optical signals and re-clocks them at a bit rate from 143 Mb/s to 1.5 Gb/s. In combination with the HKPF-SP021 Optical To Electrical Converter board, it provides a transmission distance over an optical fiber of up to 3 miles. The bit rate of the input video signal can be detected automatically. One digital video signal input, one re-clocked electrical digital video signal output and one converted optical signal output connectors are provided.

PFV-SP3100 • PFV-SP3300

HKSP-008HD
HD Frame/Line Synchronizer



Mfr # HKSP008HD • B&H # SOHKSP008HD

The HKSP-008HD synchronizes the input HDTV video signal to an external reference. One equalized input, three distribution outputs and one black burst or tri-level sync reference input with passive loop-through output are provided. Three modes are selectable—Frame Synchronization mode; Line Synchronization mode; Delay Line mode. When an error in the input signal is detected, a variety of freeze functions are available.

- Supports a wide range of video standards — 1080/60i, 59.94i, 50i; 1035/60i, 59.94i; 1080/30P, 29.97P, 25P, 24P, 23.976P
- Freeze function when an error is detected in the input signal — Auto/Manual Freeze selectable; Field/Frame Freeze selectable
- Passes eight channels of embedded audio and other ancillary data on VBI — Automatically mutes embedded audio when picture frozen; 20-bit audio sample rate conversion in Frame Synchronization mode; Variable audio delay in Frame Synchronization mode
- H/V phase adjustment available in Frame Synchronization mode
- By-pass mode selectable
- Built-in test signal generator
- Local and remote status monitoring and set up
- Remotely controllable from an optional UCP-8060 Universal Control Panel (Ethernet 100BASE-TX)

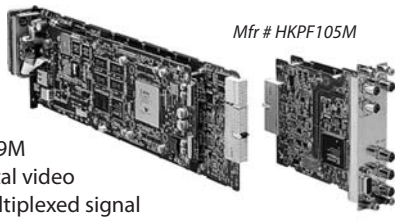
HKSP-061M
8 x 4 Digital Video Selector

The HKSP-061M digital video selector board features 8 inputs x 4 outputs and can route serial digital signals at up to 1.5 Gb/s without any setting changes. A variety of matrix configurations are available:

- One 8 x 4 matrix or one 8 x 2 matrix and two distribution outputs
- Two 4 x 2 matrixes or two 4 x 1 matrixes and two distribution outputs, four 2 x 1 matrices
- Expandable to 16 x 8 by cascade connecting two units
- Powerful matrix control function via Sony S-BUS remote interface; S-BUS connections with BKS-R Series control panels to form a simple primary station for signal switching
- Multi bit-rate transmission; Auto bit-rate detection, SD-SDI and HD-SDI signals
- Synchronized switching with external reference signal; Provides both black burst and tri-level sync signal
- Retains crosspoint data to restore setting after power-off
- Remote status monitoring, plus local monitoring with front panel LED

(Mfr # HKSP061M • B&H # SOHKSP061M)

HKPF-105M
HD Audio/Video Multiplexer Board



Mfr # HKPF105M

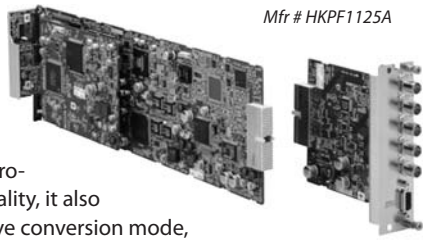
The HKPF-105M is a video/audio multiplexer board that multiplexes four AES/EBU format digital audio signals (8 channels) with a SMPTE 291M/292M/299M format component serial digital video signal. Two outputs of the multiplexed signal are provided. By cascading two HKPF-105M boards, a further four AES/EBU signals can be multiplexed onto one HD signal, making a total of eight pairs/sixteen channels. Automatic equalization is provided for input cable lengths of up to 100 m (5C-FB or PD-3709 Cooper RG-6/U cable or equivalents).

- Audio delay function - one video frame
- Format indication on the front panel

HKPF-106M
HD Audio/Video Demultiplexer Board

The HKPF-106M demultiplexes four AES/EBU-format digital audio signals from a multiplexed SMPTE 291M/292M/299M component serial digital video signal. The input video signal is distributed to two outputs. Up to eight pairs/sixteen channels of audio can be separated from a multiplexed HD component serial digital video signal by connecting two HKPF-106M boards in cascade. (*Mfr # HKPF105M)*

HKPF-1125A
HD Up-Converter Board



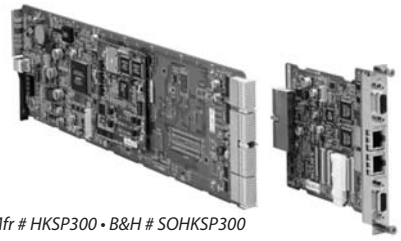
Mfr # HKPF1125A

The HKPF-1125A is a 525-line or a 625-line to 1125-line up-converter with an auto colorimetry selection capability and selectable output modes. To produce optimum image quality, it also features a motion adaptive conversion mode, anti image enhancer, colorimetry and gamma correction functions. The HKPF-1125A accepts inputs in conventional NTSC composite analog or NTSC composite serial digital or 525/625 component serial digital signal format, and provides three HD serial digital outputs to the 1125-line interlaced HDTV standard. The 1125 output can be in the 1035 or 1080 active line format.

- Three distribution output of HD SDI with embedded audio
- Auto colorimetry selection between 1035 and 1080 active lines
- Aspect ratio modes selectable from Squeeze, Letter Box and Edge Crop
- Motion adaptive and non-adaptive conversion modes selectable from Frame/Field adaptive, Field fixed and Frame fixed

PFV-SP3100 • PFV-SP3300

HKSP-300
Processing Module Controller

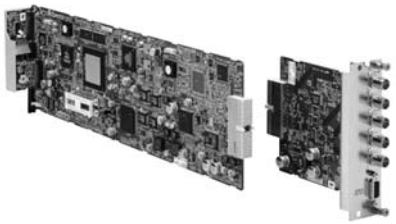


Mfr # HKSP300 • B&H # SOHKSP300

With an HKSP-300 processing module controller installed, the function boards accommodated within the same PFV-SP Series processing units can be controlled from a UCP-8060 universal control panel over an Ethernet-based network. A redundant CPU is available by installing two HKSP-300 boards. Set-up data backup function retains the settings of the function boards when they have been exchanged. Set-up for networking can be carried out through a connected PC.

- ◆ Enables the setting, control, and up/downloading of the set-up data of other HKSP function boards in a PFV-SP Series signal processing unit when used in combination with a UCP-8060 universal control panel connected via a Ethernet 100BASE-TX based network.
- ◆ Eight inputs and four outputs of GPI interface

HKSP-313
Color Corrector Board



Mfr # HKSP313 • B&H # SOHKSP313

The HKSP-313 color corrector board provides control of various color control parameters for different types of signal and complies with multiple HD formats. It also provides line conversion between 1035 and 1080, and format conversion between 1080 and 720P.

- ◆ HD signal color correction control; Master / Y, Pb, Pr / R, G, B / Video Gain, Chroma Gain, Hue, Set up / Gamma /White/Black Clip,
- ◆ Support for SMPTE292M formats:1035/60i, 59.94i, 1080/60i, 59.94i, 50i, 1080/30PsF, 29.976PsF, 25PsF, 24PsF, 23.976PsF, 720/60P, 59.94P
- ◆ Enhancer control
- ◆ Active line conversions between 1035 and 1080
- ◆ Format conversion between 1080 and 720P
- ◆ Audio delay function; Maximum two audio frames
- ◆ HD-SDI active loop-through output
- ◆ Retains ancillary data and embedded audio data
- ◆ Transfers UMID and VITC data
- ◆ Built-in Signal Generator
- ◆ Up to eight HKSP-313 boards can be installed in a PFV-SP3300 signal processing unit

HKSP-525
Downconverter Board *(Mfr # HKSP525)*

The HKSP-525 down converter board converts an HD SDI signal to an SD SDI signal. It accepts an HD SDI input with embedded audio, and provides three SD SDI outputs (525/625) with embedded audio, plus an analog monitor output.

- • Down converts an HD SDI signal to an SD SDI (D1) signal;
  From 1035(1125) / 59.94i, 29.97PsF to 480(525) / 59.94i, 29.97PsF,
  From 1080(1125) / 59.94i, 29.97PsF to 480(525), / 59.94i, 29.97PsF,
  From 1080(1125) / 50i, 25PsF to 576(625) / 50i, 25PsF
- • Provides an analog composite monitor output
- • Handles eight embedded audio channels
- ◆ Retains ancillary data (VITC) and UMID that are on an HD SDI input to an SD SDI output
- ◆ Output signal aspect ratio modes selectable from Squeeze, Edge Crop, Letter Box (16:9) and Semi Letter Box (13:9. 14:9, 15:9)
- ◆ Minimum delay/frame delay selectable
- ◆ Remotely controllable from UCP-8060 universal control panel (Ethernet 100BASE-TX)
- ◆ Auto colorimetry selection between 1035 and 1080 active lines

HKSP-R80
Routing Switcher Controller

The HKSP-R80 routing switcher controller is a stand-alone primary station CPU board for Sony routing switchers. With the HKSP-R80 installed in a PFV-SP Series signal processing unit, a range of features is provided in addition to the primary functions of S-BUS SUB-NET control and conversion between S-BUS and Ethernet LAN. For CPU redundancy, the HKSP-R81 is available. (*Mfr # HKSPR80 • B&H # SOHKSPR80)*

UCP-8060 Universal Control

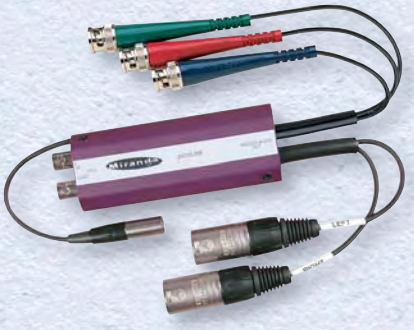


Mfr # UCP8060

The UCP-8060 universal control panel can be used for a wide range of applications where control of PFV-SP Series is required. Its compact size and low-profile design makes the UCP-8060 compatible in almost any system environment. A color touch screen helps to provide quick and positive operation.

- ◆ Remotely controls the functions and monitors the status of the HKSP-008HD, HKSP-105, HKSP-106,HKSP-313 HD, HKSP-525 down-converter board and HKSP-1125 HD. Sony Memory Stick used to store and load set-up data or install software
- ◆ Compact 3RU height and 2/3 19″ rack width size — fits neatly into a control desk; 19″ rack mountable
- ◆ Combines touch-screen operation with knob and button operation — Easy-to-use menu system with simplified layers


FIELD
LINE
TEST
SAFE
CENT +
PATT
TRIG
SAFE AREA GENERATOR
HORITA
SAG-50






LEI-515 SDI PRESENCE DETECTOR
ON
OFF
125mA
ALT
MAIN
PWR
IN
OUT
THRES
HOLD
ALT
MAIN
MANUAL
AUTO
LINK


Deuce HD
Intelligent Video Scaler
INPUT SELECT
VIDEO
S-VIDEO
COM-
PONENT
OUTPUT
FORMAT
VIDEO SCALING
480p
720p
1080p
1280 x 1024
1366 x 768
ASPECT
RATIO
SOURCE DISPLAY
16:9 → 16:9
4:3 → Full Screen
4:3 → 4:3 in 16:9 Screen
Communications
Specialties, Inc.

B&H
PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 12
STUDIO EQUIPMENT

Allen Avionics.....900-901
Analog Way.....902-908
Barco.....909
CSI.....910-913
Comprehensive.....914-919
Ensemble Designs.....920-929
Gefen.....930-933
Grass Valley.....934-935
Horita.....936-949
Hotronics.....950-953
Keywest Technology.....954-955
Knox Video.....956-961
Kramer.....962-973
Link Electronics.....974-993
Miranda.....994-1007
Reflecmedia.....1008-1011
Rosco.....1012
Teranex.....1013
TV One.....1014-1021

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 12, Studio Equipment use Quick Dial #: 821

HUM ELIMINATORS



RF transmission in cables is routinely plagued by 50Hz or 60Hz hum or other interference. When a cable is used for video signals, small electrical currents caused by differences in ground potential (ground loops) or induced common-mode noise, can result in considerable hum interference. Cameras, video recorders, monitors and video effects generators... even switchers and computers downstream... are affected. Allen Avionics offers three types of products to eliminate hum caused by ground loops or induced currents. All are broadcast quality. Although they can be inserted anywhere in the transmission system, they are most effective at or near the end of the cable run.

Hum Eliminators

Hum eliminators work best in those circumstances where interference is cause by small differences in ground potential (less than 20v DC) or by induced currents in long cable runs. When there are multiple power panels in a building, or even on a single floor, equipment and lighting loads result in small differences in potential which induce ground loop current flow and 60Hz hum.

Electromagnetically-induced currents in long cable runs also create hum. For 50Hz and 60Hz power systems, and where induced currents are high, HEC-2000 and HEC-2000-H increase the attenuation at the power frequency. Should a small amount of hum remain after an HEC has been added to the circuit, a second HEC can be added in series, without significant degradaton of the video signal.

- Flat response
- Bandwidths up to 30MHz (100 MHz on the HEC-5000)
- For color and B&W
- No low frequency or high frequency roll-off
- No differential gain distortion
- No differential phase distortion
- Passive device-failure free
- Reversible
- Rugged, waterproof case
- Small, compact package
- Use in the field between remote truck; telco and microwave; for intertruck hookup
- Use in the studio between buildings; on long runs in buildings; between studios and transmitters; incoming/outgoing telco circuits

HEC-500:
50 Ohms unbalanced (impedance), 50dB for 60Hz hum reduction depending on system, 0.2dB maximum insertion loss, 20dB minimum return loss. Made of high-impact ABS plastic, measures 5⅜ x 4 x 2" (HxWxD) and weighs 2.5 lbs. *(Mfr # HEC500 • B&H # ALHEC500)* **144.95**

HEC-1000:
75 Ohms unbalanced (impedance), 50dB for 60Hz hum reduction depending on system, 0.2dB maximum insertion loss, 20dB minimum return loss. Made of high-impact ABS plastic, measures 5⅜ x 4 x 2" (HxWxD) and weighs 3.5 lbs. *(Mfr # HEC1000 • B&H # ALHEC1000)* **139.95**

HEC-2000:
75 Ohms unbalanced (impedance), 60dB for 50Hz or 60Hz hum reduction depending on system, 0.2dB maximum insertion loss, 20 dB minimum return loss. Made of die-cast metal, measures 4 11/16 x 3 11/16 x 2 1/16" (HxWxD) and weighs 3.5 lbs. *(Mfr # HEC2000 • B&H # ALHEC2000)* **149.95**

HEC-2000-H:
Same as above, except designed for optional rack mounting installation. A heavy-duty version, 1/4" thick, stainless steel guard rails to protect the connectors when not in use. *(Mfr # HEC2000H • B&H # ALHEC2000H)*..... **169.95**

HEC-2000-V:
Heavy-duty version, 1/4" thick, stainless steel guard rails protect connectors when not in use. *(Mfr # HEC2000V • B&H # ALHEC2000V)* **174.95**

HEC-3000:
75 Ohms unbalanced (impedance), provides 3 channels of 60dB for 50Hz or 60Hz hum reduction depending on system, 0.2 dB maximum insertion loss, 20dB minimum return loss. Provides 70dB isolation between channels. Made of die-cast metal, measures 7 1/16 x 4¾ x 3 1/16" (HxWxD) and weighs 10 lbs.
(Mfr # HEC3000 • B&H # ALHEC3000) **399.95**

HEC-4000:
GBR unbalanced (impedance), Sync balanced, provides 3 channels of 60dB for 50Hz or 60Hz hum reduction when used in RGB or YUV systems, plus one channel of transformer isolation. 0.2dB maximum insertion loss, 20dB minimum return loss. Provides 70dB isolation between channels. Made of die-cast metal, measures 7 1/16 x 4¾ x 3 1/16" (HxWxD) and weighs 10 lbs.
(Mfr # HEC4000 • B&H # ALHEC4000) **519.95**

HEC-5000:
75 Ohms unbalanced (impedance), provides 5 channels of 60 dB per channel hum reduction. 0.2dB maximum insertion loss, 20dB minimum return loss. Provides 70dB isolation between channels.
The HEC-5000 has a bandwidth of over 100 MHz making it suitable for HDTV applications and many video projection systems with 100 MHz bandwidths. Made of die-cast metal, measures 7 1/16 x 4¾ x 3 1/16" (HxWxD) and weighs 10 lbs.
(Mfr # HEC5000 • B&H # ALHEC5000)..... **594.95**

Video Noise Eliminators

Video noise eliminators are effective for video signals up to 30MHz—encompassing HDTV frequencies with little distortion. For signals below 20MHz they are totally "transparent". Since hum reduction, using video noise eliminators, is not as great as with HECs, their use is recommended only where higher frequencies are involved.

VNE-50: 50 Ohms unbalanced (impedance), 40dB for 60Hz hum reduction depending on system, 0.2dB maximum insertion loss, 20dB minimum return loss. Made of high-impact ABS plastic, measures 4⅜ x 3¼ x 2" (HxWxD) and weighs 1 lb. *(Mfr # VNE50 • B&H # ALVNE50)* **149.95**

VNE-75 50 Ohms unbalanced (impedance), 40dB for 60Hz hum reduction depending on system, 0.2dB maximum insertion loss, 20dB minimum return loss. Made of high-impact ABS plastic, measures 4⅜ x 3¼ x 2" (HxWxD) and weighs 1 lb. *(Mfr # VNE75 • B&H # ALVNE75)* **144.95**

VNE-75-3 Triple Channel: 75 Ohms unbalanced (impedance), 40dB minimum hum reduction per channel, 0.2dB maximum insertion loss, 20dB minimum return loss. Provides 70dB isolation between channels. Made of die-cast metal, measures 7 7/16 x 4¾ x 2 1/16" (HxWxD) and weighs 3.5 lbs. *(Mfr # VNE753 • B&H # ALVNE753)* **379.95**

Video Isolation Transformers (VIT)

Breaking the ground connection in video transmission lines will eliminate 60Hz hum caused by ground loops. When there are hum problems caused by large potential differences (20v or more) the video isolation transformer is the product to use. The dielectric withstanding voltage of the VIT is over 500 volts at DC. VITs are true isolation transformers—there is no DC path between the windings. Frequency response is flat over the range 20Hz to 4.5MHz. VITs also remove the hum created by electromagnetically induced currents from power lines or distribution systems.

VIT-50: 50 Ohms unbalanced (impedance), 20Hz to 6MHz video bandwidth, 100 megohms minimum video isolation, 1dB maximum insertion loss, 20 dB minimum return loss.
Made of high-impact ABS plastic, measures 3¾ x 2⅝ x 1½" (HxWxD) and weighs 1 lb. *(Mfr # VIT50 • B&H # ALVIT50)* **159.95**

VIT-75: Same as above except with 75 Ohms impedance
(Mfr # VIT75 • B&H # ALVIT75) **124.95**

VIT-75-3: Same as above except three channels. Provides 60 dB isolation between channels. Made of die-cast metal, measures 4 11/16 x 3 11/16 x 2 1/16" (HxWxD) and weighs 2½ lbs. *(Mfr # VIT753 • B&H # ALVIT753)* **334.95**

Infinitely Variable Video Delay Lines

"In line" video delays, they utilize front mounted toggle switches and a fine trimmer to adjust video delay parameters. Useful in matching video sources with varied cable runs. A video delay will take the place of the mound of coiled coax that some studios use to time equipment. Impedance is 75 Ohms, working voltage is 100-volts. Pulse distortion is less than 3% with an input rise time of 20 seconds. Return loss is 20dB or greater.

	VAR005	VAR011	VRM011	VRM0256	VAR256	VRM0320	VAR320	VAR640
Delay Range (Nanoseconds)	3-7	0-11	0-11	0-256	0-256	0-320	0-320	0-640
Method of Variation	Trimmer	Toggle Switch & Trimmer	Slide Switch & Trimmer	Toggle Switch & Trimmer	Toggle Switch & Trimmer	Toggle Switch & Trimmer	Toggle Switch & Trimmer	Toggle Switch & Trimmer
Trimmer Variation (Nanoseconds)	3-7	Variable - 1	Variable to .5	Varible to 1	Varible to 1	Varible to 2.5	Varible to 2.5	Varible to 5
Maximum Insertion Loss @ 100KHz (dB)	.2	.2	.3	.3	.15	.3	.2	.8
Amplitude Flatness at any delay setting100 KHz to 5.5 MHz (dB)	.2	.25	.3	.4	.4	.4	.4	.5
Mfr#	*VAR005*	*VAR011*	*VRM011*	*VRM0256*	*VAR256*	*VRM0320*	*VAR320*	*VAR640*
B&H#	*ALVAR005*	*ALVAR011*	*ALRMTSVDL*	*ALVRM0256*	*ALVAR256*	*ALVRM0320*	*ALVAR320*	*ALVAR640*
Price	**69.95**	**114.95**	**184.95**	**359.95**	**279.95**	**394.95**	**304.95**	**379.95**

VRM-110: The VRM-110 is a rack mountable video delay line utilizing trimmers and slide switches to adjust video delay. It has a delay range of 0 to 11 nano-seconds. *(Mfr # VRM110 • B&H # ALVRM110)* **548.95**

VRM-0637: The VRM-0637 is a rack mountable video delay line utilizing slide switches to adjust video delay. It has a delay range of 0 to 637.5 nano-seconds. *(Mfr # VRM0637 • B&H # ALVRM0637)* **459.95**

VRM-1275: The VRM-1275 is a rack mountable video delay line utilizing front mount switches to adjust video delay. It has a delay range of 0 to 1275 nano-seconds. *(Mfr # VRM1275 • B&H # ALRMSSVDL)* **529.95**

SCAN CONVERTERS

Scan 1600



Easy to use, the Scan 1600 converts PC, Mac or workstation graphic images up to 1600 x 1200 at 60Hz into video. Ready for the new generation of computer graphic cards, it also offers a DVI-D input for digital signals. It is totally Auto-Scan and converts in real time, full screen image, with overscan / underscan and freeze frame functions. Ideal for display network, business presentation, video conferencing, video recording, video projection.

- Simultaneously outputs composite, S-Video (NTSC/PAL), RGB/S or YUV
- RGB and black level adjustments for precise user color setting. Also, loop through out of the RGB input is available for monitoring.
- Horizontal and vertical position and size adjustments for image position.
- User adjustments for up to 16 different input formats can be stored in memory.
- Anti-flicker processing (8 levels) allows users to easily find the right settings to match the application.
- LCD screen enables an easy navigation through the menus.
- Linear pan/zoom up to 500% to display from 4% to 100% of any part of the total image area.
- Scan 1600 can be fully controlled and updated via RS-232 port. Includes remote control software

Digi Scan 1600



A professional scan converter with genlock and digital SDI output to convert PC, Mac or workstation graphic images up to 1600 x 1200 at 60Hz into video. Ready for the new generation of computer graphic cards, Digi Scan 1600 also offers a standard DVI-D input and SDI output for a fully digital signal processing. It is totally Auto-Scan and converts in real time, full screen image, with overscan / underscan and frame freeze functions.

- Simultaneously outputs composite, S-Video (NTSC/PAL), SDI, RGB/S or YUV.
- Can store user adjustments for up to 16 different input formats.
- User friendly menus on a blue illuminated LCD provide clear and simple user controls.
- Pan/zoom up to 500% to display from 4% to 100% of any part of the total image area.
- RGB and black level adjustments for precise user color setting. Also, loop through out of the RGB input is available for monitoring.
- Equipped with high performance genlock to overlay graphics onto incoming video (with external switcher). All of the line and subcarrier phase parameters are adjustable, and meet SMPTE specifications. Genlock uses a black burst or composite video signal.
- Anti-flicker processing (8 levels) allows users to easily find the right settings to match the application.
- Horizontal and vertical position and size adjustments for image position.
- Active loop through to daisy chain other devices.
- Can be controlled/updated via RS-232 port.

	Scan 1600	Digi Scan 1600	Broad Scan	Broad Scan SDI	Broad Scan HD
Output	TV	TV	TV	TV	TV and HDTV
Digital Output	—	✓	—	✓	✓
Genlock	—	Analog	Analog	Digital or Analog	Digital or Analog
Digital Audio	—	—	—	✓	✓
Broadcast SMPTE Specs	—	—	✓	✓	✓
RS232 and Optional TCP/IP	—	✓	✓	✓	✓
SDI	—	1	—	2	2
Luma Key and Frame Lock	—	—	✓	✓	✓
Zoom	500%	500%	1000%	1000%	1000%
Frame Memory	—	—	—	✓	✓
Logo / Animated Logo	—	—	—	4 / 1	4 / 1

ANALOG WAY

SCAN CONVERTERS

Broad Scan



Broad Scan converts workstation, PC or Mac graphic images up to 1600 x 1200 @60Hz (1920x1200 RB) into NTSC or PAL video. Equipped with Digital DVI and analog RGB input, each computer input has its own monitor loop through output for the connection of a control display. It also features a powerful broadcast genlock through an NTSC/PAL black burst signal. Genlock input is fitted with a loop through output allowing additional devices to be daisy chained. Users can adjust phase and subcarrier delay according to installation requirements. All genlock timings meet SMPTE standards.

- Simultaneously outputs composite, S-Video (NTSC or PAL), RGB or YUV.
- Real time conversion with high performance image processing. Adjustments include RGB and Black level, 2D Sharpness and 8 levels of anti-flicker. It converts single wire computer type signal into black and white video image just by setting a menu.
- High speed hardware allows up to 1000% zoom. In addition, highlighted "zoom finder" can preview the actual part of the picture to be zoomed (H, V and H&V simultaneously).
- Broad Scan also outputs Luma Key signal which comes in the same format as the output and perfectly timed. In addition, a Frame Lock output allows synchronizing an external device frame rate such as a graphic card.
- Direct access functions include freeze, Black, under/over scan, 16:9/4:3 aspect ratio (1/1, cropped, full screen), zoom position and size.
- Can store user adjustments for up to 16 different input formats.
- Blue illuminated LCD provides clear and simple user controls. LCD continuously displays input and output status during operation.

Broad Scan SDI



Designed for broadcast studio and TV production, the high-resolution Broad Scan SDI steps up with SDI output with audio. Output signal can be both analog and digital, thus Broad Scan SDI can provide a full digital signal processing path from the input to the output. Available in two versions, the BSD830-DG features a Digital SDI genlock, the BSD830-AG features an analog Black Burst genlock.

Same as the Broad Scan, plus it features—

- Simultaneously outputs composite, S-Video, RGB or YUV and SDI (x2I. Also outputs Luma Key in both digital and analog signals.
- Incorporates a Frame Memory to store a full screen image that can be displayed at any time as well as 1 animated or 4 still logos.
- Allows embedding analog audio stereo input signal into the SDI output signal with matched A/V delay, adjustable level, balance and mute.

Broad Scan HD



Broad Scan HD steps up from Broad Scan SDI with HDTV output. It also features a powerful broadcast genlock available in two versions: Digital HD/SD-SDI genlock (BHD930- DG) or analog HD black or black burst genlock BHD930-AG). Genlock input is fitted with a loop through output allowing chaining devices. Users can adjust phase and subcarrier delay according to the installation requirements. HD output formats can also be genlocked with a SD Blackburst signal. Genlock timings meet SMPTE standards.

- HDTV outputs include:
  - 720p @ 60, 59.94 & 50Hz
  - 1080i @ 60, 59.94 & 50Hz
  - 1035i @ 60 Hz & 59.94Hz
  - 1080sF @ 30, 29.97 & 25Hz
- Broad Scan HD outputs different signals at the same time in one selected output format:
  - In HD: Two HD-SDI and one HD-YUV 3 level sync signals are available simultaneously.
  - In SD NTSC/PAL: Two SDI, one YUV or RGB, one S-Video and one composite video signal are available simultaneously.

VIDEO SCALERS

V-Scale • V-Scale C





V-Scale and V-Scale C are half 19" rack compact video scalers offering multiple output resolutions up to 1600 x 1200. They significantly improve the quality of any video signal, providing enhanced brightness and sharpness. They allow NTSC, PAL or SECAM sources to be displayed on high resolution LCD, plasma or video projectors with a computer input. Analog Way's powerful 3D motion auto-adaptive pixel per pixel basis scaling algorithms provide a perfect high resolution, bright and colorful image. They also eliminate flickering and movement artifacts thanks to its powerful auto 3:2 and 2:2 pull down film detection. In addition, they perform aspect ratio and frame rate convertion. They are ideal for conference room installations, where both video and computer must be displayed on high resolution large screens.

- Auto switch–computer or video input
- V-Scale accepts composite (NTSC/PAL) and S-Video signals. The V-Scale C adds component (YUV), RGBS or RGsB or signals.
- They provide audio/stereo switching following the video input.
- Front panel controls include image freeze, H&V, position, size, contrast, brightness, color, hue and sharpness.
- Automatic or manual stand-by mode on the front panel or via the RS-232 port.
- Full frame memory is automatically displayed in case of loss of input sync. The V-Scale also offers a welcome message.
- Provide user friendly menus on a LCD display. Users can easily adjust output format and image parameters through clearly designed and easy to use menus.
- They let you switch automatically to a ser-defined input (video or computer) when the current input signal is lost.
- Aspect ratio preserved
- Frame rate converter or follower and ARC
- Freeze and frame alert memory (frame alert only on the V-Scale).
- Bundled with remote control software

V-Scale
(Mfr # VSL121 • B&H # ANVSL121) .....**Call**

V-Scale C
(Mfr # VSL 300 • B&H # ANVSL300) .....**Call**

V-Scale PLUS
(Mfr # VSL241 • B&H # ANVSL241) .....**Call**

V-Scale PLUS



V-Scale PLUS combines the functions of a high resolution video scaler with an audio video switcher with stereo audio. It is a state-of-the-art Scaler / Line Multiplier / Quadrupler / Doubler which significantly increases video image resolution and brightness. A computer input is also provided for direct display of your presentations or web applications.

- Equipped with a composite, RGB and YUV component input and a DVI output providing perfect connection with LCD screen, video projector or plasma. It offers a double analog output on both HD15 and DVI-I connectors. Additionally, V-Scale PLUS can drive up to three displays simultaneously.
- Non-volatile frame memory can be used as a "welcome" or an "alert" message. This frame can be acquired from any video input or it can be downloaded from a computer via RS-232 or optional IP connection.
- High-quality decoder includes an advanced comb filter, an emphasized "natural" color processing, a highly robust sync detection and enhanced 3D (pixel by pixel basis) auto-adaptive de-interlacing scheme (for motion artifacts). With automatic correction of the "film to video" transfer (3/2 & 2/2 pull down), it provides a "cinema like" image.
- Image parameters such as brightness, contrast, color, aspect ratio and sharpness can be easily adjusted by the user. These parameters are stored for each input.
- Auto switch–computer or video input.
- V-Scale PLUS also features an automatic or manual stand-by mode, activated on the front panel or with the RS-232 control.
- The input source aspect ratio 4:3, 16:9 widescreen can be selected as well as the size of the screen (4:3 - 16:9).
- Frame conversion and time base correction.
- Freeze and frame alert memory.
- Bundled with remote control software.

VIDEO SCALERS

	V-SCALE	V-SCALE C	V-SCALE PLUS
Inputs			
Number Of Inputs	2	1	4
Number of Computer Inputs	1	1	1
Composite (Auto - PAL - NTSC - SECAM)	2*	1	2
S. Video (Y-C)	1	1	1
Component (YUV)	–	1	1**
RGsB (SOG) - 15 kHz	–	1	1**
RGBS - 15 kHz	–	1	1**
Computer up to 1600 x 1200	1	1	1
Outputs			
DVI	–	–	1
RGB HV	1	1	2
852 x 480 (WVGA - 16/9)	✓	✓	✓
800 x 600 (SVGA)	✓	✓	✓
1024 x 768 (XGA)	✓	✓	✓
1280 x 720 (HDTV 720p - 16/9)	✓	✓	✓
1280 x 1024 (SXGA)	✓	✓	✓
1365 x 768/1024 (D-ILA - 4/3 & 16/9)	✓	✓	✓
1400 x 1050 (SXGA +)	✓	✓	✓
1600 x 1200	✓	✓	✓
Time Base Correction	✓	✓	✓
Frame Rate Conversion	✓	✓	✓
Follow Mode	✓	✓	✓
Image Control			
Horizontal Positioning	✓	✓	✓
Horizontal & Vertical Sizing	✓	✓	✓
Memory Presets	✓	✓	✓
Input Aspect Ratio (4/3 - 16/9 - WS Anamorphic)	✓	✓	✓
Output Aspect Ratio (Standard - Full Screen - Crop)	✓	✓	✓
Freeze	✓	✓	✓
Image Processing			
Color - Contrast - Brightness	✓	✓	✓
Hue (NTSC)	✓	✓	✓
Sharpness	✓	✓	✓
Other Features			
Frame Store / Alert	✓	✓	✓
Black Delay (Black Short or Long)	✓	✓	✓
Audio Stereo	✓	✓	✓
External Room Control (+12Vdc Trigger)	✓	✓	✓
Front Panel Display for Menu Controls	✓	✓	✓
Remote Control (RS232)	✓	✓	✓
LAN Control (TCP-IP - UDP)	–	–	Option
Rack Mountable	Option	Option	✓

** Second Composite instead of S. Video input ** One configurable input, either in Component (YUV) or RGsB (SOG) or RGBS*

MULTI-FORMAT CONVERTERS

Optimizer HD



Optimizer HD is a state-of-the-art universal up/down scaler, scan converter and standards converter with TBC functions in one box that converts standard defintion images into cinema-like or wide sceen displays. Its high flexibility combined with its processing quality makes it essential in professional broadcast, digital cinema and high end pro A/V environments.

- Optimizer HD upgrades standard definition image quality to almost true HD quality. Computer Auto clock and phase adjustments ensure true picture up or down scaling with every original pixel of the image. The image adjustments and device setup are recorded in a non-volatile memory.
- Equipped with universal analog or digital input, Optimizer HD converts any SD, HD or PC signal into a digital TV, HDTV or Hi-Res PC format.
- Input signal can be analog S-Video, RGB/YUV, HDYUV, RGBHV, RGBS, RGsB (NTSC/PAL/SECAM), or Digital DVI and SD/HD-SDI.
- Supports SD and HDTV formats including 1080p and 1080sF@24/25Hz and computer formats from VGA to UXGA and 2K@60 Hz.
- Equipped with analog genlock input with an active loop through. It also offers a choice between SD black burst and Black HD-YUV. It allows genlocking of HDTV output signal on an SD Blackburst. User phase adjustments are available for a perfect result.

Optimizer HD outputs digital signals with the following formats:

HDTV
- 720p @ 60, 59.94 & 50 Hz
- 1080i @ 60, 59.94 & 50 Hz
- 1035i @ 60 Hz & 59.94 Hz,
- 1080sF @ 24, 23.98 Hz & 25 Hz
- 1080p @ 30, 29.97, 25, 24, 23.98 Hz

SDTV
- 525i @ 60 & 59.94 Hz – 15.735 kHz
- 625i @ 50 Hz – 15.625 kHz
- 480p @ 60/59.94 Hz – 31.471 kHz
- 576p @ 50 Hz – 31.250 kHz

Computer up to 2048 x 1080RB & 1600 x 1200 @ 60Hz

- Provides an amazing image quality thanks to its powerful geometric bandlet based computing technology. The true 10-bit HD processing path is preserved by state-of-the art over sampling 12-bit A/D converters.
- Real time Motion Adaptive de-interlacing, correction of compression artefact, noise removal, 3:2 and 2:2 Pull Down correction, and scaling with special edge diagonal compensation are taken to incomparable levels, providing the best picture quality ever seen.
- 500% zoom, user programmable EDID for DVI input.
- Analog XLR balanced audio stereo input for embedding audio into the SD/HD-SDI signal with A/V delay compensation.
- Simultaneous DVI-D and SDI output when the selected format is compatible.
- RS-232 port and GUI allow full remote control of the device and also upgrade capability to maintain the high value of your equipment.
- Large front panel features direct access button to image adjustments. A control menu knob and bright easy to read fluorescent display offers easy configuration.

VIO 1600 • VIO 1600-D1 • Ultra-VIO





Multi-purpose scan converter, scaler, standards converter with TBC, switcher and interface, the VIO 1600, VIO 1600-D1 and Ultra VIO accept a large range of formats, from computer to video and HDTV, in analog or digital format. The output provides the same diversity of formats, type of signals and connectors. Each input features an active loop-through (monitoring) for easy control of the sources and accepts composite (NTSC/PAL/SECAM), S-Video, RGB or YUV, HDTV in HD-YUV and computer formats: RGB up to UXGA and DVI (input 1). In addition, the VIO 1600-D1 and Ultra-VIO accept SD/HD-SDI on input 2.

ANALOG WAY

MULTI-FORMAT CONVERTERS

VIO 1600 • VIO 1600-D1 • Ultra-VIO Features

- They generate various output formats including: composite (NTSC/PAL) S-Video, YUV, HD-YUV or computer: analog RGB or digital DVI. The Ultra-VIO also outputs SD/HD-SDI.
- Unbalanced stereo audio is passed with each universal input.
- They offer conversion of any of the inputs to any of the outputs including conversion of the television standard and bidirectional analog to digital conversion.
- They feature 3:2 and 2:2 pull down circuitry, auto adaptive per pixel level motion compensation, auto centering, time base correction, frame rate conversion and a multi-level anti-flicker filter. The configurable adjustments are recorded in non-volatile memory.
- Equipped with analog genlock, the Ultra-VIO offers a choice between SDTV Black Burst and Black HD-YUV. It allows genlocking of HDTV output signal on an SDTV Black Burst.

Tetra-VIO





Tetra-VIO is a universal device with six functions in one: Scan Converter, Scaler, Standards converter with TBC, Audio De/Embedder, Switcher and Interface. Its high flexibility makes it essential in complex installations. It is extremely useful in solving signal compatibility issues at the last minute. In addition to a powerful multi-format converter (converts virtually any high resolution up to 2K, TV and HDTV signals) , Tetra-VIO is also a smooth and fast audio/video switcher offering many useful possibilities such as 500% Zoom, user programmable EDID for DVI input, etc. RS-232 port and GUI allow full remote control of the device and also upgrade capability to maintain the high value of your equipment. Optional ethernet is available for TCP/IP control.

- Tetra-VIO features three universal Inputs and one SD/HD-SDI input. It accepts a large range of formats, from computer to video and HDTV, in analog or digital format via a large range of connectors. Each of the three universal inputs features an active loop through (monitoring) for easy control of the sources.
- Each of the universal inputs accept NTSC/PAL S-Video, RGB or YUV and HDTV in HD-YUV or HD-RGB analog. Computer formats include RGB up to UXGA and 2K. Input 2 also accepts digital DVI signal.
- Tetra-VIO features four analog audio stereo inputs and one output. Also offers one digital S/PDIF audio I/O. It allows embedding Analog and S/PDIF Digital Audio stereo signal into SD/HD-SDI with A/V delay compensation. (Fs: 48kHz – 20/24 bits). It also extracts and outputs SPDIF digital Audio stereo signal from the SD/HD-SDI embedded stream.
- Large front panel features direct access button to image adjustments. A control menu knob and bright easy to read fluorescent display offers easy configuration.
- Tetra-VIO offers a high quality image thanks to its high performance true 10-bits video path processing with automatic 3:2 and 2:2 pull down circuitry, de-interlaced SD and HD format, auto adaptative pixel per pixel level motion compensation, auto centering, clock, time base corrector, frame rate converter and follower and multi-level anti-flicker.
- Image adjustments and device setup are recorded in a non-volatile memory.
- Equipped with an analog genlock input with an active loop through. Choose between standard definition black burst and Black HD-YUV. It allows genlocking of HDTV output signal on an SDTV black burst. User phase adjustments are available for a perfect result.

Tetra-VIO supports numerous input and output formats and signal types.
These formats are:

HDTV

- 720p @ 60, 59.94 & 50 Hz
- 1080i @ 60, 59.94 & 50 Hz
- 1035i @ 60 Hz & 59.94 Hz,
- 1080sF @ 30, 29.97 & 25 Hz,
- 1080p @ 30, 29.97, 25, 24, 23.98 Hz

SDTV

- NTSC – 525i @ 60 & 59.94 Hz – 15.735 kHz
- PAL – 625i @ 50 Hz – 15.625 kHz
- Progressive NTSC - 31.471 kHz@60/59.94Hz
- Progressive PAL - 31.250kHz@50Hz

Computer up to 2048 x 1080RB & 1600 x 1200 @60Hz in both analog RGB & DVI

- The same format is available simultaneously on different outputs. For example: computer formats are delivered in RGB and in DVI-D at the same time, SDTV formats are available in composite, S-Video, YUV and SDI, etc.

MULTI-FORMAT CONVERTERS

	VIO 1600	ULTRA VIO	TETRA VIO	OPTIMIZER HD
Inputs				
Number Of Inputs	3	3	4	4
Loopthrough for each input	✓	✓	✓	–
Composite	✓	✓	✓	✓
S. Video	✓	✓	✓	✓
YUV	✓	✓	✓	✓
RGB Video	✓	✓	✓	✓
HD-YUV	✓	✓	✓	✓
RGB Computer	✓	✓	✓	✓
DVI Computer	✓	✓	✓	✓
HD/SD-SDI	–	✓	✓	✓
NTSC/PAL/SECAM	✓	✓	✓	✓
15 kHz up to 130 kHz (UXGA)	✓	✓	✓	✓
Outputs				
Composite	✓	✓	✓	–
S. Video	✓	✓	✓	–
YUV	✓	✓	✓	–
RGB Video	✓	✓	✓	–
RGB Computer	✓	✓	✓	–
HD-YUV	✓	✓	✓	–
DVI Computer	✓	✓	✓	✓
HD/SD-SDI	–	✓	✓	✓
Genlock				
Black Burst	–	✓	✓	✓
HD-YUV Black	–	✓	✓	✓
Output Formats				
NTSC / PAL (525/625 L)	✓	✓	✓	–
Computer up to SXGA +, UXGA (RB*)	✓	✓	✓	✓
Computer up to 2k	–	–	✓	✓
HDTV up to 1080i & 720p & 1080p	✓	✓	✓	✓
Audio				
Audio Stereo (Analog)	✓	✓	✓	✓
Digital Audio Stereo	–	–	✓	✓
Image Controls				
Auto Centering	✓	✓	✓	✓
Auto Pixel Clock & Phase	✓	✓	✓	✓
Black / RGB Levels	✓	✓	✓	✓
Brightness, contrast, color, hue	✓	✓	✓	✓
Under/Over Scan	✓	✓	✓	✓
Sharpness / Gamma	✓	✓	✓	✓
Other Features				
Aspect Ratio	✓	✓	✓	✓
Test Patterns	✓	✓	✓	✓
Control Software	✓	✓	✓	✓
TCP/IP	Option	Option	Option	Option
Zoom	✓	✓	✓	✓

FOLSOM IMAGE PRO



The Folsom ImagePRO is a powerful all-in-one signal processor that accepts a wide range of video input signals and process them into a number of different signal formats to meet the video requirements of virtually any application. Incorporating Folsom's Athena proprietary high performance image processing technology, the ImagePRO is available in three versions—ImagePRO, ImagePRO-SDI and the fully-loaded ImagePRO-HD.

All units are high performance video scalers, scan converters, switchers and transcoders in one. The ImagePRO is the ideal solution for converting RGB, HDTV, component, S-Video, composite (NTSC, PAL and SECAM), DVI, SDI and HD/SDI into a user-selectable video format. ImagePRO supports a wide variety of analog and digital output formats including broadcast and VESA standards along with many native plasma formats. ImagePRO users may also create custom output formats to support unique display requirements. The ImagePRO line has an advantaged feature set that includes: universal inputs, aspect ratio conversion, memory presets, test patterns, vertical lock (Genlock), picture adjustments, motion adaptive de-interlacing, and 3:2 and 2:2 pulldown detection to name a few.



FEATURES

- High performance image processing technology provides the highest possible image quality while minimizing processing delays. The architecture supports 1:1 video sampling and processes video at 10-bits per color channel to maintain image fidelity.
- Proprietary horizontal and vertical filtering techniques are used to provide crisp, clean images to support both upconversion and downconversion operations.
- The Athena scaler also supports special functions such as continuous real-time pan and zoom operations, a wide variety of frame locking options (to eliminate motion artifacts) and adjustable filtering modes.
- Three universal inputs accept RGBHV, RGBS or RGsB computer video, component video (SD or HDTV), composite or S-Video with loop-through.
- Four video outputs; (2) RGB or component video, (1) composite video, and (1) S-video
- User-defined aspect ratio conversion and adjustments
- Flexible pan and zoom
- Freeze
- Motion Adaptive and Field to Frame de-interlacing modes
- 10-Bit processing provides improved signal-to-noise ratio and preserves dynamic range to improve image fidelity. This is especially apparent in dark regions and areas of smooth, slightly varying tonal value.
- 3:2 pulldown detection for NTSC and 2:2 film detection for PAL video sources.
- Decodes NTSC, PAL, and SECAM.
- RS-232 and Ethernet connection (with TCP/IP) for real-time remote control.
- Encodes NTSC and PAL.
- Genlock, H/V Lock and VLock.
- Executive mode: protects system configuration settings during use.
- 64 independent memory (sizing, centering, detail, contrast, brightness info presets.

Image Pro-SDI Step-up Features

- SDI input and output.
- Motion adaptive de-interlacing for HDTV inputs.
- Logo image capture and recall feature.
- Dissolve to/from stored logo.

Image Pro-HD Step-up Features

- HD/SDI input and output
- DVI-D output
- DVI-I connectors support both universal analog and DVI input with loop-through on Input 1

Image Pro Multi-Format Processor *(Mfr # R9860410 • B&H # BAIP)*	**4399.95**
Image Pro SDI Multi-Format Processor *(Mfr # R9860411 • B&H # BAIPSDI)*	**5299.95**
Image Pro HD Multi-Format Processor *(Mfr # R9860412 • B&H # BAIPHD)*	**6999.95**
Transport Case for Image Pro *(Mfr # R9860413 • B&H # BACIP)*	**324.95**

Scan Do SELECT

Affordable XGA Scan Converter



The Scan Do Select offers the lowest cost/highest quality video in its price class. It accepts input from computers with resolution as high as 1280 x 1024 @ 60 Hz and converts it to high resolution composite and S-Video in both NTSC and PAL formats. Scan Do Select features image zoom, while shrink and positioning controls allow for proper sizing and viewing of the image. Image stability and crispness is achieved through a sophisticated three-line flicker reduction process. An RS-232 remote control provides for easy system integration, while the built-in color bar generator aids in proper set up and testing. An image freeze control "freezes" the image on screen, independent of the computer input. And, despite its compact size, Scan Do Select features a completely internal universal input power supply. Also includes a unique VGA/Mac turnaround input cable for ease of use. Optional rackmount kits are also available.

- Supports up to 1280 x 1024 @ 60 Hz
- Input computer sync range from 31 to 71 kHz
- Selectable zoom range from 0.5x to 2.0x with H & V positioning.
- Adaptive computer sync processing.
- Advanced three-line flicker reduction.
- Input zoom processing for true increase in resolution when zooming.
- Built-in color bar generator.
- Composite, S-Video NTSC and PAL output.
- Image freeze.
- Single cable for VGA and Mac operation.
- Internal, universal input power supply; no external "brick".
- RS-232 port for remote control capability of all front panel functions.
- Three-year warranty on parts and labor.

Scan Do PRO II

XGA Scan Converter with Component Output



Scan Do Pro II combines the high resolution support (up to 1280 x 1024 @ 60 Hz) and superior processing offered by the Scan Do Select with professional broadcast-related features such as studio timeable genlock, component output (YUV and RGB formats), a switchable vertical filter and optional SDI (serial digital output). True multi-scanning with support for resolutions up to 1280 x 1024 (at 60 Hz) ensures it will work with virtually any computer. A three-line flicker reduction filter produces sharp, stable images and multi-level input zoom processing actually enhances resolution. Front-panel controls and interface are designed for user-friendliness, but it also offers an internal, universal power supply and standard RS-232 remote, bringing convenience and ease-of-use to a new level.

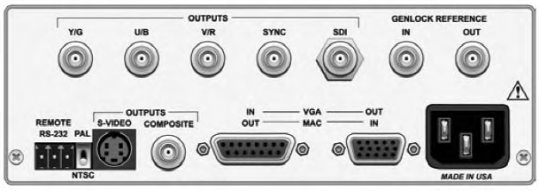
- Broadcast-quality scan conversion of computer resolutions up to 1280 x 1024 @ 60 Hz to NTSC and PAL video
- Input computer horizontal sync range from 31 to 71 kHz
- Fully timeable genlock with horizontal and subcarrier phasing
- Component (YUV and RGB formats), composite and S-Video output
- Multi-step zoom with H&V positioning: 0.85x, 1.0x, 1.3x, 1.6x, 2.0x
- Switchable vertical filter
- Adaptive computer sync processing
- Built-in color bar generator
- RS-232 port for remote control capability of all front panel functions
- Image freeze
- Switchable NTSC or PAL outputs
- Optional rackmount kits

CSI (COMMUNICATIONS SPECIALTIES, INC.)

Scan Do Pro II/D

XGA Scan Converter with Component & SDI Output

The Scan Do Pro II/D incorporates all the features of the Scan Do Pro II, except this SDI equipped model converts high-resolution graphics to NTSC and PAL video in serial digital component as well as composite, Y/C, YUV and RGB formats. of their respective counterparts, plus both include an RS-232 port for remote operation of all scan converter functions. Ideal for on-air webcasts, computer generated graphics, weather maps and radar, post-production, presentation staging, multimedia events and videoconferencing.



Scan Do HD

XGA Scan Converter with SD-SDI and HD-SDI Output

The all-digital Scan Do HD converts DVI input, at resolutions up to 1920 x 1080, to SD or HD SDI output, providing broadcast-quality video images. It supports all SMPTE HD-SDI output resolutions up to 1080i, and SD-SDI resolutions (NTSC and PAL), making it the most versatile model in the Scan Do into a professional video production system.



- With resolutions up to 1080i, you're sure to reveal every detail. Supports SD-SDI resolutions as well.
- Allows you to quickly phase your signal across an entire vertical output period at an impressive resolution of 840 picoseconds!
- Vertical, horizontal and clock phasing ability comes standard. Whether you are using tri-level sync or black burst, Scan Do HD ensures superior genlock ability.
- Advanced scaling algorithms and 10-bit processing provide exceptionally clean and accurate broadcast quality output.
- Ethernet port enables remote control
- Includes two SDI fiber optic output and two coaxial outputs
- Image processing controls for brightness, contrast, saturation, hue and sharpness; variable flicker reduction.
- Zoom and shrink horizontally and vertically while maintaining the aspect ratio or set each independently
- Precisely position your image horizontally and vertically.
- Quickly store and recall your favorite configurations through the remote control ports!
- Internal color bar generator
- 1 RU high; includes mounting kit

	Scan Do SELECT	Scan Do PRO II	Scan Do PRO II/D	Scan Do HD
Input Format	RGBHV, RGBS, RGsB	RGBHV, RGBS, RGsB	RGBHV, RGBS, RGsB	DVI-D Single Link VGA/Component Video when used with CSI 2100
Input Resolution Range	640 x 480 to 1280 x 1024 @ 60Hz	640 x 480 to 1280 x 1024 @ 60Hz	640 x 480 to 1280 x 1024 @ 60Hz	25 to 165 MHz Pixel Clock
Output Format	Composite, S-Video, YUV Component	Composite, S-Video, YUV Component, RGBS	Composite, S-Video, YUV Component, RGBS, SD-SDI	HD-SDI, SD-SDI Optical)
Genlock	No	NTSC/PAL Composite	NTSC/PAL Composite	HD Tri-Level Sync or SD Black Burst
Phasing	—	Horizontal and Subcarrier	Horizontal and Subcarrier	Horizontal, Vertical and Clock across a full vertical output period at 840 pS Resolution
Processing Parameters	—	—	—	Brightness, Contrast, Color Saturation, Hue, Sharpness
Zoom	Four Steps	Four Steps	Four Steps	Variable 50% to 200%
Configuration Presets	—	—	—	Yes

DEUCE SDQ

Scaler, Line Doubler and Line Quadrupler



A video scaling solution for the price-conscious, the Deuce SDQ is a versatile scaler, line doubler and line quadrupler that offers state-of-the-art signal processing technology— but with a no-frills design and at an extremely affordable price. Deuce SDQ offers the most sophisticated level of "intelligent" motion compensation processing available. Making use of three different algorithms (adaptive frame using inverse 3:2 pulldown, vertical temporal or static mesh), the scaler automatically selects the most effective motion compensation method or combination of methods based upon the source material being scaled. Deuce SDQ accepts composite, S-Video and Y/CB/CR component inputs in NTSC or PAL standards. Intelligently scales to five output resolutions: 800 x 600, 1024 x 768, 1280 x 1024, line double and line quadruple. The simple front panel has a lockout function and a non-volatile memory remembers all settings. In addition, the compact unit has an RS-232 port and a universal input power supply.

- Intelligent video scaling to three resolutions, plus line doubling and line quadrupling.
- Switchable composite, component and S-Video inputs in NTSC and PAL standards.
- VGA-compatible HD-15 connector provides RGBHV, RGBS or Y/CB/CR progressive scan output formats.
- Output vertical refresh rate locked to input vertical refresh rate (59.95Hz NTSC; 50Hz PAL).
- Output resolutions include: 800 x 600, 1024 x 768, 1280 x 1024, line double and quadruple.
- Automatically detects and applies the best motion compensation selecting from three algorithms:
  - Static mesh (images with little or no motion).
  - Vertical temporal (standard vide).
  - Adaptive frame (inverse 3:2 pulldown, for video originating from a film source.
- Supports 16:9 "letterbox" videotape and DVD sources.
- RS-232 remote port for use with a media controller.
- Non-volatile memory remembers all settings.
- Lockout function on front panel controls.
- Universal input power supply incorporated in chassis.

DEUCE MC

Scaler, Line Doubler and Line Quadrupler



Otherwise identical to the Deuce SDQ, the Deuce MC has a unique user-selectable Motion Compensation feature that can be set based on the specific input source image. The motion compensation feature enables Deuce MC users to select one of three different motion compensation techniques: adaptive frame using inverse 3:2 pulldown, vertical temporal or static mesh, or one of three automatic modes that automatically analyze the video input. Because each technique is set specifically for the type of input image, the result is the clearest, crispest picture quality possible, making Deuce MC ideal for professional A/V applications.

Step features from as Deuce SDQ —

- Six user-selectable motion compensation settings using three different algorithms, applied individually or in combination:

— Static mesh (images with little or no motion) — Vertical temporal (standard video)

— Adaptive frame (inverse 3:2 pulldown, for video originating from a film source)

CSI (COMMUNICATIONS SPECIALTIES, INC.)

DEUCE HD

High Definition Scaler

The Deuce HD is designed for applications that use projectors and other display equipment featuring HD output resolutions. Deuce HD enables HDTV-quality images from any standard NTSC or PAL source material. It meets a wide range of HDTV and DTV standard with five scaled outputs, including 480p, 720p, 1080p, 1280 x 1024 and 1366 x 768.



Like the Deuce MC, Deuce HD makes use of three different algorithms (adaptive frame using inverse 3:2 pulldown, vertical temporal or static mesh) and then automatically selects the most effective motion compensation method or combination of methods based upon the source material being scaled. Deuce HD supports 4:3 and 16:9 aspect ratios, and provides conversion from one to another as well.. Even projectors and displays with built-in scaling can benefit from the additional level of image processing that Deuce HD can provide. Features composite, S-Video and component inputs and RGB or component outputs, plus an RS-232 port. The slim, black unit has a simple, intuitive user-interface and internal, universal power supply.

- ◆ Intelligent video scaling to five DTV and HDTV resolutions
- ◆ Output vertical refresh rate locked to input vertical refresh rate (59.95Hz NTSC; 50Hz PAL)
- ◆ Three aspect ratio conversions from input to output:
  - — 4:3 to Full Screen (4:3 or 16:9)
  - — 4:3 to 4:3 in 16:9 screen
  - — 16:9 to 16:9 (letterbox to full 16:9 screen)
- ◆ Automatically detects and applies the best motion compensation selecting from three algorithms:
  - – Static mesh (images with little or no motion)
  - – Vertical temporal (standard vide)
  - – Adaptive frame (inverse 3:2 pulldown, for video originating from a film source
- ◆ Supports 16:9 "letterbox" DVD sources
- ◆ Switchable composite, S-Video and component inputs in NTSC and PAL standards
- ◆ VGA-compatible HD-15 connector provides RGBHV, RGBS or Y-CB-CR progressive scan output formats
- ◆ RS-232 port for use with an external media controller
- ◆ Non-volatile memory remembers all settings
- ◆ Lockout function on front panel controls
- ◆ Universal input power supply incorporated in chassis; no external power supply module

	Deuce SDQ	Deuce MC	Deuce HD
Scales to:			
HD (480p, 720p, 1080p)			✓
Line Double	✓	✓	
Line Quadruple	✓	✓	
800 x 600 (4:3)	✓	✓	
1024 x 768 (4:3)	✓	✓	
1280 x 1024 (4:3)	✓		✓
852 x 480 (16:9)		✓	
1366 x 768 (16:9)			✓

	Deuce SDQ	Deuce MC	Deuce HD
Inputs (4:3/16:9):			
Composite (NTSC/PAL)	✓	✓	✓
S-Video	✓	✓	✓
Component	✓	✓	✓
Outputs:			
RGBHV	✓	✓	✓
RGBs	✓	✓	✓
Y/Cb/Cr	✓	✓	✓
Connector HD-15F	✓	✓	✓

Deuce SDQ *(Mfr # 2240 • B&H # COSHQ)* **549.95**

Deuce MC *(Mfr # 2220 • B&H # CODMC)* **749.95**

Deuce HD *(Mfr # 2230 • B&H # CODHD)* **1029.95**

DISTRIBUTION AMPLIFIERS

CDA-DVI30 1x3 DVI and Stereo Audio DA Splitter



The CDA-DVI30 allows a single DVI source to be displayed on three monitors simultaneously as well as splitting the audio for each. Provides a fast, flexible solution for broadcasting video information to the public. Applications include Information broadcasting, video conferencing, TV classrooms, high quality multimedia presentations, and demos. Supports DVI-D Single Link video sources. Enhances video signals for long distance broadcasting. Unit also splits the audio source.

(Mfr # CDA-DVI30 • B&H # COCDADVI30) **113.95**

CDA-HDMI20 • CDA-HDMI40

1x2 and 1x4 HDMI Distribution Amplifiers



Compact, high performance DAs designed to meet the most demanding requirements for the distribution of HDMI signals with HDCP copy protection. The CDA-HDMI20 and CDA-HDMI40 provide transparent distribution of signals to two or four destinations. They have HDMI connectors for the input and outputs and are powered with an included AC power adapter that provides 9v DC for operation. The units may be cascaded to deliver HDMI with HDCP signals over greater distances from the source using premium grade HDMI cables. Support 480i SDTV and HDTV from 480p to 1080p. Also supports DDWG standard for HDMI monitors.

CDA-HDMI20: *(Mfr # CDA-HDMI20 • B&H # COCDAHDMI20)* **289.95**

CDA-HDMI40: *(Mfr # CDA-HDMI40 • B&H # COCDAHDMI40)* **339.95**

CVG-VP2XL 1x2 VGA/XGA Distribution Amplifier



A 340Mhz bandwidth, high resolution 1x2 VGA DA for demanding presentation applications, the CVG-VP2XL splits a VGA/SVGA/XGA signal into two identical outputs. All outputs are individually amplified and buffered and are equal to the original source input. Stereo audio follows the video signal. Two level controls on the front panel allow for VGA/XGA signal level adjustments, compensating for cable loss over long distances and audio level control. The CVG-VP2XL's amplifying circuitry automatically adjusts for cable equalization when VGA signal level is controlled. Audio output levels are continuously adjustable as well. The machine is fed from a 12v DC source, and is therefore suitable for fieldwork as well.

(Mfr # CVG-VP2XL • B&H # COCVGVP2XL) ..... **CALL**

CVG-VP3XL • CVG-VP4XL

1x3 and 1x4 VGA/XGA Distribution Amplifiers



High performance 1x3 and 1x4 distribution amplifiers for VGA/ UXGA signals. Each machine includes front panel EQ. control, as well as switches for ID Bit control. The machines have a video bandwidth 400MHz, thus making them suitable for the highest resolution graphics signal distribution. Each machine accepts one input, provides necessary buffering and isolation, and distributes the signal to its identical outputs. The machines are mains fed and are housed in a half 19" enclosure.

CVG-VP3XL: *(Mfr # CVG-VP3XL • B&H # COCVGVP3XL)* ..... **CALL**

CVG-VP4XL: *(Mfr # CVG-VP4XL • B&H # COCVGVP4)* ..... **CALL**

CVG-VP6XL 1x6 VGA/UXGA Distribution Amplifier



A 400 Mhz bandwidth 1x6 DA designed for VGA-type signals including VGA, SVGA, XGA, UXGA etc. It accepts one input, provides necessary buffering and isolation, and distributes the signal to six identical outputs. Input and outputs are DC coupled and conform to the highest standards. It is housed in a rugged, professional enclosure designed to fit in one vertical space of a standard 19" rack. By combining the CVG-VP6XL with other switchers and DA's, many VGA routing requirements can be solved. *(Mfr # CVG-VP6XL • B&H # COVP6XL)* ..... **CALL**

CDA-VP200N • CDA-VG31 • CDA-VG41

1x2, 1x3, 1x4 VGA/XGA Distribution Amplifiers



High performance distribution amplifiers for UXGA and higher resolution signals, they accept one input, provides correct buffering and isolation, and then distribute the signal to two, three or four identical outputs on high-density 15-pin HD connectors. Video bandwidth exceeding 400MHz ensures that they remain transparent even at high-resolution graphics modes such as and provide ID bit control. Ideal for multi monitor applications or presentation systems requiring local monitors and large screen display devices such as a projector. They include a 12v power supply.

CDA-VP200N *(Mfr # CDA-VP200N • B&H # COCDAVP200N)* ..... **CALL**

CDA-VG31 *(Mfr # CVG-VG31 • B&H # COCDAVG31)* ..... **CALL**

CDA-VG41 *(Mfr # CVG-VG41 • B&H # COCDAVG41)* ..... **CALL**

DISTRIBUTION AMPLIFIERS

CDA-CV20

1x2 Component Video Ditribution Amplifier



HDTV compatible, the CDA-CV20 is a high performance distribution amplifier for component video (RGB/YUV) signals. It takes one input (RCA), provides correct buffering and isolation and distributes the signal to 2 identical outputs (RCA). Has high bandwidth of 500MHz (-3db).

(Mfr # CDA-CV20 • B&H # COCDACV20) **109.95**

CVG-CVA2LD • CVG-SVA2LD

1x2 Composite and 1x2 S-Video Line Amps w/Audio



The CVG-CVA2LD and CVG-SVA2LD are high performance video and stereo audio line drivers capable of sending a composite (CVG-CVA2LD) or an S-Video (CVG-SVA2LD) signal with stereo audio up to 500 feet when used with premium cable. Both provide separate cable equalization of ±5dB for each of the 2 video outputs, and compensate for signal level and high frequency losses that occur over long cable runs. Stereo audio may be input on either two RCA jacks or one stereo 3.5mm mini jack, which then outputs two sets (L&R) of balanced or unbalanced stereo audio. They run on a 9v AC/DC source, so they are therefore perfectly suitable for fieldwork.

CVG-CVA2LD *(Mfr # CVG-CVA2LD • B&H # COCVGCVA2LD)* ..... **CALL**

CVG-SVA2LD *(Mfr # CVG-SVA2LD • B&H # COCVGSVA2LD)* ..... **CALL**

CVG-DA2CS

1x2 High Resolution Composite and S-Video DA



This high resolution composite/S-Video and stereo audio DA is designed for analog and digital applications. It splits a single composite or S-Video input source into two identical outputs, as well as a single stereo audio input source into two identical outputs. Front panel controls include 3 sets of video equalization and gain controls; one set for composite, one set for S-Video and one set for audio. The gain controls for S-Video allow individual adjustment of both the Y and C signals which is especially helpful for signal delay compensation inherent to S-Video signals over long runs. This allows you to adjust the video and audio signal output to the application for maximum flexibility. Can be rack mounted with an optional rack mount kit.

(Mfr # CVG-DA2CS • B&H # COCVGDA2CS) ..... **CALL**

CVG-3AVB 1x3 Audio and Video Distribution Amp



A high performance 1x3 DA for video (BNC) and stereo audio signals. It is typically used for composite video sources, but video bandwidth exceeding 430MHz allows it to be used for high-resolution data/video signals, SDI video, and other specialized signals. Includes a button control for audio level as well as trimmers for controlling video level and cable EQ accessible via the front panels. Housed in a convenient small enclosure for desktop use, but can also be rack mounted using the RK-50R kit, which holds two units in a 19" rack. Runs on an external 12v DC source, and is therefore suitable for fieldwork as well.

(Mfr # CVG-3AVB • B&H # COVM30AVB) ..... **CALL**

CVG-3SXL 1x3 S-Video Distribution Amplifier



The CVG-3SXL is a high performance distribution amplifier for S-Video signals. It takes one input, provides correct buffering and isolation, and distributes the signal to three identical outputs.

(Mfr # CVG-3SXL • B&H # COCVG3S) ..... **CALL**

CVG-3VXL 1x3 Composite Video Distribution Amp



A 1x3 composite video distribution amplifier for field, studio and other demanding applications. Splits a single input into three identical outputs with no discernible signal degradation. Video output and input signals are AC coupled for maximal flexibility. Receives external 12v DC feed, and is housed in a compact enclosure, making it ideal for field use. *(Mfr # CVG-3VXL • B&H # COCVG3V)* ..... **CALL**

CVG-4A • CVG-SV4A

1x4 Composite and 1x4 S-Video DAs



High resolution composite (CVG-4A) and S-Video (CVG-SV4A) and stereo audio DAs, they split a single composite or S-Video, or serial digital input source into four identical outputs with no discernable signal degradation. They also split a single stereo audio input source into four identical outputs. Front panel controls include video equalization and gain controls which allow the user to adjust the video signal output to the application. Left and right audio gain controls are also featured on the front panel for maximum flexibility. Durable metal enclosure ensures long product life and they can be rack mounted with optional rack mount kit.

CVG-4A *(Mfr # CVG-4A • B&H # COCVG4A)* ..... **CALL**

CVG-SV4A *(Mfr # CVG-SV4A • B&H # COCVGSV4A)* ..... **CALL**

DISTRIBUTION AMPLIFIERS

CVG-50V 1x5 Composite Video Distribution Amp



A 480 MHz bandwidth, high resolution 1x5 DA, the CVG-50V uses an external 12v DC power source, and therefore is suitable for field work as well. Dozens of copies of videotapes can be made at the same time using several CVG-50V units chained through the looping inputs. *(Mfr # CVG-50V • B&H # COCVG50V)* ..... **CALL**

CVG-5ARII 1x5 Composite Video & Audio DA



Designed for professional and studio applications, the high bandwidth (360MHz) CVG-5ARII utilizes state-of-the art circuitry for exceptionally clean, noise free signal distribution. An extremely versatile distribution amplifier, it allows AC/DC video input coupling selection and has a video termination switch simplifying looping. It operates in audio-follow-video mode and has fully buffered stereo audio outputs as well as looping inputs for system extension. Users can adjust the video gain and EQ control as well as audio L and R levels externally for maximum flexibility.Comes in a 19˝ rackmountable all-metal chassis for maximum durability. *(Mfr # CVG-5ARII • B&H # COCVG5AR2)* ..... **CALL**

CVG-SV5XL 1x5 Composite/S-Video & Audio DA



An extended bandwidth, state-of-the-art composite, S-Video and stereo audio DA designed for studio and other demanding applications. Splits a single input source into five identical outputs with no discernible signal degradation. Hundreds of copies of video tapes can be made at the same time using several CVG-SV5XL's looped together. Select AC or DC video coupling for full flexibility. Also allows conversion of a S-Video source to five composite video outputs.
(Mfr # CVG-SV5XL • B&H # COCVGSV5) ..... **CALL**

CVG-10A 1x10 Composite Video and Audio DA



A compact, full bandwidth, state-of-the-art video/stereo audio DA designed for studio and other demanding applications. The CVG-10A splits a single input source into ten identical outputs with no discernible signal degradation. Audio outputs are buffered and isolated from each other, allowing Hi-Fi audio distribution. *(Mfr # CVG-10A • B&H # COCVG10A)* ..... **CALL**

CVG-10ARII 1x10 Composite Video and Audio DA



The high resolution, 224 MHz bandwidth CVG-10ARII has looping video and audio stereo inputs, each splitting to 10 outputs. Choose unbalanced stereo or balanced mono audio via front panel switches. The output audio and video levels, as well as video cable EQ, may be adjusted via trimmers accessible from the front panel. The video outputs are in two blocks of five outputs each, where each block may be individually trimmed for level and cable EQ, thereby achieving different compensations for different cable lengths. Several CVG-10ARII units may be chained through the looping inputs. Output video signals are DC or AC coupled (user-selectable) for maximum flexibility. *(Mfr # CVG-10ARII • B&H # COCVG10AR2)* ..... **CALL**

CVG-SV10XL
1x10 Composite/S-Video & Audio DA w/Transcoding



A truly flexible 370MHz bandwidth DA that can handle both composite and S-Video signals and includes built-in high quality signal format conversion. It can also be a mixed output format 1x20 DA (10 composite and simultaneously 10 S-Video with stereo audio for either the composite or the S-Video input). Dual format - the equivalent of two DAs in one box. Has a 1x10 composite video with stereo audio section and a 1x10 S-Video with stereo audio section. *(Mfr # CVG-SV10XL • B&H # COCVGSV10XL)* **579.95**

CDA-V31 1x3 Composite Video / Stereo Audio DA



High performance, 320MHz bandwidth ensures that the CDA-V31 remains transparent even in the most critical applications. Accepts a single input and distributes it to three identical outputs using RCA connectors for video, and 3.5mm phone connectors for audio stereo. Included 12v power supply. *(Mfr # CDAV31 • B&H # COCCDAV31)* ..... **CALL**

CVD-SV20 • CDA-V20 • CDA-V50
1x2 S-Video, 1x2 Composite, 1x5 Composite DAs



High performance 1x2 DA for S-Video (CVD-SV20), for composite BNC video (CDA-V20) and 1x5 DA for composite BNC video (CDA-V50) signals. Wide video bandwidth ensures they remain transparent even in the most critical applications. They include a 12v power supply.

1x2 S-Video DA: *(Mfr # CDA-SV20 • B&H # COCDASV20)* ..... **CALL**
1x2 Composite Video DA: *(Mfr # CDA-V20 • B&H # COCDAV20)* **69.95**
1x5 Composite Video DA: *Mfr # CDA-V50 • B&H # COCDAV50)* **109.95**

SWITCHERS

CSW-DVI310
3x1 Single Link DVI Switcher



The CSW-DVI310 allows one of three DVI sources to be displayed on a single DVI monitor, providing a fast, flexible solution for broadcasting video from multiple computers to a single display. Applications include information broadcasting, video conferencing, TV classrooms, high quality multimedia presentations and demos. Supports DVI-D Single Link Video sources and is HDCP compliant. Enhances video signals for long distance broadcasting. *(Mfr # CSW-DVI310 • B&H # COCSWDVI310)* **109.95**

CSW-HDMI311
3x1 HDMI and Audio Switcher with Remote



The CSW-HDMI311 allows one of three HDMI sources to be displayed on a single monitor, providing a fast, flexible solution for broadcasting video from multiple sources to a single display. Applications include information broadcasting, video conferencing. TV classrooms, high quality multimedia presentations and demos. Supports HDMI cable sources and is HDCP compliant. Enhances video signals for long distance broadcasting. Comes with IR remote control unit for simple switching between the video sources.

(Mfr # CSW-HDMI311 • B&H # COCSWHDMI31) **118.95**

CSW-HDMI210 • CSW-HDMI410
2x1 and 4x1 HDMI Switchers with Remote and RS-232



The CSW-HDMI210 and CSW-HDMI410 provide a fully tested and compliant way to switch between signals that use HDMI copy protection. They maintain the signal components present within the encoded signal and allow you to easily select program material without plugging and unplugging cables. They can be controlled via the front panel, RS-232 or the supplied remote control (an optional IR extended range accessory is also available). HDTV resolutions of 480p, 720p, 1080i and 1080p are supported as well as 480i non-HDTV resolution. Both the CSW-HDMI210 and CSW-HDMI410 operate as a desk top unit, or they can be mounted in a remote location using supplied special mounting hardware.

2x1 HDMI Switcher: *(Mfr# CSW-HDMI210 • B&H# COCSWHDMI210)* **193.95**

4x1 HDMI Switcher: *(Mfr # CSW-HDMI410 • B&H # COCSWHDMI410)* **242.95**

CSW-VGA211
2x1 VGA/XGA & Stereo Audio Auto Switcher



The CSW-VGA211 is a high performance switcher for computer graphics video signals, with resolutions ranging from VGA through UXGA and higher, and unbalanced stereo audio signals. When configured as a standby switcher, it will switch to the secondary input upon loss of the primary input.

(Mfr # CSW-VGA211 • B&H # COCSWVGA211) **119.95**

CSW-VGA212
2x1 VGA/XGA Switcher 1x2 DA



The unique CSW-VGA212 combines the functions of a 2x1 switcher, and a 1x2 distribution amplifier for VGA-type signals. It accepts two inputs and provides a button to switch between the two sources. The selected input is properly buffered and isolated, then distributed to two identical outputs designed to drive monitors, projectors, or other receiving devices. Signal bandwidth of 365MHz ensures that the CSW-VGA212 remains transparent even when operating at the highest resolution VGA modes.

(Mfr # CSW-VGA212 • B&H # COCSWVGA212) **109.95**

CVG-41VGA
4x1 VGA/XGA Mechanical Switcher



The CVG-41VGA is a high-performance mechanical 4x1 switcher for VGA/XGA signals. It is designed to route one of up to four inputs to one output using 15-pin HD female connectors. Bandwidth exceeding 750MHz ensures transparent performance even at the highest resolution UXGA modes (1600 x 1200.) High quality switching components provide excellent isolation between inputs. The CVG-41VGA is extremely rugged and dependable. The passive hard-wire signal path offers very high bandwidth and can also switch other signal formats. It is housed in a desktop enclosure but can be rackmounted with optional rack mount adapter.

(Mfr # CVG-41VGA • B&H # COVP41) ..... **CALL**

SWITCHERS

CVG-21RCA

2x1 High Resolution Audio/Video/Component Switcher



A versatile 2x1 high resolution mechanical switcher that can be used for many types of signals. It switches three identical channels simultaneously, so it may be used for composite video with 2 audio channels; for three independent composite video channels; for one composite and one Y/C channel; for component video (YUV or RGB), SDI, HDTV or for any other combination. The CVG-21RCA uses an 'RF' PCB design with three ultra high bandwidth channels, providing bandwidth exceeding 1000 MHz (1 GHz), and is therefore suitable for use with almost any common signal. It is housed in a desktop enclosure and can be used in reverse as well - functioning as a 1x2 switcher (toggling one source between two acceptors).

(Mfr # CVG-21RCA • B&H # COCVG21RCA).....**158.50**

CVG-41AV

4x1 Composite Video & Audio Passive Switcher



The CVG-41AV is a mechanical (passive) 4x1 switcher for composite video and stereo audio signals. Audio is always switched together with the corresponding video signal and unselected video inputs are terminated via 75 ohm resistors. High quality switching components provide excellent isolation between inputs. Recommended for all non-critical switching applications.

(Mfr # CVG-41AV • B&H # COCVG41AV).....**CALL**

CVG-FW4x4

4x4 Firewire Passive Switcher



Designed for today's multimedia applications, the CVG-FW4x4 accepts up to four 6-pin firewire inputs and will output to any one of the four 6-pin outputs. It features mechanical break-before-make switching, and is compatible with devices up to 400 MB/s. The CVG-FW4x4 does not allow more than one input or one output to be used at a time and it cannot distribute to multiple outputs simultaneously. Comes in a rugged metal enclosure, and does not require any power source, therefore perfectly suitable for fieldwork.

(Mfr # CVG-FW4X4 • B&H # COCVGFW4X4).....**CALL**

CVG-81AV • CVG-81AS

8x1 Composite & 8x1 S-Video Passive Switchers w/Audio



The CVG-81AV and CVG-81AS are passive (contain no active electronics) 8x1 composite or S-video and stereo audio mechanical switchers. Housed in a professional 19" rackmountable enclosure, the are recommended for non-critical applications.

8x1 Composite Switcher *(Mfr # CVG-81AV • B&H # COCVG81AV)*.....**CALL**

8x1 S-Video Switcher *(Mfr # CVG-81AS • B&H # COCVG81AS)*.....**CALL**

CVG-606XL • CVG-808XL

6x6 and 8x8 Vertical Interval Video & Audio Matrix Switchers



These broadcast quality, high-resolution 6x6 and 8x8 video and stereo audio matrix switchers have vertical interval switching provides glitch free switching between genlocked sources. They can switch stereo audio signals in audio-follow-video mode or separately (breakaway). They have manual, RS-232 and RS-485 controls, and may be simultaneously controlled in all modes. Several pre-sets may also be stored in the machine for quick retrieval. They also have a TAKE control button allowing you to preset and switch all crosspoints at once. There is an external sync/genlock input as well and may be programmed to use this input or source number one. CVG-Windows control software is provided.

6x6 Switcher *(Mfr # CVG-606XL • B&H # COCVG606XL)*.....**CALL**

8x8 Switcher *(Mfr # CVG-808XL • B&H # COCVG808XL)*.....**CALL**

CSC-550

Composite, S-Video, Component Scaler with HDTV & XGA



A high performance digital scaler for composite, S-Video and component (480i) video signals. It will scale a video input signal to a selectable computer graphics video or HDTV output signal on an HD-15 connector. It has multiple computer graphic output resolutions of 640x480, 800x600, 1024x768 and 1280x1024. It also has HDTV output resolutions of 480p, 576p, 720p, and 1080i in component format on the HD-15 output connector. Compatible with NTSC and PAL and 4x3/16x9, has a built-in proc-amp for color, hue (NTSC only), sharpness, contrast, and brightness. Also has a 3D comb filter, and 3:2 pull down video processing with auto detection. Has digital noise reduction, with on-off selectability. Has computer graphics/HDTV (15-Pin HD) pass-thru, flexib on-screen menus). *(Mfr # CSC-550 • B&H # COCSC550)*.....**359.95**

VIDEO SCALERS

CVG-719XL

7-Input Presentation Switcher/Scaler with Audio With FTB Technology



The CVG-719XL is a 7-input true multi-standard video to RGBHV Digital Scaler/Switcher with FTB (Fade-thru-Black) technology for smooth switching. It converts component, composite, S-Video, VGA-through-UXGA, and DVI signals to a range of user-selectable VESA pixel rates, as well as several special resolutions. Some of the popular scaling resolutions which are supported are VGA- through-UXGA, 1024 x 852i, 1024 x 1024i, 1366 x 768, 1365 x 1024, and 1280 x 720.

The machine has two parallel outputs, on HD15 connectors, that can be used as graphics outputs. It has a built-in power amplifier at 5 watts RMS per channel, ample to fill a presentation room. Volume is controlled via front panel buttons. The CVG-719XL uses K-Storm Scaling technology, digitally reprocessing the signal to correct mastering errors, and regenerate the video at a higher line and pixel rate format, providing native-resolution video for LCD, DLP and Plasma displays. It up and down scales any graphics resolution to any other resolution (for example, a VGA input to an UXGA output, or an SXGA input to an SVGA output). The stereo audio channels switch in AFV mode. Control is via, Iremote control, RS-232, and front panel buttons coupled with: a user-friendly on-screen display. Incorporates a full scale ProcAmp for video correction and enhancement, and offers 3:2/2:2 pull down. Housed in a 1U, rack-mountable enclosure, it uses a universal 100-240v AC automatic power supply. *(Mfr # CVG-719XL • B&H # COCVG719XL)* ..... **CALL**



CVG-720XL

7-Input Presentation Switcher/Scaler with Audio and PIP

Otherwise the same as the CVG-719XL, the CVG-720XL steps up with PiP function. Equipped with K-IIT (Image insertion technology) it gives a Picture-in-Picture function, allowing any video source to be inserted into a graphics background and vice versa, as well as allowing the user to size, and locate the inserted image anywhere on the screen.

(Mfr # CVG-720XL • B&H # COCVG720XL) ..... **CALL**

CVG-724XL

8 Input Presentation Switcher with balanced audio, HDTV, and PIP



The CVG-724XL is a true multi-standard video to RGBHV scalers that convert composite, S-Video, component video (SDTV and HDTV), VGA-through-UXGA, and DVI-D signals to ten user-selectable pixel rates: VGA (640 x 480), SVGA (800 x 600), XGA (1024 x 768), SXGA (1280 x 1024), UXGA (1600 x 1200), 1024 x 852, 1024 x 1024, 1366 x 768, 1365 x 1024 and 1280 x 720. The unit has three additional output modes: 480p, 720p and 1080i in component format with tri-level sync. The machine also acts as 8-input Seamless Presentation switcher. The unit digitally reprocess the signal to correct mastering errors, and regenerate the video at a higher line and pixel rate format, providing native-resolution video for LCD, DLP and Plasma displays.

The CVG-724XL allows scaling of any graphics resolution to any other resolution (scaling for example, a VGA input to an UXGA output, or an SXGA input to an SVGA output, etc). It includes a built in Picture-in-Picture inserter, allowing the insertion of any video source into a graphics background and vice versa, as well as allowing the inserted image to be sized and positioned anywhere on the screen. In addition, the PIP can display a split-screen (2 images side by side). Audio channels are switched in audio-follow-video mode. Can be controlled via front panel touch keys, remote control and RS-232. It features a user-friendly on-screen display for making the adjustments. Also incorporates a full scale ProcAmp for video and audio correction and enhancement, and offers 3:2/2:2 pull down. It is housed in a 19" 1U, rack-mountable metal enclosure and uses a universal 100-240v AC automatic power supply. *(Mfr # CVG-724XL • B&H # COCVG724XL)* ..... **CALL**

BrightEye

Video, Audio and Optical Converters & Embedders



The BrightEye line of compact video converters is a complete conversion solution. These self-contained converters interface to the full range of video formats: high defintion and standard definition SDI, analog component, analog composite, and S-Video. Analog audio and AES digital audio converters and embedders round out the BrightEye family. Additionally, with fiber optic I/O choices, BrightEye can take you farther than any ordinary converter.

FEATURES

Whether you're connecting a VCR to a non-linear editor, digitizing a wild camera feed on a remote truck, upconverting analog video to HD, or converting SDI to analog component to drive a video projector, BrightEye is there to help. With their multi-format inputs and outputs, BrightEye converters are the flexible answer to any conversion requirement. With their multi-format inputs and outputs, they are the flexible and cost-effective answer to any conversion requirement. BrightEye's easy configuration interface and signal status indicators make it simple to install and troubleshoot a system. Their compact size lets you put conversion where it is needed: at a camera, projector, monitor, workstation or VCR. They support NTSC/PAL standard with automatic input sensing and switching.

BrightEye may offer the world's smallest TBC/Frame Synchronizer, but the features, specifications, and performance are far from tiny. All analog I/O is performed at 12-bits of resolution. Composite decoding incorporates sophisticated comb filters, and all internal processing meets or exceeds ITU-R601 specifications. BrightEye converters provide superb video quality where fine detail and subtle shading are faithfully reproduced.

Going to HD is simple with BrightEye up and downconverters. Feeding HD-Tri-Level Sync to a non-linear editor is easy with one of the BrightEye master sync pulse generators and test signal generators. Reliable and easy to install, these units make the transition to HD simple.



Bundled Mac and PC Software

Adjusting video levels, output timing and mixing audio channels is easy with BrightEye control software. No dip switches or button hold downs are needed. Use of the supplied Bright Eye Mac or PC software provides control and adjustment of a single unit or multiple Bright Eye converters connected to a USB hub. BrightEye Mac and PC software is included free with each BrightEye unit.



Rackmounting BrightEye converters is easy. You can install 3 to 6 converters with the optional rack mount kit. Six single high units or three double high units (BrightEye 90 family) fit in just 1RU. Since BrightEye converters are less than 6" deep, you can even rack them behind other equipment when space is at a premium. A power supply is required for each unit.

Fiber Optic Interfaces

When distances take you beyond the reach of ordinary copper cable, look to BrightEye's fiber optic interfaces. With both laser diode fiber drivers and photo diode receivers, they can handle both ends of a fiber optic link. Fully compliant with SMPTE 274M, 296M and 297M, BrightEye's optical interfaces operate at a wavelength of 1310 nm. Integral SC type connectors make it easy to connect into fiber infrastructure. There are no internal fiber pigtails, so all optical converters support both multi and single mode fiber. BrightEye's fiber interconnect carries the same digital bitstream that makes up the electrical SDI interface. Data is carried by pulses of light rather than pulses of electricity. This rugged transmission system can carry serial digital signals with no loss or degradation for 30 miles or more on single mode fiber. With the use of a launch attenuator, multimode fiber is supported.

Choose from converters that include analog video I/O or units that interface directly to HD or SD SDI signals. Ideal for outdoor events and remote broadcasts, fiber is also electrically non-conductive, so it provides complete electrical isolation between the two connection points. Fiber connectivity completely eliminates concern for AC ground loops and hum. Optical transmission over fiber is also immune to radio frequency interference (RFI) and electromagnetic interference. Even nearby lightning strikes will not compromise the signal.

ENSEMBLE DESIGNS

BRIGHTEYE

BrightEye 1 Analog/SDI to SDI/Optical Converter with TBC & Frame Sync



With component, composite and S-Video and SDI video inputs, the BrightEye 1 can take on any video source. Built-in TBC/Frame Synchronizer provides a rock steady output - even with marginal inputs. The reference input is used to genlock the converter output to house reference such as color black. Front panel controls select input source and format and adjust video gain. Video levels can be adjusted via the included BrightEye Mac or PC software. Simultaneous SDI (electrical) and optical outputs are provided, so you can deliver the signal just about anywhere. Both color bars and the SDI checkfield (Pathological) test patterns are included to facilitate transmission path testing. *(Mfr # BE1 • B&H # ENBE1)*.....**1999.00**

BrightEye 2 Analog to SDI Converter



BrightEye 2 provides uncompromised analog-to-digital video conversion of composite and S-Video (with auto PAL/NTSC detection) and component video. Analog inputs are digitized at 12-bits with 4x oversampling. Composite video is processed through an adaptive comb filter decoder. Input selection and gain adjustment is made from the front panel. A status display provides an input presence indication. Video levels can be adjusted via the supplied BrightEye Mac or PC software. *(Mfr # BE2 • B&H # ENBE2)*.**699.95**

BrightEye 3 Analog to SDI Converter with TBC and Frame Sync



An agile TBC/Frame Synchronizer with composite, component and S-Video inputs and SDI out. Inputs are digitized at 12-bits and time base corrected by a noise tolerant tracking circuit. An external reference input allows genlock to a timing reference such as color black. Input selection, gain control, and TBC enable is provided via the front panel interface with input and reference presence LEDs. Video levels can be adjusted via BrightEye Mac or PC software. *(Mfr # BE3 • B&H # ENBE3)*.....**1299.95**

BrightEye 5 Analog Composite TBC and Frame Sync



BrightEye 5 time base corrects signals from analog sources such as consumer VCRs, cameras and noisy microwave receivers. Composite input (with auto PAL/NTSC detection) is converted at 12-bits for digital processing. The signal is time base corrected and frame synchronized to the reference input and converted back to analog for output. Basic controls are provided on the front panel. With BrightEye Mac or PC software, you can control video pro functions: Gain, Chroma, Pedestal, and Hue. The vertical interval can be passed or blanked. *(Mfr # BE5 • B&H # ENBE5)*.....**879.95**

BrightEye 10 Optical/SDI to Analog/SDI Converter



Digital to analog video converter with both SDI (electrical) and fiber optic inputs. Outputs include Beta and SMPTE component, RGB, and composite (with simultaneous S-Video). Select between optical and SDI input, analog output format, and adjust gain via front panel controls. Video levels are adjusted via bundled software. The reclocked SDI output follows the input selector, providing optical to electrical conversion when the optical input is selected. BrightEye 10 combines fiber to SDI conversion and QC monitoring in one compact unit. *(Mfr # BE10 • B&H # ENBE10)*.....**1264.95**

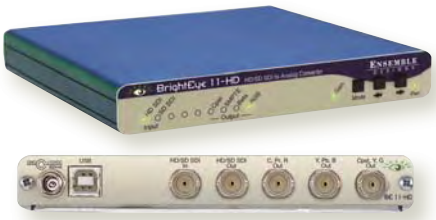
BrightEye 11 SDI to Analog Converter



Provides digital to analog video conversion with the full range of analog output formats available: Beta, SMPTE, RGB, and composite (with simultaneous S-Video). Use to feed monitors or video projectors. 12-bit processing and 8x oversampling means the best looking images possible. Output format and gain are controlled from the front panel. A status display indicates input presence. Video levels can be adjusted through BrightEye Mac or PC software. *(Mfr # BE11 • B&H # ENBE11)*.....**699.95**

BrightEye

BrightEye 11-HD HD/SD SDI to Analog Converter



BrightEye 11-D provides HD or SD digital to analog video conversion with the full range of analog output formats available for HD and SD. When an HD input is present HD RGB or YPrPb are output. When an SD input is present Beta, SMPTE, RGB or composite with simultaneous Y/C is output. 12-bit processing at 8x oversampling mean the best looking images possible. Output format and gain are controlled from the front panel. Status display indicates input presence. Video levels can be adjusted via BrightEye Mac or PC software. *(Mfr # BE11-HD • B&H # ENBE11HD)* **1295.00**

BrightEye 15

SDI to Analog Converter with Frame Sync/Genlock



Digital to analog video converter with a timeable output, BrightEye 15 is perfect for feeding analog switchers and routers, where signal timing is required. BrightEye 15 has an SDI video input and a reference input. The input signal is converted to analog composite and synchronized (genlocked) to the reference signal. The analog composite output is fully timed with respect to the reference, including ScH phase. Basic controls are provided on the front panel. With BrightEye Mac or PC software, you can control video proc functions; Gain, Chroma, Pedestal, and Hue. The vertical interval can be passed or blanked. *(Mfr # BE15 • B&H # ENBE15)* **1299.95**

BrightEye 16 SDI to Analog Video Converter with Frame Sync/Genlock and Audio Disembedder

The same as the BrightEye 15, except the BrightEye 16 is also an audio disembedder with 24-bit precision and provides four analog audio outputs. With timing controls, proc adjustments, and a built-in audio mixer, it is a complete solution for digital to analog conversion. BrightEye Mac or PC software provide access to video proc functions and the audio mixer. The vertical interval can be passed or blanked. VU indication is provided on the front panel and through BrightEye Mac or PC. *(Mfr # BE16 • B&H # ENBE16)* **1739.95**



BrightEye 20

Analog and Digital Audio Embedder or Disembedder



A versatile audio Mux/Demux. With SDI video and both analog and AES I/O, it is field configurable for embedding or disembedding. When configured as a multiplexer, BrightEye 20 has one SDI video input an d two AES digital audio inputs. Alternately, the 4-channel analog audio input can be used. The audio is embedded into the 601 video stream. The output is a serial digital video stream that contains the original video plus the 2 AES streams or 4 analog audio channels. When configured as a demultiplexer, audio signals present in the incoming serial digital video signal are extracted and delivered simultaneously as two AES digital audio streams and as four analog audio hannels. Audio mixing, level adjustments, and channel shuffling can be applied to both the multiplexer and demultiplexer modes, and are accessed through BrightEye Mac or PC software. *(Mfr # BE20 • B&H # ENBE20)* ...**1499.95**

BrightEye 21 • BrightEye 22

AES to SDI Embedder and SDI to AES Disembedder



BrightEye 21 is an embedder, or multiplexer, with one serial digital video input and two AES digital audio inputs. The two AES audio streams are embedded into the 601 video stream. The output is a serial digital video stream that contains the original video plus the two AES pairs. Audio mixing, level adjustments, audio group selection, and channel shuffling are accessed through BrightEye Mac or PC software.



BrightEye 22 is a disembedder, or demultiplexer, for use in desktop and broadcast applications. Audio signals present in the incoming serial digital video signal are extracted and delivered as two AES digital audio streams. Audio mixing, level adjustments, audio group selection, and channel shuffling are accessed through BrightEye Mac or PC software.

BrightEye 21 *(Mfr # BE21 • B&H # ENBE21)* **1218.95**

BrightEye 22 *(MMfr # BE22 • B&H # ENBE22)*.....**1218.95**

BrightEye

BrightEye 23 Analog to SDI Embedder



BrightEye 23 is an embedder, or multiplexer with one SDI input and a 4-channel analog audio input. The four analog audio channels are digitized and embedded into the 601 video stream. The output is a serial digital video stream that contains the original video plus the four analog audio channels. Audio mixing, level adjustments, audio group selection, and channel shuffling are accessed through BrightEye Mac or PC software. *(Mfr # BE23 • B&H # ENBE23)* **1218.95**

BrightEye 24
SDI to Analog Converter and Disembedder



Both a disembedder (demultiplexer) and a digital to analog video converter. SDI input is converted to an analog composite output. Audio signals present in the incoming digital video signal are extracted and delivered as four channels of analog audio. Audio mixing, level adjustments, audio group selection, and channel shuffling are accessed through BrightEye Mac or PC software.
(Mfr # BE24 • B&H # ENBE24) **1218.95**

BrightEye 25 Analog Video / Audio to SDI Converter with TBC and Embedder



Converts analog composite video to SDI, with simultaneous conversion of four channels of audio and embedding. A TBC/Frame Sync allows it to work with any sort of video input. The analog input is converted at 12-bits and digitally decoded to 10-bit YCrCb components (601). The signal is then time base corrected and genlocked to the reference input. The audio is converted to digital and then it passes through the built-in four channel mixer with shuffle and level control. The video and audio signals join up in an embedder which can be targeted to any of the 4 groups. Basic controls are accessed on the front panel. BrightEye software provides access to video proc functions and the built-in audio mixer. The vertical interval can be passed or blanked. VU indication is provided on the front panel and through BrightEye Mac or PC. *(Mfr # BE25 • B&H # ENBE25)* **1719.95**

BrightEye 26 Analog Video/Audio to SDI/Optical Converter with TBC & Embedder



BrightEye 26 is the same as the BrightEye 25, except it exchanges an optical output instead of the second SDI output.

BrightEye 26 *(Mfr # BE26 • B&H # ENBE26)* **1999.95**

BrightEye 30 • BrightEye 30-D
Audio A/D and D/A Bi-Directional Converter



The flexible BrightEye 30 is perfect for desktop, post and broadcast applications. As a bi-directional converter, 2 channels of analog audio are converted to AES digital audio and at the same time an AES stream is converted to two channels of analog. Or it can be configured as a 4-channel AES to analog or a 4-channel analog to AES converter. BrightEye 30 also serves as a sample rate converter. For example, a digital 44.1 KHz signal from a CD player can be fed to the input and a digital AES3id, 48 KHz signal synchronous to the reference input will be output. Audio mixing, level adjustments, and channel shuffling are accessed through BrightEye Mac or PC software. A reference input is provided which allows digital outputs to be synchronized to either a PAL or NTSC video signal or AES reference. Otherwise the same, the BrightEye 30-D features audio delay adjustments to simplify signal integration.

BrightEye 30 *(Mfr # BE30 • B&H # ENBE30)* **984.50**

BrightEye 30-D *(Mfr # BE30-D • B&H # ENBE30D)* **1452.95**

BrightEye 40 SDI Reclocking Distribution Amp

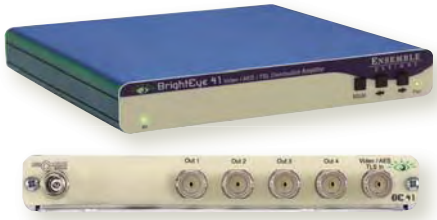


A reclocking SDI DA with four outputs. The SDI input will automatically equalize up to 1000' of digital cable. Following equalization, the SDI input is reclocked before being delivered to four simultaneous SDI outputs. When using an A/D converter and multiple outputs are needed, BrightEye 40 can be used to distribute and provide additional output signals. Works well with the BrightEye 3 and 25 converters. Can also be used in conjunction with the BrightEye 54 sync pulse generator and test signal generator for distributing digital test signals. *(Mfr # BE40 • B&H # ENBEBE40)* **279.95**

BrightEye

BrightEye 41

Video/AES/Tri-Level Sync Distribution Amplifier



Accepts analog video, AES digital audio, or HD Tri-Level Sync signal. It provides unity gain fan out over a frequency range of DC to 10Mhz, and handles composite and component analog video, coaxial AES digital audio, or High Definition Tri-Level Sync signal. When using a D/A converter and more outputs are needed, BrightEye 41 works well with the BrightEye 10 and 16 video converters to distribute and provide additional output signals. Use in conjunction with the BrightEye 54 for distributing Tri-Level Sync, AES and composite signals. *(Mfr # BE41 • B&H # ENBE41)* **184.95**

BrightEye 45

HD/SD/ASI Electrical to Optical Converter

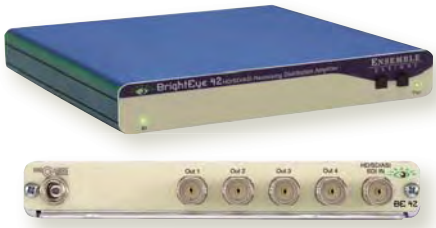


BrightEye 45 is an electrical to optical converter and distribution amplifier that can be used with high definition, standard definition or ASI signals. The video input is reclocked and presented on four BNCs and is also converted to an optical signal and presented on an optical SC connector. This optical output can drive single mode fiber to a distance of 15 miles. With an optical launch power attenuator, multi-mode fiber can also be used for longer cable runs. *(Mfr # BE45 • B&H # ENBE45)* **1077.95**

Note: BrightEye 40, BrightEye 41, BrightEye 42, BrightEye 45 and BrightEye 47 are simple devices with no USB port and no interface for BrightEye Mac or PC software. Front panel indicators show the presence of an input signal and power.

BrightEye 42

HD/SD/ASI Distribution Amplifier



BrightEye 42 is a reclocking DA that can be used with standard and high definition or ASI signals. When used with SD or ASI input signals, the serial input automatically equalizes up to 1000' of digital cable. When used with an HD input signal, the serial input automatically equalizes up to 330' of digital cable. The equalized signal is reclocked and delivered to 4 simultaneous outputs. The reclocker is ASI compliant and all four outputs have the correct ASI polarity. *(Mfr # BE42 • B&H # ENBE42)* **609.50**

BrightEye 47

HD/SD/ASI Optical to Electrical Converter



BrightEye 47 is an optical to electrical converter that supports HD, SD, and ASI data rates. The optical input is converted to electrical form and the resulting serial digital signal is reclocked and delivered to BNC outputs. Providing four electrical outputs, the BrightEye 47 also serves as a DA. An input status indicator shows whether a proper optical signal is detected at the converter input. Combine with a BrightEye 45 for a complete transmission chain. *(Mfr # BE47 • B&H # ENBE47)* **1077.95**

BrightEye 54 • BrightEye 55 Sync Generator and Test Signal Generators



BrightEye 54 is a master sync and test signal generator that is perfect as a master reference generator for remote trucks, desktop and fly packs. It is a stable timing source, operating from an internal precision standard that meets full broadcast specifications. Otherwise the same, BrightEye 55 adds genlock capability, allowing it to be used as either a slave or master reference generator. It can lock to house reference or it can lock to its own internal precision standard.

Color Black, Bars, Crosshatch, Multiburst, and SDI Checkfield (Pathological) are just some of the signals simultaneously available on their SDI and analog composite outputs. An ID slate with user programmable text can overlay the test pattern. The cyclops feature adds a motion element to the video test signal, handy for live applications.

The HD Tri-Level Sync output provides reference to high definition equipment, such as VCRs, disc recorders and workstations. There are a wide variety of user selectable formats including: 720p, 1080i, 1080sF, and 1080p. Format selections and other controls are accessed through BrightEye Mac or PC software. AES3id digital audio, analog audio and embedded audio reference outputs are provided.

BrightEye 54 *(Mfr # BE54 • B&H # ENBE54)* **2299.95**

BrightEye 55 *(Mfr # BE55 • B&H # ENBE55)* **2669.95**

ENSEMBLE DESIGNS

BRIGHTEYE

BrightEye 70
HD/SD AES Embedder/Disembedder



The BrightEye 70 is a dual rate 8-channel audio embedder or disembedder for 1.5Gb/s HD or for 270Mb/s SD video signals. Four AES ports automatically configure as inputs or outputs depending if the module is configured as mux or demux.

When configured as a multiplexer, the BrightEye 70 has one SDI input and four AES audio inputs. These four AES streams are embedded into the video stream. AES inputs are sample rate converted, allowing the use of asynchronous audio. The output of the module is a digital stream that contains the original video signal and four AES pairs. When configured as a demultiplexer, audio signals present in the incoming video signal are extracted and delivered as standard AES digital audio streams. The BrightEye 70 includes an 8-channel audio mixer with channel swap and shuffle capability that lets you completely rearrange and remix audio channels. It provides precise control over audio level, with up to 12dB of gain to compensate for low level sources. All audio processing is performed at full 24-bit resolution by a digital signal processor (DSP). Delay is adjustable up to one second. Data mode operation allows embedding or disembedding of Dolby E or AC3 signals.

BrightEye 70 *(Mfr # BE70 • B&H # ENBE70)* **1687.50**

BrightEye 71 HD/SD 8 Channel Analog Audio



BrightEye 71 is a dual rate 8- channel analog audio embedder or disembedder for 1.5Gb/s HD or for 270Mb/s SD signals. The analog audio ports automatically configure as inputs or outputs depending if the module is configured as mux or demux.

When configured as a multiplexer, BrightEye 71 has one SDI video input and eight analog audio inputs. The audio streams are embedded into the video stream. The output of the module is a digital stream that contains the original video signal and four analog audio pairs. When configured as a demultiplexer, audio signals present in the incoming video signal are extracted and delivered as analog audio. BrightEye 71 includes an eight-channel audio mixer with channel swap and shuffle capability that lets you completely re-arrange and re-mix audio channels. It provides precise control over audio level, with up to 12 dB of gain to compensate for low level sources. All audio processing is performed at full 24-bit resolution by a digital signal processor (DSP). Delay is adjustable up to one second.

BrightEye 71 *(Mfr # BE71 • B&H # ENBE71)* **1687.50**

BrightEye 73
HD/SD AES Embedder with Optical Out



The BrightEye 73 is a dual rate eight channel audio embedder for 1.5Gb/s high definition video signals or for 270Mb/s standard definition signals. There is one SDI video input and four AES audio inputs. These four AES streams are embedded into the video stream. AES inputs are sample rate converted, allowing the use of asynchronous audio. The output of the module is an optical signal that contains the original video signal and four AES pairs.

The BrightEye 73 includes an eight channel audio mixer with channel swap and shuffle capability that allows you to completely rearrange and remix audio channels. It provides precise control over audio level, with up to 12dB of gain to compensate for low level sources. All audio processing is performed at full 24 bit resolution by a digital signal processor (DSP). Delay is adjustable up to one second. The Data mode operation allows Dolby E or AC3 inputs.

BrightEye 73 *(Mfr # BE73 • B&H # ENBE73)* **2296.95**

BrightEye 74
Optical Disembedder with HD/SD Electrical Out



The BrightEye 74 is an eight channel audio disembedder for 1.5Gb/s high definition video signals or for 270Mb/s standard definition signals. It accepts either an HD or SD optical signal. The digital video output is present on a BNC and is either HD or SD SDI, following the input standard. Audio signals present in the incoming video signal are extracted and delivered as standard AES digital audio streams.

The BrightEye 74 includes an eight channel audio mixer with channel swap and shuffle capability that allows you to completely re-arrange and re-mix audio channels. It provides precise control over audio level, with up to 12dB of gain to compensate for low level sources. All audio processing is performed at full 24-bit resolution by a digital signal processor (DSP). Delay is adjustable up to one second. The data mode allows disembedding of Dolby E or AC3 signals.

BrightEye 74 *(Mfr # BE74 • B&H # ENBE74)* **2296.95**

BrightEye

BrightEye 75 HD/SD A/D Video Converter and Analog Audio Embedder



An analog video to digital converter and audio embedder. Standard definition component or composite, or high definition analog component video is accepted on the input BNCs. Two channels of analog audio are input on a plugable Phoenix connector. Perfect for use with HD cameras or other devices with analog I/O. The digital output will carry the full, un-compressed input, synchronous to a genlock reference.You can turn a hand-held HD camera into a digital source. A three camera, live studio suddenly becomes affordable.

The built-in TBC / Frame Synchronizer allows you to feed asynchronous or noisy signals to the BrightEye 75. The input is digitized to 12-bits of resolution and time base corrected by a noise tolerant tracking circuit. An external reference input allows genlock to a house reference. Input selection, gain control, and TBC enable is provided through the front panel interface. Video levels can be adjusted through BrightEye Mac or PC software. The video and audio signals are embedded and presented on a BNC. The output follows the SD or HD input standard.

BrightEye 75 *(Mfr # BE75 • B&H # ENBE75)* **1699.95**

BrightEye 76 HD Analog to Digital Video Converter with Optical Out



An analog video to digital converter and audio embedder. Standard definition component or composite, or HD analog component video is accepted on the input BNCs. Two channels of analog audio are input on a plugable Phoenix connector. Perfect for use with HD cameras or other devices with analog I/O. The digital output will carry the full, un-compressed input, synchronous to a genlock reference.You can turn a hand-held HD camera into a digital source. A three camera, live studio suddenly becomes affordable.

The built-in TBC / Frame Synchronizer allows you to feed asynchronous or noisy signals to the BrightEye 76. The input is digitized to 12-bits of resolution and time base corrected by a noise tolerant tracking circuit. An external reference input allows genlock to a house reference. Input selection, gain control, and TBC enable is provided through the front panel interface. Video levels can be adjusted through BrightEye Mac or PC software. The video and audio signals are embedded and presented as an optical output. The output follows the SD or HD input standard.

BrightEye 76 *(Mfr # BE76 • B&H # ENBE76)* **1999.95**

BrightEye 90 HD Up/Down Cross Converter and ARC with AES Audio



Automatically converts analog composite, standard or high definition SDI inputs to your facility's preferred HD or SD standard. It will upconvert, downconvert, cross convert, or act as an ARC, as needed. Built-in Frame Synchronizer allows you to feed asynchronous signals to the BrightEye 90. External reference input allows genlock to a house reference. All vertical interval data and closed captioning is faithfully passed.

Upconvert to High Definition: Feed the analog composite or standard definition SDI output of a camera to a BrightEye 90 and upconvert to HD. You can then take the HD signal into a switcher or projection system. Video output and upconverting before distribution is preferable to IEEE1394 output, since longer cable runs can be achieved and quality is superior. Additionally, the BrightEye 90's reference input allows you to time the upconverted video output for use with a production switcher.

Downconverting to Standard Definition: BrightEye 90 will downconvert any type of HD signal and provides both an SD SDI and an analog composite output suitable for broadcast or monitoring.

Cross Conversion: It's easy to convert between various HD standards, whether 720p or 1080i. Simply select the output standard you need and connect the input, that's all there is to it.

Aspect Ratio Conversion: For converting between SD 4:3 and HD 16:9, Just select the output standard you need and connect the input.

Audio Processing: BrightEye 90 handles both embedded audio and discreet AES digital audio streams. It supports 16-channels of embedded audio. If the incoming video has embedded audio, the audio will be safely bypassed around the video processing and lip sync will be preserved. Audio mixing is available for two of the four embedded groups of audio. The AES I/O ports can be configured for 8-channels of audio input or output. The audio mixer can be used for AES channels as well. Mixer controls are accessed through BrightEye Mac or PC software.

Monitoring for Video and Audio: Plug in a headset and select the audio channels you want to monitor from the front panel. In addition, an HDMI output on the rear of the unit, allows you to plug into most LCD monitors for confidence monitoring of your feed.

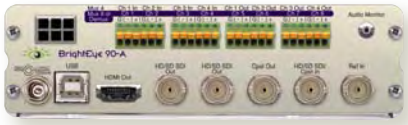
Front Panel and Software Control: Input selection, gain control, and ftest pattern controls are provided through the front panel interface. Audio presence LEDs indicate which channels are detected. Controls for crop, letterbox and pillarbox are accessed from the front panel or BrightEye Mac or PC software. Video and audio levels and the audio mixer can be adjusted through BrightEye Mac or PC software.

BrightEye 90 *(Mfr # BE90 • B&H # ENBE90)* **4649.95**

BRIGHTEYE

BrightEye 90-A HD Up/Down Cross Converter and ARC with Analog Audio





Otherwise identical to the BrightEye 90, the BrightEye 90-A handles both embedded audio and eight channels of analog audio. Sixteen channels of embedded audio are supported in BrightEye 90-A. If the incoming video has embedded audio, the audio will be safely bypassed around the video processing and lipsync will be preserved. Audio mixing is available for two of the four embedded groups of audio. The analog audio I/O ports can be configured for 8-channels of audio input or output. *(Mfr # BE90-A • B&H # ENBE90A)* **4649.95**

BrightEye 90-F HD Up/Down Cross Converter and ARC with AES Audio & Optical Output

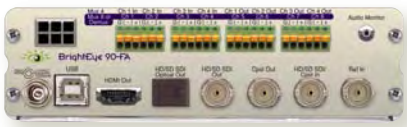




The BrightEye 90-F Cross Converter is identical to the BrightEye 90, but adds an optical output. Optical connectivity allows for long cable runs between buildings or in mobile applications. *(Mfr # BE90-F • B&H # ENBE90F)* **5099.95**

BrightEye 90-FA HD Up/Down Cross Converter and ARC with Analog Audio & Optical Output





Otherwise identical to the BrightEye 90-A, the BrightEye 90-FA adds an optical output. Optical connectivity allows for long cable runs between buildings or in mobile applications. *(Mfr # BE90-FA • B&H # ENBE90FA)* **5099.95**

BrightEye 91 HD Upconverter with AES Audio





The BrightEye 91 is an upconverter with analog composite and standard definition SDI inputs. Feed the analog composite or SDI output of a camera to a BrightEye 91 and upconvert to HD. Then take the HD signal into a switcher or projection system. Upconverting existing SD equipment lets you leverage the equipment you already have and operate in the HD domain. An external reference input allows genlock to a house reference. All vertical interval data and closed captioning is faithfully passed.

While some cameras may have IEEE1394 (DV) output, using the video output and upconverting before distribution is preferable since longer cable runs can be achieved and quality is superior. Additionally, the BrightEye 91's reference input allows you to time the upconverted video output for use with a production switcher.

BrightEye 91 handles both embedded audio and discreet AES digital audio inputs. It supports 16-channels of embedded audio. If the incoming video has embedded audio, the audio will be safely bypassed around the video processing and lipsync will be preserved. Audio mixing is available for two of the four embedded groups of audio.

Plug in a headset and select the audio channels you want to monitor from the front panel. In addition, an HDMI output on the rear of the unit, allows you to plug into most LCD monitors for confidence monitoring of your feed.

Input selection, gain control, and test pattern controls are provided through the front panel interface. Audio presence LEDs indicate which channels are detected. Controls for crop, letterbox and pillarbox are accessed from the front panel or BrightEye Mac or PC software. Video and audio levels and the audio mixer can be adjusted through BrightEye Mac or PC software. *(Mfr # BE91 • B&H # ENBE91)* **3279.95**

BrightEye 91-A HD Upconverter with Analog Audio



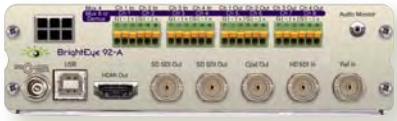
Same as the BrightEye 91, except the BrightEye 91-A handles both embedded audio and eight analog audio inputs. Supports 16 channels of embedded audio. If the incoming video has embedded audio, the audio will be safely bypassed around the video processing and lipsync will be preserved. Audio mixing is available for two of the four embedded groups of audio. *(Mfr # BE91-A • B&H # ENBE91A)* **3279.95**

BrightEye

BrightEye 92-A

HD Downconverter with Analog Audio





BrightEye 92-A will downconvert any type of HD signal and output both a standard definition SDI and an analog composite signal suitable for broadcast or monitoring. The built-in Frame Synchronizer allows you to feed asynchronous signals to the BrightEye 92-A. An external reference input allows genlock to a house reference. All vertical interval data and closed captioning is faithfully passed.

Handles both embedded audio (16 channels) and analog audio. If the incoming video has embedded audio, the audio will be safely bypassed around the video processing and lipsync will be preserved. Audio mixing is available for two of the four embedded groups of audio. Video and audio levels and the audio mixer can be adjusted through BrightEye Mac or PC software. *(Mfr # BE92-A • B&H # ENBE92A)* **2744.95**

The BrightEye 92-A and 92-M both feature a convenient mini jack for audio monitoring. Plug in a headset and select the audio channels you want to monitor from the front panel. In addition, they both feature an HDMI output allowing connection to most LCD monitors for confidence monitoring of the feed.

BrightEye 92-M HD Downconverter





BrightEye 92-M will downconvert any HD signal and provides standard definition SDI output and analog composite output suitable for broadcast or monitoring. Built-in Frame Synchronizer allows you to feed asynchronous signals to the BrightEye 92-M. An external reference input allows genlock to a house reference. All vertical interval data and closed captioning is faithfully passed. 16 channels of embedded audio are supported. If the incoming video has embedded audio, the audio will be safely bypassed around the video processing and lipsync will be preserved. Input selection, gain control, and test pattern controls are provided through the front panel interface. Audio presence LEDs indicate which channels are detected. Controls for crop, letterbox and pillarbox are accessed from the front panel or BrightEye Mac or PC software. *(Mfr # BE92-M • B&H # ENBE92M)* **2062.50**

BrightEye 93

HD Cross Converter





BrightEye 93 converts between various HD standards, whether 720p or 1080i. Simply select the output standard you need and connect the input, that's all there is to it. An external reference input allows genlock to a house reference.

All vertical interval data and closed captioning is faithfully passed. Sixteen channels of embedded audio are supported. If the incoming video has embedded audio, the audio will be safely bypassed around the video processing and lipsync will be preserved.

An external reference input allows genlock to a house reference. All vertical interval data and closed captioning is faithfully passed.

Input selection, gain control, and test pattern controls are provided through the front panel interface. Audio presence LEDs indicate which channels are detected.

BrightEye 93 *(Mfr # BE93 • B&H # ENBE93)* **2489.95**

BrightEye 94

SD Aspect Ratio Converter





BrightEye 94 is a standard definition aspect ratio converter. You can easily convert signals from 4:3 to SD 16:9, and vice versa.

All vertical interval data and closed captioning is faithfully passed. 16 channels of embedded audio are supported. If the incoming video has embedded audio, the audio will be safely bypassed around the video processing and lipsync will be preserved. An external reference input allows genlock to a house reference.

Input selection, gain control, and test pattern controls are provided through the front panel interface. Audio presence LEDs indicate which channels are detected. Controls for crop, letterbox and pillarbox are accessed from the front panel or BrightEye Mac or PC software.

BrightEye 94 *(Mfr # BE94 • B&H # ENBE94)* **2156.50**

ENSEMBLE DESIGNS

SPECIFICATIONS

	Optical		Video						Video & Audio		Audio				SPG & TSG	HD	SD	ASI
	Receiver	Transmitter	Analog In	Analog Out	Digital In	Digital Out	TBC/Frame Sync	Genlock/ Frame Sync	Mux	Demux	Analog In	Analog Out	AES In	AES Out	SPG, TSG			
BrightEye 1		●	●		●	●	●										●	
BrightEye 2			●			●											●	
BrightEye 3			●			●	●										●	
BrightEye 5			●	●			●									●		
BrightEye 10	●			●	●	●											●	
BrightEye 11				●	●												●	
BrightEye 11-HD				●	●											●	●	
BrightEye 15				●	●			●									●	
BrightEye 16				●	●			●		●		●					●	
BrightEye 20					●	●			●	●	●	●	●	●			●	
BrightEye 21					●	●			●				●				●	
BrightEye 22					●	●				●				●			●	
BrightEye 23					●	●			●		●						●	
BrightEye 24				●	●					●		●					●	
BrightEye 25			●			●	●		●		●						●	
BrightEye 26		●	●			●	●		●		●						●	
BrightEye 30											●	●	●	●		●	●	
BrightEye 30-D											●	●	●	●		●	●	
BrightEye 40					●	●											●	
BrightEye 41			●	●												●	●	
BrightEye 42					●	●										●	●	●
BrightEye 45		●			●											●	●	●
BrightEye 47	●					●										●	●	●
BrightEye 54				●		●		●				●		●	●	●	●	
BrightEye 55				●		●		●				●		●	●	●	●	
BrightEye 70					●	●			●	●			●	●		●	●	
BrightEye 71					●	●			●	●	●	●				●	●	
BrightEye 73		●			●				●				●			●	●	
BrightEye 74	●					●				●				●		●	●	
BrightEye 75			●			●	●	●	●		●					●	●	
BrightEye 76		●	●				●	●	●		●					●	●	
BrightEye 90			●	●	●	●		●	●	●	●	●	●	●		●	●	
BrightEye 90-A			●	●	●	●		●	●	●	●	●				●	●	
BrightEye 90-F		●	●	●	●	●		●	●	●			●	●		●	●	
BrightEye 90-FA		●	●	●	●	●		●	●	●	●	●				●	●	
BrightEye 91			●		●	●		●	●			●	●			●	●	
BrightEye 91-A			●		●	●		●	●		●	●				●	●	
BrightEye 92-A				●	●	●		●				●	●	●		●	●	
BrightEye 92-M				●	●	●		●				●				●	●	
BrightEye 93						●	●	●								●		
BrightEye 94						●	●	●									●	

DVI SWITCHERS

EXT-DVI-241
2x1 DVI Video + USB + Audio Switcher



A versatile switcher that allows you to switch between any combination of two DVI or USB equipped computers using just one display and USB keyboard and mouse. Save time, space, and resources. Simply plug your peripherals directly into the back of the switch, connect the cables to the computers you want to control, push to select the computer you want to work on, and you're switching. When you select either of the two computers connected to the switcher, it provides your display with the signals for audio, video, and controls on that specific machine. The DVI switch allows you to choose between Mac or PC keyboard/video/mouse combination. Switching between computers is done from a key switch or remotely using contact closure remote control.

(Mfr # EXT-DVI-241 • B&H # GEDS) **439.95**

EXT-HDTV-241N 2x1 HDTV Switcher



Enables effortless HDTV source switching using a single high definition display. Simple and reliable, it links any two HDTV sources (DVD players and satellite set tops) to one HDTV display, eliminating the need to disconnect and reconnect multiple HDTV sources. When all three devices (the display plus the two sources) are connected to the switcher and powered on, you simply select which source you want to view on the display using the Switcher, the supplied IR remote, or any universal remote that can be programmed to work with the switcher.

(Mfr # EXT-HDTV-241N • B&H # GE2X1HDDS) **225.95**

EXT-MINIDVI-241N 2x1 DVI Switcher



A simple, economical solution, this switcher links any two DVI sources to one DVI display, eliminating the need to disconnect and reconnect multiple DVI sources. When all three devices (the display plus the two sources) are connected to the switcher and powered on, you simply select which source you want to view on the display using the switcher, supplied IR remote, or any universal remote that can be programmed to work with the switcher. *(Mfr # EXT-MINIDVI-241N • B&H # GEMDS)* **248.95**

EXT-DVI-422N
2x2 DVI Video + USB + Audio Switcher



With 4 DVI inputs and 2 DVI outputs, the EXT-DVI-442 enables easy and reliable switching between two cross-platform digital video computers using dual DVI displays controlled by a USB keyboard/mouse combination. High-resolution digital video, keyboard/mouse controls and audio are "switched" for each computer instantly, providing an effortless way to access two computers from the same workstation without complex networking. Switching between computers is done from a key switch or remotely using contact closure remote control.
Note: The term dual displays usually describes two monitors that run an extended desktop setup, so that the same image extends over two displays. This Switcher will not mirror the same desktop but provides support for dual displays. *(Mfr # EXT-DVI-422N • B&H # GE2X2DS)* **469.95**

EXT-DVIKVM-441 4x1 DVI KVM Switcher



Provides great flexibility in integrating cross platform computer equipment without networking. Lets you to switch easily and reliably between any combination of four DVI computers using one DVI display. The switcher also supports USB 2.0 for USB keyboard/mouse and other high speed peripherals. Audio is switched for each computer as well, allowing for the creation of multimedia desktop environments. You can even choose between a Mac or PC keyboard/video/mouse combination. Switching can be controlled through either the included IR remote, front panel push buttons, or the optional contact closure port.

(Mfr # EXT-DVIKVM-441 • B&H # GE4X1DKS) **589.95**

EXT-DVI-441 4x1 DVI Switcher



This switcher offers unparalleled flexibility in the setup of HD and electronics systems. Connects four DVI source devices and links them to one DVI display. Switching between computers is done remotely using the RMT-4IR, IR remote control or the RMT-4 wired remote. Maintains highest resolution single link video to the operational display. Supports a variety of VESA standard and HDTV resolutions.

(Mfr # EXT-DVI-441N • B&H # GE4X1DS) **339.95**

EXT-DIGAUD-241 2x1 Digital Audio Switcher with IR Remote Control



This simple-to-use switcher allows you to connect two digital audio sources to a digital audio receiver or amplifier with one input, making it ideal for home theater systems with multiple audio sources. Supports two formats, S/PDIF and optical. Both digital audio sources remain live all the time and you can switch between the two at will. Access is controlled with the units IR remote control or the manual selection button on the front panel. *(Mfr # EXT-DIGAUD-241 • B&H # GE2X1DASIR)* **178.50**

DVI & VGA SWITCHERS

EXT-HDTV-441N 4x1 HDTV Switcher



Offering superb flexibility in the setup of high-definition theater and electronics systems, this 4x1 HDTV switcher can connect 4 HDTV source devices, including satellite set-tops, DVD players, TiVo systems and even DVI-based computer systems, and link them to one high-definition screen. Simply select what source will be viewed on the screen using the switcher or its IR remote control. It can also be controlled using any universal programmable remote device, offering an alternative to multiple remote control confusion. An effective solution that eliminates the need to purchase several high-definition screens, the 4x1 HDTV Switcher requires no additional power supply to operate. Yet it is equipped with a 5v DC input in the event that it requires additional power, as in the case of stacking two switchers to create an 8x1 distribution. *(Mfr # EXT-HDTV-441N • B&H # GE4X1HDDS)* **317.50**

EXT-DVI-841

8x DVI Switcher with Discrete IR Remote Control



Route any one of eight DVI sources to one DVI display at will. Offering unparalleled flexibility, the switcher connects eight digital video source devices, such as DVI-based computer systems and links them to one DVI display. You simply select what source will be viewed on the display using the IR remote control or via RS-232 control. The discrete IR codes can also be programmed into any universal remote device, offering an alternative to multiple remote control confusion. Once the source devices and the display are powered on and connected, you simply switch between source devices using the RMT-8IR remote control or your own universal remote. Supports HDCP passthrough and DDWG standards for DVI monitors. It also supports resolutions up to 1080p, 2K, and 1920 x 1200, is rackmountable and comes complete with rack ears for easy installation. Includes eight high-quality DVI cables.
(Mfr # EXT-DVI-841 • B&H # GE8X1DS) **818.50**

EXT-HDTV-444N 4x4 HDTV Matrix Switcher



The 4x4 Matrix switcher has four DVI inputs and four DVI outputs. Matrix input #1 and the graphics port of Computer #1 connects using a male to male DVI cable. Computer #2 connects to DVI input#2. Computer #3 connects to DVI input#3. Computer #4 connects to DVI input #4. There are 4 DVI outputs connecting to four different displays. The USB plugs into USB input 1-4 and typically follows the DVI switched input.The switching is done by using either the RMT-4 remote control or the RMT-4-IR remote control. The 4x4 Matrix is rack mountable.
(Mfr # EXT-HDTV-444N • B&H # GE4X4MHDTS) **1818.95**

EXT-USB-2X1 2x1 VGA & USB & Audio Switcher



Switch easily and reliably between any combination of two computers using only one monitor, USB keyboard and mouse. The EXT-USB-2X1 USB Switcher saves time, space, and money by switching computers at will instead of managing double your infrastructure with two full computers setups in your workspace. And, it switches the audio too. Accommodates either PC or Macintosh, and supports resolutions up to 1080p, 2K, and 1920 x 1200. It can be controlled directly through its front panel or with an optional remote control (not included). This unit is also rack-mountable (1RU high). *(Mfr # EXT-USB-2X1 • B&H # GE2X1VUAS)* **194.95**

EXT-VGA-4X1

4x1 VGA Video & USB & Audio Switcher



The EXT-VGA-4x1 switches between four computers (PC or Mac) using one monitor, keyboard & mouse. It allows you to connect and access up to four cross-platform computers from the same workstation easily and reliably. No need for networking--everything is connected and routed through the small metallic Switcher. It switches analog video (VGA), USB keyboard/mouse controls and audio capability for each computer. Switching between computers is done from a key switch or remotely using contact closure remote control. Accommodates either PC or Macintosh computers and supports resolutions up to 1080p, 2K, and 1920 x 1200. Includes rack ears and is rackmountable (1RU high).
(Mfr # EXT-VGA-4X1 • B&H # GE4X1VGVUAS) **488.95**

EXT-VGA-422

2x2 VGA Video & USB & Audio Switcher



A 2x2 VGA switcher that enables you to connect and access two computers using one workstation equipped with dual VGA monitors and one USB keyboard/mouse. Analog video, keyboard/mouse control and audio are switched for each computer, providing you with an easy and effective way to alternate access to greater amounts of data at the touch of a button. You simply connect both computer's VGA video, USB and audio ports to the switcher's inputs using the supplied cables. Then you connect both VGA displays, the USB keyboard/mouse and an optional audio device to the switcher's outputs. Once powered and connected, you switch between computers by key switch or remotely using contact closure remote. Accommodates either PC or Macintosh computers and supports resolutions up to 1080p, 2K, and 1920 x 1200. Includes rack ears and is rackmountable (1RU high).
(Mfr # EXT-VGA-422 • B&H # GE2X2VGVUAS) **488.95**

HDMI SWITCHERS

EXT-HDMI-241N
2x1 HDMI Switcher with Discrete IR Remote Control



Switch between two HDMI sources using a single high-definition display. Can be controlled manually via intuitive front-panel control or with supplied remote control. It is also fully HDCP compliant, meaning that the video signal is encoded to prevent it from being pirated. Any device used with this unit must be HDCP compliant to work correctly. It maintains high-resolution HDTV video resolutions up to 1080p and computer resolutions up to 1920 x 1200. *(Mfr # EXT-HDMI-241N • B&H # GEEXTHDMI241)*.....**224.95**

EXT-HDMIL3-341 / 441 / 841
3x1, 4x1 and 8x1 HDMI 1.3 Switchers with Discrete IR Remote Control



Route high definition video in multiple resolutions up to 1080p plus multi-channel digital audio from any of three, four or eight sources. Three, four or eight inputs accommodate the simultaneous connection of up to three, four or eight HD video sources. The output sends the high definition audio/video signals to a high definition display. Switching is done via their supplied IR remotes. Fully HDCP compliant.

EXT-HDMI-341: Available in light gray *(Mfr # EXT-HDMI-341 • B&H # GE3X1HDMS)* or black *(Mfr # EXT-HDMI-341-BLK • B&H # GE3X1HDMSB)*.....**289.95**

EXT-HDMI-441: Available in light gray *(Mfr # EXT-HDMI-441 • B&H # GE4X1HDMS)* or black *(Mfr # EXT-HDMI-441-BLK • B&H # GE4X1HDMSB)* **389.95**

EXT-HDMI-841: Light gray *(Mfr # EXT-HDMI-841 • B&H # GE8X1HS)* **819.95**

EXT-HDMI-242
2x2 HDMI HDTV Switcher with Audio



Route HD video in multiple resolutions up to 1080p plus multi-channel digital audio from any one of two sources to two HD displays. With two HDMI inputs and two outputs, it lets you send HD audio and video signals to a display and an audio receiver independently, or to two displays at the same time. Extends the range of HDMI compliant devices by equalizing and reclocking the HDMI signal. Resolutions up to 1080p, 2k, and 1920 x 1200 are supported. The switcher can be controlled by the supplied remote control or RS-232 remote port. Available in light gray *(Mfr # EXT-HDMI-242 • B&H # GE2X2HDMS)* or black *(Mfr # EXT-HDMI-242-BLK • B&H # GE2X2HSBL)*.....**317.50**

EXT-HDMI-442
4x2 HDMI HDTV Switcher with Digital Audio



Very similar to the EXT-HDMI-242, the EXT-HDMI-442 steps up with the ability to route HD video in multiple resolutions up to 1080p plus multi-channel digital audio from any of four sources to two HD displays. A digital audio output port is available if you need to direct the audio to an audio receiver. Switching is done via the IR remote that is provided with the unit. Available in light gray *(Mfr # EXT-HDMI-442 • B&H # GE4X2HDMS)* or black *(Mfr # EXT-HDMI-442-BLK • B&H # GE4X2HDMSB)*.....**499.50/539.95**

EXT-HDMI-244 2x4 HDMI Switcher/Splitter



Equipped with 2 HDMI inputs and 4 HDMI outputs, the EXT-HDMI-244 acommodates the simultaneous connection of up to 2 high definition video sources, such as satellite systems and HD DVD players. Four outputs send the HD audio/video signals to up to four high definition displays. A digital audio output port is available if you need to direct the audio to an audio receiver. Switching is done via the supplied IR remote control. *(Mfr # EXT-HDMI-244 • B&H # GE2X4HDA)* **635.95**

EXT-HDMI-444 4x4 HDMI Matrix Switcher



The EXT-HDMI-444 features four inputs and four outputs. It handle both video and audio signals. Use it to connect signal source devices such as DVD players, satellite set-top boxes, etc. up to four displays. Eliminate the need to repeatedly connect and disconnect your equipment with this practical and versatile switcher.

HDMI compliant, it supports HDTV resolutions up to 1080p & 2k and computer resolutions up to 1920 x 1200. Changing the routing configuration between sources and displays is a simple task that can be managed with the included IR remote control or via the unit's serial RS-232 connection. Rack ears are also included, making the switcher equally well suited in desktop or rackmount installations.

The switcher is also HDCP-compliant, meaning that it includes a mechanism to ensure that video embedded with high-bandwidth digital content protection will be decoded and properly displayed. Devices without this feature often display HDCP content as "snow" or will reduce the resolution of the output.

(Mfr # EXT-HDMI-444 • B&H # GE4X4MHDMS) **1958.95**

DISTRIBUTION AMPLIFIERS

EXT-HDMI-142 1x2 HDMI Splitter



Distribution hub that sends the same video output to two HD digital displays. Features 1 HDMI input and 2 HDMI outputs. Allows simultaneous display. Maintains high resolution video - beautiful, sharp HDTV resolutions up to 1080p, 2k, and computer resolutions up to 1920 x 1200 are easily achieved.

(Mfr # EXT-HDMI-142 • B&H # GE1X2HHDA) **259.95**

EXT-HDMI-143/144/148
1x3, 1x4, 1x8 HDMI Splitters



These HDMI splitters are distribution hubs that send the same video output to three, four or eight HDTV digital displays. They are a flexible solution that accommodates multiple displays. When two or more HDMI splitters are connected together, they can be used to create a larger distribution. The HDMI splitter is connected using a HDMI cable from the HDMI source to the HDMI splitter input. HDMI output 1 is the primary connection and is used for the main display.

1x3 HDMI Splitter: *(Mfr # EXT-HDMI-143 • B&H # GE1X3HSDA)* **317.50**

1x4 HDMI Splitter: Available in light gray *(Mfr # EXT-HDMI-144 • B&H # GE1X4HDA)* or black *(Mfr # EXT-HDMI-144-BLK • B&H # GE1X4HDAB)*... **457.50/488.95**

1x8 HDMI Splitter: In light gray *(Mfr # EXT-HDMI-148 • B&H # GE1X8HDMDA)* or black *(Mfr # EXT-HDMI-148-BLK • B&H # GE1X8HDAB)* **819.95/879.95**

EXT-HDMI 1.3-1410
1x10 HDMI Distribution Amplifer



The 1x10 HDMI DA is the perfect solution for anyone who needs to send one source of digital HD video to multiple displays at the same time. It supports all HDMI equipment. Ten HDMI outputs are available to be used in part or in full. Once the unit is connected and powered, your source is routed to up to ten digital displays at the same time. HDCP (high bandwidth digital content protection) compliant. If a source device is HDCP coded and is connected to a HDMI display or projector via HDMI without the proper HDCP decoding mechanism, the picture is relegated to "snow" or in some cases, a very low (480P) resolution.

EXT-HDMI-248 2x8 Distribution Amplifier



The perfect solution for anyone who needs to send one or two sources of digital high definition video to multiple displays at the same time. It supports allHDMII equipment, such as DVD players and satellite set top boxes and all HDMI displays. HDMI (High-Definition Multimedia Interface) is a digital point to point interface for audio and video signals. In operation, the digital source is connected to the distribution amplifier on one side. On the other side, eight HDMI outputs are available to be used in part or in full. Once the unit is connected and powered, your source is routed to up to eight digital displays at the same time. Available in light gray *(Mfr # EXT-HDMI-248 • B&H # GE2X8HDMDA)* or black *(Mfr # EXT-HDMI-248-BLK • B&H # GE2X8HDAB)* **1272.95**

HDMI to HD-SDI and HD-SDI to HDMI Scaler Boxes



Convert HDMI signals to HD/SD-SDI signals or HD/SD-SDI to HDMI in either single- or dual-link mode. They support resolutions of up to 1080p for true HD viewing. Support for embedded audio is also included. 10-bit resolution offers greater precision and dynamic range, as does proprietary 10-bit motion adaptive video deinterlacing with edge interpolation for HD/SD formats. Frame rate conversion is available to and from any refresh rate. A pattern mode with color bars and cross-hatch patterns is also available. Moreover, they include a fully integrated sprite-based multi-plane OSD controller. Performance is bolstered by its onboard Gennum VXP scaling engine. It offers such features as genlock, color & gamma correction, noise reduction, detail enhancement, aspect-ratio selection, custom-timing mode, pattern generator mode, and multi-language support menu. RS-232 connectivity allows the use of a remote control.

HDMI to HD-SDI: *(Mfr # EXT-HDMI-2-HDSDIS • B&H # GEHHSSCSB)* **1374.95**

HD-SDI to HDMI: *(Mfr # EXT-HDSDI-2-HDMIS • B&H # GEHSHCS)* **1179.95**

HDMI Line Extender Kits



Extend high definition HDMI compliant devices up to 1000'. These kits consist of a sender and receiver unit, and all the necessary LC-LC fiber optic and CAT-5 cables to achieve the designated extension.

60' Extender Kit *(Mfr # EXT-HDMI-1000HD60B • B&H # GEHDME60F)* **684.95**
100' Ext. Kit *(Mfr # EXT-HDMI-1000HD100B • B&H # GEHDME100F)* **763.50**
150' Ext. Kit *(Mfr # EXT-HDMI-1000HD150B • B&H # GEHDME150F)* **879.95**
300' Ext. Kit *(Mfr # EXT-HDMI-1000HD300B • B&H # GEHDME300F)* **978.95**

ADVC700

Broadcast-Quality Bi-Directional Analog/Digital Video Converter



Engineered to meet the high standards of professional broadcast and post production environments, ADVC700 provides unmatched quality and reliability in bidirectional analog/DV conversion, supporting both Windows and Mac OS. An excellent component input/output solution for any DV interface, the ADVC700 boasts a 19" rack-mountable design with component, composite, S-Video, and balanced and unbalanced audio I/O, RS-422A control, as well as support for LTC timecode and external synchronization. At the heart of ADVC700 is the acclaimed Canopus DV codec chip, providing unparalleled picture quality preservation during analog-to-DV conversion, plus locked audio support for perfect audio and video synchronization. It also features patented PerfectSync technology (see box) to ensure impeccable conversion of every frame, The ADVC700 is easily and quickly configurable using the LCD front panel display and jog dial.

- Connects broadcast video equipment to FireWire-equipped computers for editing
- Converts DV device control signals to RS422, to control an external VTR. This makes it possible to take in data from a VCR such as Digital Betacam from any standard DV editing software that features DV device control.
- Converts common broadcast digital and analog video and audio formats
- Compatible with Windows and Mac-based DV editing systems
- No drivers or software applications to install
- NTSC and PAL compatible
- Compatible with leading editing and DVD authoring applications such as Grass Valley EDIUS, Sony Vegas, Apple Final Cut Pro, Adobe Premiere and more.
- Rackmountable

ADVC700
(Mfr # 602074 • B&H # GRADVC700) **1799.95**

PerfectSync Technology

The ADVC700, ADVC1000 and ADVC3000 all include patented PerfectSync technology to ensure perfect output synchronization. PerfectSync controls and synchronizes the transfer rate of IEEE 1394 communication with an external reference signal. This prevents skipped and duplicate frames and produces perfect conversion of all frames during analog/DV conversion. Many of the current analog/DV converters adjust the output by skipping and duplicating frames in order to synchronize the DV signal to an external sync signal's frame frequency. In these converters, there is no guarantee that all input frames will output to DV accurately without frame repetition and frame drops. Since the DVC700/1000/3000 are primarily designed for studio environments, frame accuracy is essential for accurate offline and online editing. With PerfectSync, this is assured.

ADVC1000

Broadcast-Quality Bi-Directional SDI/DV Converter



The ADVC1000 is a professional, high quality bi-directional SDI/DV video converter designed for broadcast studio equipment. Featuring front-side controls and LCD display, analog video and unbalanced audio outputs for monitor preview, and a solid half-1U 19" rackmount design, it is an ideal SDI I/O solution for any DV interface in a studio environment.

- Connects broadcast video equipment to FireWire-equipped computers for editing
- Converts DV device control signals to RS422, to control an external VTR.
- No drivers or software applications to install
- Has the ability to work with SDI signals with embedded audio; it can convert up to four channels of embedded audio.
- Compatible with Windows and Mac -based DV editing systems
- NTSC and PAL compatible
- Half 19-inch rackmount design
- LTC BNC I/O, VITC in (decoded from SDI input), VITC out (decoded from SDI output, line selection available.

ADVC1000
(Mfr # 602104 • B&H # GRADVC1000) **1849.95**

ADVC3000

Broadcast-Quality A/D Converter

The ADVC3000 is designed to meet the conversion requirements of broadcasters, cable operators, video professionals and post-production operations. Housed in a 2RU design, it combines and enhanced the features of the ADVC700 and ADVC1000 converters—and can convert between analog and DV, DV and SD-SDI and analog and SD-SDI. Whether you to need to convert YUV component video to uncompressed SDI, DV to S-Video, or simply to de-embed and re-embed audio from a digital video stream, the ADVC3000 gives you what you need. *(Mfr # 602159 • B&H # GRADVC3000)* **3149.95**



ADVC HD FAMILY HD Analog/Digital Video Conversion

The ADVC HD family supports virtually any high-definition (HD), video conversion need. As standalone units or connected to a computer, all ADVC HD products feature broad compatibility with video equipment, sturdy construction, and a stand alone-operation capability.





ADVCHDSC1

HD/SD-SDI-to-Component Conversion

The ADVCHDSC1 unit converts HD-SDI signals to HD component output or SD-SDI signals to SD component output. It provides instant output of HD content to affordable HD component displays, such as TVs and RGB monitors—and standard-definition (SD) content to component, S-Video, and composite displays. It has a sync generator for HD (tri-level sync) and SD (black burst), making it ideal for video editing studios—as well as audio-level-adjustment options.
The ADVCHDSC1 also features embedded audio support, SD-SDI to composite and S-Video conversion, HD-SDI conversion to RGB for PC monitors with BNC inputs, and front-panel displays for video-format and audio-level outputs. As well, it automatically detects your current video output format, and supports SDI signal pass-through.

(Mfr # 604061 • B&H # GRADVCHDSC1) **1349.95**

ADVCHDM1

Real-Time HD-SDI/HDV Conversion

Provides high-quality, bi-directional conversion between HD-SDI and HDV signals, complete with embedded audio. It's perfect for recording from HD-SDI sources to the Turbo iDDR—or for use as a standalone converter without a computer. Compatible with Mac and Windows-based nonlinear editors that support HDV or HD-SDI, the ADVCHDM1 lets you instantly convert HD-SDI output to HDV and ingest HDV material into HD-SDI systems for archiving. It can also encode HD MPEG-2 transport streams up to 1920 x 1080 resolution using one of 8 different bit-rate settings that best suits your workflow. It lets you input external timecode information when encoding in HDV; control HD-SDI decks via HDV and vice versa with AV/C-RS-422 device control conversion; and use simple, two-button control for its encoding/ decoding and time-code mode via the front panel.

(Mfr# 652154 • B&H# GRADVCHDM1) **4889.95**

ADVC-HD50 Realtime HDMI-to-HDV Conversion

The ADVC-HD50 instantly converts uncompressed HD video and audio from HDMI devices to the HDV format then outputs a FireWire connection for use in the non-linera editing system of your choice. Featuring a sleek, portable design it requires no drivers or software to set up, and is compatible with PC and Mac-based editors. Perfect for anyone who needs HDMI ingest without internal hardware. *(Mfr # 602227 • B&H # GRADVCHD50)* **949.00**

SMPTE TIME CODE EQUIPMENT

For Desktop, Rack Mount or Field Use



Horita offers a full line of SMPTE LTC and VITC time code readers, generators, inserters and translators. The LTC line offers choice and flexibility, from the basic WG-50 Play Speed Reader/Inserter to the complete TRG-50 PC Generator/Search Speed Reader/Window Inserter with RS-232 interface and TC-TOOL KIT tape logging software. VITC products provide generator, reader/window inserter and translator functions, enabling translation between LTC and VITC, as well as having a full-function VITC system. LED units, like the TCD-100 and VLR-100, provide visual displays, as well as reader/generator functions. The TCI-50 and RLT-50 allow time-code to be inserted into, or extracted from, an RS4-22 data stream. The GPI-50 is a time code based dual general purpose interface.

A complete studio clock and time code system is available with the Horita GPS-MTG. The system uses the accuracy of the atomic clocks in the Global Positioning System and generates time of day, zone, and date SMPTE time code. Compatible LED and video overlay display units show time of day and date for any time zone. When the studio time code is needed in the field, the palm-sized battery operated, PTG mini-time code generator can be set to the GPS-MTG, providing multiple field cameras with precise time/date time code, in step with each other and with the studio master.

Horita also offers color bar, test signal, blackburst and sync generators; matte and safe area generators; serial control titler and keyboard controlled titler; counters; timers and stopwatches. All products are available in desk top, rackmount and field packages. They are all versatile, affordable and easy to use.

What is SMPTE Time Code?

Adopted in the late 1960s by the Society of Motion Picture and Television Engineers, SMPTE Time Code is an industry standard frame numbering system that assigns a specific number to each frame of video in hours, minutes, seconds and frames format. There are two SMPTE formats for Time Code: Longitudinal Time Code (LTC) and Vertical Interval Time Code (VITC).

LTC is an audible electronic digital signal recorded on an audio or time code channel of a VCR or audio recorder. VITC is a visual frame identification code recorded in the vertical blanking interval of each video field. VITC time code must be recorded at the same time as the video, and it can be read in VCR pause mode. LTC time code offers more flexibility than VITC in that it may be recorded prior to recording the video (prestriped), during production, or added to the tape at a later time (post striped). However, it does use up an audio channel, and the tape must be moving in order to read it.

Why is SMPTE time code so important? The answer can be stated in two words: Accuracy and repeatability. With time code, every frame of video is given its own unique identifying number. Once recorded, that time code/video frame relationship will be the same every time the tape is played.

Types of Time Code Equipment

SMPTE time code equipment generally falls into one of three categories: generators, readers, and character inserters (or window dub inserters). The generator creates the time code signal. Time code readers "read" the electronic time code signal, decode it and display it. The display may be an LED readout, or it may be superimposed over the video. Window dub inserters are generally used to produce work copies of the master tape, with the time code display "burned" into the video picture. Other time code based equipment fill a variety of needs. Translators allow interchange between LTC and VITC, or into RS-422 /RS-232 protocols to communicate time code information to VCRs, edit controllers and computers. A GPI (General Purpose Interface) uses time code to electronically trigger events in production, playback, scientific experiments, etc.

VITC TIME CODE

Horita's VITC (Vertical Interval Time Code) products generate and read VITC, as well as interface into LTC systems. The VG-50 also includes the Time Code Analyzer display for showing the exact timing relationship between time code and video.

VWG-50 VITC Reader/Window Dub Inserter

Compatible with all VCR formats, the VWG-50 reads VITC time code from pause to 20x play speed, and makes burned-in VITC window dub copies.

- Adjustments for H and V size and position
- On-Screen Video/VITC Field 1/2 indicator

VWG-50 *(Mfr # VWG50 • B&H # HOVWG50)* **354.95**

VG-50 VITC Generator/LTC-VITC Translator with "On-Screen" Time Code Display

In addtion to generating industry-standard VITC time code in Drop/Non-Drop-Frame format, the VG-50 Translates LTC (Audio) time code into VITC time code.

- "Jamsync" mode presets VITC time code to LTC input
- Simple "On Screen" preset of time code or User Bits
- Front panel switch selection of line pairs for VITC placement
- Run/Stop operation using front panel momentary switch
- Regenerates VITC for editing VCR when used with VLT-50
- "Time Code Analyzer" in on-screen display when translating LTC-to-VITC

VG-50 *(Mfr # VG50 • B&H # HOVG50)* **329.95**



VLT-50 VITC-to-LTC Translator

The VLT-50 translates VITC into LTC at play speed and search speeds from ±20x play speed down to still frame for duplication to another tape format or to be read by Horita LTC time code reader/window burners.

- Auto Select mode automatically routes externally applied LTC directly to the LTC output if VITC is unreadable or not present.
- Switch selectable forward only or bi-directional forward/reverse LTC output insures compatibility with a variety of LTC readers, edit controllers and synchronizers.
- Regenerates VITC for edit system record deck when used with VG-50.
- Switch selectable -1 frame "Search Offset" compensates for downstream +1 frame when translating slow or still frame.

VLT-50 *(Mfr # VLT50 • B&H # HOVLT50)*
VITC-to-LTC Translator **339.95**

AVLT-50 *(Mfr # AVLT50 • B&H # HOAVLT50)*
Same as the standard VLT-50, but optimized to work with "active" VITC Time Code..... **329.95**

VWG-50PC & VLT-50PC

The VWG-50PC and VLT-50PC offer all the features of their respective cousins (the VGW-50 and VLT-50), and add communication with a PC using an RS-232 serial port. No plug-in cards are required – you can log in the field using a laptop. They include TC-TOOLKIT tape logging software and an RS-232 cable.

VWG-50PC
(Mfr # VWG50PC • B&H # HOVWG50PC)..... **489.95**

VLT-50PC
(Mfr # VLT50PC • B&H # HOVLT50PC)..... **434.95**



AVG-50 "Active Video" VITC Time Code Generator

The AVG-50 generates and inserts VITC time code into the first few lines of active video rather than into the vertical interval. Ideal for use with digital video recorders that don't record or give access to the vertical interval.

- Active VITC isn't removed by TBCs, frame stores and other processing equipment.
- Select from 6 video line pairs that include vertical interval as well as active video lines.
- Front panel controls for line selection, time code/user bit preset, and window display on/off.
- Translates SMPTE LTC time code into VITC time code.

AVG-50 *(Mfr # AVG50 • B&H # HOAVG50)* **324.95**

AVG-50RM *(Mfr # AVG50RM • B&H # HOAVG50RM)*: Rackmounted version of the AVG-50. Supplied 19" RM-50 rack (1RU high) holds three units **409.95**

LTC TIME CODE

Horita's LTC (Longitudinal Time Code) products add functions and features with each step up of the line. Available in desktop or rackmount versions, they operate from +9v to +13.5v DC and include a 9v AC adapter. The desktop units are small, versatile and easy to use. Front panel toggle switches select function. Rear connectors are BNC for video and RCA for LTC.

WG-50 Window Dub Inserter

Compatible with all tape formats, the WG-50 makes burned-in SMPTE TC window dub copies. It displays time code or user bits, and indicates drop frame or non-drop frame time code, field 1/field 2.

- Provides reshaped time code output for copying timecode.
- Also functions as basic play speed SMPTE time code reader.
- Adjustments for horizontal and vertical size and position.
- Dark mask or "see-thru" mask surrounds display.
- Always frame accurate (on time).

WG-50 *(Mfr # WG50 • B&H # HOWG50)* **324.95**

WG-50RM *(Mfr # RMWG50 • B&H # HOWG50RM)* Rackmounted version of the WG-50. Supplied 19" RM-50 rack (1RU high) holds three units.....**339.95**



TR-50 Search Speed Reader/Inserter

Combination timecode reader and window dub inserter. it has all the features of the WG-50 plus it reads and displays LTC time code from 1/30 of a second to over 10x play speed in forward and reverse.

TR-50 *(Mfr # TR50 • B&H # HOTR50)*: On-Screen Time Code Reader..... **359.95**

TR-50RM *(Mfr # TR50RM • B&H # HOTR50RM)*: Rackmounted version of the TR-50. Supplied 19" RM-50 rack (1RU high) holds three units.....**429.95**

TG-50 Generator/Inserter

This combination timecode reader/window dub inserter has all the features of the WG-50, plus it generates time code in drop/non-drop-frame format.

- Jamsync mode jams to time code input/output's new TC.
- Simple "On Screen" preset of time codeand User Bits.
- Run/Stop operation using front panel Momentary switch.
- Selectable 30/60/90/120-second automatic generator back time.
- Make a window dub copy while recording TC on source tape.

TG-50 *(Mfr # TG50 • B&H # HOTG50)*: Time Code Generator.....**374.95**

TG-50RM *(Mfr # TG50RM • B&H # HOTG50RM)*: Rackmounted version of the TG-50. Supplied 19" RM-50 rack (1RU high) holds three units.....**459.95**

The LTC models on this page each include the Time Code Phase Analyzer display. The time code/video phase analyzer display shows the exact timing relationship between time code and video. Continuous visual readout tells if (and at what point) time code is genlocked to video; permits precise adjustment of VCR tracking control when making window dubs; adjustment of audio deck speeds for time code playback, etc.



TRG-50 Generator/Inserter/Search Speed Readers

TRG-50 *(Mfr # TRG50 • B&H # HOTRG50)*: All the features of TG-50, plus it reads and displays LTC time code from 1/30 of a second to over 10x play speed in forward and reverse **419.95**

TRG-50PC *(Mfr # TRG50PC • B&H # HOTRG50PC)*: All the features of TRG-50, plus it offers communication with PC using RS-232 serial port. No plug-in cards required – you can log in the field using a laptop computer. Includes TC-TOOLKIT Tape Logging Software.....**499.95**

FW-50 Film Foot/Frame Window

The FW-50 reads SMPTE LTC and translates it into equivalent film foot and frame counts. It then keys this information into a video overlay display of both the SMPTE time code and the film foot/frame values.

- Works with 35MM film stock and drop/non-drop frame time codes.
- Enter 4 digit reel number or ID.
- Drop/non-drop frame and video field-1/2 display indicators.
- Horizontal and vertical positioning and size control.
- Time code or user bits display selection.
- Outputs reshaped time code for time code copying needs.

FW-50 *(Mfr # FW50 • B&H # HOFW50)* **399.95**

LTC TIME CODE

MWG-50 Multiple Window Generator

An economical solution when you need to make up to four independent time code window burns from a single LTC input source. The MWG-50 reads time code at play speed and keys the resultant video display into four independent composite video signals. The MWG-50 displays time code or user-bits; displays drop-frame or non-drop-frame time-code.

- Select from eight preset horizontal and vertical display positions and sizes; select black mask on or off.



MWG-50 *(Mfr # MWG50 • B&H # HOMWG50)* **1029.95**

GPI-50 TC-Based Dual General Purpose Interface

A time code "coincidence detector", the GPI-50 features two separately programmable GPI "trigger" outputs which occur when the input time code matches that of previously set GPI IN and OUT times.

- Use in video production and playback systems to operate switchers, mixers, initiate VCR recording or playback, operate strobe lights, trigger scientific experiments, etc.
- Pushbutton switches to "MARK", "TRIM", or "SET" IN and OUT times, plus a search speed SMPTE time code reader.
- "TRIM +/-" and "SET IN/OUT" functions allow times to be adjusted by +/- 1-frame, 1-second, or 1-minute, or set to any arbitrary value.
- "On Screen" display readout shows GPI selected, enabled/disabled, event duration, IN/OUT times marked, and relationship of times to present (tape) time.
- Separate ENABLE and DISABLE for each GPI event. GPI-1 repeats every hour, GPI-2 repeats every 24 hours.
- Output signals can be either a pulldown to ground for the duration of the event, or a pulse at the IN and OUT times.
- All times and selections stored in non-volatile memory.

GPI-50 *(Mfr # GPI50 • B&H # HOGPI50)* **399.95**



GPI-50

TCW-50

TCW-50 Keyboard Time Code "Wedge"

The TCW-50 reads LTC time code and sends the information to the PC as though it were typed in at the keyboard. It connects between the PC and keyboard, and is intended for applications requiring direct input of time code values into user programs. Because there is no "wedge" PC software involved, the TCW-50 is compatible with any computer, operating system, or software program. The only requirement is a PC-compatible keyboard.

- Separate push button switches for sending Time-Code or User Bit values to the PC and for clearing previous entries.
- Switch selectable delimiters for: field separator, drop-frame indicator and end of line terminator
- Learn mode lets you define keyboard "hot keys" that make the TCW-50 send Time-Code or User Bit values to the PC.
- Outputs 2V P-P reshaped Time-Code for passing to other units
- Bypass switch places TCW-50 into Active or Bypass mode
- Powered through keyboard cable. Includes 1' and 5' cables for connecting between PC and keyboard.

TCW-50 *(Mfr # TCW50 • B&H # HOTCW50)* **329.95**

RLT-50 RS-422 to LTC Time Code Translator

The RLT-50 translates RS-422 time code from any machine with 9-pin remote control connector into standard SMPTE LTC time code. Use when LTC isn't directly available from machine for operating audio synchronizers, making LTC copies or use with other Horita LTC products to make window dubs, log source tapes, etc.

- Operates "stand alone" or inline with edit controller - includes DB-9 cable.
- LTC output genlocked to video from VCR.
- Switch selectable front panel preset of user bits.
- Provides LTC time code at all tape speeds. Selectable forward direction only or forward/reverse direction LTC output format.
- Switch selectable –1 frame "search offset" when translating at search speeds or at still frame compensates for the +1 frame "on-time" updating done by many downstream LTC readers, edit controllers and other LTC product.



RLT-50 *(Mfr # RLT50 • B&H # HORLT50)*
RS-422 to LTC Time Code Translator **394.95**

RLT-50RM *(Mfr # RLT50RM • B&H # HORLT50RM)*:
Rackmounted version of the RLT-50. Supplied 19" RM-50 rack (1RU high) holds three units **369.95**

LTC TIME CODE

TCI-50 VITC/LTC Reader/RS-422 Inserter



The TCI-50 reads VITC or LTC time code, translates and inserts the time code numbers into an RS-422 data stream going back to an edit controller or PC.

- LTC input source can be from an audio channel or a time code address track.
- Reads VITC and LTC at various search/rewind speeds, depending on channel bandwidth and tape formats.
- Responds to controller commands for VCR time code location, as well as cue, preroll, and other time code related commands.
- Select between VITC or LTC, or "auto" mode which automatically switches to VITC as a backup when reading LTC.
- "Bypass" mode removes TCI-50 from the RS-422 data path
- Local mode (no VCR) translates SMPTE-to-RS-422 by emulating a VCR

TCI-50 *(Mfr # TCI50 • B&H # HOTCI50)* **439.95**

TVC-50 Time Code Video Clock



The TVC-50 reads SMPTE LTC time code and provides a video display of time and date, based on the time and user bit value and date from an internal clock/calendar. The TVC-50 provides numerous time and date display formats and is an ideal video time/date display device for use with the Horita GPS-MTG master SMPTE timecode generator.

- Make window dub copies with various time/date formats.
- Time displays range from Hrs/Min to Hrs/Min/Sec/1/10 Seconds, as well as direct display of the input SMPTE timecode and User Bit values.
- Date displays range from simple Month/Year formats, to Day-of-Week/Month/Day/Century-Year.
- Various characters, such as Space, Hyphen, Slash, etc., can be inserted as field delimiters (digit separators).
- Internal independent Clock/Calendar can be "Jam Set" to the input SMPTE time and date values, if desired.
- Character attributes for White/ Black, Contrast, Background On/Off, Flashing On/Off and Horizontal and Vertical size and position control.
- Can be used as a source ID generator to display up to 9 lines of 20 characters each. The source ID info, as well as all setup data, is retained in memory and can be displayed along with the time and date.
- Video "downcounter" mode provides automatic display of 30 or 60 minute downcount to zero.
- Outputs reshaped SMPTE timecode for passing on to other units.
- Operates from +9v to +13v DC for use in the field (includes AC adapter).

TVC-50 *(Mfr # TVC50 • B&H # HOTVC50)* **419.95**

TCP-50 LTC Time Code Processor



The TCP-50 is a universal SMPTE/EBU LTC processor that provides a variety of needed time code functions to keep up with the changes and requirements of dealing with multi-format longitudinal time code.

- Translates between 23.976/24/25/29.97 and 30fps frame rates. For example, SMPTE time code in at 29.97 fps, EBU time code out at 25 fps.
- Substitute/replace input time code user bit data with manually entered user bit data on a "nibble-by-nibble" basis.
- Introduce any amount of positive or negative time offset, from frames to hours, between the input time code and output time code.
- Adjust phase relationship of the output time code with respect to the input time code or video.
- "Repair" bad time code due to noise, dropouts, damaged or missing bits, etc. Bad LTC in, good LTC out.
- Read and display time code and user bits.
- TC analyzer measures and keeps track of common timecode errors.
- Multiple "on-screen" menus provide quick and easy user setup
- Add up to nine lines of twenty characters each of source ID information to the on-screen time code/user bit display.

TCP-50 *(Mfr # TCP50 • B&H # HOTCP50)* **469.95**

UTG-50 Universal Time Code Generator



The UTG-50 generates LTC time code at 24, 25, 29.97 or 30fps. Time value can be derived from external time code input (jammed), from an external time code source, an internal real-time clock/calendar chip, or GPS receiver RS-232 serial data input—which can also be used to preset the UTG-50's internal clock/calendar chip. Date information can be embedded in the user bits of the time code. Time code output can also be genlocked to an externally applied video input signal if desired.

- Multiple "On-screen" menus provide quick and easy user setup of UTG-50 operation.
- Various time and date display formats are provided for video overlay of time and date.
- Add up to nine lines of twenty characters each of source ID to the time/date display.
- Internal clock/calendar provides an accurate means of generating "time/date" SMPTE/EBU time code.
- Video genlock feature allows accurate recording of time code on a video recorder.

UTG-50 *(Mfr # UTG50 • B&H # HOUTG50)* **559.00**

LED DISPLAY LTC & VITC READERS/GENERATORS

TCD-100 VITC/LTC Reader/LED Display



The TCD-100 is a combination high speed LTC and VITC time code reader with 0.8" high LED character display suitable for viewing across a room. Reads LTC from 1/30 to 100x play speed (forward/reverse), and VITC from pause to over 30x (depending on tape format).

- "Auto" select mode permits unattended operation by automatically switching to VITC when LTC is not available
- Displays hours, minutes, seconds, and frames, plus indicators for VITC or LTC, and drop/non-drop frame format.
- Switch select time code/user bit display, display run/hold
- Brightness control adjusts display intensity for indoor use in a darkened room, or for outdoor use in bright light
- Outputs 2v P-P reshaped LTC when reading LTC

TCD-100 *(Mfr # TCD100 • B&H # HOTCD100)* **469.95**

TR-100 LTC Time Code Reader



The TR-100 is a search speed LTC reader featuring an adjustable brightness 0.8" high LED character display, making it suitable for use in bright light or in a dimly lit studio. The large characters also allows for up close or across the room viewing. The TR-100 also translates LTC time code into MIDI Time Code (MTC) for use in A/V applications.

- Reads at speeds from 1/30 to 10x play speed, forward and reverse
- Auto selects between 24 fps (film), 25 fps (PAL), 29.97 (NTSC drop frame) and 30 fps (audio) time codes
- Outputs MIDI time code (MTC) for A/V sync tasks
- Outputs 2-volt p-p reshaped LTC for downstream equipment

TR-100 *(Mfr # TR100 • B&H # HOTR100)* **429.95**

VLR-100 • VLR-100PC

VITC/LTC Reader, LTC Generator



Same combination high-speed VITC and LTC time code reader as the TCD-100, the VLR-100 also generates LTC time code. It has a .56" high 8-digit LED display readout with brightness control. Otherwise the same, the VLR-100PC communicates with a PC via RS-232 and includes TC-TOOLKIT tape logging software.

Same features as the TCD-100, PLUS—

- Front panel switches for selecting time code or user bit data display, display run-hold operation, RDR/GEN/SET, and VITC/LTC, or "auto" mode which uses VITC as backup when reading LTC
- Outputs DF/NDF TC time code and/or translates VITC into LTC

VLR-100 *(Mfr # VLR100 • B&H # HOVLR100)* **649.95**

VLR-100PC *(Mfr # VLR100PC • B&H # HOVLR100PC)* **749.95**

TCC-100

Dual Input Time Code Comparator



The TCC-100 reads and compares two LTC inputs and displays their difference on an LED display. Use to monitor or verify proper operation of various time code equipment, or to display the time offset between two time code sources.

- Compare Hrs/Min/Sec/Frame 'coarse' or .1/.01 Frame fine resolution.
- Green LED "Match" indicator and GPI out with selectable 0, 1/2, or 1 frame tolerance.
- Display time code or user bits for two separate time code inputs

TCC-100 *(Mfr # TCC100 • B&H # HOTCC100)* **419.95**

TIME CODE TOOLKIT TAPE LOGGING SOFTWARE

The field proven TC-TOOLKIT tape logging software included with the TRG-50PC, VWG-50PC, VLT-50PC, VLR-100PC and PR232, operates with Windows 98, 2000, NT and XP. Toolkit programs are easy to understand and operate. Includes serial cable.

PC-LOG: captures time code or user bits and calculates durations with a single keystroke. Log tapes while reading or generating time code, add comments, print, disk I/O, search for keywords or phrases using wildcard characters, print "search" report". Ten "Macro Keys" permit single keystroke to capture time; insert any pre-typed message of up to 34 characters. Scene/Take counter macro key operates with special IN/OUT macro keys to tag entries and auto increment take counter. Converts PC-LOG files into standard CMX-340 EDL format, or into comma delimited files for import into a database.

TC-CALC: time code calculator with separate tape timer does all drop/non-drop-frame and film foot-frame math, imports and exports timecode, user bits and other calculator values directly into and out of word processor documents, database or spreadsheet fields, etc.

TG-SET: Use with TRG-50PC and VLR-100PC (only) to quickly preset generator time code and user bits from keyboard; single key to set time code to PC's real-time clock time, user bits to date; start/stop generator; turn display On/Off.

MTG-TIME: Synchronizes a PC's time and date (optional) to UTC or any local time via a SMPTE time code input from the GPS-MTG GPS-based master time code generator or other "time of day" code source.

TIMERS • SAFE AREA & MATTE GENERATORS

ETD-100 Elapsed Time Display

The ETD-100 is a 0.8" H LED display timer that can be used to time various situations and events such as talent, speakers, presentations, experiments, etc. It can count up or down and outputs a "GPI" signal when the count reaches zero. The LED display has a brightness control and is large enough to be read across a room. Display of tenths and hundredths of a second can be turned on or off. The ETD-100 is activated via simple local or remote switch closure inputs to initiate timing sequences of reset/count-up/stop and preset/count-down/stop. Local and remote setup of the preset time is also available and all counter setup information is retained in non-volatile memory.

ETD-100 *(Mfr # ETD100 • B&H # HOETD100)*.....**419.95**

VS-50 Video Stopwatch with GPI Output



The VS-50 "Video Stopwatch" overlays your video with an "on-screen" timer display to help you time lectures, speakers, events, talent, rehearsals, indicate time remaining, etc. Plus, with the GPI output, you can trigger and time sound or other effects, lab experiments, etc., relative to the action in your video. Four operating modes provide you with a simple downcounter to zero, a downcounter that continuously "reloads" each time it reaches zero, a combination down/up counter that counts up after it counts down to zero, or a simple up counter.

The versatile VS-50 GPI output can quickly and easily be set to signal you when the counter reaches zero, or on every second or minute of the down or up count. Other features include time and date display, captioning/titling ability, and remote control inputs.

- Nine different stopwatch display formats include those with tenths and hundredths of a second.
- Adjustable character sizes include large characters that can be viewed across the room.
- Simple "switch closure" inputs for remote control of start, stop, preset, reset, count up/down, etc.
- Multiple formats for time and date displays.
- Stores and displays up to nine lines of twenty characters each for captioning/titling video image.
- Four separate setup menu displays make it easy to set character size, position, contrast, black/white, mask, time, date, etc.
- "Split screen" vertical position mode allows placement of display lines at the very top and bottom of images to keep them out of the action.

VS-50 *(Mfr # VS50 • B&H # HOVS50)*.....**399.95**

VS-50RM *(Mfr# VS50RM • B&H# HOVS50RM)*: Rackmounted version of the VS-50. Supplied 19" RM-50 rack (1RU high) holds three units.....**499.95**

VS-REM Remote control (start, stop, preset and reset to zero) of the VS-50 via 25' cable with DB-9 connector. *(Mfr# VSREM • B&H# HOVSREM)*..**74.95**

SAG-50 Safe Area Generator



The SAG-50 overlays one of eight safe action and safe title borders, with optional center cross over incoming video, enabling graphics and other information to be positioned within the picture. The SAG-50 can also overlay video images with Dot and Crosshatch test patterns (with image center indicators) for lining up camera graphics or performing convergence and centering adjustments on single monitors, or for setting up video walls. Can also output an oscilloscope "Line Trigger" signal and display an intensified line with a digital readout showing its actual line and field number on the video monitor.

- Safe action and safe title overlays are fixed at 80% and 90% of the image area and include individual 25% and 30% horizontal markers.
- Intensified Line and Trigger can quickly be changed from line -10 to line 262, and the field can be selected as Field-1/2, or both. This provides a very accurate method of identifying the exact location of and/or placing graphics in the picture, measuring text height in line numbers, etc.
- Line trigger output changes an ordinary oscilloscope into a precise piece of test equipment capable of observation and identification of individual video lines of either or both fields for viewing VITS test signals, VITC time code, head switching points, etc.

SAG-50 *(Mfr # SAG50 • B&H # HOSAG50)*.....**324.95**

MG-50 Matte Generator with "On-Screen" Readout



The MG-50 can overlay one of 20 programmable matte patterns or rectangular "border" outlines over a video image. Use is to precisely locate, define, or measure areas in video image where information is to be placed, insert "Curtains" during film/video transfers, outline a particular area of interest, etc.

- Ten formats with preset aspect ratios ranging from 1.37:1 to 2.74:1. Ten with user-definable position, size and aspect ratio.
- Selectable matte types for each of the formats include matte black or white; matte/video reverse; full matte or rectangular border outline.
- On-screen readout displays the current format number, type, aspect ratio, and vertical and horizontal position.
- Select matte and/or on-screen readout displays On/Off.
- Direct video bypass when power is switched off.
- All user-defined formats and types stored in non-volatile memory.

MG-50 *(Mfr # MG50 • B&H # HOMG50)*.....**324.95**

TITLERS

RMT-50 Remote Message Titler

The RMT-50 instantly overlays up to sixteen "canned" text messages onto a composite video signal in response to remote inputs on the rear of the unit. Each alpha-numeric message is displayed on a single line of text of up to twenty characters in length. An optional mode provides for eight messages consisting of two lines of twenty characters each. Messages can be prioritized to allow multiple selected messages to be assigned to the same line number, with only the highest priority message displayed at any one time. The message text can be input manually using the controls on the unit or via a standard PS2 keyboard. Additional features include the ability to output the individual messages one after the other in a looping sequence with user defined start/stop times, a programmable onscreen up/down "talent timer", and multiple format time and date displays.

RMT-50 *(Mfr # RMT50 • B&H # HORMT50)* ..... **CALL**

KCT-50 Keyboard Controlled Titler



A stand alone CG, the KC-T50 works with a standard PC keyboard to add titles and captions to your video. Add up to nine lines of 20 characters each without any PC or PC software needed. In addition, the KCT-50 also includes a battery backed up clock/calendar which can overlay your video with a variety of formats of time and date displays.

Because the KCT-50 has its own built-in text editor that performs the common typing operations of insert, delete, backspace, home, end, etc., you can quickly add source ID information, title or caption experiments, identify security locations, and perform similar titling/captioning tasks.

Up to 25 KCT-50s can be connected together and addressed and controlled from a single PC keyboard. The KCT-50 can also be controlled from front panel switches. Each KCT-50 maintains 2 separate setup and display screens which can be selected via the keyboard.

- Built-in text editor commands include insert, delete, backspace, page up, page down, home, end, etc.
- Adjustable character attributes for horizontal and vertical size and position, black/white, mask on/off, contrast, etc.
- Separate setup screens for Display, System, Time, and Date.
- "Line numbers" on/off numbers the display lines for quick visual reference in locating text position.
- 36 time display formats, 60 date display formats, including day-of-week displays.
- "Split-Screen" vertical mode places the first 5 lines at the top and the last 4 lines at the bottom of the display. Quickly and easily user adjustable to move titles out of the way of the action.

KCT-50 (Composite Only) *(Mfr # KCT50 • B&H # HOKCT50)* **359.95**

KCT-50SV (S-Video Only) *(Mfr # KCT50SV • B&H # HOKCT50SV)* **394.95**

SCT-50 Serial Control Titler



The SCT-50 operates either stand-alone or with a computer to title, caption or time-date stamp video from cameras, VCRs, computers, etc. Insert up to 9 lines of 20 characters each into a video image to add source ID, to show camera number and location for security, video data collection, or other video monitoring systems. Use internal clock calendar to add real time/date stamp to video images.

- Front panel switch control for stand-alone operation, or simple two letter commands from your computer for character selection, location, size, background, flashing, black or white, horizontal and vertical position, text HEX data monitor.
- Operates with Horita PC timecode products and the PC-LOG software to automatically caption Video images with comments from PC-LOG files according to their timecode match.
- Includes SCT.EXE "pop-up" TSR text editor and control program for PC; controls the SCT-50 from within other programs. Use the supplied SCT.EXE Text Editor and control program to automate stand-alone operation, operate video information displays, add instructional information or subtitling, log and document experiments, etc.
- SCT.EXE program controls from 1 to 99 SCT-50s using only a single RS-232 port on your PC. Automatically stores 99 individual SCT-50 screens, any of which can quickly be selected and sent to an individual SCT-50 or multiple SCT-50s.
- RS-232 loop thru operation allows daisy chaining of up to 99 units. They can be addressed individually or as a group.

SCT-50 *(Mfr # SCT50 • B&H # HOSCT50)* **359.95**

SCT-50RM *(Mfr # SCT50RM • B&H # HOSCT50RM)*: Rackmountable version of the SCT-50. Supplied 19" RM-50 rack holds three units **449.95**

SCT-50 "GMAN" Group Project Management Software

The Windows-based "GMAN" software permits quick, simple, versatile management of individual or groups of SCT-50's. "GMAN" identifies each unit by number and name, sends project text files to setup a group of SCT-50's, and performs tasks such as timed on/off, random text movement (for security purposes), text output repeat/ loop, etc.

- Easily control 1 to 99 SCT-50 units to add titles, caption overlays, time/date, etc. according to client, project, etc.
- Built in text editor with load/ save functions.
- Up to 100 pages of text can be individually assigned for sending to specific Horita SCT-50 Titlers.
- Sequence and/or loop text output, introduce random "motion" displays for security purposes when making copies.

SCT-50GMAN *(Mfr # SCT50GMAN • B&H # HOSCT50GMAN)* **74.95**

BLACKBURST & COLOR BAR GENERATORS

BG-50
Multiple Output Black Generator



The BG-50 provides multiple outputs of blackburst and composite sync for genlocking larger video systems. All outputs are derived from the composite video input which can be any source, including "Off Tape".

- Two outputs can be configured as composite sync
- 6 BNC blackburst outputs.
- Black level can be set to 7.5 or 0 IRE.
- Looping video input with terminator ON/OFF switch.

BG-50 *(Mfr # BG50 • B&H # HOBG50)*.....**259.95**

BSG-50
Blackburst/Sync / Tone Generator



The BSG-50 is the easiest and most economical way to generate the common RS-170A Video timing signals used to operate Video Switchers, Effects Generators, TBCs, VCRs, Cameras, Edit Controllers, and other professional Video equipment. The BSG-50 is an unusually versatile Blackburst, Sync Pulse, and Audio Tone Generator.

- 6 BNC Video/Pulse outputs easily configured to meet specific user and equipment needs.
- Choose any output mix from 6 Blackburst, 4 Sync, 2 Subcarrier.
- Rackmount and short rack models have 8 outputs.
- Each sync output is individually settable for composite Sync, composite blanking, H- or V-Drive. (Burst Flag output is also available).
- Separate buffer for each output provides Maximum Signal Isolation.
- 1k Hz, 0 dB Sine Wave Audio Tone output, locked to video.

BSG-50 *(Mfr # BSG50 • B&H # HOBSG50)*.....**329.95**



PBSG Mini Portable
Blackburst / Sync Generator

Ideal for portable use in the field, the PBSG is only 1" x 2.4" x 4.2" (WxHxD) and can operates over 10 hours from 9v battery. Features 3 BNC blackburst video outputs. LED shows power on, low battery.

- One output switch selectable as blackburst or composite sync.

PBSG *(Mfr # PBSG • B&H # HOPBSG)*.....**199.95**

CSG-50
Color Bar / Sync / Tone Generator



Generates full/SMPTE color bars, blackburst and composite sync signals, as well as a 15 Hz reference frame timing signal. Precision digitally synthesized video signals are fully RS-170A SC/H phased and always correct. No SC/H adjustment ever required.

- Front panel selection of full-field or SMPTE color bar patterns or blackburst video output.
- Crystal-controlled, 1k Hz, 0dB audio tone output.
- Built-in timer can automatically switch video output from color bars to black and audio tone to silence after 30 or 60 seconds. Easy and convenient for producing tape leaders and striping tapes with color bars and tone followed by black and silence.

CSG-50 *(Mfr # CSG50 • B&H # HOCSG50)*.....**409.95**

CSG-50RM *(Mfr # CSG50BRM • B&H # HOCSG50BRM)*
Rackmountable version of the CSG-50.....**449.95**

CSG-50B
All the features of the CSG-50, plus —

- Five additional outputs which can be configured for all Blackburst or in combinations with Sync and Subcarrier
- Rackmount and short rack versions have up to seven Blackburst/ Subcarrier outputs.

CSG-50B *(Mfr # CSG50B • B&H # HOCSG50B)*.....**469.95**

PT3 Mini Portable Audio Tone Generator



The palm-sized PT3 is just what you need in the field and around the studio, to quickly check and adjust audio levels and trace cables. It features two tones, balanced or unbalanced output and has selectable line levels.

- Crystal controlled 1KHz/10KHZ tones.
- Runs over 24 hours on a 9v battery
- Seven calibrated, stable output levels.
- Switch selectable 0dBu, +4dBu, or +8dBu balanced line level.
- Switch selectable -20dBV, -10dBV, or 5dBV unbalanced line level.
- Switch selectable -50dBu/V unbalanced/balanced microphone level.
- Comes with ¼" phone and M/F XLR adapters for balanced output.
- 4.2" x 2.4" x 1" (LWH), weighs less than 5 oz. including battery.

PT-3 *(Mfr # PT3 • B&H # HOPT3)*.....**179.95**

TEST SIGNAL GENERATORS

TSG-50 • TSG-50B NTSC Test Signal Generators



The TSG-50 generates 12 video test signals suitable for setting up, aligning, and evaluating the performance of various video equipment found in a typical video editing system. These include video monitors, distribution amplifiers, VCRs, switchers, effects generators, TBCs, etc. In addition to the video signals, the TSG-50 also generates composite sync. And with a Video DA, such as the Horita VDA-50, the TSG-50 becomes a high quality, multiple output, house sync generator. Otherwise the same, the TSG-50B has five additional outputs which may be configured for all blackburst or in various combinations with sync and subcarrier.

- Fully RS-170A SC/H phased and always correct. No adjustments ever required.
- Built-in timer can automatically switch video output from video pattern to black and audio tone to silence after 30 to 60 seconds. Makes it easy and convenient to produce tape leaders of color bars and tone followed by black and silence.
- Video signals are in accordance with EIA RS-170A video timing specifications.
- Outputs: video, composite sync, 15 Hz ref frame, 0dB audio tone (unbalanced)
- Generates precise oscilloscope trigger output signal one H line before start of color field 1.
- Convenient pattern selection by 12 position front panel rotary switch.
- Includes crystal controlled, 1kHz/400KHz, 0dB audio tone output.

TSG-50B Step-up Features

- Five additional outputs which may be configured for all Blackburst or in various combinations with Sync and Subcarrier.
- Rackmount and short rack versions have up to 7 Black/Subcarrier outputs.

TSG-50 *(Mfr # TSG50 • B&H # HOTSG50)* **494.95**
TSG-50B *(Mfr # TSG50B • B&H # HOTSG50B)* **549.95**

TSG-50/TSG-50B Video Test Signals:

- Blackburst with 7.5 IRE Setup Level.
- Full Field RS-189A Color Bars.
- SMPTE Color Bars with Pluge Pattern.
- Multiburst of .5, 1.0, 2.0, 3.0, 3.58, and 4.2 MHz and Ref Bars.
- NTC-7 Composite.
- Line Frequency Sweep with 1.0, 2.0, 3.0. and 4.0 MHz Markers.
- 5-Step Gray Scale.
- Modulated 5-Step Gray Scale.
- Pulse and Bar with Window and Modulated Pulse.
- Red Field.
- Convergence Pattern 14H x 17V, Center Dot/Lines, Safe Action.
- Monitor Setup Matrix of Convergence, Color Bars, I/Q with Pluge, 5-Step Gray Scale.



TSG-51 • TSG-51B NTSC Test Signal Generators

The TSG-51 adds a second set of 12 digitally synthesized video test signals and patterns to the 12 already present on the TSG-50, bringing the total up to 24. The second set of 12 includes various chroma/luma and FCC/Transmitter test patterns and signals, as well as a safe area retical. This wide range of signals is ideal for setting up, aligning, and evaluating the performance of video monitors, distribution amplifiers, VCRs, switchers, effects generators, TBCs, etc. In addition to the video signals, the TSG-51 also generates composite sync and, with a video DA such as the VDA-50, becomes a high quality, multiple output, house sync generator. Otherwise the same, the TSG-51B adds 5 additional outputs.

- Fully RS-170A SC/H phased and always correct. No adjustments ever required.
- Built-in timer can automatically switch video output from video pattern to black and audio tone to silence after 30 or 60 seconds. Makes it easy and convenient to produce tape leaders of color bars and tone followed by black and silence.
- Video signals are in accordance with EIA RS-170A video timing specifications.
- Convenient pattern selection by 12-position front panel rotary switch & 2-position toggle switch.
- Generates precise oscilloscope trigger output signal one H line before start of color field 1.
- Includes crystal controlled, 1kHz/400KHz, 0dB audio tone output.
- Outputs: video, composite sync, 15 Hz ref frame, 0dB audio tone (unbalanced)

TSG-51B Step-up Features

- Has 5 additional outputs which may be configured for all blackburst or in various combinations with sync and subcarrier.
- Up to 7 black/subcarrier outputs provided on Rackmount and Short Rack models.

TSG-51 *(Mfr # TSG51 • B&H # HOTSG51)*.....**609.95**
TSG-51B *(Mfr # TSG51B • B&H # HOTSG51B)*.....**719.95**

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**

AUDIO & GPS EQUIPMENT

ADQ-50 Audio / Video Cue "Streamer"



The ADQ-50 is a low cost, small, desktop sized unit that generates both video and audio cue prompts for use during ADR, Foley, or other post production audio tasks that require precise and repeatable timing or syncing of audio responses to specific video action.

The ADQ-50 overlays a thin white vertical line which sweeps across the screen from left to right. When the line reaches the rightmost side of the screen it meets a vertical white bar, and a square box is flashed for a few frames in the center of the screen. The combination of the disappearing line and the flashing square visually signals the start of the audio event.

In addition, as the line moves across the screen, the ADQ-50 outputs an audio cue pattern consisting of three evenly spaced audio tones, which a fourth tone missing in sync with the flashing square video prompt. The audio prompts also interact with the video display by turning off the sweeping line when the tones sound, permitting use on sound stages or other environments where low or zero volume levels are required.

The ADQ-50 reads SMPTE time code from 1/30th play speed up to 10x play speed, allowing the user to quickly and easily locate the video cue point on the video monitor. A simple actuation of the pushbutton MARK switch captures the time code time associated with the cue point. The marked time can then be trimmed frame-by-frame to help zero in on the exact point at which the ADR, Foley, or other audio event is to occur.

In OPERATE mode the ADQ-50 automatically "backtimes" or subtracts from this marked time and starts the sweep display and audio tone cuing sequences when the incoming time code matches the calculated backtime value. The cueing sequence ends with the square video prompt flashed in the center of the screen when the incoming time code coincides with the marked time.

The ADQ-50 can also be triggered manually for rehearsal purposes or by RS232 serial data input from a PC. Event times can be entered manually from a list by using the MARK switches or input from the included QMe event list/control software.

ADQ-50 *(Mfr # ADQ50 • B&H # HOADQ50)* ..... **CALL**

AM-50

"On-Screen" Audio VU Meter



The AM-50 provides a visual indication of audio signal amplitude. Dual channel "bridging" type audio inputs accept balanced or unbalanced (single ended) stereo audio inputs. Balanced input range is selectable from 0dBu, +4dBu, or +8dBu, single ended input range from -20dBV, -10dBV, or -5dBV.
Various formats are provided for displaying the audio levels, including those designed to take up a minimum amount of on-screen video space, those with a "see thru" mode, black mask on/off, audio level markers on/off, etc. Display format, size, and position selections are saved in non-volatile memory.

- Channels can be individually identified as 0-9 A-F or as a group from 00-to-99 or 0-9 A-Z.
- Familiar "VU" meter response ballistics.
- Normal, peak, alarm, and phase check modes are provided.
- Alarm mode leaves flashing "peak" reading until display is manually reset.
- Phase check mode displays "In" or "Out" phase condition.

AM-50 *(Mfr # AM50 • B&H # HOAM50)* **309.95**

GPS1 • GPS2 • GPS3

SMPTE Time Code Generator/Readers Synchronized to GPS Time







The GPS1, GPS2, and GPS3 provide exact time and position in SMPTE LTC format for recording on tape. The code is synchronized to standard time through an interface to a GPS receiver. Time synchronization provides direct correlation of GPS position data with the video recording. GPS1 is used when only time synchronization is required during video acquisition. Because each logged position has a GPS time-tag, the GPS position data can later be matched to the associated videotape images by the GPS1-synchronized time code. Improved position accuracy can be obtained by applying differential correction when post-processing the raw GPS data logged in the GPS receiver or computer. GPS2 and GPS3 products add the real-time position data to the "user bits" of the SMPTE time code once per second. The position data is subject to the accuracy limitation as imposed by GPS selective availability, unless real-time differential correction is provided in the GPS receiver.

GPS-BASED VIDEO & TIME CODE EQUIPMENT

GPS-MTG GPS Based Master SMPTE Time Code Generator



The GPS-MTG uses the accuracy of the atomic clocks in the Global Positioning System to generate SMPTE longitudinal time code matched to UTC, offset to local time or time and date, day-after-day, month-after-month, year-after-year, unattended, anywhere in the world. When generated by the GPS-MTG, SMPTE time code becomes an accurate global real-time clock/calendar, allowing video images separated across the city, state, continent, or globe, to be simultaneously recorded with the same time and date stamp.

FEATURES

- Generates drop frame time code locked to an external color video (RS-170A) reference. Continuously monitors satellite time and date and maintains correct generator time.
- Use as precision stand alone SMPTE studio clock reference to time and control events or studio automation systems. Operate SMPTE display devices for accurate time-of-day readouts, or time/date stamp video images.
- RS-232 output with HSIP (Horita Standard Interface Protocol) data for input to a PC. MTG Time software is included to preset and maintain the PC clock/calendar at UTC or local time using the HSIP data input.
- Automatic daylight savings time mode
- Front panel LED and video "time code window" display show a flashing 1-PPS "GPS locked" indicator for positive visual indication of active lockup to the GPS system.
- "Fail-safe" alarm logic output provides remote indication of power or video loss or GPS antenna disconnection.
- Manual mode operation with or without GPS receiver allows manual preset of time and user bit data.
- Extra front panel RCA connector provides quick and convenient access to time code output. Rear panel DB-9 connector provides additional 1-PPS and 1-PPM pulse outputs for operating studio clock systems.
- Optional cable lengths allow up to 300' of separation between antenna/receiver and Master Time Code generator.

GPS-MTG: Includes rugged GPS antenna/receiver, 50' GPS-to-MTG cable, 6' MTG-to-computer cable, Windows clock software.
(Mfr# GPSMTG • B&H# HOGPSMTG) **1859.95**

GPT-50 Real-Time GPS Video Titler/Captioner



The GPT-50 adds real-time GPS data to video for recording or viewing. The video output from the GPT-50 is the same as the video input plus a caption of GPS position and other data, depending on input code format. Works with NTSC and PAL video and RS-232 or RS-422 serial inputs, in several selectable formats. You can select from a total of 12 GPS input code formats.

- Front panel switches for manual setup of format, display options, and entry of titles to provide other captions in addition to the GPS data. Two setup screens maintain two independent GPT setups; 14 line and 7 line (half-size) display sizes; ASCII and HEX display formats for diagnostics.
- Independent real-time clock/calendar display for stand-alone time and date stamping.
- Dual DB-9 input connectors provide serial input data "loop thru" to additional GPT-50 units for titling other video sources with the same time and position information.
- Operates from an external power source of +9 to +14 v DC. Includes wall mount 9v DC supply.
- Desktop size: 1.9" x 5.3" x 3.8" (HxLxW).
- Provides selection of the following serial formats: NMEA 0183 sentence $GPGGA (industry standard) or $GPGLL or $GPRMC.
- Trimble ASCII formats: TAIP (Trimble ASCII Interface Protocol); Pathfinder Basic+; TNL 2100/3100 formats RO, R1, KO, K1, XO, X1.
- Navstar ASCII Formats: –GPS2D/3D; UTM (Universal Transverse Mercator).
- Trimble TSIP Binary Format (Trimble Standard Interface Protocol, formerly TANS): Two-way serial communication; Uses single-precision latitude/longitude.

GPT-50 *(Mfr # GPT50 • B&H # HOGPT50)* **364.50**

GPS and UTC Time

The Global Positioning System (GPS) is a navigation and position-locating system based on reception from NAVSTAR satellites. GPS receivers provide highly accurate time fixes anywhere worldwide. GPS system time is a worldwide standard atomic time that is exactly related to Coordinated Universal Time (UTC or "Greenwich time"). Local time is Greenwich time offset by hours corresponding to local time zone.
The GPS satellite antenna/receiver provided with Horita GPS/SMPTE time code and video is a small dome about 4" high by 6" in diameter. It is rugged, sealed against the environment, and mounts with a standard 3/4" threaded pipe fitting. It comes with a 50' cable and is usually installed outdoors on a roof or indoors under a skylight. It does not have to be oriented in any special manner other than to have a broad view of the sky.

GPS-BASED VIDEO & TIME CODE EQUIPMENT

GPS-MSG
GPS-Based Master Video Sync Generator

The GPS-MSG is a multiple output RS-170A "blackburst" and video sync signal generator that is genlocked to the atomic clocks in the Global Positioning System. The GPS-MSG quartz crystal master clock is continuously phase controlled to accurately track the time from the GPS satellites. GPS-MSG synchronized video is synchronous with all other Horita GPS-MSG generated video signals anywhere worldwide, typically within ±10µs, independent of their location on the globe.



- When used with the GPS-MTG SMPTE Master Time Code Generator, the exact relationship established between the SMPTE time code and Coordinated Universal Time (UTC) allows the SMPTE time code to function as an instrumentation time code. All GPS-MSG synchronized cameras will record the same time for an event, with the exact UTC time of any television frame and line number known and the time code hours, minutes, seconds, and frames identical at any moment, anywhere, worldwide.
- Video frames from widely separated GPS-MSG cameras or other video sources start simultaneously and are scanned synchronously to within less than 1H time. The long-term accuracy of the GPS-MSG is derived from and equal to the world's best atomic clocks.
- 5 BNC outputs can include any mix of up to 5 black, 4 composite sync, blanking, horizontal or vertical drive, 1 subcarrier, and 1KHz, 0dB audio tone.
- Complete system includes ruggedized GPS Antenna/Receiver, 50' GPS-to-MSG cable, power adapter, instruction manual.
- Occupies 1/3 of a standard Horita1¾" x 19" rack panel which can also hold two additional Horita products, such as a GPS-MTG SMPTE Master Time Code Generator and a VG-50 VITC Generator/LTC-VITC translator.

GPS-MSG *(Mfr # GPSMSG • B&H # HOGPSMSG)* **1694.95**

GR-8 Rackmount GPS Receiver

The GR-8 is a rackmount GPS receiver that works with all Horita GPS products. The GR-8 has special input filtering for use in "dirty" power situations, such as encountered in aircraft and automobile power systems. The GR-8 simultaneously tracks eight satellites and provides time, date, and position data outputs in both NMEA and TSIP formats, and a 1-PPS output.

GR-8 *(Mfr # GR8 • B&H # HOGR8)* **489.95**

MDD-100 Time Code
Alphanumeric Date LED Display



The MDD-100 is a studio date display which reads SMPTE LTC and provides either a month/day/year, or day-of-week/month/day alphanumeric date readout. Ideal date display device for use with the GPS-MTG master SMPTE time code generator. The date (and time zone) comes from the time code "user bit" data of the SMPTE time code input.

- Displays day-of-week/month/day (WED JAN 01), or month/day/year (JAN 01 94).
- Eight digit alphanumeric LED display readout with .8" high red characters provides good visibility and legibility from across a room.

MDD-100 *(Mfr # MDD100 • B&H # HOMDD100)* **329.95**

The MDD-100 and MTD-100 both output 2v P-P reshaped time code for passing on to other units, and both have a time zone switch that permits changing the time zone to to display the local date of other geographical areas anywhere on the globe. They operate from +9v to +13v DC for portable use in the field, and include a 9v AC adapter. Desktop sized, they both measure 8.5 x 1.5 x 3.25" (WxHxD).

MTD-100 Time Code
Time / Date LED Display



The MTD-100 is a studio time/date display which reads SMPTE LTC and provides either hours, minutes, and seconds time readout, or month, day, and year date readout. The MTD-100 is an ideal display device for use with the GPS-MTG master SMPTE time code generator. The time comes from the time code "time" value, while the date and time zone come from the time code "user bit" data of the SMPTE time code.

- Time display format can be 12 hour AM/PM with four (10:15 P), or six (10:15:06 P) digits, or 24 hour military style with six digits (22:15:26).
- Date display can be set to month/day/year (10-29-93), or day/month/year (29-10-93).
- Display can also be set to alternate between time and date once per second.
- Six digit 7-segment LED display with .8" high red characters provides good visibility and legibility from across a room.
- Brightness control permits adjusting display intensity for indoor use in a darkened room or outdoor use in bright light.

MTD-100 *(Mfr # MTD100 • B&H # HOMTD100)* **324.95**

TIME BASE CORRECTORS

AR31



A full-featured TBC/Frame Synchronizer with professional performance, the AR-31 is ideal for video duplication, editing and multimedia applications. It offers full bandwidth in both composite and S-Video. Adjustment controls are available on the optional remote.

- Composite and S-Video input/output, transcodes between composite and S-Video, composite or S-Video Select
- Handles high speed search
- Digital comb filter
- Frame synchronization with full frame memory; Genlock capability
- Optional remote with proc-amp control
- Full Pro-amp control with no interruption Presets
- Freeze Frame or Field; 8-speed Strobe

AR-31 TBC/Frame Sync (No Remote) *(Mfr# AR31 • B&H# HOAR31)* **779.95**
AR-31R TBC/Frame Sync with Remote *(Mfr# AR31R • B&H# HOAR31R)* **799.95**

AP41 Series



A line of popular industrial and broadcast TBC/Frame Synchronizers, the rackmountable AP41 series is equipped with a host of efficiencies, and all adjustments are on the front panel. Proc amp control is preset and adjustable with an indicator line.

- Composite or S-Video input with push button video input selector
- Frame synchronization with full frame memory; Genlock capability
- Constant SC/H Phase; Constant H Phase for matched frame editing
- Handles high speed search
- Full proc-amp control with no interruption presets
- Adjustable horizontal and vertical blanking

AP41: TBC/Frame Synchronizer, includes all above features
(Mfr# AP41 • B&H# HOAP41) **974.95**

AP41-SW: Same as AP41 plus Digital Comb Filter.
(Mfr# AP41-SW • B&H# HOAP41SW) **1086.50**

AP41-SF: Same as AP41 plus S-VHS output, Freeze Frame/Field, Y/C Delay Adjustment and Strobe (16 speeds).
(Mfr# AP41-SF • B&H# HOAP41SF) **1174.95**

AP41-SP: Same as AP41-SF plus Comb Filter (full bandwidth in all modes) *(Mfr# AP41-SP • B&H# HOAP41SP)*.....**1229.95**

AP41-SP-D: Same as AP41-SP plus SDI output
(Mfr# # AP41-SPD • B&H# HOAP41SPD) **1888.50**

ATS51 Series



A great-value single or dual channel TBC/Frame Synchronizer, the ATS51 is a smart solution for many applications. Built-in digital comb filter provides full bandwidth output signals to VCRs, camera or satellite feed. Has cut or dissolve switching for simple editing. Genlock capability allows A/B roll switching with a single channel TBC (provided that at least one of the input sources is a stable signal, such as camera output).

- Frame synchronization with full frame memory
- Digital comb filter
- Genlock capability
- Handle high speed search
- Full proc-amp control with no interruption presets
- Constant H phase for matched frame edit
- Constant SC/H
- Cut/dissolve switching

ATS51: Single Channel TBC in 1/2 rack chassis
(Mfr# ATS51 • B&H# HOATS51).....**859.95**

ATS51-RM: Same as above in 1U rackmount chassis *(Mfr# ATS51-RM • B&H# HOATS51RM)* **943.95**

ATS51-2: Dual Channel TBC in 1U rackmount chassis .....**CALL**

ATS51-2S: Dual Channel TBC/Frame Synchronizer plus Cut/Dissolve switching in 1U rackmount chassis *(Mfr# ATS51-2S • B&H# HOATS512S)* ...**2074.95**

AR71

Dual Channel TBC/Frame Synchronizer



The AR-71 is rackmountable (1 RU high). All controls and adjustments including full Proc Amp Control, presets, Freeze Frame or Field, 8 Strobe Speeds, Input Select, Horizontal Phase and Sub Carrier Phase are done on the wired remote control.

- Dual channel composite, S-Video input/output
- Transcodes between composite and S-Video
- Digital Comb Filter
- Frame synchronization with full frame memory
- Freeze frame or field
- Handles high speed search
- Genlock capability

AR71-1: With one remote control *(Mfr # AR71-1 • B&H # HOAR711)* **1749.95**

AR71-2: With 2 remote controls *(Mfr # AR71-2 • B&H # HOAR712)* **1849.95**

AT-61 SERIES

10-bit Video Frame Synchronizers

The significant advantage of the AT61 series is its analog-to-digital transcode capability. 10-bit processing eliminates visual quantizing noise, and the matching audio delay can handle lip sync perfectly. The AT61 series more than meets the requirements of today's digital world.



- Composite video input and output
- Pass VIR/VIT
- 10-bit Digital Comb Filter
- 4x subcarrier sampling, 10-bit resolution
- Frame sync with full frame memory
- Digital video output (SMPTE 244M)
- Digital audio outputs (AES/EBU)
- Analog audio input +8, +4, 0 dbu XLR
- AES/EBU digital audio outputs
- 20-bit/48kHz digital audio synchronized to video with 20dB head room
- Audio Off-Set/ Audio Delay in increment of one field
- Constant SC/H phase and genlock capability
- Adjustable horizontal and vertical banking
- Full proc-amp control with no interruption presets
- Adjustable horizontal and vertical banking
- Remote proc-amp controls

AT61: Analog video inpt/output *(Mfr # AT61 • B&H # HOAT61)* **1919.95**

AT61-F: Adds frame or field freeze *(Mfr # AT61-F • B&H # HOAT61F)* **2129.95**

AT61-AU: Adds analog audio I/O with audio delay *(Mfr # AT61-AU • B&H # HOAT61AU)* **3099.95**

PROC AMPS Video Processors



The SDI Proc Amp provides excellent video correction in non-ideal camera environments such as filed news event recording. Its fully compatible with digital cameras, ensuring correct video levels, color saturation, and hue when editing. The SDI Proc Amp uses an advanced digital processing technique to provide high quality broadcast signals for television broadcast. The easy to use digital video adjustment and LCD display, for monitoring video setting status, makes it deal for efficient and cost effective operation. It automatically recognizes and accepts both NTSC and PAL serial video.

The standard Proc-Amp uses analog approaches to process the video signal while using advanced digital approaches to generate new sync and color burst. The Proc-Amp is absolutely transparent and no question of quantizing noise.

SDI Proc Amp

- SDI I/O input/output with automatic cable equalization
- Direct access control buttons for easy access
- Precision preset capable proc amp controls
- Adjustable white, black, and chroma clipping within legal limits
- Proc amp status LCD display for easy monitoring
- Reset function for quick video reference
- Flexible 8-bit or 10-bit compatibility
- Digital potentiometer precision adjustments
- Ancillary data and digital audio are left intact

Proc Amp

- Full Bandwidth
- Compatible with composite or S-Video
- Adjustment on Chroma, Hue, Video and Brightness
- Preset and adjustable
- Indicator to show adjustment level
- Built-in with Black Clipper
- Perpetual Sync and Burst
- Two units can be rackmountable side by side in one rack space
- Front Panel Sync and Burst adjustment
- Signal is true NTSC blackburst when input signal is absent
- Dual channel rackmountable chassis

PROC AMP Processing Amplifier for SDI *(Mfr # PROC AMP • B&H # HOPROCAMP)* **587.50**

SDI PROC AMP Processing Amplifier for SDI *(Mfr# SDI PROC AMP • B&H# HOSDIPROCAMP)* **1454.95**

AX81

8x2 Synchronized Video Router



The AX81 handles inputs from non-genlocked cameras, satellite feed and VCRs without a glitch in transition. It does not need external TBCs or Frame Sync. All proc amp controls are presettable and can be controlled via RS-232. Audio follower is equipped with XLR or RCA connectors. Ideal for use in the studio or in video teleconferencing applications.

- Each channel is equipped with individual proc-amp controls
- No external TBC or synchronizer is required
- User-friendly preview output displays all 8-channel proc amp setups
- Genlock capability
- RS-232 external control
- Full Bandwidth
- Use as two separate TBC/Frame syncs
- 1RU stand-alone operation

AX81 *(Mfr # AX81 • B&H # HOAX81)* **2839.50**

Unbalanced Audio Follow Switcher *(Mfr # AUDIO • B&H # HOAUDIO)* **699.95**



AX83Q 4 x 1 Switcher with Live Quad

The AX83Q provides the stability of the TBC/Frame Synchronizer and the flexibility of displaying real time in both quad and switcher mode. Easy to operate, the unit will accept up to 4 video sources, and display either a synchronized 2 x 2 frame at the quad video output or any of the 4 channels in full screen at the switcher output. With advance digital processing and switching technology, video images are more stable and better in picture quality, and help eliminate any vertical jump between switching. The built-in TBC/Frame Synchronizer further helps synchronize 4 non-sync video sources and eliminate marginal, noisy recording tape.

- Fast refresh rate
- Real time Quad and Switcher Outputs
- Built-in TBC/Frame Synchronizer
- Frame sync with full frame memory
- No vertical jump switching between non-sync sources

Rack-mountable with 2 units

AX83Q *(Mfr # AX83Q • B&H # HOAX83Q)* **1029.50**

AS-800 SDI Video Switchers



The AS-800 series provide state-of-the-art SDI switching with adjustment-free operation and an easy-to-read display. The optional AS-800 (RS485) remote works as a dedicated output channel remote allowing the operator to gain routing control of a particular output channel from another location. These dedicated remote controls are used for each of the output channels, and up to eight of these remote controls can be connected with the main unit, depending on the configuration of the router.

- Advance digital video matrix router in 1 RU
- Automatically recognizes and accepts both PAL or NTSC serial digital video
- Direct access buttons for easy operation
- Automatic cable equalization
- SMPTE 259M compliant
- Direct access buttons for easy operation

AS-800 4X1: 4x1 SDI Video Switcher *(Mfr # AS800-4X1 • B&H # HOAS8004X1)*.....**1304.95**

AS-800 4X4: 4x4 SDI Video Switcher *(Mfr # AS800-4X4 • B&H # HOAS8004X4)*.....**1664.95**

AS-800 8X1: 8x1 SDI Video Switcher *(Mfr # AS800-8X1 • B&H # HOAS8008X1)*.....**1348.95**

AS-800 8X2: 8x1 SDI Video Switcher *(Mfr # AS800-8X2 • B&H # HOAS8008X2)*.....**1664.95**

AS-800 8X4: 8x1 SDI Video Switcher *(Mfr # AS800-8X4 • B&H # HOAS8008X4)*.....**1829.95**

AS-800 8X8: 8x1 SDI Video Switcher *(Mfr # AS800-8X8 • B&H # HOAS8008X8)*.....**2249.95**

AS-800 Remote: Remote for AS-800 *(Mfr # REMOTE • B&H # HORAS800)* **347.50**

AU51

Broadcast Audio Delay



A natural choice to any studio's audio requirements, the AU51 is a 20-bit, broadcast quality stereo Audio Delay with an adjustable range of up to 10.0 seconds. The delay can be adjusted in 0.01, 0.1, and 1.0 second increments to accurately correct Lip Sync problems. It is very easy and simple to use. You just look at the video while listening to the audio and turn the delay adjust knobs until the video and audio are correctly in sync. In applications where the audio delay is a known fixed value, the delay can be preset at the factory.
The AU51D accepts either analog or digital audio signals and simultaneously output the delay audio in both analog and digital forms. (In essence, it is also a digital to analog audio converter or vice versa). Accepting sampling frequency of 33.1KHz, 44.1KHz, or 48KHz gives AU51D the flexibility to deal with the increasing varieties of digital audio formats exist today. The AU51D-EM steps up with ability to extract the audio signals from the embedded SDI signal.

- Peak adjust with LED indicator for each channel
- Accept SMPTE 259M SDI signal
- Digital audio extractor from embedded SDI input signal
- Automatic audio format conversion and simultaneously outputs in analog or digital format
- 2 Channel Stereo Audio Delays
- Adjustable Delay up to 9.99 seconds
- Analog input and output
- Digital input/output (AES/EBU format)
- Synchronized to NTSC or PAL video
- Bypass mode and selectable audio source

AU51: Balanced Stereo Audio *(Mfr # AU51 • B&H # HOAU51)* **1199.95**
AU51D: AES/EBU Balanced Stereo *(Mfr # AU51D • B&H # HOAU51D)* **1748.95**
AU51D-EM: Same as above, plus audio extraction *(Mfr # AU51D-EM • B&H # HOAU51DEM)* **1989.95**

DE41 Variable Video Delay



The DE41 series is a great-valued video frame or field delay. It provides full bandwidth output signals to your VCRs, vamera or satellite feed. They utilize front mounted controls to adjust video delay. They are useful in matching video sources with varied cable runs, and will take the place of the mound of coiled coax that some studios use to time equipment.

- From 1 frame to 16 frames delay
- Adjustable resolution: one field or one frame
- Composite input and output
- Desktop, 1/2 rack or 1RU version

DE41-4: 4 Frames variable video delay, rackmountable *(Mfr # DE41-4-RM • B&H # HODE414RM)* **1112.95**
DE41-16: 16 Frames variable, desktop *(Mfr # DE41-16 • B&H # HODE4116)* **1443.95**
DE41-16: 16 Frames variable, rackmountable *(Mfr # DE41-16-RM • B&H # HODE4116RM)* **1611.95**
DE41-4 Dual: 2-channels, 4 Frames, rackmount *(Mfr # DE41-4-DUAL • B&H # HODE414DUAL)* **1983.50**
DE41-16 Dual: 2-channels, 16 Frames, rackmount *(Mfr # DE41-16-DUAL • B&H # HODE4116DUAL)* **2889.95**

AV61 Uncompressed Embedded SDI Recorder

The high performance AV61 provides professional results for graphic and animated video. You can record and playback simultaneously, using 20 minute, 80 minute, 5 hour or 10 hour media. The AV61 is also versatile and customizable - you choose which option suit your specific needs. More importantly, professional results can be achieved since there is no compression quality loss and no audio distortion introduced.

BVPIP2

Single-Channel Picture-in-Picture Inserter



The BV (Big VooDoo) PIP2 is a high-quality, low cost, superior function picture-in-picture video inserter that offers the flexible program presets that A/V system integrators need to do the job right. The BVPIP2 has the features most applicable to today's "pullback" applications. Put the background and foreground video in and set the size/position of the video insert, and you're ready to go. It allows you to crop the picture insert for that perfect look, then save it to one of ten presets that can be recalled through the front panel, RS-232/422 or GPI (contact closure). The BVPIP2 genlocks to the background input automatically. It has a full TBC/synchronizer video processor that controls brightness, contrast, saturation, hue, SC/H phase, freeze-frame and freeze field for the video insert channel. Packaged in a mini ¼ rack chassis, is powered by an external 5VDC wall transformer (included). The triple eight-segment LED indicator, high-quality center-lit function buttons, and the auto-save feature make it a breeze to operate.

- Programmable presets for video –size and position
- Scaleable foreground input with TBC stability
- Composite and S-Video (PAL/NTSC) inputs (2) and one output
- Crestron- and AMX-compatible for control
- Background video input with combiner/mixer function.
- Toggle between foreground and background
- Alpha (Key) channel output for live switching
- Fade in/out from the fore to the background
- RS-232/422 and GPI control
- Externally triggers; Genlockable
- Genlock timing controls for SC and H phase
- Proc amp control for foreground image
- Proc amp (luma, chroma, setup, and hue)
- High-quality, center-lit control buttons
- Small footprint, saves space on the desktop
- ¼-rack size—fits four across in a rack
- Power supply included

BVPIP2 Picture-in-Picture Inserter *(Mfr # BVPIP2 • B&H # KEBVPIP2)* **899.95**

QS-440 Quad Channel PiP



The QS-440 Quad Split is ideal for anyone needing to view 4 independent channels of video on the same monitor. Thanks to a powerful scaling engine and digital comb filter, the QS-440 Quad Split can scale each channel separately, as well as control aspect ratio, enhance edges, and insert source ID with independent channel OSD. Engineered to maintain image content quality during image resizing and positioning so users can be assured of a smooth, clean picture output every time. The QS-440 supports multi-standard signal operation and transcodes between composite and S-Video formats automatically. Allows each input to be frozen independently while moving other inputs and image transitions can be done manually or recalled from memory.

- Composite and S-Video (NTSC/PAL) inputs and outputs
- Independently controlled size and position on each input
- Any source mapped to any layer
- Multiple presets
- Priority mode for instant access
- Crestron- and AMX-controllable
- Adjustable onscreen display
- Proc amp control for each input
- Adaptive comb filter (NTSC)
- Four full-frame TBCs
- RS-232 serial control
- Channel freeze
- Input OSD for source ID
- Processor amp controls for each channel
- Image enhancement
- Four front-panel programmable memory addresses
- 12 memory addresses via RS-232 interface

QS-440 Four-Channel PiP *(Mfr# QS4401 • B&H# KEQS4401)* **3099.95**

KEYWEST TECHNOLOGY

BVTBC10

Frame Synchronizer



Offering CCIR 656 4:2:2 component digital video processing with 10-bit accuracy at an 8-bit TBC price, the BVTBC10 has changed the price-performance equation for time base corrector/frame synchronizers. Ideal for any television station, cable head-end or post facility, the unit delivers outstanding features like Keywest Technology's exclusive SURELOCK digital comb decoder, color bars (analog bars only), vertical interval that is passed from line 10 and adjustable pedestal. The BVTBC10 even offers optional legacy support for Serial Digital Video (SMPTE259M-C) input or output.Top-notch quality, intuitive design, untouchably low cost and space- and power-saving size, make the BVTBC10 the hands-down best TBC/Synchronizer value on the market.

- ◆ Handy and affordable
- ◆ Full frame synchronizer plus TBC
- ◆ Full 10-bit processing
- ◆ Optional A-D and/or D-A converter built-in
- ◆ Y/C and Composite I/Os
- ◆ Serial Digital Video Option
- ◆ Convenient ¼-rack size
- ◆ NTSC and PAL-B selectable
- ◆ Full Proc-Amp controls
- ◆ Freeze-frame/field functions
- ◆ RS- 232/422 interface
- ◆ Color bar output
- ◆ Auto-save function
- ◆ "SURELOCK" Digital Decoder
- ◆ Low power consumption (Power supply included)

BVTBC10 Frame Synchronizer *(Mfr# BVTBC10 • B&H# KEBVTBC10)* **1249.95**

STAR-8

Multi-Channel Crawl, Economy Crawl and Text Generator



When budget is the overriding concern, look to the monochrome STAR-8 multi-channel crawl system. It is the most economical means of displaying basic crawls messages for large CATV and CCTV operations. A 1RU standalone, eight-channel analog crawl inserter, the STAR-8, can display a single fixed page of text information or crawl a single message for each of its eight channels. In the event of a power failure, the STAR-8 automatically connects its video input directly to the video output, bypassing the unit. When power is restored, the device will reset itself without displaying any out of sync characters.

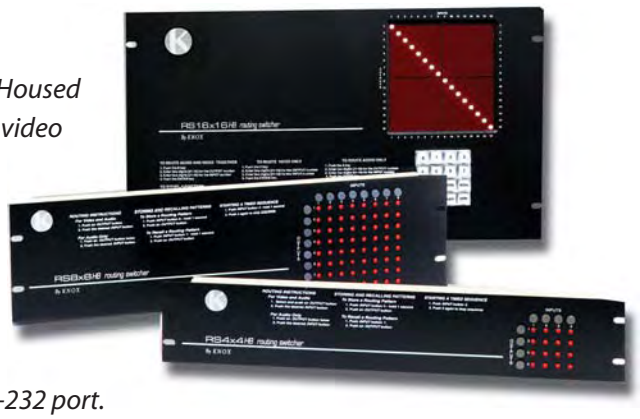
When used with the powerful STARMU processor and Keywest Technology's exclusive XCP software, STAR-8 is the ideal system for cable headends. In that configuration, the STAR-8 supports up to 320 channels, making it the most cost-effective multi-channel system on the market today. The STARMU processor can be controlled locally or remotely via modem or over the web. Non-volatile battery backup of each channel ensures that messages will be displayed automatically after a power outage. With the latest version XCP software, which is supplied with or without the STARMU system, entry data and setting up crawls are easy. The software also provides off-line editing, real-time scheduling and remote communications.

- ◆ Built-in genlock (downstream keyer)
- ◆ Smooth crawl
- ◆ Various Crawl Positions (STARMU Processor)
- ◆ Font color: white with black border
- ◆ Font Size: 12 x 18 dot matrix (36 lines)
- ◆ Font Style: Any single true-type font
- ◆ Stereo audio I/O
- ◆ External data input connector
- ◆ XCP control software

STAR 8 Multi-Channel CG Crawl System *(Mfr # STAR8 • B&H # KESTAR8)* **2299.95**

RS SERIES

4x4/8x8/16x8/8x16 and 16x16 Audio/Video Matrix Routing Switchers



The RS Series are high performance, 200 MHz highband (HB) routing switchers that are extremely versatile, easy to use and very affordable. Housed in an ultra-thin rackmount chassis, they accept and route virtually any video signal on the vertical interval, including off-the-air and non-time base corrected video. They also route balanced or unbalanced stereo audio. The audio follows the video, or you can route the audio separately (breakaway audio).

Each of the switchers offers easy manual control via front panel operation. They can also be controlled remotely by a computer, a Knox RS Remote Controller, or by a Knox Remote Keypad, via their RS-232 port. Front panel LEDs indicate the current routed pattern at all times, and an internal battery holds and restores current patterns in case of power interruption. Ideal for applications such as distance learning, teleconferencing, duplication, post production, home theater, broadcast, and remote trucks, they include Routemaster Software and Routemaster with Scheduler Software.

All RS Series Routing Switchers Feature:

- Available in composite (NTSC/PAL), Y/C and component versions.
- Vertical interval switching for glitch-free routing.
- Full matrix switching — route any source to any or all destinations simultaneously without degrading the signal.
- Each source may be routed to multiple destinations via easy-to-use front panel push buttons or via RS-232 interface using a computer or optional Knox controller.
- Buffered crosspoints — affect multiple routes simultaneously without crosstalk.
- Breakaway audio — audio can be routed separately from the video.
- Balanced or unbalanced stereo audio. +18 dB balanced audio headroom, plug-in "Phoenix" connector.
- Battery backed-up memory stores up to four preset patterns for instant recall.
- Timer allows timed sequence of patterns.
- Each router comes with Routemaster software which controls up to three RS Series switchers, and Routemaster with Scheduler which allows routes to occur at specific time, day or series of dates.
- Front panel LED display showing current pattern at all times.
- Housed in a thin (1.25") profile rackmount chassis each comes with a 5-year warranty.
- Maximum 200 MHz bandwidth.

RS Series 4x4 Vertical Interval Matrix Switchers

Unbalanced (RCA) stereo audio only
(Mfr # RS4X4HB AO • B&H # KNRS44U) **649.95**

Composite video only (no audio)
(Mfr # RS4X4HB VO • B&H # KNRS44C) **649.95**

Composite video with unbalanced (RCA) stereo audio
(Mfr # RS4X4HB • B&H # KNRS44CU) **664.95**

Composite video with balanced audio
(Mfr # RS4X4HB BAL • B&H # KNRS44CB) **704.95**

S-Video with unbalanced (RCA) stereo audio
(Mfr # RS4X4HB Y/C • B&H # KNRS44YCU) **884.95**

S-Video with balanced audio
(Mfr # RS4X4HB Y/CBAL • B&H # KNRS44YCB) **939.95**

S-Video only (no audio)
(Mfr # RS4X4HB Y/CVO • B&H # KNRS44YC) **1059.95**

Balanced stereo audio only
(Mfr # RS4X4HB B/AO • B&H # KNRS44B) **1099.95**

Component video only (no audio)
(Mfr # RS4X4HB RGBVO • B&H # KNRS44R) **1304.95**

Component video with unbalanced (RCA) stereo (dual chassis)
(Mfr # RS4X4HB RGB • B&H # KNRS44RU) **1984.95**

Component video with balanced stereo (dual chassis)
(Mfr # RS4X4HB RGB/BAL • B&H # KNRS44RB) **2979.95**

4-Channel Component video only (no audio) dual chassis
(Mfr # RS4X4HB RGBS/VO • B&H # KNRS444CCV) . **1959.95**

4-Channel Component video with unbalanced stereo (dual chassis)
(Mfr # RS4X4HB RGBS • B&H # KNRS444CCVU) **2993.95**

RS SERIES

RS Series 8x8 Vertical Interval Matrix Switchers

S-Video only (no audio)
(Mfr # RS8X8HB Y/CVO • B&H # KNRS88YC) **969.95**

Composite video only (no audio)
(Mfr # RS8X8HB VO • B&H # KNRS88C) **1049.95**

Composite video with unbalanced (RCA) stereo audio
(Mfr # RS8X8HB • B&H # KNRS8X8CU) **1099.95**

Unbalanced (RCA) stereo audio only
(Mfr # RS8X8HB AO • B&H # KNRS88U) **1169.95**

S-Video with unbalanced (RCA) stereo audio
(Mfr # RS8X8HB Y/C • B&H # KNRS88YCU) **1209.95**

Composite video with balanced audio
(Mfr # RS8X8HB BAL • B&H # KNRS88CB) **1829.95**

S-Video with balanced audio
(Mfr # RS8X8HB Y/CBAL • B&H # KNRS88YCB) **1854.95**

Component video only
(Mfr # RS8X8HB RGBVO • B&H # KNRS88R) **2119.95**

Component video with unbalanced (RCA) stereo (dual chassis)
(Mfr # RS8X8HB RGB • B&H # KNRS88RU) **3114.95**

Balanced stereo audio only
(Mfr # RS8X8HB B/AO • B&H # KNRS88B) **3134.95**

Component video with balanced stereo (dual chassis)
(Mfr # RS8X8HB RGB/BAL • B&H # KNRS88RB) **3269.95**

RS Series 8x16 Vertical Interval Matrix Switchers

S-Video with unbalanced (RCA) stereo audio
(Mfr # RS8X16HB Y/C • B&H # KNRS816YCU) **2239.95**

Composite video with unbalanced (RCA) stereo audio
(Mfr # RS8X16HB • B&H # KNRS816CU) **2609.95**

S-Video with balanced audio
(Mfr # RS8X16HB Y/CBAL • B&H # KNRS816YCB) .. **3379.95**

Composite video with balanced audio
(Mfr # RS8X16HB BAL • B&H # KNRS816CB) **3379.95**

Component video with unbalanced (RCA) stereo (dual chassis)
(Mfr # RS8X16HB RGB • B&H # KNRS816RU) **5949.95**

Component video with balanced stereo (dual chassis)
(Mfr # RS8X16HB RGB/BAL • B&H # KNRS816RB) .. **7459.95**

RS Series 16x8 Vertical Interval Matrix Switchers

S-Video with unbalanced (RCA) stereo audio *(Mfr # RS16X8HB Y/C • B&H # KNRS168YCU)* **2239.95**

Composite video with unbalanced (RCA) stereo audio *(Mfr # RS16X8HB • B&H # KNRS168CU)* **2609.95**

S-Video with balanced audio *(Mfr # RS16X8HB Y/CBAL • B&H # KNRS168YCB)* **3379.95**

Composite video with balanced audio *(Mfr # RS16X8HB BAL • B&H # KNRS168CB)* **3379.95**

Component video with unbalanced (RCA) stereo (dual chassis).
(Mfr # RS16X8HB RGB • B&H # KNRS168RU) **5949.95**

Component video with balanced stereo (dual chassis).
(Mfr # RS16X8HB RGB/BAL • B&H # KNRS168RB) ... **7449.95**

RS Series 16x16 Vertical Interval Matrix Switchers

Composite video only (no audio) *(Mfr # RS16X16HB VO • B&H # KNRS1616C)* **2349.95**

Unbalanced (RCA) stereo audio only *(Mfr # RS16X16HB AO • B&H # KNRS1616U)* **2689.95**

Composite video with unbalanced (RCA) stereo audio *(Mfr # RS16X16HB • B&H # KNRS1616CU)* **2999.95**

Balanced stereo audio only *(Mfr # RS16X16HB B/AO • B&H # KNRS1616B)* **3609.95**

S-Video only (no audio) *(Mfr # RS16X16HB Y/CVO • B&H # KNRS1616YC)* **3729.95**

Composite video with balanced audio *(Mfr # RS16X16HB BAL • B&H # KNRS1616CB)* **3939.95**

S-Video with unbalanced (RCA) stereo audio *(Mfr # RS16X16HB Y/C • B&H # KNRS1616YCU)* **5224.95**

Component video only (no audio) *(Mfr # RS16X16HB RGBVO • B&H # KNRS1616R)* **5439.95**

S-Video with balanced audio *(Mfr # RS16X16HB Y/CBAL • B&H # KNRS1616YCB)* **5629.95**

Component video with unbalanced (RCA) stereo (dual chassis)
(Mfr # RS16X16HB RGB • B&H # KNRS1616RU) **5949.95**

Component video with balanced stereo (dual chassis)
Mfr # RS16X16HB RGB/BAL • B&H # KNRS1616RB) .. **7459.95**

SDI8x8 Matrix Routing Switcher



The SDI8x8 accepts and reclocks up to 8 sources to 8 destinations of 8 or 10-bit serial digital video with or without embedded audio. Housed in a 3RU ultra-thin profile chassis, it is compatible with various SDI standards including ITU601, SMPTE 259M, D1, D2 and D3 at data rates of 143, 177, 270 and 360 Mbps with input equalization in excess of 600'. The switcher is controlled from the front panel pushbuttons or via the RS-232 port. Front panel LED confirm valid data locking at all times. Each valid SDI input signal is indicated by an "Input Carrier Detect" LED. For each output with a valid input signal, another LED indicates one of four data rates. Crosspoint patterns may be stored for later recall. All current and stored patterns are backed up in non-volatile memory. *(Mfr # SDI88 • B&H # KNSDI8X8)* **2619.95**

Remote Push-Button Rackmounted Controller

This controller is a serial communication device for the RS series switchers. Single rackspace high and ultra-thin, the controller features a single row of front panel buttons with LED indicators for quick and easy rerouting. Control configurations can be easily programmed from the front panel to provide full-matrix or button-per-source switching.

The Remote Keypad Controller is an RS-232 terminal device that contols the RS series switchers from remote locations via 3-wire hook-up or modem. Handheld or rackmounted, the keypad controls all switcher features including breakaway audio, store/recall patterns, and SALVO commands. A two-line LCD offers full function display. The keypad is cascadable and allows for pass-through RS-232 control.

RS II SERIES

16x16 Audio/Video Matrix Routing Switchers



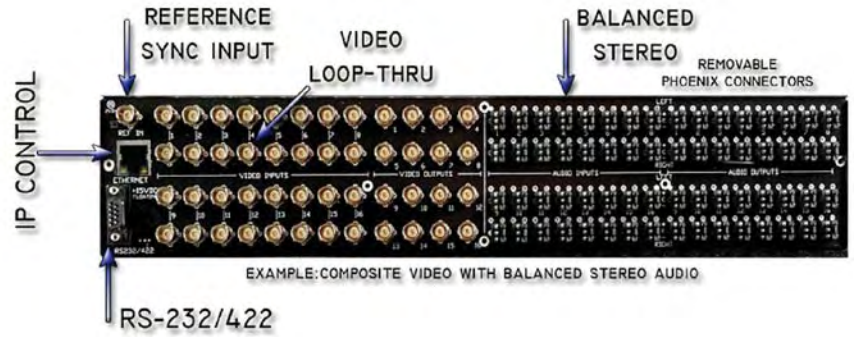
RS II Series switchers accept up to sixteen composite, S-Video, high definition analog component, or SDI video sources, sixteen balanced or unbalanced stereo audio sources, and connect any one of the input sources to one or more sixteen outputs with optional volume and tone control. Composite routers include a second BNC connector for looping through to another device, such as a preview monitor.

These crosspoint routers provide full-matrix switching of composite, S-Video, high definition analog component, or SDI SDI digital video. Active, fully buffered, high bandwidth crosspoint modules allow video to be switched simultaneously without crosstalk. A dedicated reference sync input is provided with the composite video version, allowing a source of blackburst to be connected for glitch-free switching. The RSII series is available with low noise 3-wire balanced stereo audio or RCA-style unbalanced stereo audio. With the optional volume and tone package, sound adjustments control volume, bass, treble, balance, input trim and mute. Adjust each output individually for optimal audio quality in any environment. Built-in salvo commands allow adjusting all zones at once.

In addition to the standard RS-232/422 serial control port, keep the system safe and secure with the standard faceplate or order the RSII with the optional Detachable Front Panel Controller (DFPC). Additional control options include a built-in IP (ethernet) control for operation over a LAN or Internet. The RSII is fully compatible with third party control systems.

FEATURES

- 16x16 matrix is housed in a single three rack unit chassis, and can be ordered with or without front panel control.
- The RSII series switchers accept up to sixteen composite, Y/C, HD component, or SDI video sources, sixteen balanced or unbalanced stereo audio sources, and connect any one of the input sources to one or more sixteen outputs with optional volume and tone control (VT). Composite routers include a second BNC connector for looping through to another device, such as a preview monitor.
- Cross-point information is collected by the microprocessor from the optional front panel controller (DFPC), from the RS232/RS422 inputs on the front or rear panel, and from the optional ethernet I/O and distributed to the crosspoint decoders. Audio and video may be routed together or separately.
- All RSII series switchers include a switchable RS232/422 control port and separate reference sync input. Composite video versions come standard with paired input connectors for true loop-thru capability allowing input signals to pass-thru to a downstream device. 75ohm terminators are required if loop-thru is not used.
- The audio volume, tone, and balance may be adjusted if the VT option is installed.
- Optional audio control gives more versatility with input trim, volume control, bass, treble, loudness and balance control for each input and output. Adjust each output individually for optimal audio quality in any environment. Salvo commands allow adjusting all zones at once.
- Control from a wide range of third party controllers is quick and easy with Knox's SAS serial control (Simple ASCII Strings) through the RS-232 or RS-422 port. SAS serial commands are easy to learn and pre-programmed control modules are available from a variety of companies including Crestron, AMX, and Control 4.
- RSII routers come in a wide variety of configurations and are backed by Knox Video Technologies' five-year parts and labor warranty.



RS II SERIES

RSII VO *(Mfr # RSIIVO • B&H # KNRS21616C)*
16x16 composite video only **1974.95**

RSII *(Mfr # RSII • B&H # KNRS21616)*
16x16 composite video with unbalanced stereo audio ..... **CALL**

RSII BAL *(Mfr # RSIIBAL • B&H # KNRS21616CB)*
16x16 composite video with balanced stereo audio **2604.95**

RSII AO *(Mfr # RSIIAO • B&H # KNRS21616AU)*
16x16 unbalanced stereo audio only **1974.95**

RSII B/AO *(Mfr # RSIIBAO • B&H # KNRS21616AB)*
16x16 balanced stereo audio only **2244.95**

RSII Y/CVO *(Mfr # RSIIYCVO • B&H # KNRS21616YCV)*
16x16 s-video (4-pin din) only **2519.95**

RSII Y/C *(Mfr # RSIIYC • B&H # KNRS21616YCU)*
16x16 s-video (4-pin din) with unbalanced stereo audio **2879.95**

RSII Y/CBAL *(Mfr # RSIIYCBAL • B&H # KNRS21616YCB)*
16x16 s-video (4-pin din) with balanced stereo audio **3144.95**

RSII RGB *(Mfr # RSIIRGB • B&H # KNRS21616RGB)*
16x16 RGB video with unbalanced stereo audio **4494.95**

Optional Detachable Front Panel Controller



The optional detachable front panel controller displays the RSII's crosspoint information and allows changes to the crosspoint map. The display section consists of three numerical readouts and a rotary switch to select which output to display. The output readout and rotary switch have a range of 1-16 corresponding to the total number of outputs. The two input readouts, with a range of 0-16 (0 meaning the output is OFF), show which video input is connected to the selected output and which audio input is connected to the selected output.

Detachable Front Panel Control *(Mfr # FPC • B&H # KNFPCC)* **524.95**

Detachable Front Panel Control with Volume and Tone Commands
(Mfr# FRONT PANEL CTRL WITH VT B&H# KNFPCRS2) **734.95**

RSII RGB/BAL *(Mfr # RSIIRGBBAL • B&H # KNRS21616RGBB)* 16x16 RGB video with balanced stereo audio ..... **CALL**

RSII RGB/VO *(Mfr # RSIIRGBVO • B&H # KNRS21616RGBC)* 16x16 RGB video only ..... **CALL**

RSII SDI/AES *(Mfr # RSIISDIAES • B&H # KNRS21616SDIAES)*: 16x16 SDI video with reclocking, equalization and AES/EBU audio ..... **CALL**

RSII SDI/VO *(Mfr # RSIISDIVO • B&H # KNRS21616SDIC)* 16x16 SDI video with reclocking and equalization only ..... **CALL**

CHAMELEON SERIES ROUTING SWITCHERS

Chameleon series switchers are custom-configured, modular products that can be configured in sizes from 16x16, up to 256x256. Smaller configurations can often be expanded by simply adding input or out put cards to the chassis via the hinged front panel. Analog video signals from composite up to RGBHV are supported by the various configurations within the series. Systems can be specified with balanced or unbalanced broadcast quality audio that can be routed independently from the video or as audio-follows-video. The crosspoint matrix is controlled via RS-232, IP or from the intuitive and familiar keypad front panel controller. An optional external keypad controller is also available for remote operation. All switchers are available with an optional industry-exclusive, integrated front panel preview monitor.



CHAMELEON 256 HB:
The Chameleon 256 HB is capable of accommodating the high resolution video signals required by computers and HD video sources. Housed in a 12 RU chassis,the Chameleon 256 HB can be configured in matrix sizes up to 256 x 256.

CHAMELEON 256 MB:
Built around Knox's 30MHz chip set, the Chameleon 256 MB is indicated for large routing requirements of lower resolution video signals such as composite video, S-Video or SD component video. Housed in a 12RU chassis and can be configured in matrix sizes up to 256 x 256.

CHAMELEON HB: The Chameleon HB is capable of accommodating the high resolution video signals required by computers and HD video sources. Housed in a 9RU chassis, the HB can be configured in matrix sizes up to 256 x 128.

CHAMELEON MB: The Chameleon MB is indicated for large routing requirements of lower resolution video signals such as composite video, s-video or SD component video. Like the Chameleon HB, it is housed in a 9RU chassis and can be configured in matrix sizes up to 256 x 128.

MediaFlex 8/16 SERIES



MediaFlex Series presentation switchers accept up to 8 or 16 composite, Y/C, component or analog HDTV video sources, 8 or 16 balanced or unbalanced stereo audio sources, and connects any one of the input sources to one or more of the 8 or 16 outputs with volume and tone control. An independent 8x8 VGA matrix (DB15HD) is available in the same chassis to route high-resolution sources such as graphics generators or laptop PC's to several downstream devices such as data monitors and LCD projectors without loss of resolution. They provide full-matrix switching of multiple levels of video. Fully buffered, ultra-high bandwidth crosspoint modules allow a variety of signals including composite video, S-video, component and VGA to be switched simultaneously without crosstalk. Audio controls include volume, bass, treble, balance, input trim and mute. Outputs adjust individually for optimal audio quality in any environment. Salvo commands allow adjusting all zones at once. The front panel control offers dual LCD displays, hand-held IR remote, IP, RS-232 and contact closures. Fully compatible with Creston, AMX and Vity third party touch screen controllers.

MediaFlex 8 Series

MediaFlex 8VO *(Mfr # MEDIAFLEX8VO • B&H # KNMF8CV)* 8x8 composite video only.....**2019.95**

MediaFlex8 *(Mfr # MEDIAFLEX8 • B&H # KNMF8CUS)* 8x8 composite video with unbalanced stereo audio, volume and tone control **2469.95**

MediaFlex8BAL *(Mfr # MEDIAFLEX8BAL • B&H # KNMF8CBS)* 8x8 composite video with balanced stereo, volume and tone control **3146.95**

MediaFlex8AO *(Mfr # MEDIAFLEX8AO • B&H # KNMF8AUS)* 8x8 unbalanced stereo audio only, volume and tone control.....**2019.95**

MediaFlex8B/AO *(Mfr # MEDIAFLEX8B/AO • B&H # KNMF8ABS* 8x8 balanced stereo audio only, volume and tone control.....**2699.95**

MediaFlex8-VGA
(Mfr # MEDIAFLEX8-VGA • B&H # KNMF8CUSVGA): 8x8 composite video with unbalanced audio, volume and tone control, 8x8VGA.....**3969.95**

MediaFlex8BAL-VGA
(Mfr # MEDIAFLEX8BAL-VGA • B&H # KNMF8CBSVGA): 8x8 composite video with balanced stereo audio, volume and tone control, 8x8VGA.....**4649.95**

MediaFlex8VO-VGA
(Mfr # MEDIAFLEX8VO-VGA • B&H # KNMF8CVGA): 8x8 composite video only, 8x8VGA **4199.95**

MediaFlex8AO-VGA
(Mfr # MEDIAFLEX8AO-VGA • B&H # KNMF8AUSVGA)
8x8 unbalanced stereo audio only, volume and tone control, 8x8VGA **3449.95**

MediaFlex8B/AO-VGA
(Mfr # MEDIAFLEX8B/AO-VGA • B&H # KNMF8ABSVGA)
8x8 balanced stereo audio only, volume and tone control, 8x8VGA.....**3519.95**

MediaFlex8Y/CVO
(Mfr # MEDIAFLEX8Y/CVO • B&H # KNMF8YC)
8x8 s-video only.....**2769.95**

MediaFlex8Y/C *(Mfr # MEDIAFLEX8Y/C • B&H # KNMF8YCUS)* 8x8 s-video with unbalanced stereo audio,volume and tone control **3299.95**

MediaFlex8Y/CBAL
(Mfr # MEDIAFLEX8Y/CBAL • B&H # KNMF8YCBS)
8x8 s-video with balanced stereo audio, volume and tone control.....**3899.95**

MediaFlex8Y/C-VGA
(Mfr # MEDIAFLEX8Y/C-VGA • B&H # KNMF8YCUSVGA)
8x8 s-video with unbalanced stereo audio, volume and tone control, 8x8VGA.....**4719.95**

MediaFlex8Y/CBAL-VGA
(MMfr # MEDIAFLEX8Y/CBAL-VGA • B&H # KNMF8YCBSVGA)
8x8 s-video with balanced stereo audio, volume and tone control, 8x8VGA **5399.95**

MediaFlex8RGBVO
(Mfr # MEDIAFLEX8RGBVO • B&H # KNMF8R)
8x8 hi-def component video only.....**3599.95**

MediaFlex8RGB *(Mfr # MEDIAFLEX8RGB • B&H # KNMF8RUS)* 8x8 hi-def component video with unbalanced stereo audio, volume and tone control **3999.95**

MediaFlex8RGB/BAL
(Mfr # MEDIAFLEX8RGB • B&H # KNMF8RUS)
8x8 hi-def component video with balanced stereo, volume and tone control **3995.00**

MediaFlex8RGB-VGA
(Mfr # MEDIAFLEX8RGB-VGA • B&H # KNMF8RUSVGA): 8x8 hi-def component with unbalanced stereo, volume and tone control, 8x8 VGA.....**5549.95**

MediaFlex8RGBBAL-VGA
(Mfr # MEDIAFLEX8RGBBAL-VGA • B&H # KNMF8RBSVGA):
8x8 hi-def component with balanced stereo, volume and tone control, 8x8VGA.....**6169.95**

MediaFlex8RGBHV/VO (200MHz)
(Mfr # MEDIAFLEX8RGBHV/VO • B&H # KNMF8RHV)
8x8 RGBHV video only.....**4049.95**

MediaFlex8RGBHV (200MHz)
(Mfr # MEDIAFLEX8RGBHV • B&H # KNMF8RHVUS)
8x8 RGBHV with unbalanced stereo, volume and tone control **6069.95**

MediaFlex8RGBHVBAL (200MHz)
(Mfr # MEDIAFLEX8RGBHVBAL-VGA • B&H # KNMF8RHVB-SVG) 8x8 RGBHV with balanced stereo, volume and tone control **8249.95**

MediaFlex8RGBHV-VGA (200MHz)
(Mfr # MEDIAFLEX8RGBHV-VGA • B&H # KNMF8RHVUSVG)
8x8 RGBHV with unbalanced stereo, volume and tone control, 8x8VGA **7569.95**

MediaFlex8RGBHVBAL-VGA (200MHz)
(Mfr # MEDIAFLEX8RGBHVBAL-VGA • B&H # KNMF8RHVB-SVG) 8x8 RGBHV with balanced stereo, volume and tone control, 8x8VGA **8249.95**

MediaFlex 8/16 SERIES

MediaFlex 16 Series

MediaFlex 16VO *(Mfr # MEDIAFLEX16VO • B&H # KNMF16CVS)* 16x16 composite video.....**2769.95**

MediaFlex16 *(Mfr # MEDIAFLEX16 • B&H # KNMF16CUS)* 16x16 composite video with unbalanced stereo audio, volume and tone control **3369.95**

MediaFlex16BAL *(Mfr # MEDIAFLEX16BAL-VGA • B&H # KNMF16CBS)* 16x16 composite video with balanced stereo audio, volume and tone control **5919.95**

MediaFlex16AO *(Mfr # MEDIAFLEX16AO • B&H # KNMF16AUS)* 16x16 unbalanced stereo audio only, volume and tone control.....**2849.95**

MediaFlex16B/AO *(Mfr # MEDIAFLEX16B/AO • B&H # KNMF16VBS)* 16x16 balanced stereo audio only, volume and tone control.....**3759.95**

MediaFlex16-VGA *(Mfr # MEDIAFLEX16-VGA • B&H # KNMF16CUVGA)* 16x16 composite video with unbalanced stereo audio, volume and tone control, 8x8VGA.....**5019.95**

MediaFlex16BAL-VGA *(Mfr # MEDIAFLEX16BAL-VGA • B&H # KNMF16CBS)*: 16x16 composite video with balanced stereo audio, volume and tone control, 8x8VGA.....**5919.95**

MediaFlex16VO-VGA *(Mfr # MEDIAFLEX16VO-VGA • B&H # KNMF16CVVGA)* 16x16 composite video only, 8x8VGA...**4419.95**

MediaFlex16AO-VGA *(Mfr # MEDIAFLEX16AO-VGA • B&H # KNMF16CUAS)* 16x16 unbalanced stereo audio only, volume and tone control, 8x8VGA **4269.95**

MediaFlex16B/AO-VGA *(Mfr # MEDIAFLEX16B/AO-VGA • B&H # KNMF16CBAS)* 16x16 balanced stereo audio only, volume and tone control, 8x8VGA.....**5169.95**

MediaFlex16Y/CVO *(Mfr # MEDIAFLEX16Y/CVO • B&H # KNMF16SV)* 16x16 S-video only **3909.95**

MediaFlex16Y/C *(Mfr # MEDIAFLEX16Y/C • B&H # KNMF16YCUS)* 16x16 S-video with unbalanced stereo audio, volume and tone control.....**4499.95**

MediaFlex16Y/CBAL *(Mfr # MEDIAFLEX16Y/CBAL • B&H # KNMF16YCBSVG)* 16x16 s-video with balanced stereo audio, volume and tone control.....**5417.95**

MediaFlex16Y/C-VGA *(Mfr # MEDIAFLEX16Y/C-VGA • B&H # KNMF16YCUSVG)* 16x16 s-video with unbalanced stereo audio, volume and tone control, 8x8VGA.....**5919.95**

MediaFlex16Y/CBAL-VGA *(Mfr # MEDIAFLEX16Y/CBAL-VGA • B&H # KNMF16YCBSVQ)* 16x16 s-video with balanced stereo audio, volume and tone control, 8x8VGA.....**6819.95**

MediaFlex16RGBVO *(Mfr # MEDIAFLEX16RGBVO • B&H # KNMF164CHDCV)* 16x16 hi-def component video only **5019.95**

MediaFlex16RGB *(Mfr # MEDIAFLEX16RGB • B&H # KNMF16RUS)* 16x16 hi-def component video with unbalanced stereo audio, volume and tone control **5619.95**

MediaFlex16RGB/BAL *(Mfr # MF16RGBBAL • B&H # KNMF16RUS)*: 16x16 hi-def component video with balanced stereo, volume and tone control .....**CALL**

MediaFlex16RGB-VGA *(Mfr # MEDIAFLEX16RGB-VGA • B&H # KNMF16RUSVGA)* 16x16 hi-def component video with unbalanced stereo, volume and tone control, 8x8VGA.....**7119.95**

MediaFlex16RGBBAL-VGA *(Mfr # MEDIAFLEX16RGBBAL-VGA • B&H # KNMF16RBSVGA)*: 16x16 HD component with balanced stereo, volume and tone control, 8x8VGA **8019.95**

MediaFlex16RGBHV/VO (200MHz) *(Mfr # MEDIAFLEX16RGBHV/VO • B&H # KNMF16RHV)* 16x16 RGBHV video only.....**5619.95**

MediaFlex16RGBHV (200MHz) *(Mfr # MF16RGBHV • B&H # KNMF16RHVUS)* 16x16 RGBHV with unbalanced stereo, volume and tone control .....**CALL**

MediaFlex16RGBHVBAL (200MHz) *(Mfr # MF16RGBHVBALV • B&H # KNMF16RHVBSVG)* 16x16 RGBHV with balanced stereo, volume and tone control .....**CALL**

MediaFlex16RGBHV-VGA (200MHz) *(Mfr # MF16RGBHVVGA • B&H # KNMF16RHVUSVG)* 16x16 RGBHV with unbalanced stereo, volume and tone control, 8x8VGA .....**CALL**

MediaFlex16RGBHVBAL-VGA (200MHz) *(Mfr # # MF16RGBHVBALV • B&H # KNMF16RHVBSVG)* 16x16 RGBHV with balanced stereo, volume and tone control, 8x8VGA .....**CALL**

NEW! RS III RGBHV SERIES

The RSIII RGBHV Series matrix switchers are designed to route RGBHV video signals and balanced or unbalanced stereo audio signals. Available in matrix sizes from 4 x 8 to 12 x 8, the series features 300 MHz bandwidth and can be used to route RGBS, RGsB, HDTV, component, composite and S-Video signals. The series also feature Knox's exclusive volume and tone attenuation on the matrix outputs.



In addition to traditional RGBHV analog video and audio outputs, the series offers integrated CAT5 transmitters to distribute signals long distances on low-cost twisted pair cable. Providing integrated CAT5 transmitters also alleviates cable management issues with the reack while reducing the potential for faulty BNC terminations. The RSIII RGBHV is housed a 3RU chassis and can be connected through RS-232, RS-422/485 or Ethernet. Routing and other functions can also be controlled by the intuitive front panel controller. Ideal for boardrooms, houses of worship, classroom systems, digital signage, hospitality and VTC systems.

VGA DISTRIBUTION AMPS (KRAMER TOOLS)

VP-200N • VP-300N • VP-400N

High Resolution XGA Distribution Amps

The VP-200N (1x2), VP-300N (1x3) and VP-400N (1x4) are high performance distribution amplifiers for computer graphics video signals with resolutions ranging from VGA through UXGA and higher. They feature ID bit control (except VP-200N), advanced sync processing ensuring compatibility with a wide range of computers, and selectable sync input impedance (75Ω video and 510Ω graphics/TTL). They are ideal for dual monitor or presentation systems requiring a local monitor and a projector operating simultaneously. HDTV compatible with high bandwidth of 400MHz, they take one input, provides correct buffering and isolation, and distribute the signal to two, three, or four identical outputs.

VP-200N *(Mfr # VP-200N • B&H # COVP200N)* ..... **CALL**
VP-300N *(Mfr # VP-300N • B&H # COVP300N)* **156.00**
VP-400N *(Mfr # VP-400N • B&H # COVP400N)* ..... **CALL**

VP-200NA

1:2 High Resolution XGA/Audio Distribution Amplifier

A high performance distribution amp for computer graphics video signals, with resolutions ranging from VGA through UXGA and higher, and stereo audio signals. It takes a computer graphics video and an unbalanced stereo audio input and will output simultaneously two computer graphics video, two balanced, and two unbalanced stereo audio signals.

VP-200NA *(Mfr # VP-200NA • B&H # COVP200NA)* ..... **CALL**

VP-250 • VP-350 • VP-450

High Resolution UXGA Distribution Amps

The VP-250 (1x2), VP-350 (1x3) and VP-450 (1x4) are high performance distribution amps for computer graphics video signals with resolutions ranging from VGA through UXGA and higher. They feature AC/DC coupling selection – individually for RGB signals, ID bit control, advanced sync processing ensuring compatibility with a wide range of computers, and selectable sync input impedance (75Ω video and 510Ω TTL). They are ideal for multi-monitor applications, presentation or staging systems in schools, churches and corporations. HDTV compatible with high bandwidth of 400MHz, they take one input, provides correct buffering and isolation, and distribute the signal to two, three, or four identical outputs.

VP-250 *(Mfr # VP-250 • B&H # COVP250)* ..... **CALL**
VP-350 *(Mfr # VP-350 • B&H # COVP300N)* ..... **CALL**
VP-450 *(Mfr # VP-450 • B&H # COVP450)* ..... **CALL**



VP-400N



VP-200NA



VP-350



VP-210XL



VP-200D



VP-111


VP-242

VP-200D 1:2 XGA Differential Amp/DA

A 1x2 differential distribution amplifier for computer graphics video signals with resolutions ranging from VGA through UXGA and higher. It includes differential amplifying circuitry to eliminate noise and hum often found in long cable runs. HDTV compatible with high bandwidth of 420MHz, also features ID Bit control, and Level (Gain) and EQ (Peaking) controls.

VP-200D *(Mfr # VP-200D • B&H # COVP200D)* ..... **CALL**

VP-200XLN 1:2 XGA Line Amp/DA

1x2 line and distribution amp for computer graphics video signals with resolutions from VGA to UXGA and higher. Has controls to compensate for signal losses inherent in long cable runs. HDTV compatible with high bandwidth of 400MHz, also features ID Bit, Level (Gain) and EQ (Peaking) controls. AC/DC coupling selection (individually for RGB signals).

VP-200XLN *(Mfr # VP-200XLN • B&H # COVP200XLN)* ..... **CALL**

VP-210XL XGA Line Amplifier

A line amplifier for computer graphics video signals with resolutions from VGA to UXGA and higher. It provides controls to compensate for signal losses inherent in long cable runs. HDTV compatible with high bandwidth of 380MHz, also features ID Bit control, Level (Gain) and EQ (Peak) controls, looping input, and selectable input signal termination.

VP-210XL *(Mfr # VP-210XL • B&H # COVP210XL)* ..... **CALL**

VP-111 XGA Line Driver

A high performance line amplifier for computer graphics video signals with resolutions ranging from VGA through UXGA and higher. It provides controls to compensate for signal losses inherent in long cable runs, making it ideal for for remote transmission and cable equalization in presentation systems. HDTV compatible with high bandwidth of 470MHz, also features ID Bit control, looping input, EQ (Peaking) control and selectable input signal termination.

VP-111L *(Mfr # VP-111 • B&H # COVP111)* **69.95**

VP-242

2x1 XGA Switcher / 1:4 Distribution Amp

A switcher for computer graphics video signals with resolutions ranging from VGA through UXGA and higher. It switches one of two inputs simultaneously to four identical outputs. HDTV compatible with high bandwidth of 420MHz, also features ID Bit control, Level (Gain) and EQ (Peaking) control.

VP-242 *(Mfr # VP-242 • B&H # COVP242)* **180.00**

COMPONENT DISTRIBUTION AMPS

VM-2C 1:2 Component Video DA

HDTV compatible with 500MHz high bandwidth, the VM-2C is a distribution amplifier for component video (RGB/YUV) signals. It takes one input, provides correct buffering and isolation and distributes the signal to two identical outputs.



VM-2C *(Mfr # VM-2C • B&H # COVM2C)* .....**CALL**

VM-100C • VM-100CB 1:10 Component Video DA

HDTV compatible with 450MHz high bandwidth, the VM-100C and MV-100CB are distribution amps for component video (RGB/YUV) signals. They take one input, provide correct buffering and isolation, and distribute the signal to ten identical outputs on RCA (VM-100C) or BNC (VM-100CB) connectors. They also feature Level (Gain) and EQ (Peaking) controls, looping inputs, selectable input signal termination, worldwide 110-220v AC power supply and are rackmountable (1RU high).

VM-100C *(Mfr # VM-100C • B&H # COVM100C)*.....**Call**
VM-100CB *(Mfr # VM-100CB • B&H # COVM100CB)*.....**Call**

VM-100CA

1:10 Component and Stereo or S/PDIF Audio DA

The same as the VM-100C, except it adds an audio section. It accepts one unbalanced stereo and/or S/PDIF audio input and distributes it to 10 identical S/PDIF or unbalanced stereo outputs on RCA conncectors. The VM-100C also offers audio level gain controls for unbalanced stereo. Rackmountable (2RU high). *(Mfr # VM-100CA • B&H # COVM100CA)* .....**CALL**

VP-15 • VP-18

1:15 and 1:18 RGBHV or Composite Video DA

The VP-15 and VP-18 are high performance distribution amplifiers for RGBHV video signals. They provide correct buffering and isolation and distribute the signal to 15 or 18 identical outputs. HDTV compatible, they feature high bandwidth of 350MHz, looping inputs, grouped Level (Gain) and EQ (Peaking) controls, and AC/DC input coupling selection switches. Rackmountable (3RU high).

VP-15 *(Mfr # VP-15 • B&H # COVP15)*.....**Call**
VP-18 *(Mfr # VP-18 • B&H # COVP18)*.....**Call**

VP-123 • VP-123V 1:3 RGBHV Distribution Amps

The VP-123 (BNC input) and VP-123V (HD-15 input) are high performance amplifiers for computer graphics video signals with resolutions from VGA through UXGA and higher. They take one input, provide correct buffering and isolation, and distribute the signal to three identical outputs. HDTV compatible, they feature high bandwidth of 450MHz and Level (Gain) and EQ (Peaking) controls. Rackmountable (1RU high).

VP-123 *(Mfr # VP-123 • B&H # COVP123)* .....**Call**
VP-123V *(Mfr # VP-123V • B&H # COVP123V)* **289.95**



VM-100C, VM-100CA, VM-1055, VP-123V, VP-18

VM-1055

1:5 Video Component/RGBHV Distribution Amplifier

The VM-1055 is a high performance distribution amplifier for RGBHV video signals. It provides correct buffering and isolation and distributes the signal to all five identical outputs. HDTV compatible, it features high bandwidth of 300MHz and selectable sync input termination - 75 Ohms (video), 510 Ohms (Graphics/TTL). Rackmountable (1RU high).

VM-1055 *(Mfr # VM-1055 • B&H # COVM1055)*.....**Call**

VM-2HDMI • VM-4HDMI

1:2 and 1:4 HDMI Distribution Amplifiers

Distribution amplifier for HDMI signals, the VM-2HDMI and VM-4HMDI reclock and equalize the signal and distribute it to two or four identical outputs. HDCP compliant, they feature active input and output LED indicators, as well as Enhanced EDID (Extended Display Identification Data). This allows them to store and recall a default EDID setting in non-volatile memory from the output allowing convenient and reliable connection to the source.

VM-2HDMI *(Mfr # VM-2HDMI • B&H # COVM2HDMI)* .....**CALL**
VM-4HDMI *(Mfr # VM-4HDMI • B&H # COVM4HDMI)* .....**Call**

VM-28HDMI • VM-216HDMI

2x1:8 HDMI and 2x1:16 HDMI Distribution Amplifiers

The VM-28HDMI and VM-216HDMI are distribution amplifiers for HDMI signals. They reclock and equalize one of 2 selectable input signals and distribute it to 8 or 16 identical outputs. HDCP compliant, they feature active output LED indicators, as well as Enhanced EDID (Extended Display Identification Data). This allows them to store and recall a default EDID setting in non-volatile memory from the output allowing convenient and reliable connection to the source. Rackmountable (1RU high).

VM-28HDMI *(Mfr # VM-28HDMI • B&H # COVM28HDMI)*.....**CALL**
VM-216HDMI *(Mfr # VM-216HDMI • B&H # COVM216HDMI)*.....**CALL**

COMPOSITE & S-VIDEO DAs

103YC • 103YCB

1:3 S-Video Line Amplifiers

The 103YC and 103YCB are high performance (420MHz bandwidth) line amplifiers for S-Video signals. They are ideal for use in systems where the main display device is located a relatively long distance from the signal sources. The 103YC has three 4-pin outputs, the 103YCB has two 4-pin outputs and one 2-BNC output. Both feature Y/C Level (Gain) and Y EQ (Peaking) controls.

103YC *(Mfr # 103YC • B&H # CO103YC)* .....**Call**

103YCB *(Mfr # 103YCB • B&H # CO103YCB)* .....**Call**

103AV

Composite Video & Stereo Audio Distribution Amplifier

A compact DA for composite video and unbalanced stereo audio signals. It will take one input, provide correct buffering and isolation and distribute the signal to three identical outputs.

103AV *(Mfr # 103AV • B&H # CO103AV)* .....**Call**

123VXL

1:3 Differential Video Line Amps

The 123VXL is a high performance line amplifier for composite or SDI video signals. It includes controls and circuitry to compensate for signal losses and noise inherent in long cable runs. Features high bandwidth of 425MHz, looping inuts, Level (Gain) and EQ (Peaking) controls, and selectable input signal termination.

123VXL *(Mfr # 123VXL • B&H # CO123VXL)* .....**Call**

VM-50AN

1:5 Audio Distribution Amplifier

A distribution amplifier for balanced and unbalanced stereo audio signals. It takes one balanced or unbalanced stereo input and distributes the signal simultaneously to 10 stereo outputs (5 balanced and 5 unbalanced). Features balanced/unbalanced input selection and Level (Gain) controls. Very compact, two units can be rack mounted side-by-side in a 1U rack space with the optional RK-50RN adapter.

(Mfr # VM-50AN • B&H # COVM50AN) .....**Call**



103YC



PT102S



103AV



PT102VN



123VXL



104LN



105S



105VB



VM-50AN

VM-3A



PT102S • PT102VN

1:2 Composite and S-Video Distribution Amplifiers

High performance distribution amplifiers for composite or SDI video (PT102VN) or S-Video (PT102S) signals, they take one input, provide correct buffering and isolation, and distribute the signal to two identical outputs. The PT102VN has Level (Gain) and EQ (Peaking) controls, the PT102S has Y/C Level (Gain) controls.

PT102S *(Mfr # PT102S • B&H # COPT102S)* .....**Call**

PT102VN *(Mfr # PT102VN • B&H # COPT102VN)* ....**Call**

104LN

1:4 Differential Video Line Amplifier

The 104LN is a high performance line amplifier for composite and SDI video signals. It includes differential circuitry to help eliminate noise often found on the input cable in a long run. Features high bandwidth of 423MHz and Level (Gain) and EQ (Peaking) controls.

102LN *(Mfr # 102LN • B&H # CO104LN)*.....**Call**

105S • 105V • 105VB

1:5 S-Video and Composite Video Distribution Amplifiers

The 105S (S-Video), 105V (composite video-RCA) and 105VB (composite video-BNC) are high performance distribution amplifiers. They takes one input, provides correct buffering and isolation, and distributes the signal to five identical outputs. The 105V and 105VB offer Level (Gain) control.

105S *(Mfr # 105S • B&H # COCVG105S)*.....**Call**

105V *(Mfr # 105V • B&H # COCVG105V)*.....**Call**

105VB *(Mfr # 105V • B&H # COCVG105V)*.....**Call**

VM-3A

1:3 Mini Audio Distributor

The VM-3A is a Distribution Amplifier for balanced stereo audio signals. It accepts one balanced stereo audio signal on a terminal block and distributes the signal to three identical stereo outputs. The compact VM-3A is equipped with Level (Gain) controls. Each channel allows level adjustment from -0.4 to +7.8 dB. Three units can be rack mounted side-by-side in a 2U rack space with the optional RK-SM adapter.

(Mfr # VM-3A • B&H # COVM3A).....**Call**

COMPOSITE & S-VIDEO DAs

VM-50H

1:5 Headphone Distribution Amplifier

The VM-50H is a distribution amplifier for headphone signals. It takes one stereo headphone input and distributes the signal to five identical stereo headphone outputs. Features mono/stereo input selection and Level (Gain) controls for each output. Compact, two units can be rack mounted side-by-side in a 1U rack space with the optional RK-50RN adapter.

VM-50H *(Mfr # VM-50H • B&H # COVM50H)* ..... **Call**

VM-5AD

1:5 Balanced Audio Distribution Amplifier

The VM-5AD is a high performance DA for balanced mono or unbalanced stereo audio signals on XLR connectors. It takes a mono or stereo input and distributes the signal to five identical outputs. Features Level (Gain) controls, mic or line input level selection, and balanced/unbalanced input selection. Can be rack mounted (1RU high) with the optional RK-MEDN adapter.

VM-5AD *(Mfr # VM-5AD • B&H # COVM5AD)* ..... **Call**

VM-1110XL

1:10 Balanced Audio Distribution Amplifier

The VM-1110XL is a high performance DA for balanced mono audio signals on XLR connectors. It can also be configured as a 1:5 distribution amplifier for stereo balanced audio signals. Features Level (Gain) controls. Rackmountable (1RU high).

VM-1110XL *(Mfr # VM-1110XL • B&H # COVM1110XL)* ..... **Call**



VM-1120

1:10 Balanced Stereo Audio Distributor

A high performance DA for balanced mono audio signals on XLR connectors. It can also be configured as a 1:10 DA for stereo balanced audio signals. Features grouped audio level controls. Configurable as 1:20 (mono) or 1:10 (stereo) DA. Rackmountable (2RU high).

VM-1120 *(Mfr # VM-1120 • B&H # COVM1120)* ..... **Call**

VGA DISTRIBUTION AMPLIFIERS

VP-6A

1:6 Computer Graphics A/V DA with Twisted Pair Transmitter



The VP-6A is a high performance video DA for computer graphics video signals with resolutions ranging from VGA through UXGA and higher with balanced or unbalanced stereo audio signals. It takes one input, provides correct buffering and isolation, and distributes the signal to 6 computer graphics video outputs on 15-pin HD connectors and one AV twisted pair output on an RJ-45 connector.

HDTV compatible with high bandwidth of 500 MHz, it features balanced or unbalanced stereo input with 12 live outputs (6 balanced and 6 unbalanced). and left and right audio level controls. Also features ID Bit and EQ (Peaking) control, and horizontal and vertical polarity selection. System range is up to 300'. Rackmountable (1RU high).

VP-6A *(Mfr # VP-6A • B&H # COVP6A)* ..... **CALL**

VP-108

1:8 VGA/XGA Audio Distribution Amplifier with Output Disable



The VP-108 is a high performance computer graphics video amplifier with resolutions ranging from VGA through UXGA and higher, and balanced stereo audio signals. It takes one computer and a balanced stereo audio input and will output to eight computer and balanced stereo audio signals. HDTV compatible with high bandwidth of 400 MHz, it features RS-232 control, looping input, audio level (Gain) controls and selectable input signal termination. Rackmountable (1RU high).

VP-108 *(Mfr # VP-108 • B&H # COVP108)* ..... **Call**

COMPOSITE & S-VIDEO SWITCHERS

VS-401XLM • VS-601XLM • VS-801XLM • VS-1001XLM • VS-1201XL

4x1, 6x1, 8x1, 10x1, and 12x1
Vertical Interval Video and Unbalanced Audio Switchers with RS-232



VS-1001XLM, top; VS-1201XL, bottom

The VS-401XLM, VS-601XLM, VS-801XLM, VS-1001XLM, and VS-1201XL Vertical Interval Switchers provide truly effortless switching between four, six, eight, ten or twelve video and unbalanced audio inputs to one output (video and audio). Switching is done during vertical interval, either of source no. 1 or of the video connected to the external sync socket. The switchers can be controlled by touch buttons on the front panel; by a PC via their built-in RS-232 and/or RS-485/422 communication ports; or by contact closure via a remote socket on the back panel. Each of the switchers can be interconnected and cascaded, (two VS-1201XL's become a 24x1 switcher, etc.) They can also be operated in parallel (three VS-1201XL's become a 12x3 video component switcher). All except the VS-1201XL (250MHz) feature high bandwidth of 400MHz allowing them to be used in the most demanding applications.

- Switching during the vertical interval ensures glitch-free switching with genlocked sources.
- They offer front panel control, RS-232 control (includes K-Router Windows - based software), RS- 485, & contact closure.
- They synchronize either to external reference or the incoming video.
- Each switcher uses BNC connectors for composite video inputs and outputs, and RCA connectors for unbalanced audio.
- They each fit into a standard 19" rack (1RU high).

VS-401XLM *(Mfr # VS-401XLM • B&H # COVS401XLM)*
With 4 unbalanced audio inputs ..... **CALL**

VS-601XLM *(Mfr # VS-601XLM • B&H # COVS601XLM)*
With 6 unbalanced audio inputs ..... **CALL**

VS-1001XLM *(Mfr # VS-1001XLM • B&H # COVS1001XLM)*
With 10 unbalanced audio inputs ..... **CALL**

VS-1201XLM *(Mfr # VS-1201XLM • B&H # COVS1201XLM)*
With 12 unbalanced audio inputs ..... **CALL**

VS-801XLM *(Mfr # VS-801XLM • B&H # COVS801XLM)*: With 8 unbalanced audio inputs ..... **CALL**

VS-411 • VS-611 • VS-1011 • VS-1211

The main difference is that the "11" group has snap fit terminal block connectors for balanced audio.

The VS-411, VS-611, VS-1011, VS-1211 are high performance switchers for composite video and Balanced Audio signals. Switching during the vertical interval ensures glitch-free switching with genlocked sources.



VS-1011, top; VS-1211, bottom

- Bandwidth - 250MHz (-3dB).
- Vertical Interval Switching.
- Switching Synchronization - Synchronize either to external reference or the incoming video.
- Control - Front panel RS-232 (included KRouter Windows - based software), RS-485, and contact closure.
- Standard 19" Rack Mount Size - 1U.

VS-411 *(Mfr # VS-411 • B&H # COVS411)*
With 4 balanced audio inputs ..... **CALL**

VS-611 *(Mfr # VS-611 • B&H # COVS611)*
With 6 balanced audio inputs ..... **CALL**

VS-1011 *(Mfr # VS-1011 • B&H # COVS1011)*
With 10 balanced audio inputs ..... **CALL**

VS-1211 *(Mfr # VS-1211 • B&H # COVS1211)*
With 12 balanced audio inputs ..... **CALL**

COMPOSITE & S-VIDEO SWITCHERS

VS-33V 3x1 Vertical Interval Video Switcher

The VS-33V is a high performance switcher for composite video (BNC) signals. Switching during the vertical interval ensures glitch-free switching with genlocked sources. Very compact, three units can be rack mounted side-by-side in a 2RU high rack space with the optional RK-SM adapter.

VS-33V *(Mfr # VS-33V • B&H # COVS33V)* ..... **CALL**

VS-421 4x1 Video/Audio Switcher

A high performance switcher for composite video (BNC) and unbalanced (RCA) audio signals. It switches any one of four audio and video signals to a single audio and video output. Select from vertical interval or immediate switching, front panel or contact closure control. The VS-33V can be rack mounted (1RU high) with the optional RK-MEDN adapter.

VM-421 *(Mfr # VS-421 • B&H # COCVG421)* **460.00**

VS-402XL • VS-602XL • VS-802XL

4x2, 6x2, 8x2 Vertical Interval Video/Audio Switchers

The VS-402XL, VS-602XL and VS-802XL are expandable, looping vertical interval switchers for composite video and balanced stereo audio with genlock input, and front panel, RS-232 and RS-485 controls. They are true matrix switchers - enabling you to route any input to any or all outputs simultaneously. Switching during the vertical interval ensures glitch-free switching with genlocked sources.

- High bandwidth of 300MHz ensures that they remain transparent even in the most critical applications
- Level (Gain) and EQ (Peaking) controls for each output.
- Selectable input signal termination.
- "Lock" button to prevent tampering with the front panel
- Take' button lets you execute multiple switches all at once.
- Store multiple switches as presets, to be recalled when needed.
- Synchronize either to external reference or the incoming video.
- Include audio-follow-video or audio breakaway option
- Controllable via the front panel buttons, RS-232 (includes K-Router, Windows-based software, RS-485. VS-802XL also includes IR remote.
- Rackmountable (1RU high)

VS-402XL *(Mfr # VS-402XL • B&H # COVS402XL)* ..... **Call**
VS-602XL *(Mfr # VS-602XL • B&H # COVS602XL)* ..... **Call**
VS-802XL *(Mfr # VS-802XL • B&H # COCVG802XL)* ..... **Call**





VS-4E • VS-44AV

4x4 Mechanical Switchers

The VS-4E is a high-performance single crosspoint switcher for composite video (BNC) and unbalanced (RCA) audio signals. The VS-4E independently switches any one of four audio or video signals to a single audio or video output.

The VS-44AV is a high-performance switcher (4 crosspoints) for composite video and unbalanced stereo audio signals. It can route up to 4 inputs to four different outputs, but it can not distribute any one signal to multiple outputs.

VS-4E *(Mfr # VS-4E • B&H # COVS4E)* ..... **CALL**
VS-44AV *(Mfr # VS-44AV • B&H # COCVG44AV)* ..... **Call**



VS-4x4YCXL

4x4 Vertical Interval Video/Audio Switcher

The VS-4x4YCXLis a high performance matrix switcher for S-Video and balanced stereo audio signals. Switching during the vertical interval ensures glitch-free switching with genlocked sources.

VS-4X4YCXL *(Mfr # VS-4X4YCXL • B&H # COVS4X4YCXL)* ..... **Call**

VS-6YC

4x4 Composite/S-Video and Audio Matrix Switcher

The VS-6YC is a high performance matrix switcher for composite or S-Video and unbalanced stereo audio signals. It can route any or all of the four inputs to any or all of the four outputs simultaneously, but it does not perform any format conversion between composite and S-Video.

VS-6YC *(Mfr # VS-6YC • B&H # COCVG6E)* ..... **Call**

COMPOSITE & S-VIDEO SWITCHERS

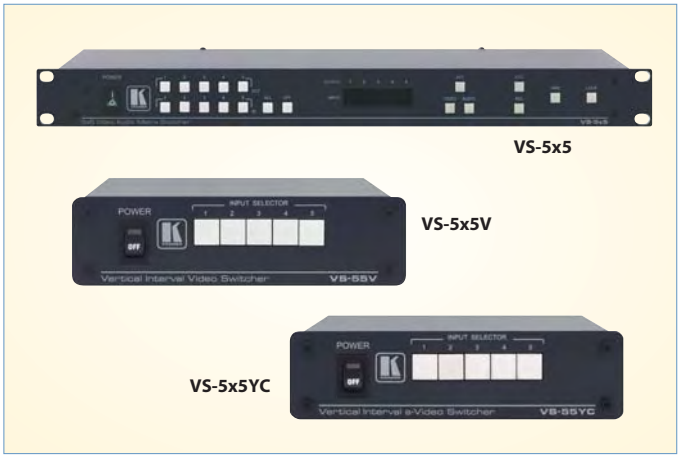
VS-5x5

5x5 Composite Video/Audio Matrix Switcher

The VS-5x5 is a high performance matrix switcher for composite video and unbalanced stereo audio signals. Switching during the vertical interval ensures glitch-free switching with genlocked sources.

- Bandwidth - 70MHz (- 3dB) fully loaded.
- Control - Front panel, RS-232 (included K-Router Windows - based software is included), & RS-485, IR Remote (included).
- Front panel control lockout.
- Take Button - Execute multiple switches all at once.
- Memory Locations - store multiple switches as presets to be recalled and executed when needed.
- Audio Gain Level controls - Input and output via RS-232.
- Audio breakaway switching.
- Vertical interval switching.
- Switching Synchronization - synchronize either to external reference or the incoming video.
- Looping Sync input.
- Worldwide power supply - 100-240V AC.
- Standard 19" rack mount size - 1U.

VS-5x5 *(Mfr # VS-5X5 • B&H # COVS5X5)* **636.00**



VS-55V • VS55YC

5x1 Composite and S-Video Switchers

The VS-55V is a high performance switcher for composite video signals. Switching during the vertical interval ensures glitch-free switching with genlocked sources.

The VS-55YC is high-performance switcher for S-Video signals. Switching during the vertical interval ensures glitch-free switching with genlocked sources.

VS-55V *(Mfr # VS-55V • B&H # COCVG55V)* **424.00**

VS-55YC *(Mfr # VS-55YC • B&H # COVS55YC)* **460.00**

VS-646

6x6 Composite Video/Balanced Audio Matrix Switcher



The VS-646 is a high performance matrix switcher for composite video and balanced stereo audio signals. Switching during the vertical interval ensures glitch-free switching with genlocked sources.

- Bandwidth - 200MHz (- 3dB) fully loaded.
- Control - Front panel, RS-232 (included K-Router Windows - basic software is included), & RS-485.
- Take Button - Execute multiple switches all at once.
- Memory Locations - store multiple switches as presets to be recalled and executed when needed.
- Audio breakaway switching.
- Vertical interval switching.
- Switching Synchronization - Synchronize either to external reference or the incoming video.
- Selectable sync signal termination.
- 19" rack mount size - 2U.

VS-646 *(Mfr # VS-646 • B&H # COVS646)* **1000.00**

VS-804XL

8x4 Vertical Interval Video and Audio Matrix Switcher



The VS-804XL is a high performance matrix switcher for composite video and unbalanced stereo audio signals. Switching during the vertical interval ensures glitch-free switching with genlocked sources.

VS-804XL *(Mfr # VS-804XL • B&H # COCVG804XL)* **716.00**

VS-808YC

8x8 S-Video/Balanced Audio Matrix Switcher



The VS-808YC is a high performance matrix switcher for S-Video and balanced stereo audio signals. Switching during the vertical interval ensures glitch-free switching with genlocked sources.

VS-808YC *(Mfr # VS-808YC • B&H # COVS808YC)* **1276.00**

COMPOSITE & S-VIDEO SWITCHERS

VS-101AV 10x1 Passive Audio/Video Switcher



Operating as a passive unit with mechanical switches, the 1RU VS-101AV selects signals without the use of AC power. Ideal for location operations or situations where power regulation must be complied with. Switches any one of 10 composite video and unbalanced stereo audio signals to a single composite output.

VS-101AV *(Mfr # VS-101AV • B&H # COVS101AV)*.....**169.95**

VS-1604 16x4 Balanced A/V Matrix Switcher



Ideal for those seeking an economical solution for production, duplication or staging work. It features 16 video and balanced audio inputs (on detachable terminal blocks), as well as 4 video and audio outputs. By switching during the vertical interval, glitch-free switching with genlocked sources is ensured. Also offers audio breakaway switching.

VS-1604 *(Mfr # VS-1604 • B&H # COCVGSW164C)*.....**2132.00**

VS-848 8x8 Balanced A/V Matrix Switcher

Same as above, except with 8 video and balanced audio inputs (on detachable terminal blocks) and outputs.

VS-848 *(Mfr # VS-848 • B&H # COVS848)*.....**1156.00**

VS-162V 16x16 Video Matrix Switcher



The 2RU VS-162V is a high performance matrix switcher for composite video signals. It can also be configured as an 8x8 S-Video, 5x5 component (YUV) or 4x4 RGBS switcher. HDTV ready, it features looping Inputs and sync, and selectable input and sync signal termination.

VS-162V *(Mfr # VS-162V • B&H # COCVG162V)*.....**1560.00**

The VS-1604, VS-848, VS-162V and VS-162AV all feature a take button that allows the execution of multiple switches at once, and memory locations that can store multiple switch presets for recall and execution as needed. Control of the systems is managed via their front panel, RS-485 or the included K-Router (Windows-based) control software via RS-232.

VS-162AV 16x16 Balanced A/V Matrix Switcher



Designed for use with composite video and balanced audio signals, the rackmountable (2RU high) VS-162AV features 16 video and balanced audio inputs (on detachable terminal blocks) and outputs. By switching during the vertical interval, glitch-free switching with genlocked sources is ensured. Also offers audio breakaway switching. Can be synchronized to the incoming video or external reference.

VS-162AV *(Mfr # VS-162AV • B&H # COCVG162AV)*.....**2876.00**

4x1V • 4x1VB • 4x1S

4x1 Passive Composite and S-Video Switchers



High performance passive (no power required) switchers for composite (4x1V, 4x1VB) and S-Video signals (4x1S), they switch any one of four signals to a single output. Part of the Kramer TOOLS family of compact, high quality and cost effective solutions, they measure just 4.7" wide and can be carried in a pocket.

4x1V Composite with RCA connecters *(Mfr # 4X1V • B&H # CO4X1V)*.....**132.00**

4x1VB Composite w/BNC connecters *(Mfr # 4X1VB • B&H # CO4X1VB)*.....**132.00**

4x1S S-Video Switcher *(Mfr # 4X1S • B&H # CO4X1S)*.....**132.00**

VS-41HD

4x1:2 HD-SDI & SDI Digital Video Switcher



Designed for broadcasting and production studios, the VS-41HD switches SD/HD-SDI digital video signals enabling the distribution of the four inputs to two identical outputs. It features vertical interval switching, looping analog sync input, selectable sync signal termination, BNC connectors, output disconnect, and front panel control lockout. Can be rackmounted (1RU high) with the supplied rack ears, and it runs on 100-240v AC, so it can be used worldwide.

- Each input button on the front panel automatically lights up when the unit detects a video signal on that input (Active Input Indication Reporting). Green indicates a standard definition (SDI) input signal and blue indicates a high definition (HD-SDI) input signal.
- Control via front panel, RS-485, Ethernet, contract closure, supplied remote, or included K-Router (Windows-based software via RS-232.

VS-41HD *(Mfr # VS41HD • B&H # COVS41HD)*.....**CALL**

VGA SWITCHERS

VP-201XL

2x1 VGA/XGA Passive Switcher

High performance, high bandwidth (1300 MHz) passive switcher (no power required) for computer graphics video signals with resolutions ranging from VGA through UXGA and higher. It switches either of two signals to a single output. Measures just 4.7" wide and can be carried in a pocket.

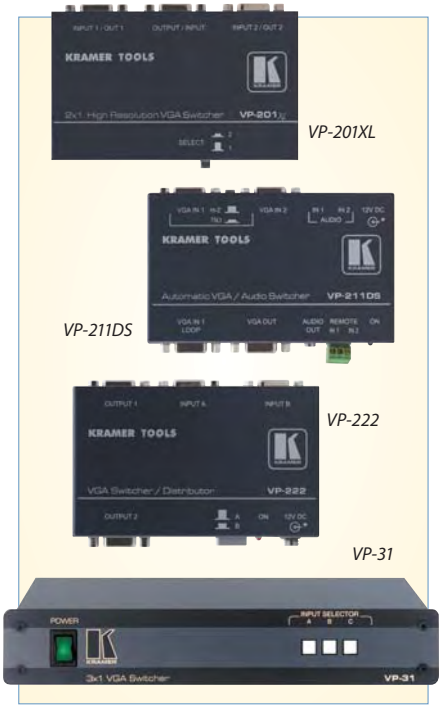
VP-201XL *(Mfr # VP-201XL • B&H # COVP201XL)* **132.00**

VP-211DS

2x1 Automatic VGA/Audio Switcher

A high performance switcher for computer graphics video signals, with resolutions ranging from VGA through UXGA and higher, and unbalanced stereo audio signals. When configured as a standby switcher, it will switch from secondary input to primary input when a signal is detected, and switch to the secondary input upon loss of the primary input. It features looping input (Input 1), selectable input signal termination, ID Bit control, and automatic or contact closure.

VP-211DS *(Mfr # VP-211DS • B&H # COVP211DS)* **156.00**



VP-222

2x1 VGA/XGA Switcher and 1x2 VGA/XGA DA

The VP-222 is a high performance switcher for computer graphics video signals with resolutions ranging from VGA through UXGA and higher. It switches one of two inputs to two identical outputs.

VP-222 *(Mfr # VP-222 • B&H # COVP222)* **140.00**

VP-31

3x1 VGA/XGA Switcher

Ideal for multimedia and presentation source selection, the VP-31 is a high performance switcher for computer graphics video signals with resolutions ranging from VGA through UXGA and higher. It switches any one of three inputs to a single output. Compact, desktop size, the VP-31 can be rackmounted in a 1U rack space with the optional RK-MEDN adapter.

VP-31 *(Mfr # VP-31 • B&H # COCVGVP31)*.....**Call**

COMPONENT & RGB SWITCHERS

VP-64ETH/66ETH/82ETH/84ETH/88ETH



VP-64ETH



VP-66ETH

6x4, 6x6, 8x2, 8x4 and 8x8 RGBHV & Balanced Stereo Audio Matrix Switchers

The VP-64ETH, VP-66ETH, VP-82ETH, VP-84ETH, and VP-88ETH are high performance rackmountable (3RU high) matrix switchers for RGBHV and balanced stereo audio signals. They can route any or all inputs to any or all outputs simultaneously. HDTV compatible, they feature high bandwidth of 300MHz and audio breakaway switching. A take button allows for the execution of multiple switches at once, and memory locations store multiple switch presets to be recalled and executed as needed. Control of the system is managed via the front panel, RS-485, contact closure, supplied IR remote control, or the included K-Router (Windows-based) control software via RS-232.



VP-82ETH



VP-84ETH



VP-88ETH

VP-64ETH *(Mfr # VP-64ETH • B&H # COVP64ETH)*.....**Call**
VP-66ETH *(Mfr # VP-66ETH • B&H # COVP66)*.....**Call**
VP-82ETH *(Mfr # VP-82ETH • B&H # COVP82ETH)*.....**Call**
VP-84ETH *(Mfr # VP-84ETH • B&H # COVP84ETH)* .....**Call**
VP-88ETH *(Mfr # VP-88ETH • B&H # COVP88ETH)* .....**Call**

VGA SWITCHERS

VP-32XLN

3x1 VGA/XGA and Audio Switcher and 1x2 DA



The VP-32XLN is a high performance switcher for computer graphics video signals with resolutions ranging from VGA through UXGA and higher, and balanced stereo audio (5 pin terminal block connectors). It switches any one of three inputs simultaneously to two identical outputs. Features front panel and contact closure control. Compact, desktop size, two units can be rack mounted side-by-side in a 1U rack space with the optional RK-80 adapter.

VP-32XLN *(Mfr # VP-32XLN • B&H # COVP32XLN)* ..... **Call**

VP-23N

Multi-Format 4x1 Switcher with Balanced Stereo Audio



Designed for a wide variety of presentation and multimedia applications, the VP-23N is a 4x1 composite video, a 4x1 S-Video and 4x1 computer graphics video switcher, each with balanced stereo audio. HDTV compatible, it features mic input level control, audio level (Gain) controls for each output and input selectable master audio output. Built-in 5-watt RMS per channel audio amplifier with speaker output connectors. Talk Over Button Microphone input signal mutes the line audio output when a mic detects sound. Outputs computer graphic signals on HD-15 and ethernet (up to 300') connections.Control options include front panel, RS-485, RS-232 (included K-Router Windows-based software), Ethernet, and supplied IR remote. Standard 19" rackmount size (2RU high), it runs on 100-240v AC and has a front panel lockout.

VP-23N *(Mfr # VP-23N • B&H # COVP23N)* ..... **CALL**

VP-61XL • VP-61N

6x1 VGA/XGA Switchers



The VP-61XL is a high performance switcher for computer graphics video signals, with resolutions ranging from VGA through UXGA and higher, and balanced stereo audio signals. The VP-61N has all the same features of the VP-61XL but without audio. Standard 19" rackmount size (1RU high), they are controlled via the front panel or the included K-Router (Windows-based) control software via RS-232.

VP-61XL *(Mfr # VP-61XL • B&H # COCVGVP61)* ..... **Call**

VP-61N *(Mfr # VP-61N • B&H # COVP61N)* ..... **Call**

VS-81A 8x1 Stereo Audio Passive Switcher



The VS-81A is a mechanical (passive) switcher—no power required— for unbalanced audio signals. It switches any one of eight signals to a single output. Desktop, compact size, two units can be mounted side-by-side in a 1U rack space with the optional RK-81 adapter.

VS-81A *(Mfr # VS-81A • B&H # COVS-81A)* ..... **CALL**

VP-4x4

4x4 VGA/XGA and Balanced Audio Matrix Switcher



The VP-4x4 switches computer graphics video signals, with resolutions ranging from VGA through UXGA and higher, and balanced stereo audio signals. It can route any or all inputs to any or all outputs simultaneously. HDTV compatible, it features high bandwidth of 440MHz, audio breakaway switching, and front panel control lockout. A take button allows for the execution of multiple switches at once, and multiple switch presets can be memorized, recalled and executed as needed. Control is managed via front panel, RS-485, or included K-Router (Windows-based) control software via RS-232.

VP-4X4 *(Mfr # VP-4X4 • B&H # COVP4X4)* ..... **Call**

VP-81XL • VP-161XL • VP-321XL

8x1, 16x1 and 32x1 VGA/XGA and Audio Switchers



The VP-81XL (1RU high), VP-161XL (2RU high), and VP-321XL (3RU high), switch computer graphics video signals from VGA through UXGA and higher, and balanced stereo audio signals. They will switch any one of 8, 16, and 32 inputs to a single output. They feature high bandwidth, IDBit control for each input, audio breakaway switching. Control is managed via the front panel, RS-485, contact closure, supplied remote I, or the included K-Router (Windows-based) control software via RS-232.

VP-81XL *(Mfr # VP-81XL • B&H # COVP81XL)* ..... **CALL**

VP-161XL *(Mfr # VP-161XL • B&H # COVP161XL)* ..... **CALL**

VP-321XL *(Mfr # VP-321XL • B&H # COVP321XL)* ..... **CALL**

SCAN CONVERTERS

VP-701XL VGA/SVGA/XGA Scan Converter with IR Remote, Auto Size & Shift



The VP-701XL is a real-time, computer-video scan converter designed to take the VGA (640 x 480), SVGA (800 x 600) and XGA (1024 x 768) resolution output of a computer and convert it to NTSC or PAL video. It features a 15-pin HD input with a loop-through for the computers local monitor, composite (RCA) and S-Video outputs, two-level four-line flicker reduction, H/V shift and sizing controls, and compatibility with any VGA or SVGA computer signal, from 24-100 KHz horizontal up to 150 Hz vertical refresh rate. Its 24-bit color sampling features true-color and real-time image reproduction.
The VP-701XL also features auto-scanning input signal detection and AutoTrak — Kramers unique auto-set-up button that automatically sizes, shifts and centers to output signal on the video monitor or projector. The VP-701XL is the perfect combination of features, performance and compatibility in a unique, aesthetic vertical or horizontal desktop mount metal enclosure with front panel LED, on-screen menu adjustment capability and IR remote control.

- AutoTrak Auto Set Up ; one button setup automatically sizes, shifts, and centers any input image on the display device.
- H/V shift and sizing to adjust output to display.
- 2 or 4-line flicker reduction (selectable).
- 24-100kHz (H) and 40-150Hz (V) input compatibility.
- Looping input.
- Selectable input signal termination or auto sensing termination.
- PAL or NTSC output (selectable).
- Simultaneous composite & S-Video outputs.
- Front panel and IR remote control (included) with on screen menus.
- Selectable Over/Under Scan 7
- Freeze Frame
- Front panel lock out
- 2x Zoom and Pan
- Compact, desktop size, two units can be rack mounted side-by-side in a 1U rack space with the optional RK-701DBL adapter.

VP-701XL VGA/SVGA/XGA Scan Converter *(Mfr # VP-701XL • B&H # COVP701XL)* ..... **CALL**
VP-703XL VGA to SXGA Scan Converter *(Mfr # VP-703XL • B&H # COVP703XL)* ..... **CALL**
VP-704XL VGA/UXGA Scan Converter *(Mfr # VP-704XL • B&H # COVP704XL)* ..... **CALL**

VP-703XL • VP-704XL

VGA/SXGA and VGA/UXGA Scan Converters with IR Remote, RS-232 and Auto Size & Shift



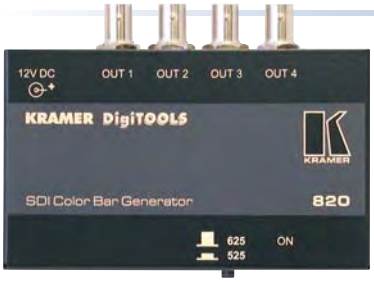
The VP-703XL steps-up from the VP-701XL (above) with SXGA (1280 x 1024) resolution capability, is rack-mountable (1U high), includes RS-232 control, and has RGBHV outputs. It also offers three-level six-line flicker reduction. The VP-703XL is the perfect combination of features, performance and compatibility in a rack-mountable, metal enclosure with front panel LED, on-screen menu adjustment capability, RS-232 control and IR remote control. The VP-704XL steps up with UXGA (1600 x 1200) resolution capability.

SIGNAL GENERATORS

810 Color Bar/Audio Generator *(Mfr # 810 • B&H # CO810)*



The 810 is a unique, high quality color bar/audio generator for testing and aligning video equipment, such as monitors, recorders, projectors etc. The 810 generates a color bar in composite and S-Video . It provides two composite outputs (BNCs) and one S-Video output. In addition, it provides a 1 kHz balanced audio output (that can also be used as unbalanced) for audio equipment alignment. A front panel selector switch programs the device to output a standard NTSC or PAL output. The 810 uses digital signal synthesis to create a stable, standard reference signal. Housed in the small Kramer Tools enclosure, the 810 is powered by 12v DC from the included AC power supply, making it suitable for field operation as well .....**Call**



820 SDI Color Bar Generator *(Mfr # 820 • B&H # CO820)*

The 820 is a unique, high quality color bar generator for testing and aligning SDI equipment, such as monitors and recorders. The 820 generates a color bar in the two most common SDI formats: 525 line (60Hz frame rate), and 625 line (50Hz frame rate). The 820 provides four identical equalized, low-jitter SDI signals for any professional use, and due to its digital signal synthesis, the stability of the machines output is suitable for the most professional demanding applications. The 820 is housed in the KRAMER TOOLS enclosure and is DC fed, making it suitable for field operation as well .....**Call**

830 Digital/Analog Audio Test Generator *(Mfr # 830 • B&H # CO830)*



A high-performance tone generator that offers both digital and audio signal outputs, the 830 provides a number of unique functions that allow you to test signal integrity with extreme precision. It is ideally suited for testing and alignment of digital and analog audio monitors and other studio equipment, as well as work with audio reference generation in broadcast studios. It outputs audio sine wave in most formats, including AES/EBU, AES-ID3, S/PDIF, and Toslink optical. It also provides sampling rates at 32k, 44.1k, 48k, and 96k for testing and alignment. Available tone frequencies include 40Hz, 100Hz, 1kHz, and 10kHz. Independent control of the left and right channels is available, allowing you to turn each one on or off at will. A rack kit is also available .....**Call**



840 DVI Pattern Generator *(Mfr # 840 • B&H # CO840)*

A DVI-D pattern generator with 32 preset patterns including motion patterns. Supports 12 output resolutions, four of which are VESA compatible (SVGA (800 x 600), XGA (1024 x 768), SXGA (1280 x 1024), UXGA (1600 x 1200), 1400 x 1050 and seven widescreen and HDTV - 720 x 480, 852 x 480, 960 x 540, 1280 x 720, 1366 x 768, 1920 x 540, and 1920 x 1080 including 480p, 720p, 1080i and 1080p) all @60Hz. An on board EEPROM saves the last setting used. The 840 includes one DVI-D output, 7 control buttons, and 7-segment display indicating the pattern number. It is housed in a compact Kramer DigiTools size metal case and powered by an included standard 12VDC power supply .....**Call**

SG-6005 Black Burst, Bar, Sync & Audio Tone Generator *(Mfr # SG-6005 • B&H # COSG6005)*



The rackmountable SG-6005 is a digitally synthesized, multi-standard black burst, color bar and audio tone generator with SCH, sync delay and RS-232 controls. Features six black burst outputs for referencing an equal number of devices, 13 selectable test patterns including color bars, and a 1 kHz crystal controlled oscillator providing an audio signal through balanced or unbalanced ports. It also offers color matte, horizontal and vertical sync. The SG-6005 can operate as the main studio reference or can be timed to another device via a looping reference input, it can also be operated from a remote PC via RS-232 .....**Call**

PORTABLE SERIES

PCN-40 S-Video to Composite Converter

Small and lightweight (5 oz.) in a high-impact plastic case, the PCN-40 encodes an S-Video signal, and outputs two composite video signals via BNCs. The signal is fully buffered and capable of driving long cable runs. An onboard voltage regulator allows it to be powered from an external AC or DC supply.



- Output level trim on the front panel.
- Y/C inputs are single-ended and AC coupled.
- Internal jumpers allow the input grounds to be AC coupled to the circuit ground as well, eliminating the possibility of ground loops.

PCN-40 Composite Converter *(Mfr # PCN40 • B&H # LIPCN40)* **89.95**

PCD-88 Portable Closed Caption Decoder



Capable of processing and displaying all standard line 21 closed-captions and text on field one. Operating modes are selectable from a four-position rotary switch. Four LEDs indicate which channel is selected. An automatic caption "Time- Out" function erases displayed captions after 15 seconds if no new data is received. Can easily be mounted adjacent to a video monitor (without a built-in closed caption decoder). The required input signal is composite video with caption data on line 21 of field one. There are two BNC composite video outputs. The input is high impedance looping configured as single ended, AC coupled, to work in all environments. A regulated 12v DC power supply is required. Three internal controls provide for adjustment of composite video level, background level and character intensity. Housed in a high impact plastic case for durable operation in the field or in the studio.

PCD-88 Closed Caption Decoder *(Mfr # PCD88 • B&H # LIPCD88)* **219.95**

PVA-50 1x4 Video Distribution Amplifier



Designed for field use, the PVA-50 is a portable video distribution amplifier housed in a durable high-impact plastic case. On-board voltage regulator allows it to be powered from an external AC or DC supply. Can be powered by the same source, that powers your cameras.

- A front panel control adjusts for ±3dB gain
- Weighs only 5 oz., making it ideal for field operations.

PVA-50 Distribution Amplifier *(Mfr # PVA50 • B&H # LIPVA50)* **124.95**

PAA-60 2x4 Stereo or 1x8 Mono Audio DA

- Used as a 1x8 Mono DA or a 1x4 Stereo DA via DIP switch.
- Use it as a two channel mixer with simple LED metering; as a visual audio presence monitor (produces sufficient output to drive headsets or ear pieces); as an adjustable Intercom IFB amp with local (talent) control and talent alert (clip indication). Also compatible with most intercom systems for power and level requirements.



- The PAA-60 can interface unbalanced sources to balanced feeds. Both channels have gain-up switches to accommodate -10 dBm inputs. Can also interface +4 dBm balanced to -10 dBm unbalanced.
- Each channel has signal metering LED.
- Powered via AC or +25-35v DC
- Gain controls for each channel may be adjusted from - to +9dB (+24dBm with gain).

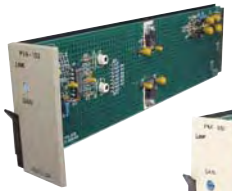
PAA-60 Analog Audio DA *(Mfr # PAA60 • B&H # LIPAA60)*.....**189.95**

1RU Audio & Video Distribution Systems



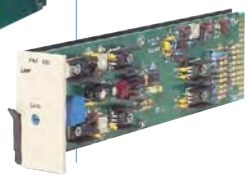
The 200 Series consists of the the **PFM-210** video frame accommodating up to 4 PVA-152 video DA modules, and the **PFM-220** audio frame accommodating up to 4 PAA- 652 audio DA modules. Each module has 8 outputs when operating in their respective frame allowing a video or audio input to be looped for 32 video or mono audio outputs when the frames are loaded with 4 modules. By using two modules for right signal and two modules for left, the PFM-220 will provide sixteen stereo outputs. The PFM-210 rear panel connectors are BNC and the PFM-220 are captive screw clamp terminals. The 200 Series is ultra stable and extremely reliable for all applications.

PVA-152 Video Distribution Amp



The PVA-152 offers transparent transmission with a frequency response of greater than 40MHz. A differential amplifier on the input is standard and provides more than 70dB of common mode rejection. Internal jumpers select AC or DC coupling. A master gain control on the front panel adjusts the video level from -2dB to +6dB.

PAA-652 Mono Audio Distribution Amp



The input is balanced bridging, but can be terminated into 150 or 600 ohms. An unbalanced input is converted to balanced outputs. The transmission path is virtually transparent. 100dB S/N ratio and .05 dB frequency response from 20Hz - 20KHz. Isolation between modules is greater than 100dB. A gain control allows for gain adjustment of ±16dB.

PFM-210 *(Mfr # PFM210 • B&H # LIPFM210)*: 200 Series VideoLink Mounting Frame for PVA-152 Video Distribution Amplifiers.....**459.95**

PFM-220 *(Mfr # PFM220 • B&H # LIPFM220)*: 200 Series AudioLink Mounting Frame for PAA-652/1 Audio Distribution Amplifiers.....**459.95**

PVA-152 *(Mfr # PVA152 • B&H # LIPVA152)*: 1x8 Video DA Module **117.95**

PAA-652 *(Mfr # PAA-652/1 • B&H # LIPAA6521)*: 1x8 Audio DA Module **169.95**

LINK ELECTRONICS

DIGITAL DISTRIBUTION AMPS

LEI-515

SDI Presence Detector



Designed to monitor two SDI signals and automatically switch to a backup digital source. In the event of a failure of the number one digital signal it will switch to an auxiliary signal. A captive-screw terminal sub-module is provided for "audio-follow video" capability or status mode. A 3-terminal dry-contact connector offers normally-closed and normally open contacts to control peripheral gear. Component (270MB/s) and composite (143MB/s) digital video formats are supported.

The input receiver device monitors the incoming signal level & produces a DC voltage proportional to the amount of gain and equalization necessary to recover and re-shape the signal. If the automatic gain/EQ voltage exceeds a user set threshold, it will switch to auxiliary input before data errors are visible in the primary input. Front panel switches allow you to override the automatic change-over function and choose either video source. Dual front panel "status" LEDs indicate the presence or absence of Primary and Auxiliary video inputs. Primary/auxiliary switching lets you take advantage of the automatic gain and equalization capabilities of the input receiver. A 75 ohm matched-impedance relay allows the input signal to pass through if power is lost.

LEI-515 Presence Detector *(Mfr # LEI515 • B&H # LILEI515)*.....**599.95**

LEI-550 • LEI-555

Serial Digital Distribution Amplifiers



The **LEI-550** serial digital video distribution amplifier restores the incoming signal to its proper amplitude. The signal is reshaped with automatic equalization, re-sliced and DC restored. Has six outputs on the rear panel. A front panel module fault LED indicates that the input signal level is below a preset threshold. The LEI-550 accepts composite 143Mb/s and 177Mb/s, component 270Mb/s, and 16:9 aspect ratio 360Mb/s standards. The signal is transparent to the incoming signal data rate. The output level is adjustable from the front panel.

The **LEI-555** restores the incoming signal to its proper amplitude. The signal is reshaped with automatic equalization, re-slicing and DC restoration. It re-clocks the input signal for distribution over long distance cables up to 500'. Six outputs on the rear panel. A front panel fault LED indicates a weak signal or no input signal present. The sensitivity of the LED can be adjusted. The LEI-555 input signal may be composite or component. Two LEDs show power supply and signal status.

LEI-550 1x6 SDI Distribution Amplifier *(Mfr # LEI550 • B&H # LILEI550)*
Composite Video, Gain Control, Desktop.....**504.95**

LEI-555 1x6 SDI Distribution Amplifier *(Mfr # LEI555 • B&H # LILEI555)*
Dual Gain Control, Desktop.....**548.95**

LEI-540

AES/EBU Digital Audio DA



Accepts either AES3-1992 or AES3-ID inputs and provides a total of eight outputs of digital audio: six to AES3-ID and two to AES3-1992. Transformer-coupled inputs and outputs are standard to eliminate the possibility of ground loops. Captive screw terminal blocks are used for the AES3-1992 input/outputs while BNC's are used for the AES3-ID connections.

A front panel switch selects between BNC and screw terminal, (AES3-ID, AES3-1992). Sample rate LED's show three rates, 48KHz, 44.1KHz and 32KHz. An error detection LED indicates any errors on the incoming signal. An AC power switch on the front panel allows the user to turn the unit on or off at will. No need to go behind the rack to check the fuse; the fuse is on the front panel.

Many features are found in the LEI-540 for professional use. The digital signal path uses state-of-the-art integrated circuits. The data is re-sliced and reclocked for jitter attenuation. Sample rates are automatically detected and indicated by front panel LEDs. Data errors are also detected and reported by a red LED on the front panel.

LEI-540 1x8 Digital Audio DA *(Mfr # LEI540 • B&H # LILEI540)*.....**504.95**

LEI-547

AES/EBU Digital Audio to Analog



Accepts either AES3-1992 or AES3- ID inputs and provides a total of four outputs of digital audio to AES3-ID specifications. In addition, it provides two sets of balanced low impedance analog outputs. Transformer coupled digital inputs and outputs are standard to eliminate the possibility of ground loops. Captive screw terminal blocks are used for the AES3-1992 while AES3-ID use BNC connectors.

A front panel switch selects between BNC or screw terminal, (AES3-ID, AES3-1992). Sample rate LEDs show three rates, 48KHz, 44.1KHz and 32KHz. An error detection LED indicates any errors on the incoming signal. Front panel AC power switch allows users to turn the unit on or off at will. The fuse is on the front panel for easy access. The output cells employ a unique cross-coupled design for precise amplitude and phase matching. The digital signal path uses state-of-the-art integrated circuits. The data is re-sliced and reclocked for jitter attenuation. Sample rate is automatically detected and indicated by front panel LEDs. Data errors are also detected and reported by a front panel red LED.

LEI-547 Digital Audio Monitor DA *(Mfr # LEI547 • B&H # LILEI547)*.....**559.95**

700 SERIES

IEC-708
8-Input Vertical Interval Video Switcher



A wide bandwidth vertical interval switcher, with 8 BNC terminating inputs and dual outputs allowing users to efficiently and economically route or delegate multiple video signals. The stand-alone IEC-708 features eight lighted momentary push-button switches for video selection. Switching is accomplished during the vertical interval by the vertical sync derived from the video at the output stage of the IEC-708 video switcher.

IEC-708 8x1 Video Switcher *(Mfr # IEC708 • B&H # LIIEC708)* **404.95**

IEC-712
NTSC/PAL Master Blackburst Generator with Audio Tone



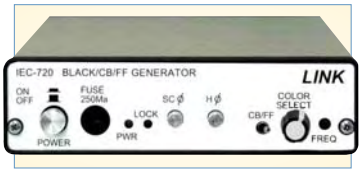
Ideal for studio, remote locations, or production facilities where an economical yet accurate multiple blackburst source is needed, the IEC-712 provides six precision blackburst outputs for system distribution. An AC line voltage switch is also provided to select the proper AC line supply.

Comes standard with a 5ppm crystal oscillator. Two optional crystals are available for 1ppm and 0.5ppm operation.

In addition, a high quality dual sine wave tone generator is provided for audio system testing. The balanced, low impedance output conforms to AES standards for audio distribution. A front panel switch selects between 400 Hz or 1KHz. Additional controls on the front panel provide modulated ramp on and off, and black set-up on and off.

IEC-712 Master Blackburst Generator *(Mfr # IEC712 • B&H # LIIEC712)*...**504.95**

IEC-720
Blackburst and Color Bar Generator



Provides two precision black-burst outputs for system timing and two color bar or flat field outputs. Factory adjusted to RS-170A standards, the IEC-720 is perfect for the studio, remote locations, or production facilities where an economical and accurate blackburst source generator is needed. In addition, a high quality digitally produced 1KHz tone generator is provided for audio system testing. A rear panel terminal block allows for easy connection to the system.

IEC-720 *Mfr # IEC720 • B&H # LIIEC720)* **589.95**

IEC-715 Video Presence Detector



Designed to monitor its primary video input signal and automatically switch to an auxiliary video input with the loss of the primary video signal. A captive screw terminal sub-module is provided for "audio-follow-video capability for mono or stereo audio switching. A 3-terminal screw block provides dry contacts for normally open (N.O.) and normally closed (N.C.) to control peripheral gear.

Incorporates a unique noise immunity circuit that prevents the video detector from being fooled by high level noise on its input. A relay provides a hard by-pass of the primary video signal in the event AC power is lost to the unit. Front panel "By-Pass" and "AUX Select" switches allow you to override the automatic change-over function and choose either video source. A front panel "Status" LED indicates the condition of the primary video input.

IEC-715 Video Presence Detector *(Mfr # IEC715 • B&H # LIIEC715)*.....**652.95**

IEC-740 1:8 Mono or 2:4 Stereo Audio DA



Extremely versatile, the IEC-740 can be configured for balanced or unbalanced operation, mono or stereo. The input is high impedance bridging. All inputs and outputs use multi level screw clamp terminals. A front panel switch allows operation as a mono 1x8 DA or 2x4 mode for stereo operation. A gain trim control for each channel allows for independent level matching to approximately 16dB. The IEC-740 is a self-contained audio DA with an on-board power supply that draws only 4 watts. A fuse accessible from the front panel provides easy replacement.

IEC-740 Distribution Amplifier *(Mfr # IEC740 • B&H # LIIEC740)* **325.95**

IEC-750
1x8 or Dual 1x4 Video DA



The IEC-750 is a versatile 1x8 composite video DA with the ability to operate as a dual 1x4 amplifier with the push of a button. In 1x8 mode input is high impedance loop through, in the dual 1x4 mode, the input is terminated internally. The dual mode of operation provides four outputs of each of the two inputs. Two gain controls on the front panel adjust the video level to ±3dB for each set of four outputs. A switch on the rear panel allows for differential or single-ended inputs. On-board power supply draws only 4 watts.

IEC-750 1x8, Dual 1x4 Video DA *(Mfr # IEC750 • B&H # LIIEC750)*.....**325.95**

LINK ELECTRONICS

700 SERIES

IEC-751 1x4 S-Video DA



Two gain controls on the front panel adjust the video level to ±3dB for each the "Y" signal and the "C" signal. The IEC-751 Y/C Video DA has a video bandwidth of 20 MHz, making it a very useful device for any S-Video application. A fuse on the front panel provides easy replacement. Self-contained with an on board power supply, it draws only 4 watts.

IEC-751 S-Video DA *(Mfr # IEC751 • B&H # LIIEC751)*.....**333.95**

IEC-752
1x6 Video DA with 2000 feet Equalization



The most versatile video DA in the broadcast industry, the IEC-752 offers transparent transmission, with a bandwidth equal to 35MHz. A differential amplifier on the input is standard, and provides more than 80 dB of common mode rejection. UThe versatility of the IEC-752 is illustrated by its choice of built-in features. A switch on the front panel selects feedback clamp on and off. Gain control is ±3dB.

Cable equalization is a slider control located on the front panel that adjust up to 1000' of coax cable loss. When EQ switch is activated, 1000' are added. A delay trim on the front panel allows matching of signal propagation delays. Delay adjustment range is 6°.

IEC-752 1x6 Composite Video DA *(Mfr # IEC752 • B&H # LIIEC752)*.....**399.95**

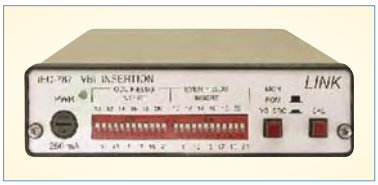
IEC-754 Video Delay DA



The IEC-754 Video Delay DA features continuously variable delay from 30ns to 475ns. It offers transparent transmission, with -3dB frequency response to 32MHz, and -3dB to 16MHZ with maximum delay. A differential input is standard and provides more than 80 dB of common mode rejection. An internal spare 32 pin IC socket provides for additional optional delay that increases the delay by 200, 300, 400, or 500ns. Cable equalization is adjustable from the front panel with a calibrated control that compensates for loss in coax cable for up to 1000' of Belden 8281. A delay trim on the front panel allows matching of signal propagation delays with a range of ±5ns.

IEC-754 Video Delay *(Mfr # IEC754 • B&H # LIIEC754)*.....**679.95**

IEC-787
Vertical Interval Inserter



Provides an economical way to recover signals in the vertical blanking interval that may be lost during video processing such as video compression or overlay and comb filtering. This would include Closed Caption data on line 21, Ghost Cancellation Reference signal on line 19 and other signals in the vertical interval. Using front panel switches, any of lines 10 through 21 may be selected for insertion. The keyer employs a high-performance phase linear circuit to provide clean insertion, completely free of artifacts.

Differential input configuration is standard on both video inputs, but single-ended configuration can be selected by an internal jumper. A switchable Monitor output allows you to view either of the video inputs ahead of the keyer. For system timing, a front panel calibrate switch will cause the unit to alternate between inputs at a field rate. If no input is connected to the VBI Source Input BNC, the IEC-787 may be used to simply pass or delete selected lines in the VBI of the program video.

IEC-787 Vertical Interval Inserter *(Mfr # IEC787 • B&H # LIIEC787)*.....**569.95**

IEC-788
Closed Caption Decoder



Decoder for the NTSC/PAL system. It is capable of processing and displaying all standard closed caption format transmissions. This includes the codes specified by the FCC Report and Order on General Docket No. 91-1 and EIA-608 recommended practices for Captions, Text and XDS. Nine standard data channels are supported by the IEC-788: Caption channels 1 through 4 (CC1- CC4), Text modes 1 through 4 (T1 through T4), and Extended Data Services (XDS). The various operating modes are selectable from four front panel switches.

A switch on the rear panel selects PAL or NTSC and a switch on the front panel selects between 115 or 230VAC. Designed with the professional user in mind, the IEC-788 processes composite baseband video or S-Video. The composite video input is high impedance looping and the S-Video is standard levels. A complementary differential input amplifier assures high common mode rejection while its phase-linear keyer cleanly inserts decoded characters into the video image. Differential gain and phase are well within 0.1% and 0.1° respectively. In addition, the IEC-788 is backed by a standard 10-year warranty. High performance, flexibility, and economy are equally represented in the IEC-788.

IEC-788 Closed Caption Decoder *(Mfr # IEC788 • B&H # LIIEC788)*.....**519.95**

800 SERIES

HDG-820 • HDG-821
HD Test Signal Generators



Housed in a 1RU high chassis, the HDG-820 and HDG-821 (with genlock) have two SDI/HD outputs and YUV/RGB analog outputs. The digital and analog outputs are simultaneous on the rear panel, and contain the same test pattern. A separate tri-level sync output is also provided (same data rate as the test pattern being generated). Internal audio tones can be embedded on the digital video output if desired. Supports two audio groups allowing for eight channels. The channels can be enabled on an individual basis. The internal tones generated are 400Hz and 1KHz. There are also two BNC connectors for AES output, which will allow for four channels of audio for monitoring. RS-232 input allows changes to be made via a PC. Thirty test signals are available, including SMPTE, EIA and full field bars. AES audio amplitude is adjustable from 0 to -30dBFS and frequency of 400 Hz to 10KHz.

A 20x2 green transmissive LCD displays data for operational functions. All user controls are made from the front panel. All internal adjustments use digital potentiometer for precise and accurate settings.

HDG-820 without Genlock *(Mfr # HDG820 • B&H # LIHDG820)* **2749.95**
HDG-821 with Genlock *(Mfr # HDG821 • B&H # LIHDG821)* .....**CALL**

IEC-833 Sync Generator



Highly reliable, flexible and economical, the high performance IEC-833 features one Color Bar, one Black Burst, two outputs of Sync and Subcarrier, one output of H Drive, V Drive, Blanking and Burst Flag. Genlocks to a stable video source, blackburst or a PC with unstable sync. The unique "PC Lock" feature allows the IEC-833 to produce a synchronous color burst and subcarrier output while referenced to a monochrome input.

An optional audio tone generator (IEC-833OP1) turns the IEC-833 it into a well integrated audio and video signal generator. Outputs a 1KHz tone for test or reference.

IEC-833 Sync Generator *(Mfr # IEC833 • B&H # LIIEC833)*.....**1329.95**
IEC-833OP1 Tone Generator *(Mfr # IEC833OP1 • B&H # LIIEC833OP1)*.....**209.95**

IEC-835 Phaselcon Timing Instrument



The IEC-835 is a timing instrument for subcarrier and horizontal sync. It provides phase monitoring for two composite video signals allowing timing into a broadcast or reference application. It measures the subcarrier to horizontal condition of any composite NTSC video signal and displays the results on any standard monitor. The visual display is keyed over the selected input. The Phaselcon displays the graphics for SC/H in the lower 1/2 of the video display. In the certify mode of operation, a sine wave is displayed that represents one cycle of subcarrier. A vertical line represents the leading edge of sync relative to subcarrier phase. In the compare mode of operation, the certify and compare signals are displayed. An additional vertical mark is displayed on the left side of the display that shows relative differences in horizontal timing between the two composite signals. When H phasing reaches 200ns the vertical line appears on the right for accurate timing. Does system timing and burst amplitude as well.

IEC-835 SCH Phase Measurement *(Mfr # IEC835 • B&H # LIIEC835)*.....**1329.95**

PVG-842
VGA to Composite & S-Video Encoder



A VGA to composite or S-Video signal converter, that features the ability to sync to an external source. Use for converting from sources such as a PC to an NTSC monitor or recording device. Can be referenced to an external source for syncing to other studio equipment.

PVG-842 *(Mfr # PVG842 • B&H # LIPVG842)*.....**1329.95**

IEC-843
RGB to Composite or S-Video Encoder



The IEC-843 is a RGB to NTSC encoder with RS-170A sync generator. An external composite video or black burst input is required to genlock to an external source. The internal sync generator provides blanking and burst to the encoder section. An internal set of jumpers provide "Y" and "C" outputs for S-Video output.

IEC-843 *(Mfr # IEC843 • B&H # LIIEC843)*.....**1684.95**

LINK ELECTRONICS

800 SERIES

PDV-844 IEEE1394 DV Converter



The bi-directional PDV-844 converts component, composite and S-Video to IEEE1394 DV and vice versa (converts DV to component, composite and S-Video). Delivers perfect audio video synchronization without time delay or dropped frames. It also decodes composite or S-Video to component YUV, or component YUV to composite or S-Video along with its companion stereo audio signal. Audio input and output levels have controls for adjusting left and right channels to the required levels. VU bar graphs are provided for easy adjustment.

Featuring XLR audio and BNC video connectors, and DV connector for Firewire I/O, it is compatible with most DV capture cards. It will encode analog audio to DV with sampling rates of 32KHz, and 48KHz.

PDV-844 DV Converter *(Mfr # PDV844 • B&H # LIPDV844)* **1,839.95**

PCE-845 Closed Caption Converter



Inserts caption and text data on line 21 of the NTSC signal. It will insert four channels of data that are multiplexed into the vertical interval on line 21 of field one. Also capable of inserting data on lines 10 - 25. A single internal jumper selects correct line placement. Also compatible with PAL closed caption (caption data is usually inserted on Line 22 of field one). Accepts composite, component and S-Video signals.

There are two composite video outputs. If a component format is used, the delay of each signal path is carefully matched, providing transparent thru-put. RS-232 and external modem port allow a modem and a computer to be connected to the PCE-845, to simultaneously receive local and remote caption data. A "TEST" signal confirms proper operation. Two front panel LEDs indicate the operation in field one or field two. Other status indicators confirm the presence of input video and RS-232. By-pass mode may be selected from the front panel, by software commands or via remote control. By-pass is transparent, and will not glitch the video signal when selected.

PCE-845 Closed Caption Encoder *(Mfr # PCE845 • B&H # LIPCE845)*.....**779.95**

PVA-851 1x16 S-Video DA



Ideal for duplication in an S-Video environment, the PVA-851 has one looping input and 16 outputs. Input is normally high impedance, looping, but may be terminated using a rear panel push button switch. Front panel independent gain controls allow for precise adjustment.

PVA-851 1x16 S-Video DA *(Mfr # PVA851 • B&H # LIPVA851)*.....**589.95**

PDR-870
Closed Caption Decoder



A high performance NTSC/PAL closed caption decoder, the PDR-870 is capable of processing and displaying all standard closed caption format transmissions — including the EIA-608 Extended Character Set — in the manner of a typical closed caption decoder.

Nine standard data channels are supported by the PDR-870: Captions channels 1 thru 4 (CC1-CC4), Text channels 1 thru 4 (T1-T4) and Extended Data Services (XDS). Decoding channels are selectable by four front-panel toggle switches. Additional switches provide NTSC or PAL selection, drop-shadow or box character keying, and internal/external video. An internal video function allows the PDR-870 to generate its own video as a medium for producing open captions.

In addition, the PDR-870 can accept an RS-232 data stream and directly produce open captions, serving as a "character generator decoder." Along with it's powerful decoder functions, the PDR-870 can serve as an accurate "V-Chip" ratings monitor.

The PDR-870 can recover incoming Line 21 data and send it to a computer terminal via the RS-232 port. The data may be recovered with or without the embedded closed caption control codes. The PDR-870 can also perform a unique data conversion to reveal the "non-printing" characters that are part of the closed caption control codes. Accepts composite video using a single high impedance, looping input with two outputs. For S-Video, uses standard 4-pin mini-DIN connectors or BNCs for its input/output.

PDR-870 Closed Caption Decoder *(Mfr # PDR870 • B&H # LIPDR870)*.....**992.95**

PCD-873
Composite/S-Video to RGB or YUV Decoder



The PCD-873 inputs either composite BNC or S-Video (selectable), and then configures them as high-impedance, differential, for common mode hum and noise rejection. It outputs two each of the decoded RGB and sync signals. and is internally selectable to provide Beta Y, R-Y, B-Y outputs. There is also a front panel switch for the selection of either two-line comb filter or notch filter operation for video processing. Front panel controls provide for video gain, chroma gain, hue and input selection. The green output, or Y output in Beta format, may be composite or non-composite via an internal adjustment.

PCD-873 Signal Converter *(Mfr # PCD873 • B&H # LIPCD873)*.....**1684.95**

800 SERIES

PFS-875 Genlock Frame Synchronizer



The PFS-875 features composite, component (YUV), S-Video and SDI inputs and outputs, making it the preferred choice among professional users. A front panel display allows convenient selection between multiple inputs, which may be connected simultaneously.

The PFS-875 passes four channels of embedded stereo AES audio. AES delay adjustments will allow for matching output audio to video. A companion unit allows XLR analog input and output that requires balanced line audio. The PFS-875 provides dual standard composite and SDI correction and synchronization to an external analog reference. When input video is lost, the synchronizer freezes the last good frame of video, or black burst. The synchronizer decodes multiple composite standards (NTSC, PAL).



All analog inputs are sampled with 10-bit resolution and decoded using a 5-line adaptive comb filter. It also has a built-in color bar generator. The PFS-875 can also synchronize non-TBC signals from VHS tapes.

PFS-875 Frame Synchronize *(Mfr # PFS875 • B&H # LIPFS875)* **3079.95**

PAV-880 Blackburst Generator, DA



The PAV-880 features six precision RS-170A black burst BNC outputs as well as a high quality 1 KHz tone generator for audio system testing.

The video DA section has high impedance loop through in the 1x8 mode. In the dual 1x4 mode, the input is terminated internally. Dual mode provides four outputs of each of the two inputs. A switch on the rear panel allows the unit to operate as a dual 1x4 DA with two terminated inputs with four outputs each amplifier section. Two gain controls on the front panel adjust the video level to ±3dB for each set of four outputs.

The audio DA section has high impedance loop through. All input and output connections use positive captive screw clamp terminals blocks located on the rear panel. A switch on the front panel allows the unit to operate as a mono or stereo DA with one input and eight outputs mono or 2x4 stereo. Selecting the dual 1x4 mode is required for stereo operation with four outputs for each of the Left and Right channels. A Master Gain Control on the front panel adjust the audio gain to ±16dB. A gain trim control for each channel allows for independent level adjustment. A balanced match of each channel is easily obtained.

PAV-880 AV DA & Signal Generator *(Mfr # PAV880 • B&H # LIPAV880)* ..**824.95**

PDR-885 CC Encoder/Decoder



In addition to inserting caption and text data on Line 21 of the NTSC signal, the PDR-885 can also insert it in either field of the Vertical Blanking Interval (VBI). Data on the incoming video signal can also be recovered from either field of the VBI. The data may be displayed as Open Captions, using the built-in CC decoder, and captured by a computer utilizing it's serial data port. Each of these functions, encoding, decoding, and data recovery can be done simultaneously. Closed caption decoder functions may be controlled from the front panel (encoder and data recovery functions are controlled via the serial data port). Front panel LEDs show the unit status and the presence of data on the incoming video. Inputs and outputs are provided for composite video as well as component (RY/ B-Y/Y) and S-Video.

For remote captioning applications, a second serial port is available as a modem input. Both serial ports may be configured for RS-232 or RS-422 I/O, with optional plug-in PCB. Internal jumper allows baud rate selections of 1200 to 9600 bps. Modem and computer may be connected simultaneously to process local and remote caption data, only one active at a time.

V-Chip technology is also incorporated in the firmware of the PDR-885. The PDR-885 handles the automatic repetition of the "V-Chip" data and can interleave it with existing Line 21 CC data. An optional plug-in modem is available that operates at 1200 or 2400 baud.

PDR-885 CC Encoder/Decoder *(Mfr # PDR885 • B&H # LIPDR885)* **1837.95**

PDP-886 Dual Processor CC Encoder/Decoder



When the PDP-886 is used with closed caption software, the unit inserts CC data into a component serial digital datastream. There are two encoded serial digital outputs plus four analog NTSC/PAL outputs. One set of analog outputs are open caption, the second set are closed caption. Serial control is handled via two (selectable) RS-232/422 ports. LCD indicates Encode, Standard, Decode and baud rate. There are two microprocessors incorporated, two ports for each microprocessor (RS-232/422 and modem). The SDI signal will bypass in case of AC failure on one output. A total of nine data channels for video line 21 may be selected: CC1, CC2, T1, and T2 in Field 1 along with CC3, CC4, T3, T4, and XDS in Field 2.

A built-in EDH (Error Detection and Handling) processor can monitor the incoming signal for impairments and insert new EDH data. An optional internal telephone modem is available for each processor. Three LEDs on the front panel indicate RI, OH, and CD.

PDP-886 CC Encoder/Decoder *(Mfr # PDP886 • B&H # LIPDP886)* **1909.50**

LINK ELECTRONICS

800 SERIES

PDC-888 Closed Caption Decoder



High performance closed caption decoder (NTSC or PAL with automatic detection), the PDC-888 can display captions for composite, component and S-Video. Supports nine standard data channels: Caption channels 1 through 4 (CC1- CC4), Text modes 1 through 4 (T1 through T4), and Extended Data Services (XDS). Operational modes are selectable from four front panel switches. The component inputs accept RGB or YUV. The caption data is keyed into all component channels.

All video inputs have AC power by-pass in case of a power failure. Component video is internally terminated. A complementary differential input amplifier assures high common mode rejection while its phase-linear keyer cleanly inserts decoded characters into the video image. Differential gain and phase are well within 0.1% and 0.1E respectively.

PDC-888 Closed Caption Decoder *(Mfr # PDC888 • B&H # LIPDC888)*.....**CALL**

ENC-896 Portable CC Encoder/Decoder



Capable of inserting and decoding caption and text data on NTSC, PAL, Analog Y/C, RGB, YUV, and SDI. Caption and Text data may be inserted in either field of the Vertical Blanking Interval. In addition, data on the incoming video signal may be recovered from either field of the VBI. This incoming data may be displayed as Open Captions, using the built-in Closed Caption Decoder, and captured by a computer utilizing it's serial data port. Encoding, Decoding, and Data Recovery may be done simultaneously. The Closed Caption Decoder's functions may be controlled from the front panel while the Encoder and Data Recovery functions are controlled via the serial data port, on the SDI and analog composite and the open caption outputs. Inputs and outputs include composite (NTSC/PAL) analog Y/C, RGB, YUV, and SDI.

ENC-896 Portable CC Encoder *(Mfr # ENC896 • B&H # LIENC896)*.....**3046.95**

PDA-895, ENC-896 and PTC-892 All Feature

A weather-lift feature moves the captioning up 1 to 3 lines whenever a contact-closure is detected on its GPI input. For remote captioning applications, a second serial port is available as a modem input. Both serial ports may be configured for RS-232 or RS- 422 I/O. DIP switches are provided to select the baud rates (1200, 2400, 4800, and 9600 bps). Modem speeds are 1200 or 2400 baud. The modem takes priority over the serial port, and when the modem hangs up, the PDA-895, ENC-896 and PTC-892 are restored to the last mode left by the modem. Front panel LEDs show the unit status and the presence of serial data. A pair of front panel push-buttons allow the user to run an encoded test message or to place the unit in by-pass mode. They all Incorporate V-Chip technology. The PDA-895, ENC-896 and PTC-892 handle the automatic repetition of the "V-Chip" data and can interleave it with existing Line 21 Closed Caption data.

PDA-895 Closed Caption Encoder/Decoder



A CC Encoder/Decoder capable of inserting and decoding caption and text data on NTSC, PAL, analog Y/C, RGB, YUV and SDI. Caption and Text data may be inserted in either field of the Vertical Blanking Interval. Data on the incoming video signal can be recovered from either field of the VBI. The data may be displayed as Open Captions, using the built-in CC decoder, and captured by a computer's serial data port. Encoding, Decoding, and Data Recovery may be done simultaneously. CC decoder's functions may be controlled from the front panel while the Encoder and Data Recovery functions are controlled via the serial data port, on the SDI and analog composite and the open caption outputs. Inputs and outputs are provided for, not only NTSC and PAL, but also analog Y/C, RGB, YUV, and SDI. Power-loss feature bypasses the analog and SDI when AC power to the PDA-895 fails.

PDA-895 CC Encoder/Decoder *(Mfr # PDA-895 • B&H # LIPDA895)* **3164.95**

PTC-892 Closed Caption Encoder/Decoder



Like the PDA-895 and ENC-896, the PTC-892 is capable of inserting and decoding caption and text data for NTSC, PAL Composite, Y/C, RGB, YUV, and SDI. Caption and Text data may be inserted in either field of the VBI. In addition, data on the incoming video signal may be recovered from either field of the VBI. This incoming data may be displayed as Open Captions and captured by a computer. Encoding, Decoding, and Data Recovery may be done simultaneously. Inputs and outputs are provided for, not only NTSC and PAL, but also Analog Y/C, RGB, YUV, and SDI. The power-loss feature by-passes the analog and SDI when AC power fails. The PTC-892 has SMPTE LTC input for precise cation timing with the video. A front panel Vacuum Fluorescent Display, VFD, shows various functions. A rotary optical encoder provides an easy selection of the various operating set-up functions.

PTC-892 CC Encoder with Decoder *(Mfr # ENC896 • B&H # LIENC896)* ..**3046.95**

GenFlex SYNC GENERATOR SYSTEM

Link's GenFlex system provides accurate analog and digital timing reference signals. Modular construction offers unmatched flexibility, and provides an easy way to upgrade from analog to digital. The system consists of a 1RU chassis and power supply with six slots to accommodate various modules. One module slot is dedicated as a dual analog/digital audio reference tone generator. A second slot is designed as the master genlock module (can be either analog or digital). The genlock module provides the timebase for all chassis modules. Any of the output modules may be installed in the remaining slots. The output modules are: analog blackburst, component digital black, analog test patterns, component digital test patterns, pulses (SY, SC & BL) and digital audio (AES3-ID). There are three outputs per module and each module has its own independent infinite timing adjustments. A dual audio generator is available to provide 1KHz & 400 Hz reference tones and digital reference silence.

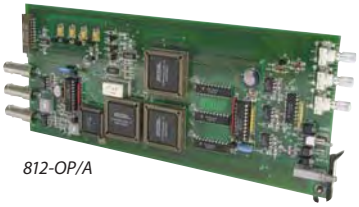
SPG-812 Generator Chassis *(Mfr # SPG812 • B&H # LISPG812)*



The SPG-812's flexibility is unmatched. Each module is accessible from the front of the unit and may be easily installed or removed. All timing adjustments are located on the front card edge. It is possible to begin with an all-analog unit and gradually upgrade to an all-digital unit simply by combining the appropriate modules. If genlock capability isn't required, an output module may be installed in the "genlock" slot to serve as the unit's master timebase. The digital and analog test generators may be plugged into the SPG-812 as a stand-alone test signal generator without any other optional module. Includes power supply and motherboard.....**819.95**

812-OP/A • 812-OP/B
Analog and Digital Blackburst Modules

The 812-OP/A uses three 2-bit mechanical encoders that give infinite phasing on both the vertical, horizontal, and subcarrier timing. The 812-OP/B digital burst module uses two 2-bit mechanical encoders that give infinite phasing on both the vertical and horizontal timing.



812-OP/A

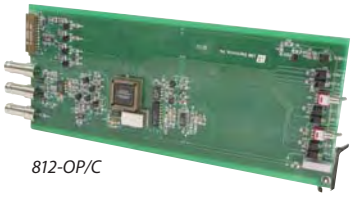
This makes them ideal reference generators, compensating for any timing offset within the timing chain. Timing information is stored in RAM and can be held there if chassis power is interrupted, or if you move the module from chassis to chassis.

They go in any slot. When placed in genlock slot #1 they become the master and all other modules slave to it. They can't genlock to external video in the genlock slot. They can only run on its internal time base or free-run mode. When in free-run mode, a front panel control adjusts the frequency of the Voltage Controlled Crystal Oscillator (VCXO).

812-OP/A Analog Blackburst Module *(Mfr # 812OPA • B&H # LI812OPA)* **.599.95**
812-OP/B Digital Blackburst Module *(Mfr # 812OPB • B&H # LI812OPB)* **.587.50**

812-OP/C • 812-OP/D
Analog and Digital Genlock Modules

The 812-OP/C accepts analog black burst to genlock to an external source. The 812-OP/D accepts digital blackburst to genlock to an external source. The genlock cell is slot number two. Whether module 812-OP/C or 812-OP/D, all other modules lock to whatever is in cell number two. The slot two module will produce the necessary lock pulses for all of the other modules in the chassis. The remaining four cells will accept a digital or analog test of black module. The 812-OP/C or 812-OP/D take in a stable analog or digital black burst signal and genlock to it.



812-OP/C

A video presence detector controls if the module is in genlock or free-run. A bi-color LED is used for a video presence indicator. If there is no video, they automatically switch over to a free-run frequency condition and a front panel control is used to adjust the DC voltage of the VCXO.

812-OP/C Analog Genlock Module *(Mfr # 812OPC • B&H # LI812OPC)* **414.95**
812-OP/D Digital Genlock Module *(Mfr # 812OPD • B&H # LI812OPD)* **578.95**

812-OP/E Analog and Digital Audio Generator *(Mfr # 812OPE • B&H # LI812OPE)*

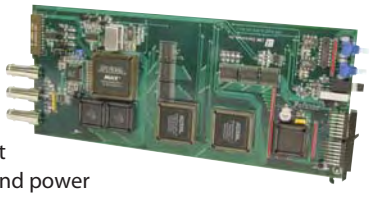


The 812-OP/E produces a single AES/EBU digital audio signal for use as a digital audio reference or digital tone source. It also produces a balanced stereo analog audio signal of up to +28dBu for use as a test tone. It offers genlocking of the audio to digital or analog video within the frame. Or can be selected to free run with its high stability oscillator. Amplitude and frequency of the audio tone can be set from a fixed set of 8 combinations, including three frequencies (1KHz, 400Hz, 60Hz) and three levels (0dBFS, -10dBFS, -20dBFS). With this, it can produce "digital silence" while producing one of the eight combinational tones on the output. There are two digital outputs and one analog output. Analog audio tone levels can be adjusted in 2dB increments. LEDs are used to indicate tone frequency and level, digital silence, lock status, and power indication.....**514.95**

LINK ELECTRONICS

GENFLEX SYNC GENERATOR SYSTEM

812-OP/F Digital (SDI) Test Signal Generator



A digital test set module with 16 digital video test patterns selectable by a front panel switch or via the optional 812TRC remote control. The 812-OP/F can go in any slot except the digital/analog audio test set and power supply slot. When placed in the genlock slot #1, it becomes the master and all other modules slave to it. It can't genlock to external video, it can only run on its internal time base or free run mode. In free run mode a front panel control adjusts the frequency of the VCXO.

812-OP/F *(Mfr # 812OPF • B&H # LI812OPF)* **867.95**

Test signals for the 812-OP/F and 812-OP/G

◆ 100% color bars ◆ 75% color bars ◆ SMPTE color bars
◆ Field square wave ◆ Modulated/un-modulated ramp
◆ 2T/12.5T pulse & bar ◆ SDI pathological pattern ◆ Red field
◆ 5-step modulated & un-modulated stairsteps ◆ 50% multiburst
◆ 100% line sweep ◆ Shallow ramp ◆ Gray ◆ Black

812-OP/G Analog Test Signal Generator

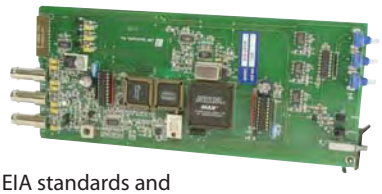


An analog test set module with 16 different video test patterns selectable by front panel switch or optional remote control. The patterns are produced in any one of four possible NTSC and PAL formats: Composite video plus a Y/C pair, component video (Y/Pr/Pb), RGB, Green + Sync, Blue, and Red. All patterns are produced at 10-bit resolution and use high-performance filters with integral output amplifiers. A single 2-bit mechanical encoder controls all module functions including system timing and pattern selection. An 8-character alpha-numeric display provides a menu of options for each module parameter.

812-OP/G *(Mfr # 812OPG • B&H # LI812OPG)* **949.95**

812-TRC Remote Control *(Mfr # 812TRC • B&H # LI812TRC)*
For the 812-OP/F and/or 812-OP/G test modules.....**604.95**

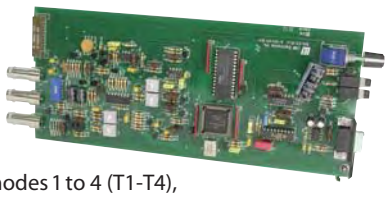
812-OP/H Analog Pulse Generator



Provides composite sync, composite blanking, and color subcarrier for system applications which require 4v p-p drive pulses and 2v p-p subcarrier. Each of the output pulses is rise-time controlled to EIA standards and will drive a 75 ohm load at its specified voltage. The subcarrier output is filtered for low harmonic distortion and is driven by a discrete amplifier.

812-OP/H *(Mfr # 812OPH • B&H # LI812OPH)* **589.95**

812-OP/J Closed Caption Decoder +



The 812-OP/J is a Closed Caption Decoder, Source ID and XDS Ratings Monitor. It can decode all standard line 21 closed-caption format transmissions, and supports Captions 1 to 4 (CC1-CC4), Text modes 1 to 4 (T1-T4), and Extended Data Services (XDS). Operating modes are selectable from the monitor screen menu. Message selection with a rotary encoded switch, and a miniature toggle switch for message on/off. As a Source ID, it can add up to 13 lines of alphanumeric characters (at 16 characters/line) to its video input signal. Characters are added using an RS-232 interface or a simple two-button front panel menu. Also features EEPROM storage for up to 16 messages with a 10-year data retention. As a program ratings monitor, it can extract the Line 21 XDS data which carries the "content advisory" (V-Chip) information and display an appropriate ratings "icon."
All alphanumeric displays are inserted into the composite analog video using a discrete phase linear keyer. Three input/output BNCs may be configured as a looping input pair with one output or as a single terminating input with two outputs.

812-OP/D *(Mfr # 812OPJ • B&H # LI812OPJ)* **509.95**

812-OP/K • 812-OPL Analog Pulse Generators

For systems which require 4v p-p drive pulses and 2v p-p subcarrier, the 812-OP/K provides H/V Drive and color subcarrier, the 812-OP/L provide composite sync and blanking, and color subcarrier. Each of the output pulses is rise-time controlled to EIA standards and will drive a 75 ohm load at its specified voltage. The subcarrier output is filtered for low harmonic distortion and is driven by a discrete amplifier.

812-OP/K Analog Pulse Generator *(Mfr # 812OPK • B&H # LI812OPK)*.....**566.95**
812-OP/L Analog Pulse Generator *(Mfr # 812OPL • B&H # LI812OPL)*.....**599.95**

812-OP/M Digital Tone Generator



A high performance 24-bit digital audio generator, the 812-OP/M produces a single AES/EBU digital audio signal for use as a digital tone source or as a digital audio timing reference. Designed to fit into a wide variety of applications, it features genlocking of the audio to digital or analog video within the Genflex frame. Also, the user may select to have this module free run with its high stability oscillator.

Select the amplitude and frequency of the audio tone from a fixed set of 8 combinations. Within this set of eight there are three frequencies (1KHz, 400Hz, 60Hz) and three levels (0dBFS, -10dBFS, -20dBFS). The module has the ability to produce "digital silence" or one of the eight combinational tones on the output. LEDs are used to indicate tone frequency and level, digital silence, lock status, and power indication. There are three digital outputs.

812-OP/M *(Mfr # 812OPM • B&H # LI812OPM)* **449.95**

GenFlex SYNC GENERATOR SYSTEM

PCO-818 Automatic Changeover Unit



As your GenFlex system grows, the PCO-818 stands ready to grow with you. Engineered to provide complete sync system reliability in a compact, economical package, its advanced modular design provides flexibility never before available in an Automatic Changeover unit. Combined with the SPG-812, the PCO-818 offers the best performance and reliability available today. It's basic function is to monitor an installation's primary sync generator and automatically switch to a backup generator in the event of a failure to the primary.
Modular design offers several advantages over traditional automatic changeover units: Monitor only the signals used by the system: no need to pay for monitoring capability that isn't required by the system. Install only the modules you need now–add more later. Each module is matched to it's signal: this allows them to accurately monitor pulses of various amplitudes and widths. It also allows analog and digital signal monitoring in the same chassis. Since the PCO-818 and the SPG-812 Sync Generator share a common chassis, modules may be interchanged between units. For example, a TV station may use a single SPG-812 generator with a backup blackburst generator installed in the changeover chassis. In addition, the PCO-818 is designed such that AC mains failure will not erase the memory of it's last generator selection. Dual-coil latching relays provide a reliable signal path even if power is lost to the PCO-818. Meanwhile, its power supply features a "universal" voltage input range of 85v to 260v AC. In extreme conditions, the PCO-818 would be the last unit to shut down in the event of an AC mains failure. Bi-color LEDs provide instant status indication for each signal in your system. If a particular signal isn't in use, the LED can be easily de-selected (dark) rather than produce a false failure (red) indication. A "Manual/Automatic" switch allows you to override the automatic changeover function and select either generator in the system. The PCO-818 is a chassis, power supply and motherboard only. You choose the modules to meet your requirements.

PCO-818 Analog Change-Over Chassis
(Mfr # PCO818 • B&H # LIPCO818) **849.95**

PCA-819 Audible Alarm - for PCO-818 Change-Over System
(Mfr # PCA819 • B&H # LIPCA819) **654.95**

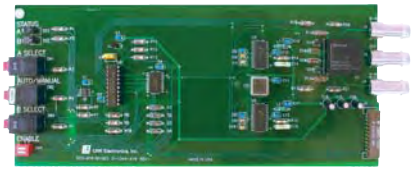
PCA-819 Remote Changeover Alarm



An add-on to the PCO-818 changeover system, the PCA-819 Remote Changeover Alarm is engineered to provide a convenient way to monitor changeover, due to loss of signal, at a remote location. Bi-color LED's provide a visual indication of the Changeover Frame status. Additionally, an audible alarm sounds to indicate an alarm condition. And to provide even more flexibility, isolated relay contacts are provided so the user can control other equipment or alarms in the event of a loss of signal at the Changeover Frame.
Front panel switches allow the user to disable the alarm signal from either, or both, generator banks, and also mute the audible alarm. Whenever a loss of signal occurs on any of the various changeover modules in the PCO-818, an alarm signal is generated and the PCA-819 shows the alarm condition on the front panel. The PCA-819 is housed in a rugged 1RU rackmount enclosure, and can be powered from 120 or 240v AC.

LINK ELECTRONICS

818 SERIES MODULAR CARDS


818-OP/AES

818-OP/SDI


The cards are engineered to provide backup reliability in a compact, easy-to-use, and economical package. When inserted in the PCO- 818 frame, their advanced modular design provides a level of flexibility never before available in an Automatic Changeover unit. When combined with it's sync generator companion (the SPG-812), the PCO-818 frame offers the best performance and reliability available today. Their modular design offers several advantages over traditional automatic changeover units. Monitor only the signals used by the system: no need to pay for monitoring capability that is not required by the system. Install only the modules you need now, and add more later.
Since the PCO-818 frame and the SPG-812 frame share a common chassis, modules may be interchanged between units. It also allows us to mix analog and digital signal monitoring in the same chassis. For example, a television station may use a SPG-812 primary module, backup module, and changeover module,all installed in either chassis. In addition, they are designed such that AC mains failure will not erase the memory of their last generator selection. A dual-coil latching relay provides areliable signal path even if power is lost to the 818-OP/PL. Meanwhile, its power supply features a "universal" voltage input range of 85VAC to 260VAC. In extreme conditions, the modules would be the last unit to shut down in the event of an AC mains failure. Bi-color LEDs provide instant status indication for each signal in your system. If a particular signal is not in use, the LED can be easily de-selected (dark) rather than produce a false failure (red) indication. A "Manual/Automatic" switch allows the user to over-ride the automatic changeover function and select either generator in the system. As your system grows and new technology arrives, the PCO-818 series of modules stands ready to grow with you.

818-OP/PL
Pulse Auto Change-Over Unit

The basic function of the 818-OP/PL is to monitor an installation's analog pulse and automatically switch to a backup analog pulse in the event of a failure.

(Mfr # 818OPPL • B&H # LI818OPPL) **334.95**

818-OP/BB
Blackburst Auto Change-Over Unit

The basic function of the 818-OP/BB is to monitor an installation's analog black burst signal and automatically switch to a backup black signal in the event of a failure.

(Mfr # 818OPBB • B&H # LI818OPBB) **329.95**

818-OP/SC
Subcarrier Auto Change-Over Unit

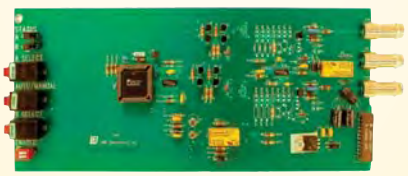
The basic function of the 818-OP/SC is to monitor an installation's analog subcarrier signal and automatically switch to a backup analog subcarrier signal in the event of a failure.

(Mfr # 818OPSC • B&H # LI818OPSC) **33495**


818-OP/PL


818-OP/BB


818-OP/SC


818-OP/CFI

818-OP/CFI
Color Field ID Auto Change-Over Unit

The basic function of the 818-OP/CFI is to monitor an installation's analog Color Field ID signal and automatically switch to a backup analog Color Field ID signal in the event of a failure.

(Mfr # 818OPCFI • B&H # LI818OPCFI) **334.95**

818-OP/AES
Digital Audio Auto Change-Over Unit

The basic function of the 818-OP/AES is to monitor an installation's digital audio signal and automatically switch to a backup audio signal in the event of a failure.

(Mfr # 818OPAES • B&H # LI818OPAES) **49795**

818-OP/SDI
SDI Auto Change-Over Unit

The basic function of the 818-OP/SDI is to monitor an installation's SDI signal and automatically switch to a backup SDI signal in the event of a failure.

(Mfr # 818OPSDI • B&H # LI818OPSDI) **489.95**

800 SERIES DIGITAL or ANALOG A/V SWITCHER

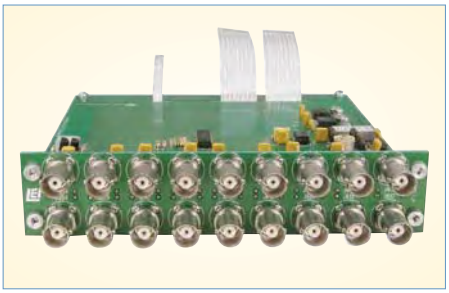
AVS-816 16x1 Modular Vertical Interval Video Switcher with Audio Follow



The AVS-816 is a wideband video/audio vertical interval switcher designed for the video professional. It features compact modular design which allows it to handle video and audio in both the digital and analog domain. The unit has sixteen channels of video and stereo audio. Digital and analog switching modules for both video and audio may be mixed in any combination for complete system flexibility. The inputs are non-looping and offer outstanding return loss performance. For component digital applications, an analog monitoring output is available. Audio and video break-away are selected by a single switch on the front panel. Dual LEDs on the source selection and follow switch indicate follow or break-away. The AVS-816 allows you to efficiently and economically route or delegate multiple video and audio signals. The audio inputs use high-density terminal blocks which detach individually, allowing the user to prewire them before connecting to the switcher. The digital audio I/O features full transformer isolation to eliminate the possibility of ground loop interference. Switching is accomplished during the vertical Interval by using the vertical sync derived from the video at the output stage. In a similar fashion, digital audio switching takes place during the audio sample preamble. Up to 32 switchers can be controlled by the computer software.

The AVS-816 may be controlled by a serial data feed of either RS-232 or RS-422/485 interface standards, selectable by a simple internal DIP switch. A remote control panel is also available which utilizes the common RJ-11 modular connector along with the RS-485 interface standard. For automated system applications, an optional GPI interface is available.

The serial communication protocol is compatible with existing Link video and audio switchers and remote control panels. For integration into existing systems , the AVS-816 can be preset to respond to that instruction set as well.

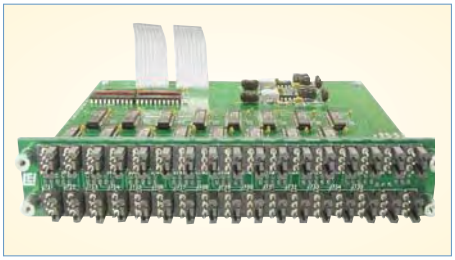


816-OP/A Analog Video Matrix

The AVS-816 has seven options to configure the unit to be Analog Video or SDI video. The audio can be configured for AES or Analog. The 816-OP/A is the analog video plug-in board. The AVS-816 chassis and the 816-OP/A board make up a video only switcher. You must select the video matrix and audio matrix to make up the desired switcher format. You have the choice of analog or digital for both video and audio. In the case of AES audio, you have the option of BNC unbalanced or Plug-in 3-pin Weco balanced connectors. You can choose the 816-OP/A Analog Video or the 816-OP/C SDI for an analog or SDI switching only. The unit can be configured for analog audio or AES only switching. Software is supplied with all AVS series to control up to 32 switchers from a single computer. A remote control is also available.

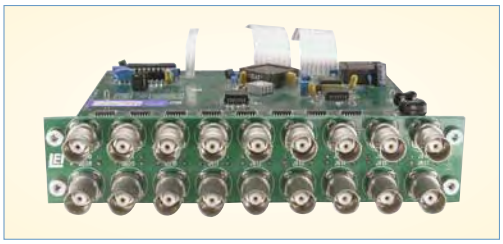
816-OP/B Audio Switch Matrix

The AVS-816 has seven options to configure the unit to be Analog Video or SDI video. The audio can be configured for AES or Analog. The AVS-816 chassis and the 816-OP/B analog audio plug-in make up an audio-only switcher. Combining the 816-OP/A and 816-OP/B, configures a 16x1 analog video with audio follow switcher. You must select the video matrix and audio matrix to make up the desired switcher format. You have the choice of analog or SDI video or analog or AES audio. The SDI video has one SDI output and one analog video output for monitoring. One AES output and one analog audio output for monitoring purpose. Software is supplied to control up to 32 switchers from a single computer. A remote control is also available.

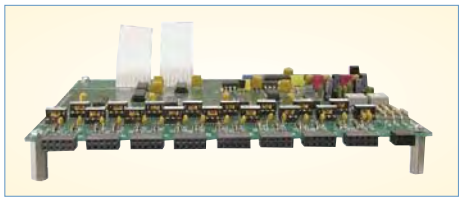


800 SERIES SWITCHERS

816-OP/C SDI Video Switch Matrix



The AVS-816 has seven options to configure the unit to be Analog or Digital for Video and Audio. The video can be configured for SDI or Analog. The 816-OP/C is the SDI video plug-in board. The AVS-816 chassis and the 816-OP/C board make up an SDI video only switcher. You must select the video and audio matrix to make up the desired switcher format. You have the choice of analog or digital for video and audio to configure a video with audio follow switcher. Software is supplied with all AVS series to control up to 32 switchers from a single computer. A remote control is also available.



816-OP/D • 816-OP/E • 816-OP/F SDI AES Audio Switch Matrix

The **816-OP/D** is the AES/EBU audio plug-in board. The AVS-816 chassis and the 816-OP/D board make up an AES/EBU audio only switcher. NOTICE, you must choose the rear connector option for BNC or Balanced. Options **816-OP/F** is the BNC unbalanced input. Option **816-OP/E** is the balanced 3-pin connector. You must select the AES audio matrix and video matrix to make up the desired switcher format. You have the choice of analog or AES audio. In the case of AES audio, you have the option of BNC unbalanced or plug-in 3-pin Weco balanced connectors. You can choose the 816-OP/D, AES plus the connector board for an audio switcher only. The AES matrix has one AES output and one analog output for monitoring. Software is supplied with all AVS series to control up to 32 switchers from a single computer.

816-OP/G GPI Control Module



The AVS-816 has seven options to configure the unit to be Analog Video or SDI video. The 816-OP/G allows the AVS-816 to be controlled by an external GPI momentary closure. The 816-OP/G connects to the AVS-816 via a 15-pin D-Sub connector. Another feature of the AVS-816 is MODEM controlled. The software that is supplied with the AVS-816 allows the switcher to be controlled from a distant location via a modem. Software is supplied with all AVS series to control up to 32 switchers from a single computer. A remote control is also available.



816-OP/HD HD/SDI Video Plug-in Board

The AVS-816 has eight options to configure the unit to be Analog, SDI or HD/SDI for video and audio. The video can be configured for SDI, HD/SDI or analog. The 816-OP/HD is the HD/SDI video plug-in board. The AVS-816 chassis and the 816-OP/HD board make up an HD/SDI video-only switcher. You must select the video and audio matrix to make up the desired switcher format to include audio follow. You have the choice of analog or AES audio to configure as a video with audio follow switcher. Software is supplied with all AVS series to control up to 32 switchers from a single computer. A remote control is also available.

AVS-816 16x1 Video Routing Switcher with Audio Follow *(Mfr # AVS816 • B&H # LIAVS816)*: Dimensions are 1¾ x 19 x 8¹¹⁄₁₆"; it weighs 6.8 lbs **724.95**
816-OP/A Analog Video Matrix for AVS-816 *(Mfr # 816OPA • B&H # LI816OPA)*: Dimensions are 1⅜ x 6¼ x 7"; it weighs 8.5 oz **232.50**
816-OP/B Audio Switch Matrix for AVS-816 *(Mfr # 816OPB • B&H # LI816OPB)*: Dimensions are 1⅜ x 6¼ x 7"; it weighs 8.5 oz **325.95**
816-OP/C SDI Video Switch Matrix for AVS-816 *(Mfr # 816OPC • B&H # LI816OPC)*: Dimensions are 1⅜ x 6¼ x 7"; it weighs 8.5 oz **1139.95**
816-OP/D SDI AES Audio Switch Matrix for AVS-816 *(Mfr # 816OPD • B&H # LI816OPD)*: Dimensions are 1⅜ x 6¼ x 7"; it weighs 8.5 oz **449.95**
816-OP/E AES for Weco Module for AVS-816 *(Mfr # 816OPE • B&H # LI816OPE)* **189.95**
816-OP/F AES for BNC Module for AVS-816 *(Mfr # 816OPF • B&H # LI816OPF)* **104.95**
816-OP/G GPI Control Module for AVS-816 *(Mfr # 816OPG • B&H # LI816OPG)* **79.95**
816-OP/HD HD/SDI Video Plug-in Board for AVS-816 *(Mfr # 816OPHD • B&H # LI816OHD)* ..... **CALL**

800 SERIES

Video Switchers, Audio Switchers, Audio Follow and Remote Controls

The VSW models are wideband vertical interval switchers. High impedance looping inputs and dual outputs allow the user to efficiently and economically route video signals. The PAF series are the audio followers and the PSR series are the remote control. The ASW series are the audio only switchers for stand-alone or remote operation. There are approximately 30 combinations of switchers, audio followers and remote controls in the 800 series. A flexible and expandable line of switchers for any facility.

VSW Series Vertical Interval Video Switchers

Packaged in a 19" rack mountable cabinet, the VSW switchers feature a specific input for the individual switcher selected, high-quality push buttons, and LED digital readout of audio and video channels to show the selected input. Audio breakaway is selectable from the front panel. Serial control is provided via a D-Sub connector. Remote control through a RJ-11 connector. Serial control characteristics are RS-232, RS-422 and RS-485. Switching is accomplished during the vertical interval by using the vertical sync derived from the video at the output stage of the VSW video switcher. The VSW Series are video-only switchers with both sets of LED digital readouts for the audio and video selected. When connected with a PAF audio follow unit, the VSW selects the video and companion audio. A three position switch selects audio follow, audio break-away, and video break-away.


VSW-822

VSW-821 8x1 Analog Video Switcher

8 high-impedance looping composite inputs and dual outputs allow you to efficiently and economically route multiple video signals. When connected with the PAF-823 audio follow unit, the VSW-821 selects the video and it's companion audio. *(Mfr # VSW821 • B&H # LIVSW821)* **749.95**

VSW-822 8x2 Analog Video Switcher

The VSW-822 has eight high-impedance looping composite inputs, two times. Each set of 8 inputs may looped for two destinations. Can also be configured as two independent 8x1 switchers. Each set of eight inputs has one output. When connected with the PAF-821 audio follow unit, the VSW-822 selects the video and companion audio. One output of the selected video on the rear panel. *(Mfr # VSW822 • B&H # LIVSW822)* **839.95**

VSW-824 8x1 Analog S-Video Switcher

Eight terminated S-Video inputs and one output efficiently route multiple S-Video signals. When connected with the PAF-823 audio follow unit, the VSW-824 selects the video and companion audio. One output of the selected video on the rear panel. *(Mfr # VSW824 • B&H # LIVSW824)* **829.95**

VSW-826 16x1 Analog Video Switcher

The VSW-826 features 16 inputs and high-quality push button switches for source selection. When connected with the PAF-827 audio follow unit, the VSW-826 selects the video and its companion audio. There are two outputs of the selected video on the rear panel.
(Mfr # VSW826 • B&H # LIVSW826) **839.95**

VSW-828 16x2 Analog Video Switcher

16 high-impedance looping composite inputs and two outputs. The VSW-828 is a video-only switcher with a 7-segment LED showing the source video. There is no audio follow unit for the VSW-828.
(Mfr # VSW828 • B&H # LIVSW828) **924.95**

ASW Series Analog Audio Switchers

ASW Series switchers feature digital switching logic and high impedance balanced input circuits that reduce loading effects and noise on the incoming signals. The low output impedance of 66Ω provides a maximum level of +24dBu. The input and output connections are printed circuit spring terminal blocks. High performance circuitry is used throughout for long term performance and reliability. The 8 or 16 push buttons on the front panel are high quality key switches for vibration free operation. A 7-segment LED readout on the front panel shows the source audio number selected. The terminal blocks provide reliable clamping action for secure and reliable operation due to a force amplifying hinge motion. A 9-pin female D connector provides serial interface to computers or modems for RS-232, RS- 422 and RS-485 control which is standard in all units. Each switcher can operate as a stand-along unit or interfaced with additional switchers as multiple source routers. Multiple switchers can be controlled by a single remote control panel. Remote control is provided via an RJ-11 telephone connector.


ASW-822

ASW-822 8x2 Stereo Audio Switcher
(Mfr # ASW822 • B&H # LIASW822) **669.95**

ASW-824 8x1 4-Channel Audio Switcher
(Mfr # ASW824 • B&H # LIASW824) **749.95**

ASW-826 16x1 Stereo Audio Switcher
(Mfr # ASW826 • B&H # LIASW826) **749.95**

ASW SERIES SWITCHERS

PAF Series Audio Follow for the VSW Series Switchers

The PAF Series are professional stereo audio follow switchers for the video companion. High impedance balanced input circuits reduce loading effects and noise on the incoming signals. The low output impedance of 66Ω provides a maximum level of +24dBu. The input and output connections are spring terminal blocks for reliable clamping action for secure and reliable operation. 9-pin connector provides serial interface to computer or modem for RS-232 control which is standard in all units. The switchers are available in models for stereo, mono or four channel operation. With digital switching logic combined with high performance audio circuitry they form the foundation for the next generation of audio routing switchers. All VSW, ASW, PAF and PSR Series units occupies on rack space. Each unit includes a power supply for reliable operation.



PAF-820 8x1 Stereo Audio Follow with Buttons

Multiple switchers can be controlled by a single remote control panel, PSR series. The PAF-820 is RS-232 controlled and remote control is RS-422 or RS-485 via an RJ-11 telephone connector and cable assembly. The PAF-820 will operate with the PSR-824 remote control and the VSW-821 video switcher. Several PSR-824 remotes may be attached to PAF-820 for controlling from many locations. All remote locations may select the audio source signal. *(Mfr # PAF820 • B&H #LIPAF820)* **662.95**

PAF-821 8x2 Stereo Audio Follow (no buttons)

There are no push buttons on the front panel as the PAF-821 gets its control functions from the VSW Series switchers or RS-232 from a computer. Multiple switchers can be controlled by a single remote control panel, PSR series. The PAF-821 is RS-232 controlled and remote control is RS-422 or RS-485 via an RJ-11 telephone connector and cable assembly. The PAF-821 is the stereo audio follow companion switcher for the VSW-822 video switcher. *(Mfr # PAF821 • B&H #LIPAF821)* **659.95**

PAF-822 8x2 Stereo Audio Follow with Buttons

The PAF-822 gets its control commands from the VSW Series video switcher. This unit can control the video from either location, video or audio follow. This unit may also be controlled by RS-232 from a computer. Multiple switchers can be controlled by a single or multiple remote control panels. An RJ-11 connector is provide for remote control. *(Mfr # PAF822 • B&H #LIPAF822)* **739.95**



PAF-823 8x1 Stereo Audio Follow (no buttons)

There are no front panel push buttons on the PAF-823, as it gets its control functions from VSW Series switchers or RS-232 from a computer. Multiple switchers can be controlled by a single PSR Series remote control panel. The PAF-823 is RS-232 controlled and remote control is RS-422 or RS-485 via an RJ-11 telephone connector and cable assembly. The RJ-11 telephone connector allows several audio follow units to operate in tandem, so several levels of audio may be achieved. The PAF-823 operates as an audio follow for VSW-800 Series switchers or as a stand-alone audio switcher. *(Mfr # PAF823 • B&H #LIPAF823)* **689.95**

PAF-826 16x1 Stereo Audio Follow with Buttons

Multiple switchers can be controlled by a single remote control panel, PSR series. The PAF-826 is RS-232 controlled and remote control is RS-422 or RS-485 via an RJ-11 telephone connector and cable assembly. The RJ-11 telephone connector allows several audio follow units operate in tandem, so several levels of audio may be achieved. The PAF-826 operates as an audio follow for the VSW-800 series video switchers or as a stand-alone audio switcher. *(Mfr # PAF826 • B&H #LIPAF826)* **757.95**

PAF-827 16x1 Stereo Audio Follow (no buttons)

Same as the PAF-823, except the the PAF-827 is a 16x1 switcher. The PAF-827 operates as an audio follow for the VSW-800 series video switchers or as a stand-alone audio switcher.

(Mfr # PAF827 • B&H #LIPAF827) **739.95**

PSR Series Remote Controls for ASW and VSW Switchers



The PSR-800 Series allows you to control and monitor 800 Series video and audio switchers. Each remote has an RS-232 port. Communications to and from the switchers themselves is handled via RS-485 compatible serial link, using an RJ-11 modular jack. This unique combination provides a reliable link over long distances (>1000') with inexpensive, readily available cable. Active video and audio channels are indicated by a pair of seven-segment displays. A front panel toggle switch provides audio and video "break-away". Serial commands are easy to use and remember. If audio-follow-video switching is required, use the PAF-800 family of stereo audio switchers to accompany the PSR/VSW-800 series. Each 800 Series switcher features "audio break-away" capability, allowing the audio to be switched independently of the video. Packaged in a tough 1RU high chassis.

PSR-821 *(Mfr # PSR821 • B&H # LIPSR821)*: 8x2 remote control with audio and video readout for the VSW-822 video switcher..... **642.50**

PSR-824 *(Mfr # PSR824 • B&H # LIPSR824)*: 8x1 remote control with audio and video readout for the VSW-821 or VSW-824 ..... **574.50**

PSR-826 *(Mfr # PSR826 • B&H # LIPSR826)* 16x1 remote control with audio and video readout **642.95**

MAJESTIC ROUTER 800 SERIES



The 800 Series Routing Switchers are compact wide bandwidth vertical interval switchers designed for professional video production facilities. Packaged in a 19" rack mountable chassis, the switchers are supplied with a single front-loaded power supply. An optional redundant power supply is available. High quality front panel push buttons are used for selection of inputs and outputs. Remote control panels are interconnected with standard Ethernet 10Base2 single coax connections. They also incorporate an RS-232 port. Panels can be set to control a single output bus or the entire matrix.

The Majestic 800 series flexibility is unmatched in the industry. Modular construction offers unique flexibility to the user, and provides an easy means of adding additional features or upgrading to digital modules. Power supplies are accessible from the front of the unit and may be easily installed or removed. Analog switchers can easily be upgraded to digital by adding field installable modules. (SDI switching may easily be converted to analog by adding field installable modules.) BNC connectors are used for video inputs and removable 3-pin connectors are used for stereo audio inputs and outputs. Routers are available for analog video only, analog video with stereo audio follow, digital video only, and digital video with two-stream AES/EBU audio follow. The supplied control panel for all switchers is shipped installed into the front of the main electronics chassis. The control panel can be removed from the electronics chassis in the field and installed into a remote mounting kit. The optional mounting kit hardware includes rack-mounting hardware for the control panel, a blank panel(s) that is installed onto the front of the electronics chassis, and a power supply.

- Modular design – plug-in modules for video and audio. No active components on the frame.
- Two power supply slots are accessible from the front panel. One power supply is standard.
- A redundant power supply is available as an option.
- Detachable X-Y front panel control with Ethernet 10-Base2 coax connection.
- Analog video only models and models with audio follow video. Digital video only models with analog audio follow.
- RS-232 control standard.

Analog Audio/Video Routers

8 x 8 Video Only (*Mfr # 860-XL818A • B&H # LI860XL818A*) **2174.95**

8 x 8 w/Stereo Audio Follow (*Mfr # 860-XL818C • B&H # LI860XL818C*) **3224.95**

8 x 16 Video Only Router (*Mfr # 860-XL816A • B&H # LI860XL816A*) **2534.95**

8 x 16 w/Stereo Audio Follow (*Mfr # 860-XL816C • B&H # LI860XL816C*) **5434.95**

16 x 1 Video Only Router (*Mfr # 860-XL161A • B&H # LI860XL161A*) **1874.95**

16 x 1 w/Stereo Audio Follow (*Mfr # 860-XL161C • B&H # LI860XL161C*) **2274.95**

16 x 2 Video Only Router (*Mfr # 860-XL162A • B&H # LI860XL162A*) **2674.95**

16 x 2 w/Stereo Audio Follow (*Mfr # 860-XL162C • B&H # LI860XL162C*) **3204.95**

16 x 16 Video Only Router (*Mfr # 860-XL1616A • B&H # LI860XL1616A*) **3234.95**

16 x 16 with Stereo Audio Follow
(*Mfr # 860-XL1616C • B&H # LI860XL1616C*) **6174.95**

16 x 16 w/AES Audio Follow (*Mfr # 860-XL1616H • B&H # LI860XL1616H*) **5644.95**

32 x 32 Video Only Router (*Mfr # 860-XL3232A • B&H # LI860XL3232A*) **6284.95**

32 x 32 with Stereo Audio Follow
(*Mfr # 860-XL3232C • B&H # LI860XL3232C*) **12,984.95**

SDI Audio/Video Routers

8 x 8 SDI Video Only Router (*Mfr # 861-XL818D • B&H # LI861XL818D*) **2724.95**

8 x 8 SDI Video Router with Stereo Audio Follow
(*Mfr # 861-XL818G • B&H # LI861XL818G*) **4069.95**

8 x 8 SDI Video Router with AES Audio Follow
(*Mfr # 861-XL818F • B&H # LI861XL818F*) **4382.50**

16 x 1 SDI Video Only Router (*Mfr # 861-XL161D • B&H # LI861XL161D*) **2119.95**

16 x 1 SDI Video Router with Stereo Audio Follow
(*Mfr # 861-XL161L • B&H # LI861XL161L*) **3192.95**

16 x 1 SDI Video Router with AES Audio Follow
(*Mfr # 861-XL161J • B&H # LI861XL161J*) **3582.95**

16 x 16 SDI Video Only Router
(*Mfr # 861-XL1616D • B&H # LI861XL1616D*) **5103.95**

16 x 16 SDI Video Router with Stereo Audio Follow
(*Mfr # 861-XL1616G • B&H # LI861XL1616G*) **7882.95**

16 x 16 SDI Video Router with AES Audio Follow
(*Mfr # 861-XL1616F • B&H # LI861XL1616F*) **7149.95**

MAJESTIC ROUTER 800 SERIES

HD/SDI Audio/Video Routers

8 x 4 HD/SDI Video Only Router *(Mfr # 862-XL804HD/1A • B&H # LI862XL804HD)* **5142.95**
8 x 4 HD/SDI with Stereo Audio Follow *(Mfr # 862-XL804HD/3A • B&H # LI862XL804H3)* **6741.95**
8 x 4 HD/SDI Video Router with AES Audio Follow *(Mfr # 862-XL804HD/2A • B&H # LI862XL804HA)* **6936.95**
8 x 8 HD/SDI Video Only Router *(Mfr # 862-XL818HD/1A • B&H # LI862XL818H1)* **5976.95**
8 x 8 HD/SDI Video Router with Stereo Audio Follow *(Mfr # 862-XL818HD/3A • B&H # LI862XL818HD)* **8399.95**
8 x 8 HD/SDI Video Router with AES Audio Follow *(Mfr # 862-XL818HD/2A • B&H # LI862XL818H2)* **7439.50**
16 x 16 HD/SDI Video Only Router *(Mfr # 862-XL1616HD/1 • B&H # LI862XL1616H)* **7824.50**
16 x 16 HD/SDI Video Router with Stereo Audio Follow *(Mfr # 862-XL1616HD/3 • B&H # LI862XL16163)* **9774.50**
16 x 16 HD/SDI Video Router with AES Audio Follow *(Mfr # 862-XL1616HD/2 • B&H # LI862XL16162)* **10,247.50**

Multi-Layer Audio/Video Routers

Link's multimedia switchers are not repackaged single channel switchers. They are specifically designed, from ground-up, to handle the demands of multimedia high resolution signals. Featuring a compact design (1RU or 2RU high), they deliver VGA to QXGA performance. Competing 8x8 multimedia switchers are typically 3RU high. All the electronics are on front removable 'hot shapable' plug-in modules. The H and V sync channels are based on the same 300mHz analog switching cross-point used for the red, green, and blue channels. This allows them to handle ANY computer sync rate, polarity, or amplitude without the risk of introducing distortions or jitter to these signals.
Inputs and outputs are via HD-15 computer multimedia standard connectors. By eliminating the BNC connectors Link eliminates one of the primary causes of signal degradation. If BNC connectors are required, an optional cable (CAD-9) is needed. Each frame has two front load slots for power supplies. One power supply is standard. The second supply is the redundant power supply option. True load power monitoring is included with remote indicators for both power supplies. The video and audio power supplies are identical in all Majestic series switchers.

8 x 8 Analog Component 5 Layer, RGBHV, use HD15 conn. Video only *(Mfr # 860-XL858V • B&H # LI860XL858V)* **3294.95**

8 x 8 Analog Component 5 Layer, RGBHV, use HD15 conn. with AF & CP *(Mfr # 860-XL858AV • B&H # LI860XL858AV)* **4324.95**

16 x 16 Analog Component 5 Layer, RGBHV, use HD15 conn. Video only *(Mfr # 860-XL165V • B&H # LI860XL165V)* **8224.95**

16 x 16 Analog Component 5 Layer, RGBHV, use HD15 conn. with AF & CP *(Mfr # 860-XL165AV • B&H # LI860XL165AV)* **11,224.95**

32 x 32 Analog Component 5 Layer, RGBHV, use HD15 conn. Video only *(Mfr # 860-XL325V • B&H # LI860XL325V)* **19,004.95**

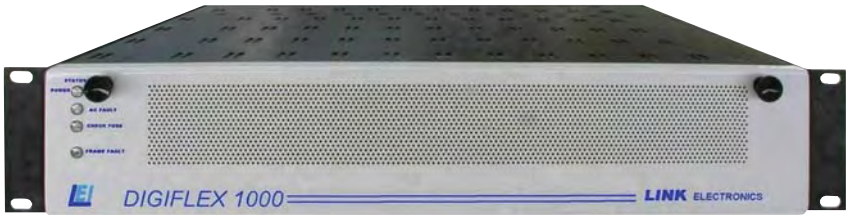
32 x 32 Analog Component 5 Layer, RGBHV, use HD15 conn. with AF & CP *(Mfr # 860-XL325AV • B&H # LI860XL325AV)* **23,004.95**

MAJESTIC Router 800 Series Remote Controls

Remote Control for 16 x 1 with AFV *(Mfr # 860-CP161C • B&H # LI860CP161C)* **662.95**
Remote Control for 16 x 2 with AFV *(Mfr # 860-CP162A • B&H # LI860CP162A)* **467.95**
Remote Control for 8 x 8 with AFV *(Mfr # 860-CP818C • B&H # LI860CP818C)* **486.95**
Remote Control for 8 x 16 with AFV *(Mfr # 860-CP816B • B&H # LI860CP816B)* **428.95**
Remote Control for 8 x 4 with AFV *(Mfr # 860-CP804C • B&H # LI860CP804C)* **408.95**
8 x 1 Single Buss AFV Control Panel with Break-away, 1RU *(Mfr # 860-CP811C • B&H # LI860CP811C)* **349.95**
Remote Control for 16 x 16 Routers with Audio Follow *(Mfr # 860-CP1616C • B&H # LI860CP1616C)* **714.95**
Remote Control for 32 x 32 Routers with Audio Follow *(Mfr # 860-CP3232B • B&H # LI860CP3232B)* **964.95**

DigiFlex 1000 Series

Terminal & Distribution System



DigiFlex provides digital, analog, video, and audio modules for distribution in professional video systems. The model 1000 frame is the foundation of a complete family of digital and analog products. The 1000 Series is the "Professional's Choice" for long-term system requirements for distribution, timing, and processing needs. The 1000 frame makes it easy to accomplish rigorous jobs in the studio and in the field.
The DigiFlex frame will accept 11 modules (10 when the redundant power supply is installed). Any combination of the available modules can be installed into the frame. Each module has a companion rear cell for I/0 connections. The DigiFlex frame can easily accommodate a combination of analog & digital DA's, A to D's, D to A's, synchronizers, and transcoder modules. SD1 & HDTV modules are available. The DigiFlex frame has a comprehensive set of diagnostic fault indicators. The power supply has a green LED indicating that it is functioning properly. A red LED indicates the DC fuse is open. If a redundant power supply is installed, the power supply will indicate an input power fault (ie. no AC). A red LED on the frame indicates a frame fault (loss of signal to any of the modules installed into the frame).

Audio Monitoring Feature

The DigiFlex frame system offers a special audio monitoring feature that eliminates the need for external audio monitor switchers. Model 1626 is an 18-watt monitoring amplifier module that can be installed into an DigiFlex frame slot. The 1626 amplifier can monitor any DigiFlex audio card with an analog output. Rear Cell terminals are provided for connection to external speakers (not provided by Link Electronics) for rack monitoring. A front edge card headphone jack is also provided. The 1626 includes a master volume control. Each analog audio monitor has an "output to bus" switch. Setting the module's switch to the "on" position sends a sample of the audio that the module is processing to the 1626 monitoring amplifier. Using the "output to bus" switch each module can be monitored individually.
Only one 1626 monitoring amplifier is required per system. One 1626 can monitor all of the audio modules installed into ten or more frames. LED's on each module rear cell indicate loss of signal. This allows the user to conveniently troubleshoot connections at the rear of the frame. All module faults are tied together on a common bus. Relay contacts are provided on a rear panel connector for an optional alarm. A +12 VDC power source is also available at the rear panel connector. The alarm circuit of multiple frames can be wired together.

Frame Options

1000 - Frame with power supply, holds 11 modules, 1000/2 Frame with Dual power supply, holds 10 modules 7200 Mounting Frame with power supply will hold any single DigiFlex module. It can be used as a stand-alone Frame-Sync or conversion device, or it will hold any of the 41 DigiFlex modules. DigiFlex has a single isolated +12 volt power supply system distributed on the back plane of the frame.

In the unlikely event a problem should occur with the DIGIFLEX 1000 Frame, it is usually repairable without removing it from service. With the exception of a backplane problem, the DIGIFLEX 1000 Frame can remain fully operational during maintenance or repair. A redundant power supply may be required for un-interrupted operation during repair. The rear cell is to be specified for the appropriate module. The rear I/O cells are capable of a variety of different input and output connections. The cells can handle serial digital audio and video, analog audio and video as well as control signals. The different rear cell I/O connections and the flexibility of the frame places virtually no limits on the diversity of applications that can be accomplished with the 1000 frame.

LINK ELECTRONICS

DigiFlex 1000 Series

DigiFlex 1000: 2RU Frame with One Power Supply
(Mfr # 1000 • B&H # LI1000) **499.95**

1000/2: DigiFlex 1000 2RU Frame with Dual 100W Power Supplies
(Mfr # 1000/2 • B&H # LI10002) **1369.95**

1005: Blank Panel for Rear Cells *(Mfr # 1005 • B&H # LI1005)* **7.95**

1008: Extender Card *(Mfr # 1008 • B&H # LI1008)* **104.95**

1102/1010: 34W Power Supply *(Mfr # 1102/1010A • B&H # LI11021010A)* **439.95**

1103/1010: 100W Switch Mode Power Supply
(Mfr # 1103/1010A • B&H # LI11031010A) **609.95**

1132/1032: HD SD SDI 1x4 Distribution Amplifier
(Mfr # 1132/1032 • B&H # LI11321032) **589.50**

1132/1033: HD SD SDI 1x8 Distribution Amplifier
(Mfr # 1132/1033 • B&H # LI11321033) **613.50**

1143/1011: 1 x 8 Pulse Distribution Amplifier
(Mfr # 1143/1011 • B&H # LI11431011) **209.95**

1151/1011: White Clip plus Equalization Distribution Amp
(Mfr # 1151/1011 • B&H # LI11511011) **252.95**

1152/1011: 1x8 Analog Video DA *(Mfr # 1152/1011 • B&H # LI11521011)* **189.95**

1153/1011: 1x8 Analog Video DA with DC clamp and 1000' EQ
(Mfr # 1153/1011 • B&H # LI11531011) **229.95**

1154/1026: 1x8 Component Serial Digital EDH DA
(Mfr # 1154/1026 • B&H # LI11541026) **554.95**

1159/1027: SDI to Composite and Y/C DAC, 10 BIT
(Mfr # 1159/1027 • B&H # LI11591027) **739.95**

1160/1023: Composite to SDI ADC, 10 BIT
(Mfr # 1160/1023 • B&H # LI11601023) **1159.95**

1160/1060: NTSC/PAL Composite or SVHS to SDI Component Digital
(Mfr # 1160/1060 • B&H # LI11601060) **1179.95**

1162/1027: SDI to YUV+sync and composite DAC, 10 BIT
(Mfr # 1162/1027 • B&H # LI11621027) **739.95**

1163/1024: NTSC/PAL to YUV+sync decoder, 10 BIT
(Mfr # 1163/1024 • B&H # LI11631024) **499.95**

1163/1025: NTSC/PAL to RGB+sync Converter, 10 BIT
(Mfr # 1163/1025 • B&H # LI11631025) **1372.95**

1165/1027: SDI to RGB+sync with optional composite DAC, 10 BIT
(Mfr # 1165/1027 • B&H # LI11651027) **739.95**

1166/1066: YPrPb to SDI ADC, 10 BIT
(Mfr # 1166/1066 • B&H # LI11661066) **1539.95**

1167/1067: RGB to SDI ADC, 10 BIT
(Mfr # 1167/1067 • B&H # LI11671067) **1624.95**

1170/1070: 1x8 Serial Digital Distribution Amplifier
(Mfr # 1170/1070 • B&H # LI11701070) **319.95**

1171/1071: 1x8 Serial Digital Distribution Amp with Adjustable Output Level *(Mfr # 1171/1071 • B&H # LI11711071)* **399.95**

1175/1075: 1x8 SDI Reclocking Distribution Amplifier
(Mfr # 1175/1075 • B&H # LI11751075) **359.95**

1176/1076: 1x8 SDI Reclocking DA with Adjustable Output Level
(Mfr # 1176/1076 • B&H # LI11761076) **484.95**

1178/1078: 1x4 SDI Reclocking DA, 10-bit, with 8-bit Analog Video Monitoring *(Mfr # 1178/1078 • B&H # LI11781078)* **569.95**

1180/1080: Audio Mux & DeMux
(Mfr # 1180/1080 • B&H # LI11801080) **1159.95**

1180-OP/A: Analog Audio Option *(Mfr # 1180-OP/A • B&H # LI1180OPA)* **319.95**

1190/1090: SDI Frame Synchronizer
(Mfr # 1190/1090 • B&H # LI11901090) **1139.95**

11199/1099: SDI SMPTE Color Bar, Black & Multiburst Generator with Gen-Lock *(Mfr # 1199/1099 • B&H # LI11991099)* **839.95**

1261/1061: Dual A to D with Frame Sync
(Mfr # 1261/1061 • B&H # LI12611061) **1389.95**

1626/1018: Analog Audio Power Amp. 18 Watts
(Mfr # 1626/1018 • B&H # LI16261018) **404.95**

1650/1014: Analog Audio DA, 1x8 Mono or 1x4 Stereo
(Mfr # 1650/1014 • B&H # LI16501014) **209.50**

1650/1021: Analog Audio DA 1x8 Mono or 1x4 Stereo, 3-Pin Connectors
(Mfr # 1650/1021 • B&H # LI16501021) **237.50**

1651/1014: Analog Audio DA, 1x8 Mono/1x4 Stereo, with Level Bar Graph *(Mfr # 1651/1014 • B&H # LI16511014)* **229.95**

1651/1021: Analog DA Mono/Stereo/Level Bar Graph, 3 Pin Connector
(Mfr # 1651/1021 • B&H # LI16511021) **249.95**

1652/1016: AES3-1992/EBU Digital Audio DA, 1x8
(Mfr # 1652/1016 • B&H # LI16521016) **379.95**

1652/1017: AES3-ID/EBU 1x8 Audio DA
(Mfr # 1652/1017 • B&H # LI16521017) **388.50**

1652/1054: AES/EBU Digital Audio DA, 1x8, Balanced, Plug-In 3 Pin Conn. *(Mfr # 1652/1054 • B&H # LI16521054)* **399.95**

1657/1015: AES3-1992/EBU 1x4 Audio DA with 18-bit stereo monitoring
(Mfr # 1657/1015 • B&H # LI16571015) **399.95**

1657/1013: AES3-ID/EBU 1x4 Audio DA with 18-bit stereo monitoring
(Mfr # 1657/1013 • B&H # LI16571013) **399.95**

1658/1028: AES/EBU to Analog Audio DAC, 24-bit
(Mfr # 1658/1028 • B&H # LI16581028) **569.95**

1660/1020: Analog Audio to AES/EBU ADC, 24-bit
(Mfr # 1660/1020 • B&H # LI16601020) **552.50**

7200: Portable Case with Power Supply, Any Digiflex Module
(Mfr # 7200 • B&H # LI7200) **499.95**

7202: Rack Tray for up to two 7200 Cases
(Mfr # 7202 • B&H # LI7202) **79.95**

7203: Spare Power Supply for 7200 Case
(Mfr # 7203 • B&H # LI7203) **279.95**

PICOLINK SERIES

Miniature Video, Audio and Fiber Interfaces

Ideal for video and audio monitoring, Miranda's picoLink series are the world's smallest broadcast interfaces. Compact and light enough to carry in your pocket, they are very affordable, easy to install and offer excellent value and performance. There are almost 30 different video and audio interfaces in the range, covering all typical monitoring conversion requirements, including D/As, A/Ds, audio embedders/de-embedders, video to display interfaces, aspect ratio converters, test generator and fiber optic converter. Each converter features a lightweight, compact aluminium body, which is powered by a compact, external power supply. Status LEDs provide indication of signal validity.



PICOLINK VIDEO CONVERTERS

SDM-271p
SDI to NTSC/PAL Encoder



This compact encoder converts from SDI to NTSC, PAL, PAL-M or PAL-N. It automatically detects 525 and 625 formats and provides a convenient built-in color bars generator. Ideal for monitoring SDI signals in composite analog.

SDM-721p *(Mfr # SDM271P • B&H # MISDM271P)* **314.95**

ASD-271p
NTSC/PAL to SDI Decoder



The ASD-271p converts analog composite signals to SDI. It offers 2-line luma and chroma filters with an adaptive luma comb filter for NTSC. It also accepts VCR-type sources. The pedestal can be manually selected for 7.5 IRE or 0 IRE.

ASD-721p *(Mfr # ASD271P • B&H # MIASD271P)*.....**579.95**

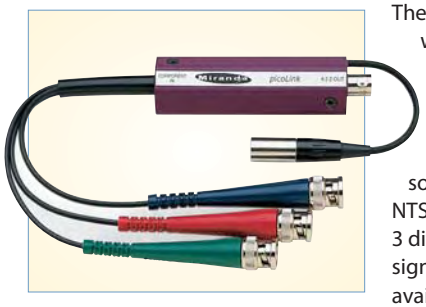
SDM-171p
SDI to Component Analog Encoder



The SDM-171p is the smallest GBR/SMPTE/EBU video DAC available. It provides monitoring of a SDI video signal and also provides a built-in color bars generator. The SDM-171p module automatically detects 525 line or 625 line formats from incoming SDI signals (75 ohms, BNC connector) to provide analog component GBR or Y/B-Y/R-Y signals.

SDM-171p *(Mfr # SDM171P • B&H # MISDM171P)* **3419.95**

ASD-171p
Component Analog to SDI Converter



The ASD-171p is the world's smallest component analog video to SDI converter. It also accepts VCR-type sources. It accepts NTSC/PAL standards and 3 different component signals. Two LED's are available for input error status. You can select Beta 0: For 0 IRE YUV sources, Beta 7.5: For 7.5 IRE YUV sources, and SMPTE: For SMPTE/EBU sources.

ASD-171p Decoder *(Mfr # ASD171P • B&H # MIASD171P)* **599.95**

PICOLINK VIDEO CONVERTERS

ADC-191p
12-bit Component Analog to SDI Converter



The ADC-191p is a miniature component analog video to SDI converter featuring high-quality 12-bit processing. It automatically detects 525-line and 625-line CAV signals, and provides an SDI output (SMPTE 259M-C). Both SMPTE and Betacam CAV sources are supported. Easy to install and operate, it is an ideal solution for monitoring applications.

- Support for SMPTE and Betacam formats.
- Support for time-based corrected and VTR-type sources.
- Bi-color LED providing error status on CAV input signal.

ADC-191p Converter *(Mfr # ADC191P • B&H # MIADC191p)* **699.95**

DAC-191p
12-bit SDI to Component Analog Converter



A miniature SDI converter that features high-quality 12-bit processing. It automatically detects 525-line and 625-line SDI signals conforming to the SMPTE-259M-C standard, and provides SMPTE or GBR component output signals. An internal test pattern generator provides a color bar test signal for both SMPTE and GBR outputs. Easy to install and operate, it is an ideal solution for monitoring applications.

- Output standard selection: SMPTE or GBR with or without setup.
- Bi-color LED provides error status on SDI input signal.

DAC-191p Converter *(Mfr # DAC191P • B&H # MIDAC191)* .....**CALL**

DEC-291p
12-bit Composite to SDI Decoder



The DEC-291p is a miniature composite (NTSC/PAL) to SDI decoder. It automatically detects NTSC/PAL formats from incoming composite video signals and provides the appropriate serial SDI format. Its simplified design makes it very easy to install and operate, and it is the ideal solution for monitoring applications.

- Automatic detection of NTSC/PAL composite formats.
- Bi-colored LED indicates status on the composite input.
- Selection of source stability and setup level.

DEC-291p Decoder *(Mfr # DEC291P • B&H # MIDEC291P)* **629.95**

ENC-291p 12-bit SDI to Composite Encoder



The ENC-291p miniature SDI to composite (NTSC/PAL) encoder features automatic 525- and 625-line SDI signal detection conforming to SMPTE 259M-C, and provides a NTSC, PAL, PAL-M, or PAL-N composite output signal. Also has a built-in test pattern generator.

- NTSC or PAL-M composite output for 525-line input, and PAL or PAL-N composite output for 625-line input.
- Y-only (monochrome) output selection. ◆ Built-in color bar generator.
- Output setup selection: 7.5 or 0 IRE (NTSC).
- Bi-color LED providing error status on input SDI signal.

ENC-291p Decoder *(Mfr # ENC291P • B&H # MIENC291P)* **584.95**

SDM-272p
SDI to S-Video Encoder



The compact SDM-272p encoder converts from SDI to S-Video (NTSC, PAL, PAL-M or PAL-N based S-Video). It automatically detects a 525 line and 625 line input source and adjusts conversion parameters. An internal color bar generator provides reference for image set up and monitoring. Ideal for monitoring or dubbing in mixed SDI/S-Video environments. NTSC or PAL-M is used for the 525 line input and PAL or PAL-N is used for the 625 line input.

SDM-272p Encoder *(Mfr # SDM272P • B&H # MISDM272P)* **499.95**

ASD-272p
S-Video to SDI Decoder



The ASD-272p is the industry's smallest S-Video decoder. It automatically detects NTSC, PAL, PAL-M, PAL-N, and SECAM S-video signals and provides a 4:2:2 serial digital signal conforming to the SMPTE 259M-C standard. The supported inputs range from stable, studio-type sources to satellite and VCR-type sources. This feature-packed unit delivers ease-of-use, a simplified design, easy installation and operation.

ASD-272p Decoder *(Mfr # ASD272P • B&H # MIASD272P)* **694.95**

PICOLINK AUDIO CONVERTERS

SDM-277p • SDM-277p/U

SDI to Composite (NTSC/PAL) and Analog Audio Converters

The SDM-277p is an SDI-to-composite (NTSC/PAL or PAL-M) and analog audio converter. It is ideal for standalone video monitoring and de-embedding applications of an SDI signal with embedded audio. It provides a re-clocked SDI output (loop), built-in color bars generator and automatic input format detection (525 or 625). It can extract any AES pair in a SDI stream using a 20-bit quality D/A converter. The SDM-277p/U provides unbalanced audio outputs on RCA plugs for convenient connection to monitor.

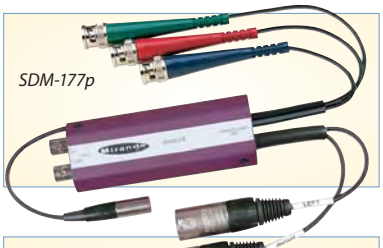

SDM-277p

SDM-277p Converter *(Mfr # SDM277P • B&H # MISDM277P)* **1043.50**

SDM-277p/U Converter *(Mfr # SDM277PU • B&H # MISDM277PU)* **1043.50**

SDM-277p, SDM-277p/U and SDM-177p all feature:

- Reclocked SDI output (loop).
- Automatic input format detection (525 or 625 lines).
- 1 stereo or 2 mono balanced outputs.
- Selectable AES pair and audio group to be extracted.
- 0 dBFS audio output level selectable (+12, +15, +16, +18, +20, +22, +24 dBu, MUTE).
- Built-in color bar generator.


SDM-177p


SDM-771p

SDM-177p SDI to CAV and Analog Audio Converters

The **SDM-177p** is a SDI to RGB or Y/B-Y/R-Y and analog audio converter. It is ideal for standalone video monitoring and de-embedding applications of a SDI signal with embedded audio. The SDM-177p provides a re-clocked SDI output (loop), a built-in color bars generator and automatic input format detection (525 or 625). The SDM-177p can extract any AES pair in a SDI stream using a 20-bit quality D to A converter. The full-scale output level (0 dBFS) can be set from +12 to 24 dBu. *(Mfr # SDM177P • B&H # MISDM177P)* **999.50**

SDM-771p • ASD-771p

AES to Analog and Analog to AES Audio Converters

The **SDM-771p** is the world's smallest digital to analog audio converter. A choice of 3 full-scale output levels (+20/+22/+24 dBu) is provided. Ideal for audio monitoring and desktop system applications. *(Mfr # SDM771P110 • B&H # MISDM771P110)*.....**739.95**

The **ASD-771p** is a 24-bit/48 kHz analog to digital audio converter. An external reference input allows the output to be synchronized to composite video, AES-3id Digital Audio Reference (DARS) or word clock signals. A choice of three full-scale levels (+20/+22/+24 dBu) of input signals is possible. Ideal for audio monitoring and desktop system applications. *(Mfr # ASD771P75 • B&H # MIASD771P75)* **782.50**

EMBEDDERS & DE-EMBEDDERS

AMX-172p Dual AES Embedder (75 ohms/110 ohms)

The AMX-172p is a compact standalone AES embedder designed to embed two 24-bit digital audio signals into a single SMPTE 259M serial component digital video signal. The AMX-172p has an automatic 525/625 input detection *(Mfr # AMX172P110 • B&H # MIMIAMX172P110)*.....**932.95**


AMX-172p

ADX-171p Analog Audio De-embedder

The ADX-171p is the world's smallest analog audio de-embedder, packing both audio extraction and 20-bit quality D/A conversion in a very compact unit. The ADX-171p can extract either AES pair from any of the 4 embedded audio groups in a SDI video stream. The full scale output level (0 dBFS) can be set to 20, 22 or 24 dBu. The ADX-171p provides a serial digital output and is ideal for standalone monitoring and de-embedding applications.

ADX-171p De-embedder *(Mfr # ADX171P • B&H # MIADX171P)* **782.95**

ADX-172p Dual AES Audio De-embedder

The ADX-172p is capable of extracting 2 AES signals (4 audio channels) from a SDI video signal. The ADX-172p is available in both 75 unbalanced and 110 balanced AES output versions. It can extract any of the 4 embedded audio groups in a SDI video stream and provides an SDI video loop output. Low cost and compact packaging makes it ideal for standalone de-embedding applications.

ADX-172p 110 ohms *(Mfr # ADX172P110 • B&H # MIADX172P110)* **989.95**

ADX-172p 75 ohms *(Mfr # ADX172P75 • B&H # MIADX172P75)* **1043.50**

PICOLINK ASPECT RATIO CONVERTER/DA

ARC-371p Aspect Ratio Converter



The ARC-371p is a miniature composite aspect ratio converter which automatically detects NTSC, PAL and SECAM standards and provides a composite output signal. Also offers 2-line luma and chroma filters with an adaptive luma comb filter for NTSC and a color bars generator. Users can choose 16:9 to 4:3 or 4:3 to 16:9 conversions, or convert standards such as NTSC to/from PAL-M, PAL to/from PAL-N, and SECAM to PAL or PAL-N. *(Mfr # ARC371P • B&H # MIARC371P)* **589.95**



SDA-172p Reclocked Digital Video DA

The SDA-172p is a miniature, 3-output, reclocked, serial digital video distribution amplifier providing automatic equalization for up to 800' of cable and full regeneration of the signal. The SDA-172p supports all serial digital video formats at 143, 177, 270, 360 and 540 Mbps. It also supports DVB-ASI compressed bit streams at 270 Mbps. Ideal for applications where the cost and complexity of a frame-based DA are not justified. *(Mfr # SDA172P • B&H # MISDA172P)* **434.95**

PICOLINK VIDEO TO DISPLAY INTERFACES

SDM-873p SD/HD Serial Digital Video to CAV Converter



The SDM-873p is a miniature digital video interface converting SDI/HDSDI video signal to CAV (YPbPr or RGB). It provides automatic input scan rate detection and supports a wide variety of input formats (525i, 625i, 720p, 1080i, 1080p). The primary application is to convert SD/HD SDI signals to CAV for the purposes of feeding a VGA monitor and projector (CRT, LCD, Plasma, DLP, D-ILA etc). In order to support the emerging popularity of 24p equipment and display, the SDM-873p outputs CAV over a DVI-I connector with selectable 3:2 sequence insertion.

- SDI / HD SDI video input with active loop-through.
- CAV output (YPbPr or RGB).
- Supports 525i, 625i, 720p, 1080p, 1080i with automatic input scan rate detection.
- Built-in test signal and 4:3 markers.
- Supports direct output, p to PsF, PsF to p, 3:2 insert, Panasonic Varicam.

SDM-873P SDI/HSDI to Analog Component Converter *(Mfr # SDM873P • B&H # MISDM873P)* **1286.95**



SDM-874p SD/HD Serial Digital Video to DVI Converter

The SDM-874p is a miniature digital video interface converting SDI/HDSDI video signals to Digital RGB (DVI-HDTV). It provides automatic input scan rate detection and supports a wide variety of input formats (525i, 625i, 720p, 1080i, 1080p). The primary application is to convert SD/HD serial to digital RGB for the purposes of feeding a DVI-HDTV display or a projector (CRT, LCD, Plasma, DLP, D-ILA etc). In order to support the emerging popularity of 24p equipment and digital display, the SDM- 874p outputs DVI-D with selectable 3:2 sequence insertion. In addition, the SDM-874p is compatible with any 1920 x 1200 native resolution displays including the Apple HD Cinema Display.

- SDI / HD SDI video input with active loop-through
- Digital RGB DVI-D output compliant to DVI-HDTV
- Supports 525i, 625i, 720p, 1080PsF, 1080i with automatic input scan rate detection
- Supports direct output, p to PsF, PsF to p, 3:2 insert and Panasonic Varicam mode
- 1920 x 1200 Apple HD Cinema Display compatible
- Built-in test signal and 4:3 markers

SDM-874P SDI/HSDI to DVI Converter *(Mfr # SDM874P • B&H # MISDM874P)* **948.95**

PICOLINK FIBER OPTIC CONVERTERS

FEO-871p • FOE-871p HD/SD to Fiber Optic & Fiber Optic to HD/SD Converters



Compact stand-alone solutions, the FEO-871p transmits and the **FOE-871p** receives SD (standard definition) digital video (SMPTE 259M SDI 270 Mbps) as well as HD (high definition) signals (SMPTE 292M up to 1.5 Gbps) through a fiber optic link.
The FEO-871p laser transmitter, when interconnected with the **FOE-871p** receiver, can reach distances up to 15km (depends on the optical link) on single mode fiber optic allowing transparent digital transmission for short haul applications. The FEO-871p and FOE-871p can be used stand-alone or can be mounted in a special rack tray that allows them to become an electrical to optical patch field or optical to electrical patch field. Their flexible packagings make them ideal for both temporary and permanent, intra and inter-facility fiber optic links.

FEO-871p

- Supports any serial data rate from 5 Mbps to 1.5 Gbps including ATSC, SDI & HD-SDI.
- Equalized serial digital video from 143 Mbps to 1.5 Gbps.
- Supports SMPTE 259M, SMPTE 292M, SMPTE 305, SMPTE 310M, DVB-ASI.
- Laser transmitter allowing longer distances over single mode fiber optic @ 1310 nm.
- Status LED indication
- Cost effective solution, compact and lightweight.
- Standalone mounting.
- Optional rack mount tray turns picoLink into optical patch field.

FEO-871p Converter *(Mfr# FEO871P • B&H# MIFEO871P)* **1499.50**

FOE-871p

- Supports any serial data rate from 5 Mbps to 1.5 Gbps including ATSC, SDI & HD-SDI.
- Reclocked serial digital video from 143 Mbps to 1.5 Gbps.
- Supports SMPTE 259M, SMPTE 292M, SMPTE 297M, SMPTE 305, SMPTE 310M, DVB-ASI.
- Supports single mode fiber optic @ 1310 nm and 1550 nm.
- Status LED indication.
- Cost effective solution, compact and lightweight.
- Standalone mounting.
- Optional rack mount tray turns picoLink into optical patch field.

FOE-871p Converter *(Mfr# FOE871P • B&H# MIFOE871P)* **1499.50**



FEO-171p • FOE-171p SDI to Fiber & Fiber Optic to SDI Converters

The **FEO-171p** is a stand-alone electrical to optical solution for transmitting digital video (SDI, 270 Mbps) signals over a single mode fiber optic link. The **FOE-171p** is a compact stand-alone optical to electrical solution for receiving digital video signals over a single mode fiber optic link. Used together, they can be used for short and medium haul applications with distances up to 10km. They can be used stand-alone or mounted in a special rack-mount tray that turns them into an electrical to/from optical patch field, or optical to/from electrical patch field.

FEO-171p

- Supports SDI 270 Mbps SMPTE 259M-C.
- Conforms to SMPTE 297M.
- Laser Transmitter for typical distances up to 10 km.
- Single-mode 1310 nm with SC connector.
- Valid input signal indication.
- Standalone mounting.
- Optional rack mount tray turns picoLink into optical patch field.

FEO-171p Converter *(Mfr # FEO171P • B&H # MIFEO171P)* **879.95**

FOE-171p

- Supports SDI 270 Mbps SMPTE 259M-C.
- Conforms to SMPTE 297M.
- Single-mode with SC connector.
- Reclocked input.
- Valid input signal indication.
- Stand-alone mounting.
- Optional rack mount tray turns picoLink into optical patch field.

FOE-171p Converter *(Mfr # FOE171P • B&H # MIFOE171P)*.....**879.95**

PICOLINK ACCESSORIES

Universal Plug-in Power Supply *(Mfr # LKSWSU • B&H # MILKSWSU)*:
A 110/220v plug-in power supply designed for picoLink. It offers the ability to work with many worldwide power sources.....**69.95**

Rack-Mounted pL-Tray *(Mfr # PLTRAY • B&H # MIPLTRAY)*:
A rack-mount frame that organizes up to 10 picoLink converters. The built-in redundant power supply, allows them to run from a single power source. With the pL-Tray, you can turn multiple picoLink converters into a seamless, single, rackmount solution.....**879.95**

Rack-Mounted pL-Fiber Tray *(Mfr # PLFIBERTRAY • B&H # MIPLFIBERTRAY)*
A rack-mount frame that houses and powers up to 10 picoLink fiber optic converters with redundant power supply. This frame turns Fiber Optic picoLink convertors into a Fiber Optic Patch Bay.....**838.95**

pico-PA 12V to 5V Power Adaptor *(Mfr # PICOPA • B&H # MIPICOPA)*
Allows any picoLink unit to be powered on site with a regular 12v camera power supply and battery belt. It provides mobility and freedom, whether you're working in the studio or field.....**59.95**

TEST PATTERN GENERATORS

TPG-171p Test Pattern Generator

Provides 10-bit resolution SDI output in 525-line or 625-line formats. An error detection (EDH) signal can be inserted in the ancillary data area and up to 32 test patterns can be generated. An audio tone can also be embedded in the serial digital output. The output can be genlocked to a composite analog reference or left free running. All of the principal controls are accessible on the top of the device. Two AES-3id audio outputs are also provided. A low powered, compact device with the features of a professional signal generator.

- SDI output (270 Mbps) in 525-line (60 Hz) or 625-line (50 Hz) format.
- Reference input (NTSC / PAL) to genlock the digital output.
- Free running mode when the reference is not present (170M SMPTE ± 10 Hz).
- Single and multiple line patterns to allow complex pattern generation.
- Over 32 test patterns with 10-bit precision.
- One complete group with 20-bit or 24-bit (AES-EBU 1+2) embedded audio tone selectable by a dip switch. Continuous tone for right channels and intermittent for left channels.
- EDH insertion: active picture and full field.
- Y, Cb, Cr control.
- Fixed time code insertion.





TGP-171p Test Pattern Generator
(Mfr # TPG171P • B&H # MITPG171P)
AES Audio Tone, 32 Video Patterns, EDH, Embedded Audio **1126.95**

SER-810E • SER-800D

Compact HD Parallel to Serial & Serial to Parallel Converters



The SER-810E and SER-800D convert high definition video from parallel to SMPTE-292M serial digital and vice versa. The SER-810E Serializer and SER-800D Deserializer automatically detect the image format and support 480p, 720p, 1035i, 1080i and 1080p image formats at 60, 59.94, 50, 30, 29.97, 25, 24 and 23.98 Hz. The compact, in-line package is designed to plug directly into the D-Sub 50 connector eliminating the need for a frame and parallel cabling. Both units can be powered from an individual wall plug-in power supply.

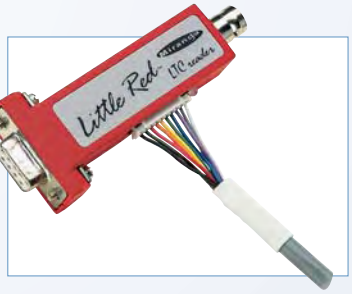
SER-810E HD Video Serializer *(Mfr # SER810E • B&H # MIDVSER810E)*: Dimensions are 0.8" x 2.33" x 4.14" (WDH).....**1869.95**

SER-800D HD Video Deserializer *(Mfr # SER800D • B&H # MIDVSER800D)*: Dimensions are 0.8" x 2.33" x 4.14" (WDH).....**2338.95**

SER-WSU Universal Wall Plug-in Power Supply *(Mfr # SERWSU • B&H # MIDVSERWSU)*: For SER-810E or SER-800D.....**69.95**

LITTLE-RED Linear Time Code to RS-232

Self-powered from the RS-232 port, this micro-sized reader is the ideal LTC input to a PC or Mac. Four opto-isolated GPI outputs which trigger at user selectable times enable the reader to control multi-event sequences. These GPIs may also be directly activated via the serial port. Two GPI inputs may be assigned as triggers for operations such as a time capture.



- Balanced or unbalanced LTC input
- Self-powered from RS-232 port
- 2 GPI trigger inputs
- 4 opto-isolated GPI control outputs
- Time code presence detection
- Time code coincidence detection
- Computer configurable
- Simple ASCII control protocol
- Time address ascendancy detection

LITTLE-RED Linear Time Code Reader *(Mfr # LITTLERED • B&H # MILR)*: Linear time code reader/interface. Dimensions are 1.3" x 0.63" x 3.3".....**538.95**

HD-BRIDGE DEC+

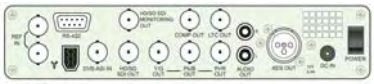
HDV to HD/SD Interface with Genlock and ASI Inputs

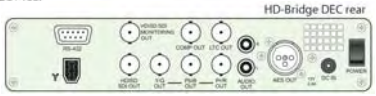


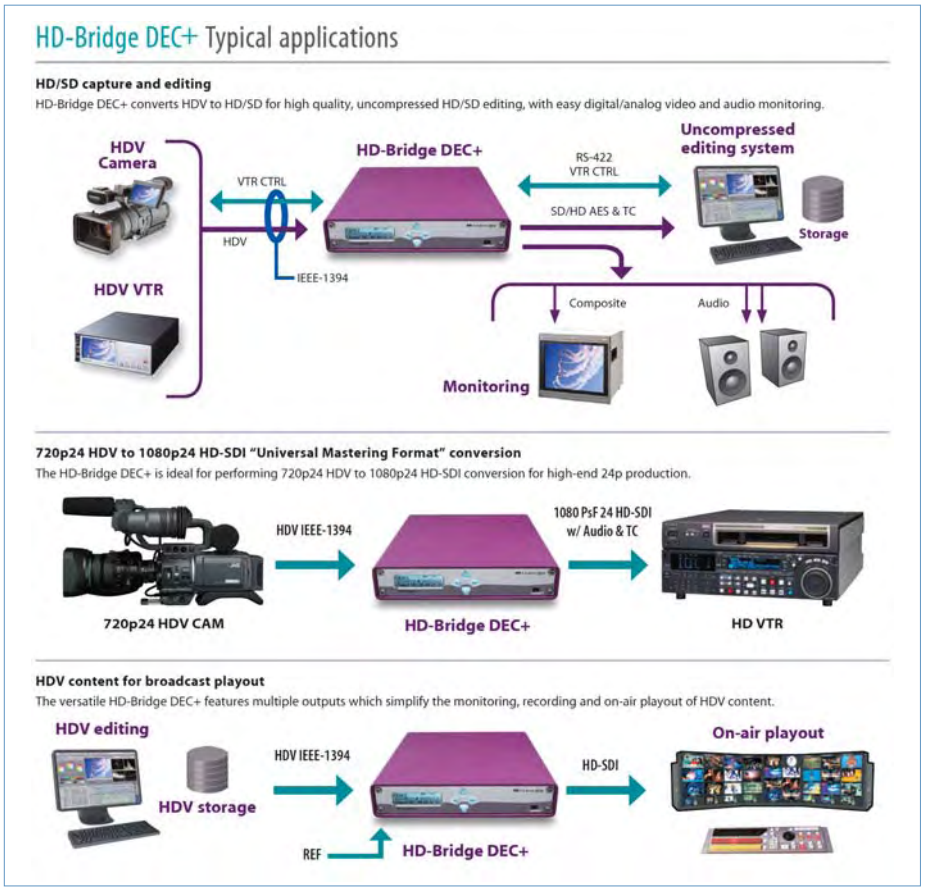
A high-quality HDV (MPEG2) decoder interface with multiple output formats for news gathering, recording, monitoring, and on-air playout. HD-Bridge Dec+ features 2 HDV IEEE1394 ports (iLink, Firewire), an ASI input, and a Genlock reference input. Dual digital video outputs provide either HD-SDI or SDI with embedded audio and time code. One output is a clean feed, and the other features Time Code burn-in and aspect ratio markers. The interface also provides composite, SD/HD component video, AES and analog audio, and LTC outputs. A RS422 port is available for VTR control, and a built-in cross converter allows 1080i / 720p HD cross-conversion. The interface can also perform 720p24 HDV to 1080PsF24 HD-SDI conversion for high-end 24p production, and there is also a 1080i/720p HD to SD downconverter. For those who don't need the ASI and genlock inputs, Miranda offers the HD-Bridge DEC, an otherwise identical, but lower cost version.

FEATURES

- High-quality HDV to HD/SD conversion.
- Multiple outputs including: HD/SD with embedded audio and Time Code; Component Analog SD/HD; Composite video; AES; Analog audio and time code.
- Cross conversion with HD-SDI output at 1080i or 720p.
- One clean HD/SD output, and one with time code burn-in and Graticule Markers.
- Desktop design with front (4-pin) and rear (6-pin) IEEE-1394 HDV connections.
- VCR control by RS-422.
- Genlock input for broadcast applications.
- Low cost monitoring by constant composite output.
- 720p24 HDV to 1080PsF24 HD-SDI conversion for high-end 24p production (Universal Mastering Format).
- ASI input for cost effective HD news gathering, when used with ASIBridge CAM.
- Downconverter (HDV/HD to SDI) for HD shooting and SD finishing.
- Two HD-Bridge DEC units can be rack mounted with the 19" HD-Bridge Tray.


HD-Bridge DEC+ rear


HD-Bridge DEC rear



HD-Bridge DEC+ *(Mfr # HDBRIDGEDECP • B&H # MIHDBDP)*
HDV to HD/SD interface with Genlock and ASI inputs **3464.95**

HD-Bridge DEC *(Mfr # HDBRIDGEDEC • B&H # MIHDBD)*: HDV to HD/SD interface **2399.95**

HD-Bright Tray *(Mfr # HDBRIDGETRAY • B&H # MI1RT2HDB)*:
19" rack mount tray for two HD-Bridge DEC or DEC+ interfaces..... **139.95**

MIRANDA

ASI-BRIDGE CAM

HDV to ASI Converter



The ASI-Bridge CAM is a camera-mounted HDV to ASI converter, which offers direct transmission of HDV news footage, and more effective HDV recording to an MPEG-2 server. The ASI-Bridge CAM can also be combined with the HD-Bridge DEC+ to create a highly effective long range HDV newsgathering system. This overcomes the short range limits of Firewire cable, and allows more flexibility in the field.

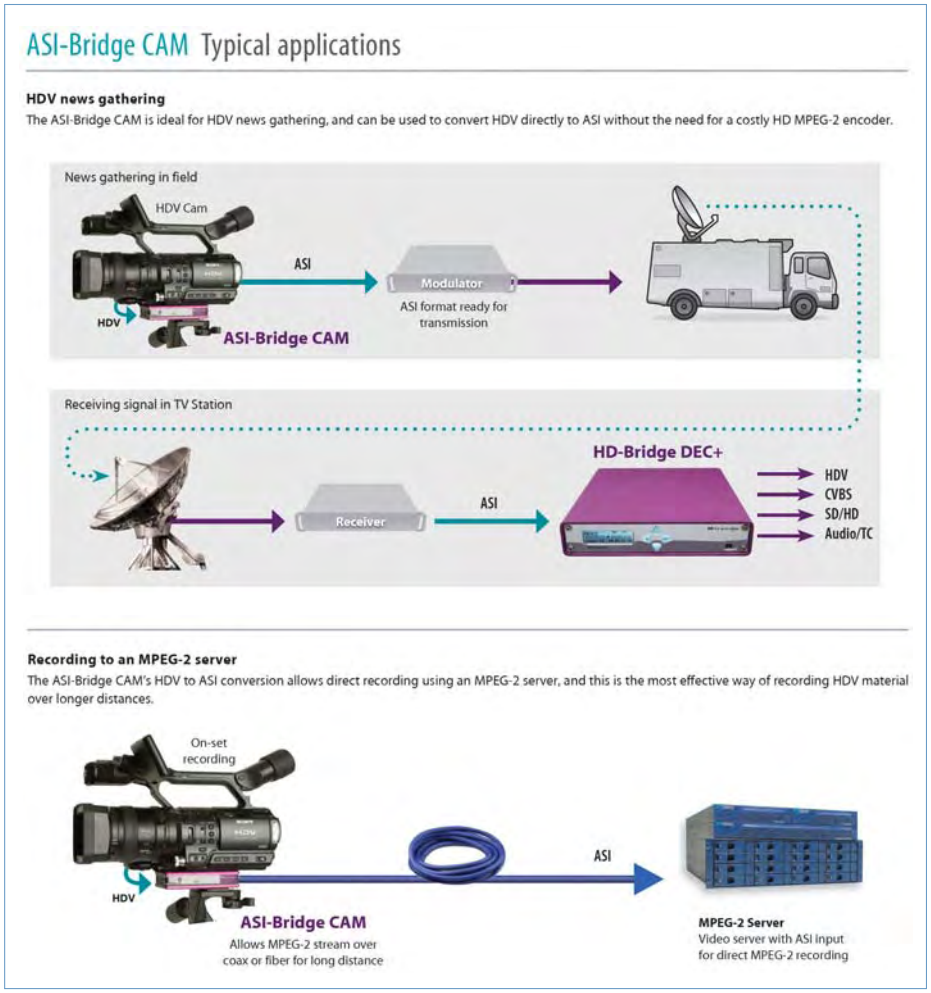
The ASI-Bridge CAM interface accepts HDV via an IEEE1394 connection, and converts it to standard MPEG-2/ASI format. The interface is ideal for HDV news gathering, and can be used to convert HDV directly to ASI without the need for a costly HD MPEG-2 encoder. It also allows direct MPEG-2 recording on a server for cost effective preparation of dailies. The use of ASI cabling from the camera means the dailies recording device can be located further away from the camera. The compact interface mounts discretely between an HDV camcorder and a tripod, and accepts power from the camera battery or from a dedicated in-line power supply.

FEATURES

- Input: IEEE-1394 (FireWire) x2, HDV, on 4-pin and 6-pin connectors. Windows XP and Mac OS platforms are supported.
- HDV/IEEE-1394 to MPEG-2/ASI interface on a BNC connector.
- DVB-ASI compliant.
- Compact and neat camera-attached design.
- Flexible 6-17v input power range.
- Very low (2 watts) power consumption.
- Supported Formats:
  - SD 525/625: HD1 @ 19.8Mbps;
  - HD 720p: HD1 @ 19.8Mbps;
  - HD 1080i: HD2 @ 25Mbps;
  - ATSC: 19.4Mbps



ASI-BRIDGE-CAM: HDV to ASI Interface - HDV/IEEE-1394 to MPEG2/ASI Server
(Mfr # ASIBRIDGECAM • B&H # MIABRC) **1507.50**



ADC-800 CAM

HDV Camera HD/SD A/D Converter



The ADC-800 CAM is a compact, camera mounted interface which allows live HD digital monitoring and recording from an HDV camcorder. This is achieved by converting the EE uncompressed component analog output to HD-SDI, with left/right audio and time code embedded. This path overcomes the processing delay inherent with the MPEG2 Long GOP structure, which makes it inappropriate to use the HDV stream for live monitoring. This process also avoids having to use many cables for recording. The ADC-800 CAM also provides separate on-screen display, including markers, time code burn-in, and peak meters.



- Compact, camera mounted design.
- HD/SD 10-bit component analog video to digital converter.
- Digital video output with audio and time code embedded.
- Time code can be extracted from LANC or LTC.
- Detail enhancer.
- Wide power range of 6v to 17v.
- Supports SD and HD (720p, 1080i) formats.
- Convenient on-screen display provides time code burn-in, 4:3 aspect ratio markers, and audio VU peak meters.

ADC-800 CAM *(Mfr # ADC800CAM • B&H # MIADC800CAM)*.....**1963.95**

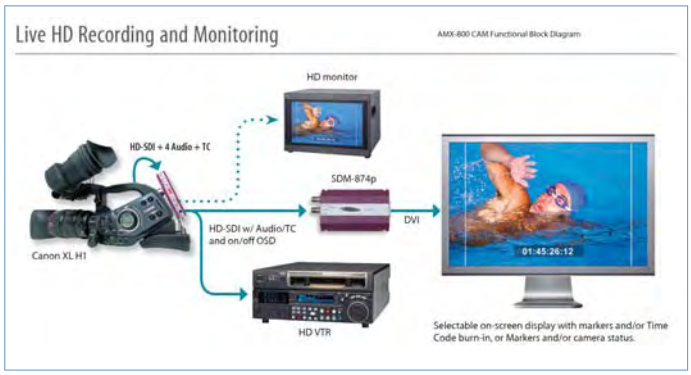


AMX-800 CAM

HD/SD 4 Analog Audio and Time Code Embedder for Canon HDV Camera



The compact AMX-800 CAM interface is an HD/SD 4 analog audio and timecode embedder especially designed for the Canon XL H1 HDV camcorder. The interface can also be used as a standalone SD/HD embedder.



- Convenient camera-mounted interface provides embedding into HD/SD of 4 Analog Audio channels and time code
- Mounts discretely on the back of the Canon XL H1 HDV camcorder
- Can be used as a standalone interface
- Two level control for audio input (one per audio pair)
- Timecode / LANC input
- On-screen display (selectable) provides timecode burn-in, aspect ratio markers, camera status
- Compact standalone design with attachment bracket
- 6v to 17v input power range
- Supports SD and HD (720p, 1080i) formats

ADC-800 CAM *(Mfr # AMX800CAM; B&H # MIAMX800CAM)*.....**1963.95**

DVC-100 • DVC-120

Digital Video Serializer & DV Encoder for SD Cameras



The award-winning DVC-100 and DVC-120 are SD to DV interfaces that offer easy upgrading of conventional, tape-based Sony and Panasonic cameras to drive-based cameras for faster conventional and on-location news production.
The interfaces offer high quality SD to DV conversion. This allows tape-based cameras to record using a DV drive with the DVC-100/DVC-120 interface mounted in between the drive and the camera. By eliminating slow tape transfer, news production can be streamlined significantly. The interfaces can be used for on-location recording, editing, and file transmission, as well as for local news production, with the drive transferred to the newsroom for subsequent editing and playout. The DVC-100 operates with Sony IMX, SX and DigiBeta cameras, and the DVC-120 operates with Panasonic and other SD cameras. The interface converts Digital Parallel video out to DV, composite and SDI at the same time. The DV signal from the DVC-100/DVC-120 includes video, audio, time code and Metadata. The interface provides built-in markers, with a Safety Zone, and Center Mark generator.

- Interface allows upgrading of tape-based standard definition cameras to drive based cameras for improved workflow.
- Operates with Sony and Panasonic SD cameras
- Provides SDI, composite and DV outputs
- DV output allows connection to a laptop or DV recorder/editor for rough cut editing
- DV and SD outputs feature embedded audio and time code
- DV drive is slaved to camera
- DV loopback to allow reviewing and approval
- Ultra-compact, camera mounted design

For Sony Camera

DVC-100/Anton Bauer Battery Adapter
(Mfr # DVC100PAG • B&H # MIDVC100PAG) **4682.95**

DVC-100/Sony IDX V-Lock Battery Adapter
(Mfr # DVC100IDX • B&H # MIDVC100IDX).....**4682.95**

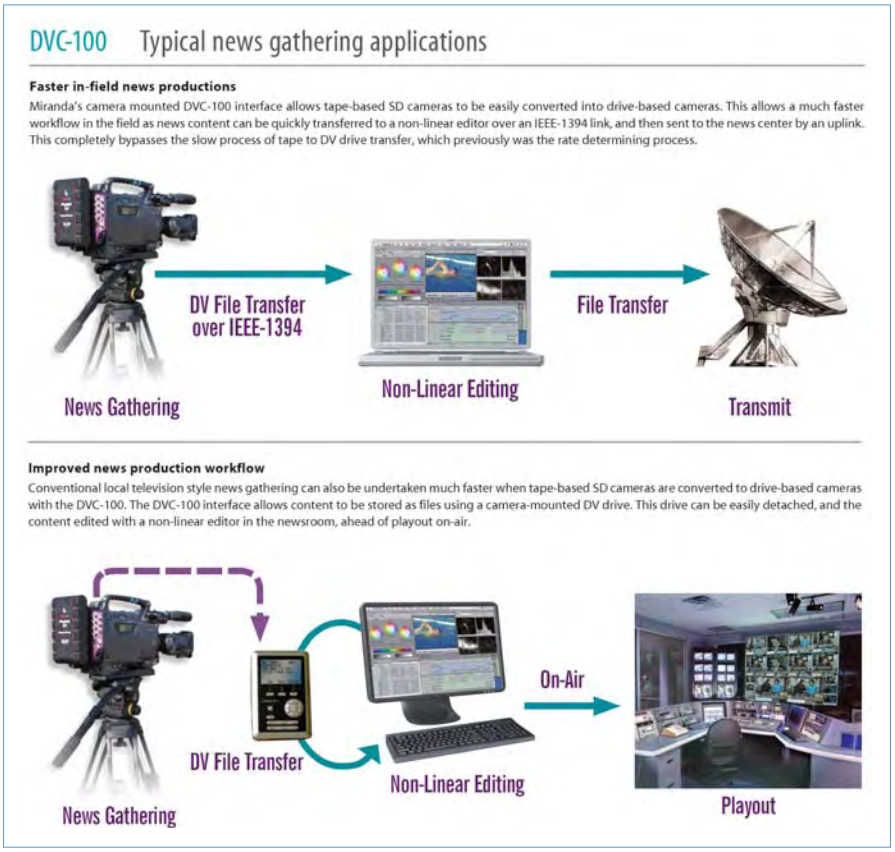
DVC-100/PAG Battery Adapter
(Mfr # DVC100PAG • B&H # MIDVC100PAG) **4682.95**

For Panasonic Camera

DVC-120/Anton Bauer Battery Adapter
(Mfr # DVC120ANTON • B&H # MIDVC120ANTO)...**4682.95**

DVC-120/Sony IDX V-Lock Battery Adapter
(Mfr # DVC120IDX • B&H # MIDVC120IDX).....**4682.95**

DVC-120/PAG Battery Adapter
(Mfr # DVC120PAG • B&H # MIDVC120PAG) **4682.95**



DVC-Dock *(Mfr # DVCDOCK • B&H # MIDVCDOCK)*:
Standalone Base for DVC-100/120 with built-in power supply **369.95**

DVC-802 • DVC-822

Downconverter and DV Encoder Interfaces for HD Cameras



The DVC-802 and DVC-822 HD offer significant improvements in HD electronic acquisition workflow, with more versatile monitoring and DV drive recording for fast review and rough-cut editing. The DVC-802 and DVC-822 operate with Sony and Panasonic HD cameras, and they can be used for wireless camera monitoring, monitoring over fiber, and remote monitoring from a 'Video Village'. Alternatively, multiple monitoring feeds can be taken from the interface to allow everyone on-set to view the footage simultaneously. Compact, cameramounted interfaces, they provide a full range of outputs including HD-SDI, SDI, Composite and DV/IEEE-1394. The interface's digital outputs all feature embedded audio and time code. The interfaces operate with a full range of HD formats, including 1080i, 1080p and 720p, at all the popular frame rates, including 23.98PsF, 24PsF, 25PsF, 29.97PsF, 50i, and 59.94i.

- Can insert safety zone, aspect ratio plus center markers, and it can also burn-in multiple time code tracks
- 2:3 and 2:3:3:2 pull down capability
- External audio AES2 input with adjustable delay
- Convenient selectable HD/SD Timecode out
- SD/HD-SDI, Composite, and DV output
- Full 10-bit downconversion
- Minimal processing delay

Improved On-Set Monitoring, Review and Editing

- Descriptive Metadata insertion via PDA, including Scene#, Cam#, and Take#, allows the use of an Electronic Slate. Everyone on-set can see the complete picture at all times.
- Fully variable aspect ratio conversion simplifies 16:9 HD monitoring on 4:3 monitors.
- DV drive recording and HD-SDI monitoring with Panasonic Varicam. The DVC-822's Varicam mode allows "flagged" frames to be output at 23.98, 24, 25, 29.97 and 50 instead of default 59.94/60fps.
- Multiple time code tracks can be burnt-in, including 23.98 HD camera TC, 59.94 derived from HD camera TC (with 3:2 pull down), and an external TC source. The DVC-802/822 can also insert safety zone, aspect ratio, and center markers.

For Sony HDCAM

DVC-802 + Anton Bauer Adapter
(Mfr # DVC802ANTON • B&H # MIDVC802ANTO) **9369.95**

DVC-802 + Sony Adapter *(Mfr # DVC802IDX • B&H # MIDVC802IDX)* **9369.95**

DVC-802 + PAG Adapter *(Mfr # DVC802PAG • B&H # MIDVC802PAG)* **9369.95**

For Panasonic HD Camera

DVC-822 + Anton Bauer Adapter
(Mfr # DVC822ANTON • B&H # MIDVC822ANTO) **9369.95**

DVC-822 + Sony Adapter *(Mfr # DVC822IDX • B&H # MIDVC822IDX)* **9369.95**

DVC-822 + PAG Adapter *(Mfr # DVC822PAG • B&H # MIDVC822PAG)* **9369.95**

MDC-902/922 Downconverter for HD Cameras



The affordable MDC-902/922 provides all of the features and powerful workflow enhancing capabilities of the DVC-802/822 interface except for DV encoding. The interfaces operate with Sony and Panasonic HD cameras, and they can be used for wireless camera monitoring, monitoring over fiber, and remote monitoring from a 'Video Village'. Alternatively, multiple monitoring feeds can be used to monitor the footage.

- Improves HD electronic acquisition workflow by offering more versatile camera monitoring and recording configurations
- Regular 2:3 and advanced 2:3:3:2 pull down capability
- Panasonic Varicam mode allows "flagged" frames to be output at 23.98, 24, 25, 29.97 and 50 instead of default 59.94/60fps
- External audio AES2 input with adjustable delay
- Convenient selectable HD/SD Time Code out
- Multiple video outputs: HD-SDI, SDI and Composite
- Aspect ratio converter
- Minimal processing delay

High-Quality Downconverter for Sony HDCAM

MDC-902 + Anton Bauer Bracket
(Mfr # MDC902ANTON • B&H # MIMDC902ANTO) **5619.95**

MDC-902 + Sony Battery Adapter
(Mfr # MDC902IDX • B&H # MIMDC902IDX) **5619.95**

MDC-902 + PAG Battery Adapter
(Mfr # MDC902PAG • B&H # MIMDC902PAG) **5619.95**

High-Quality Downconverter for Panasonic HD Camera

MDC-922 + Anton Bauer Bracket
(Mfr # MDC922ANTON • B&H # MIMDC922ANTO) **5619.95**

MDC-922 + Sony Battery Adapter
(Mfr # MDC922IDX • B&H # MIMDC922IDX) **5619.95**

MDC-922 + PAG Battery Adapter
(Mfr # MDC922PAG • B&H # MIMDC922PAG) **5619.95**

DVC-100/120/802/822/902/922

Comparison Chart: HD and SD Electronic Acquisition Interfaces

	SD interfaces		HD interfaces			
	DVC-100	DVC-120	DVC-802	DVC-822	MDC-902	MDC-922
Compatible Cameras	Sony SD Digital Camcorders	SD Digital Cameras	Sony HDCAM	Panasonic Varicam, HD Digital Cameras	Sony HDCAM	Panasonic Varicam, HD Digital Cameras
Description	SD Serializer & DV Encoder	DV Encoder	HD Serializer, Downconverter, DV Encoder	Downconverter, DV Encoder	HD Serializer & Downconverter	Downconverter
Video Input						
SD-SDI	✓	✓	—	—	—	—
SD (Sony 40-pin)	✓	—	—	—	—	—
HD-SDI	—	—	✓	✓	✓	✓
HD (Sony 50-pin)	—	—	✓	—	✓	✓
DV	✓	✓	✓	✓	—	—
Video Output						
Composite	✓	✓	✓	✓	✓	✓
SD-SDI	✓	✓	✓	✓	✓	✓
HD-SDI	—	—	✓	✓	✓	✓
DV	✓	✓	✓	✓	—	—
HD (Sony 40-pin)	✓	—	—	✓	—	—
Audio Input						
Chan 1/2	40-pin / SDI	SDI	50-pin / HD-SDI	HD-SDI	50-pin / HD-SDI	HD-SDI
Chan 3/4	Ext AES 2 / SDI	Ext AES 2 / SDI	Ext AES 2 / HD-SDI	Ext AES 2 / HD-SDI	Ext AES 2 / HD-SDI	Ext AES 2 / HD-SDI
Audio Input						
Chan 1/2	SDI / DV	SDI / DV	HD-SDI / SDI / DV	HD-SDI / SDI / DV	HD-SDI / SDI	HD-SDI / SDI
Chan 3/4	40-pin / SDI / DV	SDI / DV	50-pin/HD-SDI/SDI/DV	HD-SDI / SDI / DV	50-pin / HD-SDI / SDI	HD-SDI / SDI
Monitoring	1/2 or 3/4	1/2 or 3/4	1/2 or 3/4	1/2 or 3/4		
Time Code Input						
Primary Time Code	LTC in / SDI	LTC in / SDI	50-pin / HD-SDI	HD-SDI /	50-pin / HD-SDI	HD-SDI
Secondary Time Code	Audio TC	Audio TC	LTC in	LTC in	LTC in	LTC in
Time Code Output						
Embedded Time Code	SDI / DV	SDI / DV	HD-SDI / SDI / DV	HD-SDI / SDI / DV	HD-SDI	HD-SDI
LTC Output	—	—	✓	✓	✓	✓

DVI-RAMP²

Graphic to HD/SD Video Interface



The DVI-Ramp2 performs live extraction of computer graphics to generate HD/SD video for post-production, broadcast and digital cinema. It operates in four modes including scaled graphic to video output, pixel-to-pixel extraction, and HD/SD fill plus key output. The interface can accept Dual Head or Dual Link DVI, with up to 16-bit per component. It features graphic to video scaling with anti-flicker and detail enhancement. The unit features many synchronization modes, including framesync, genlock, "soft genlock" and free run. The "soft genlock" allows the synchronization of a regular graphics card with no reference input. Configuration and control of the DVI-Ramp2 is via Ethernet, USB or RS-232.

FEATURES

- Dual Head or Dual Link DVI with loop through up to 2560 x 1600
- Up to 16-bit per component when using two DVI channels for high resolution color depths
- Can be externally synchronized with an analog reference (SD or HD) or can free run on its internal frequency-accurate time base.
- For convenience and flexibility, configuration and control of the DVI-Ramp2 can be done via USB, RS-232 or Ethernet (check availability). Firmware updates through USB or RS-232 only.
- The DVI-Ramp² is packaged in a free-standing case, suitable for installation on a desk. Two units can be installed side-by-side on a 1RU tray for rack mounting, using the optional TRAY-120.



TRAY-120

DVI-RAMP² DVI-to-HD/SDI Video Interface *(Mfr # DVIRAMP2 • B&H # MIDVIRAMP2)*: DVI, RGBHV, HD/SDI interface.....**4699.95**

DVI-RAMP² DSK DVI-to-HDTV/SDTV Video Port *(Mfr # DVIRAMP2DSK • B&H # MIDVIRAMP2DS)*: DVI to HD/SDI video interface with DSK.....**5619.95**

1RU Support Tray *(Mfr # TRAY120 • B&H # MITRAY120)* Enables two DVI-RAMP² or DVI-RAMP² DSK units to be rack-mounted.....**149.95**

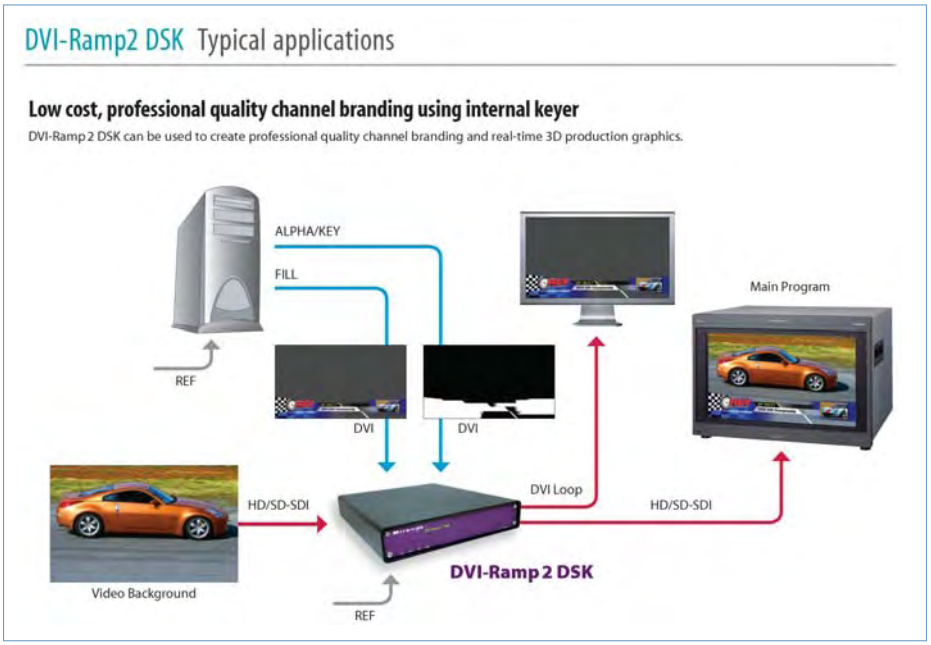
Graphic to HD/SD video interface with four operating modes:

Single Extraction - Pixel-to-Pixel mode: The DVI-Ramp² can process up to 16 bits per component when Dual Head or Dual Link DVI is used.

Dual Extraction - Pixel-to-Pixel mode: The 2 channels are supplied using a Dual Head DVI connection. Pixel-to-pixel extraction enables the highest possible quality by eliminating any perceptible scaling artifacts.

Single Extraction - Scaling mode: A sizeable and positionable window is used to specify which section of the original PC graphic image will be scaled up or down to fit the targeted SDI resolution. Built-in anti-flicker circuitry eliminates most of the flickering when the SDI output is interlaced.

Dual Extraction - Fill & Key mode: The DVI-Ramp² can process and supply a Fill & Key signal to an external keyer using up to 12-bits per component for professional, high-resolution color depths. Fill and Alpha (key) graphics content are provided by the PC through the 2 DVI inputs of the unit (Dual Head operation).



DV-BRIDGE PRO

Bi-Directional DV to Analog Converter



The DV-Bridge Pro is a compact, bi-directional DV-analog video/audio (component/composite) converter with integral 4:3/16:9 aspect ratio conversion. The interface operates in three modes: analog to DV, DV to analog, and analog pass through.

The DV-Bridge Pro provides easy audio level adjustment, as well as audio level metering with digital VU meters. It also integrates balanced and unbalanced audio inputs. The converter preserves the time code in the conversion process (VITC and LTC). DV-Bridge Pro also provides VCR control, receiving commands over the IEEE1394 DV interface from DV editing software, such as Apple's Final Cut Pro and Avid's DV Xpress, and sending these commands to the VCR via RS-422.



- Bi-directional DV to analog video and audio conversion (SMPTE / EBU and BETACAM component formats)
- Aspect ratio conversion between 16:9 and 4:3 video
- Balanced/unbalanced stereo audio
- VITC and LTC Time Code conversion
- Bi-directional VCR control via RS-422 and Dual IEEE1394 ports
- Automatic detection of 525/625 line/scan formats
- Audio input level adjustment
- Audio level (input and output) monitoring with a digital VU meter
- Audio reference selection (-20dB, -18dB, -16dB, -12dB)
- Audio sampling rates of 32, 44.1 and 48 kHz

DV-Bridge Pro *(Mfr # DVBRIDGEPRO • B&H # MIDVBPR)*
Pro bi-directional DV converter, IEEE1394, component, composite & Y/C video, balanced/unbalanced stereo audio, LTC, RS-422....**1884.95**

DV Bridge + *(Mfr # DVBRIDGEPLUS • B&H # MIDVBP)*
Bi-directional DV converter (transcoder), IEEE1394, SDI, AES/EBU, composite and Y/C video, stereo audio.....**1884.95**

DV-BRIDGE +

Bi-Directional DV to SDI/AES Converter



The compact DV-Bridge+ converter unit provides bi-directional, DV-SDI/AES interfacing, with time code data conversion (LTC, DVITC) and VCR control via IEEE1394/RS422. VCR controls such as stop, play and rewind are received by the DV-Bridge+ via an IEEE1394 interface, and sent to the VCR over an RS-422 interface. DV-Bridge+ is ideal for transferring DV to SDI plus AES in news environments, and for transferring SDI plus AES to DV in a post-production, DV editing facility. PAL/NTSC (including VITC time code), S-Video and analog audio outputs simplify the monitoring and dubbing of the DV signal. While primarily designed for DV editing, the converter also supports the DVCPRO format.

- Bi-directional DV to SDI/AES converter
- Supports Digital Vertical Interval (DVITC) and Linear (LTC) time code conversion
- Supports interfacing from DVCPRO to SDI/AES
- Convenient NTSC/PAL, S-Video and analog audio outputs for monitoring and dubbing
- Automatic detection of 525/625 line/scan formats
- Dual DV ports, 4 and 6 pins for ease of use
- Supports 32, 44.1 and 48 kHz sample rates
- LED indication of conversion mode and video/audio formats

CHROMATTE

Studio Drapes and Custom Solutions

Chromatte is a flexible chromakey solution that allows you to shoot and key almost anywhere. The results achieved on location are as good as those achieved in a dedicated studio environment. Chromatte is a fabric designed specifically for use as a background for chromakey production. Unlike conventional chromakey fabrics that are usually blue or green in color, in ambient light Chromatte is gray to the eye. The fabric contains millions of tiny glass beads that act as reflectors: when any light — such as the directional light from Reflecmedia's lens-mounted LiteRing — hits the fabric, it is returned on the same path back into the camera's lens. This retro-reflectice process means the camera 'sees' the apparently gray fabric as a perfectly even blue or green background. The nature of the interaction between light and the glass beads means that seams, folds and creases are no problem.

Chromatte is available in a range of standard size or custom produced studio drapes, where the fabric is backed with a black light-proof drape and hemmed with eyelets across the top for easy hanging from studio tacking or rail.

Chromatte offers unrivalled benefits:

Lighting: Conventional fabrics require significant lighting to create an even color background, whereas the only light required to light Chromatte comes from the LiteRing. This means that any spill from unwanted light is eradicated and that chromakey can now be used in low-lit scenes and sets.

Space: By removing the need for additonal lighting, Chromatte takes chromakey out of the studio and into any controlled lighting envrironment— an office, meeeting room or garage can be a chromakey location in minutes. Install anywhere— there is no 'spill' in a Chromatte installation. Plus, with only the camera mounted LiteRing required to light the background, you no longer need the space to accommodate heavy studio lighting. With Chromatte you can chromakey in smaller light controlled locations.

Time: For even an experienced lighting engineer it can take hours to light a chromakey set. In man instances, the time involved and the dfficulties of achieving high quality results have prevented the use of chromakey in lower budget and time-sensitive productions. Installing Chromatte takes very little time, freeing up production time to concentrate on other elements like scene composition.

Flexibility: Reflecmedia's LiteRing color determines whether the production is shot against blue screen or green screen. If circumstances change and the alternative color is required, the LiteRing can simply be exchanged without any need for repainting or relighting.

LiteRing—the Chromakey Source



Chromatte fabric is designed to work with the LiteRing. The LiteRing is a circular arrangement of bright blue or green light emitting diodes (LEDs) in a circular casing that is positioned in front of the lens. It provides all the necessary source light required to illuminate the Chromatte fabric for chromakey production.

The LiteRing connects to the camera with a specially designed adapter ring which is attached to the inner thread of the lens. The LiteRing is then placed onto the adapter and locks with a single screw. This enables users to quickly release the LiteRing in between shots, or change from a green to blue ring base upon their chosen keying color.

- The LiteRing takes the blue or green color away from the fabric and completely eliminates the need to separately light the background. The ability to change the keying color in seconds cannot be achieved any faster—no need to hang a different drape or repaint the studio walls.
- Tungsten, HMI and fluorescent lights can be large in size, expensive to power an uncomfortable to work under. Typically you need thousands of watts to light absorbent chromakey fabrics, whereas the LightRing output of around 10 watts provides all the light required by Chromatte.
- By relocating the color and light into one camera-mounted device, set up time is significantly reduced, and many of the difficulties associated with conventional chromakey are overcome.
- The LiteRing is available in both green and blue, and in three sizes to fit different size cameras. Each size of ring has a series of optional adapter rings available to ensure maximum compatibility with camera lens sizes.
- The LiteRing Controller (LRC) allows adjustment of the intensity of light required for optimum keying results. The controller is powered using a 4-pin XLR connector from the supplied 12v power supply or camera battery.
- Ideal shooting distances depend on a number of variables including levels of ambient light, choice of keying applications, camera quality and filming formats. As a rule the subject should be further than 8' from the camera to avoid a blue or green cast of light. Maximum distance is approximately 60'.

CHROMATTE

Chromatte Curtains



Chromatte Curtains are available in three standard size. Ideal for use when filming in a dedicated production environment, they do not need to be fixed or flat but can be pulled back or in to place just like a conventional curtain. Chromatte Curtains are backed with black light-proof wool serge and hemmed with eyelets across the top for easy hanging from studio tracking or a curtain rail.

Each curtain has eyelets that run across the top. The drapes can be hung using a variety of fixing methods ranging from s-hooks to tab hooks and rope ties. At the bottom of each curtain is a 4" pocket where an optional weight can be sewn in. Each curtain comes in a custom bag for easy storage and portability.

Chromatte 8 x 8' Curtain for Deskshoot *(Mfr # RM 1201 • B&H # RE88CC)* **2000.00**
Chromatte 12 x 10' Curtain for Small Studio *(Mfr # RM 1202 • B&H # RE1210CC)* **3425.00**
Chromatte 16 x 9' Curtain for Wide Studio *(Mfr # RM 1204 • B&H # RE169CC)* **4275.00**
Chromatte 16 x 12' Curtain for Studio *(Mfr # RM 1203 • B&H # RE1612CC)* **5425.00**

Chromatte Kits —Lens Adapter Ring Required

Small LiteRings fit lenses 30-72mm, Medium LiteRings fit lenses 67-112mm)

8x8' Fabric with Small Blue LiteRing Kit and Bag *(Mfr # RM1121SB • B&H # REC88SBBK)* **3600.00**
8x8' Fabric with Small Green LiteRing Kit and Bag *(Mfr # RM1121SG • B&H # REC88SGBK)* **3600.00**
8x8' Fabric with Medium Blue LiteRing Kit and Bag *(Mfr # RM1121MB • B&H # REC88MBBK)* **3600.00**
8x8' Fabric with Medium Green LiteRing Kit and Bag *(Mfr # RM1121MG • B&H # REC88MGBK)* **3600.00**

12x10' Fabric with Small Blue LiteRing Kit and Bag *(Mfr # RM1122SB • B&H # REC1210SBBK)* **5000.00**
12x10' Fabric with Small Green LiteRing Kit and Bag *(Mfr # RM1122SG • B&H # REC1210SGBK)* **5000.00**
12x10' Fabric with Medium Blue LiteRing Kit & Bag *(Mfr # RM1122MB • B&H # REC1210MBBK)* **5000.00**
12x10' Fabric with Medium Green LiteRing Kit & Bag *(Mfr # RM1122MG • B&H # REC1210MGBK)* .. **5000.00**

16x9' Fabric with Small Blue LiteRing Kit and Bag *(Mfr # RM1124SB • B&H # REC169SBBK)* **5800.00**
16x9' Fabric with Small Green LiteRing Kit and Bag *(Mfr # RM1124SG • B&H # REC169SGBK)* **5800.00**
16x9' Fabric with Medium Blue LiteRing Kit & Bag *(Mfr # RM1124MB • B&H # REC169MBBK)* **5800.00**
16x9' Fabric with Medium Green LiteRing Kit & Bag *(Mfr # RM1124MG • B&H # REC169MGBK)* **5800.00**

16x12' Fabric with Small Blue LiteRing Kit and Bag *(Mfr # RM1123SB • B&H # REC1612SBBK)* **7000.00**
16x12' Fabric with Small Green LiteRing Kit and Bag *(Mfr # RM1123SG • B&H # REC1612SGBK)* **7000.00**
16x12' Fabric with Medium Blue LiteRing Kit & Bag *(Mfr # RM1123MB • B&H # REC1612MBBK)* **7000.00**
16x12' Fabric with Medium Green LiteRing Kit & Bag *(Mfr # RM1123MG • B&H # REC1612MGBK)* .. **7000.00**

The Matte Box Rails Adapter:

Designed for cameramen who use matte box rails, Reflecmedia has an attachment solution for its medium and large LiteRings. The medium adapter provides a solution to mount the medium LiteRing to both 15mm and 19mm matte box rails; the large adapter attaches the large LiteRing to 19mm rails only. The lightweight black anodised aluminium adapter provides the operator with a quick and accurate alignment of the LiteRing and lens.

LiteRing Adapters

For Small LiteRing

72-30mm *(Mfr # RM 3325 • B&H # RELRA7230S)* ... **60.00**
72-37mm *(Mfr # RM 3324 • B&H # RELRA7237S)* ... **60.00**
72-52mm *(Mfr # RM 3323 • B&H # RELRA7252S)* ... **60.00**
72-58mm *(Mfr # RM 3322 • B&H # RELRA7258S)* ... **60.00**
72-62mm *(Mfr # RM 3321 • B&H # RELRA7262S)* ... **60.00**
72-72mm *(Mfr # RM 3326 • B&H # RELRA7272S)* ... **60.00**

Small (72mm) Adapter Ring Set: Includes six rings—30mm, 37mm, 39mm, 52mm, 58mm and 62mm *(Mfr# RM 3398 • B&H# RELRA6S)* **250.00**

For Medium LiteRing

112-67mm *(Mfr # RM 3428 • B&H # RELRA67M)* **72.50**
112-72mm *(Mfr # RM 3427 • B&H # RELRA72M)* **72.50**
112-77mm *(Mfr # RM 3426 • B&H # RELRA77M)* **72.50**
112-80mm *(Mfr # RM 3425 • B&H # RELRA80M)* **72.50**
112-82mm *(Mfr # RM 3424 • B&H # RELRA82M)* **72.50**
112-86mm *(Mfr # RM 3423 • B&H # RELRA86M)* **72.50**
112-94mm *(Mfr # RM 3429 • B&H # RELRA94M)* **72.50**
112-95mm *(Mfr # RM 3422 • B&H # RELRA95M)* **72.50**
112-105mm *(Mfr # RM 3421 • B&H # RELRA105M)* . **72.50**

Medium (112mm) Adapter Ring Set
Includes nine rings—67mm, 72mm, 77mm, 80mm, 82mm, 86mm, 94mm, 95mm and 105mm *(Mfr # RM 3398 • B&H # RELRA6S)* **250.00**

For Large (147mm) LiteRing

147-127mm
(Mfr # RM 3521 • B&H # RELRA147L) **235.00**

Clamp-On Adapters for Medium LiteRing

112-80mm
(Mfr # RM 3821/80 • B&H # REMLRCA80) **487.95**

112-85mm
(Mfr # RM 3821/85 • B&H # REMLRCA85) **48795**

112-92mm
(Mfr # RM 3821/92 • B&H # REMLRCA92) **487.95**

112-95mm
(Mfr # RM 3821/95 • B&H # REMLRCA95) **487.95**

112-110mm
(*Mfr # RM 3821/110 • B&H # REMLRCA110)* **487.95**

ChromaFlex



Portable Chromakey



ChromaFlex is a portable chromakey background for use in video, television and film content creation. It provides all the benefits of Reflecmedia's revolutionary Chromatte fabric in the most portable form, making it easier and more affordable than ever to take chromakey production out of the studio and into any controlled lighting environment. The results are as good as those achieved in a dedicated studio, but this way you can take your chromakey studio wherever you go.

The 7' square collapsible screen weighs just 8 lbs. and packs into a 36" diameter bag. Without any additional fittings needed, ChromaFlex is opened and ready for use in seconds. The screen's surface area allows sufficient space to shoot from close-up to a well-proportioned wide shot. Experienced professionals or chromakey amateurs will benefit from the ease, flexibility and versatility of ChromaFlex and the greater time it allows for creativity.

When purchasing ChromaFlex, you choose a LiteRing Kit to suit your application — depending on camera size and preferred keying color. Additional LiteRings can be added at any time for enhanced flexibility.

Chromaflex 7' Collapsible Screen with case *(Mfr # RM 2201 • B&H # RE7CCC)* **1175.00**

Chromaflex screen with case, Small Green LiteRing and controller, and Kata Carry Bag *(Mfr # RM 2121SG • B&H # REC7SGBK)* **2700.00**

Chromaflex screen with case, Small Blue LiteRing and controller, and Kata Carry Bag *(Mfr # RM 2121SB • B&H # REC7SBBK)* **2700.00**

Chromaflex screen with case, Medium Green LiteRing and controller, and Kata Carry Bag *(Mfr# RM 2121MG • B&H# REC7MGBK)* **2700.00**

Chromaflex screen with case, Medium Blue LiteRing and controller, and Kata Carry Bag *(Mfr # RM 2121MB • B&H # REC7MBK)* **2700.00**

MicroLite Chromakey Systems



MicroLite is a lightweight adjustable cradle which allows a Reflecmedia LiteRing to be attached to almost any DV/HDV camcorder, without the need for further lens adapters. It is available as a light assembly only, or complete with either 8 x 8' Deskshoot Lite or 4 x 3' ChromaFlex EL to offer a fully functional chromakey facility in a truly portable way. Deskshoot Lite is a newly-developed curtain, using the same technology as the highly acclaimed Chromatte fabric, but is lighter and easier to pack away. As an entry-level product, the MicroLite bundle is priced to ensure it's affordable for smaller users and is ideal for schools, students, small businesses, videographers, and home movie makers. ChromaFlex EL is a 4'x3' version of ChromaFlex, supplied with LiteRing components all in one bag. A cost-effective entry level solution for mid shots and head and shoulder shots, it is the perfect introduction to Chromatte production. MicroLite bundles come with the LiteRing, ChromaFlex EL or Deskshoot Lite curtain, integrated mini controller to adjust the intensity of the LiteRing and a universal power supply, and are compatible with normal chromakey workflows and software.

Green Microlite Assembly ONLY *Mfr # RM 4521 • B&H # RERM4521)* **759.95**

Green Microlite Assembly with Chromaflex EL 4 x 3' Background *(Mfr # RM4512 • B&H # RERM4512)* **1274.95**

Green Microlite Assembly with Chromaflex EL 8 x 8' Background *(Mfr # RM4511 • B&H # RERM4511)* **1274.95**

REFLECMEDIA

ULTIMATTE DV

Chromakeyer for Live Production



Equipped with composite, S-Video and DV video signals for foreground, background and composited output, Ultimatte DV provides the solution for users searching for a cost-effective tool for live production.

Logical and simple to operate, Ultimatte DV offers unrivalled control over the matte parameters. Users can quickly compare the input, the matte and the composite output via a single monitor connection. Internally generated test signals ensure the highest quality output is maintained. An internal frame store allows non-synchronous signals to be combined – a big advantage as many DV cameras do not have genlock – and also allows the user to store a background frame in memory. The unit also functions as a transcoder, enabling the user to convert between video formats. On location, Ultimatte DV can be used as a pre-visualisation tool, enabling the director and crew to evaluate the first composite, rather than only seeing the camera feed on a preview monitor.

- Designed to work with many different asynchronous sources
- Easy to use, with intuitive controls, interface and connections.
- Equipped with composite (RCA), S-Video and DV inputs/outputs
- Professional equipment is not needed. Just plug in devices you already have like a DVD player, DV camcorder or computer, and you'll see results immediately.

ULTIMATTE DV *(Mfr # RM 6251 • B&H # REUDV)*.....**3000.00**

Chromatte Tape Roll

Chromatte Tape has the same surface as the Chromatte fabric background. It has an adhesive backing, and is a 2" wide x 6.6' long roll. Use in conjunction with the Chromatte system to add "invisibility" to microphone or light stands, or the seam between a Chromatte Curtain background and BaseMatte Tiles.

6.6' Chromatte Tape Roll
(Mfr # RM 1212 • B&H # RECMT502) **49.95**

BaseMatte Tile

Basematte is specifically designed for use as flooring. It is Chromatte cloth laminated to a close cell, high density, resilient neoprene rubber base to provide a flat, even and non-slip surface. It forms easily to most carpets and solid floors. When used with ChromaFlex or a Chromatte curtain, it enables the cameraman to frame full body shots. And should an accident happen in the studio, it is easy to replace BaseMatte - unlike a studio floor. Use Chromatte Tape to join together as many pieces of BaseMatte as is needed to cover the desired space, allowing you to tile a Chromatte floor.

6.6 x 4.6' BaseMatte Tile
(Mfr # RM 1211 • B&H # REBM214) .....**ea. 1055.95**

MoViSet —Virtual 'Studio in a Box' Software

MoViSet is a real-time 3D rendering engine for the creation and playout of broadcast quality virtual sets and backgrounds in studio environments anywhere. Used in conjunction with Reflecmedia's Chromatte, ChromaFlex and LiteRing, it can provide the highest standard virtual studio virtually anywhere. MoViSet solves the needs of smaller broadcasters, educational and corporate users, yet versatile enough to deliver the creativity needed for the most sophisticated professional use at costs that are a fraction of the price of set building.

- MoViSet les you design and edit virtual sets to use as backgrounds. Since it is software based, it can be used in any location to transform production capabilities Ideal for anyone who wants to produce engaging, stimulating and visually dynamic sets quickly, cost effectively and flexibly.

Matthews Studio Equipment

Blue/Green MATT Chroma Key Screen



Matthews Studio Equipment reduces the amount of screen required for production with their laminated, reversible Chromakey fabric, Blue on one side and Green on the reverse. The unique feature of MATT Blue/Green screens also allows for fast reversing when key background change is required.

Manufactured from strictly controlled dye lot polyester fabrics that are then laminated to foam backing the MATT Screens have earned instant popularity with both video and motion picture crews as well as production rental houses.

6 x 6' Reversible Blue/Green MATT Screen
(Mfr # 319162 • B&H # MACSBG66).....**194.95**

8 x 8' Reversible Blue/Green MATT Screen
(Mfr # 319161 • B&H # MACSBG88).....**273.95**

12 x 12' Reversible Blue/Green MATT Screen
(Mfr # 319160 • B&H # MACSBG1212) **452.50**

20 x 20' Reversible Blue/Green MATT Screen
(Mfr # 319159 • B&H # MACSBG2020).....**783.95**

DigiComp

Materials for Digital Compositing

The DigiComp system of products allow seamless compositing for film and video use. The system of paint, fabric and tape is ideal for a wide variety of uses both in the studio and on location. The paints are carefully developed pigments in a flexible vinyl acrylic binder for adhesion to a wide variety of substrates. The DigiComp tapes are non-reflective gaffers tapes which will not leave a sticky residue when removed. All DigiComp products are available in DigiComp Blue and DigiComp Green. DigiComp color standards are precisely manufactured for clean separation with little or no post production "touch-up" needed.



DigiComp Paint

DigiComp paints are manufactured to the same high standards as Rosco scenic paints. The flexible vinyl acrylic binder results in product with excellent adhesion to a wide variety of substrates and a matte finish. Available in one and five gallon sizes. Clean up with soap and water.

Blue DigiComp Paint - 1 Gal. *(Mfr # 150057050128 • B&H # RO5705G)*.....**74.50**

Blue DigiComp Paint - 5 Gal. *(Mfr # 150057050640 • B&H # RO57055G)*.....**339.50**

Green DigiComp Paint - 1 Gal. *(Mfr # 150057070128 • B&H # RO5707G)*.....**97.95**

Green DigiComp Paint - 5 Gal. *(Mfr # 150057070640 • B&H # RO57075G)*..**447.50**

DigiComp Fabric

DigiComp fabric is manufactured with a high quality 100% cotton substrate. The fabric is then impregnated with color that is precisely matched to the other Digicomp components. Fabric is durable, abrasion resistant and may be spot cleaned using gentle detergent and water.

Blue 59" x 30' Bolt *(Mfr # 476057055930 • B&H # RODF30BL)*.....**109.95**

Blue 59" x 60' Bolt *(Mfr # 476057055960 • B&H # RODF60BL)*.....**217.50**

Green 59" x 30' Bolt *(Mfr # 476057075930 • B&H # RODF30GR)*.....**109.95**

Green 59" x 60' Bolt *(Mfr # 476057075960 • B&H # RODF60GR)*.....**217.50**

DigiComp Tape

High quality, non-reflective gaffers tape with excellent adhesion to all scenic surfaces. Won't leave a sticky residue when removed.

2" x 165' Blue Digicomp Tape *(Mfr # 851057055050 • B&H # RODTBL)*.....**22.50**

2" x 165' Green Digicomp Tape *(Mfr # 851057075050 • B&H # RODTGR)*.....**22.50**





Video Paint / Ultimatte

Ultimatte Paints have been specifically formulated to provide the correct luminance and RGB Values for optimum operation with the Ultimatte compositing system. The color specifications were designed in conjunction with the Ultimatte Corporation and have their official approval. Rosco Ultimatte Paints are recommended for interior and exterior surfaces including fabrics, wallboard, plastics, plaster, brick, and concrete. Ultimatte Paints have been designed for use with the Ultimatte System. However they can be used with Chroma Key systems as well. They provide optimal luminance and color separation when shot on either film or video.

Rosco Ultimatte Super Blue is a darker, purer blue than Ultimatte Blue. It is designed primarily for use in shooting film for Ultimatte compositing. It permits sufficient separation in the blue and green channels without having to saturate the blue layer of the negative. The result can be less noise in the telecine transfer. In addition, it can be used to reduce glare on horizontal surfaces that might interfere with a clean matte.

Ultimatte Video Paint - Blue - 1 Gallon
(Mfr # 150057200128 • B&H # RO5720G).....**63.95**

Ultimatte Video Paint - Blue - 5 Gallon
(Mfr # 150057200640 • B&H # RO57205G).....**266.95**

Ultimatte Video Paint - Super Blue - 1 Gallon
(Mfr # 150057220128 • B&H # RO5722G).....**69.95**

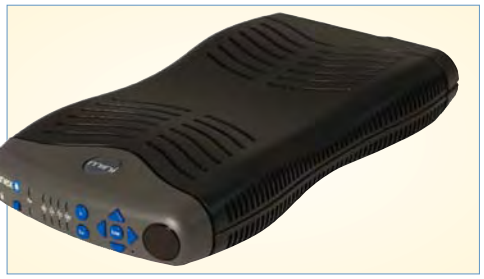
Ultimatte Video Paint - Super Blue - 5 Gallon
(Mfr # 150057220640 • B&H # RO57225G).....**309.95**

Ultimatte Video Paint - Green - 1 Gallon
(Mfr # 150057210128 • B&H # RO5721G).....**96.50**

Ultimatte Video Paint - Green - 5 Gallon
(Mfr # 150057210640 • B&H # RO57215G).....**434.95**

MINI

"Real Time" Scaling, Noise Reduction and Format Conversion



The Mini brings legendary Teranex image quality to the non-linear editing and production world. If you're looking to save time and money in the end, the Mini is your best choice for real-time upscaling, noise reduction and frame rate conversion. The Mini is packed with proprietary Teranex technology, like Flexview for smart aspect ratio conversion, PixelMotion De-interlacing and Multi-Directional Diagonal Filtering algorithms, which drastically reduce jaggies on diagonal lines. Teranex's Per-Pixel Temporal Recursive Noise Reduction algorithm minimizes HD and SD video noise. Correct cadence is assured through Teranex's Per-Pixel Video/Film detection. Teranex HQV Technology yields unsurpassed image quality for the demanding editor, video cinematographer or producer. Teranex's mini delivers unparalleled quality, opening up a world of real-time processing possibilities for the production professional.

FEATURES

- PixelMotion De-interlacing
- Multi-direction Diagonal Filter (MDDF) eliminates "jaggies"
- Aspect Ratio Conversion
- Per-Pixel Video/Film detection & processing
- Scene Change Detection
- Proc Amp Controls
- Detail Enhancement and Sharpness
- Embedded Audio (8- channels)
- Per-Pixel Temporal Recursive and Motion Adaptive Noise Reduction

Applications

- NLE real-time SD/HD ingesting
- NLE SD/HD real-time Up/Down scaling
- NLE SD/HD real-time Noise Reduction
- SD standards conversion
- Camera Production Up/Down/Cross conversion
- HD Camera Production Down-conversion
- VTR Conversion and monitoring
- Anywhere you need a high quality low cost format converter



➤ In its most basic form, the Mini enables SD/DV productions to be presented in HD, with resolution and clarity approaching that of native HD/HDV. For the producer that is mixing DV and HDV content into the editing timeline, the Mini enables upconversion of the DV source to HD in real time at high enough quality levels to effectively match the HDV content. The final product may then be delivered in both SD and HD simultaneously by routing the SDI output back through the Mini on playout. This real-time process not only saves time but also provides quality levels much higher than is currently available within the editing applications.

➤ The Mini will convert SD video to and from HD in real time and with exceptional image quality. At the heart of the Mini is Silicon Optix's Realta image processing engine, reducing overall size while maximizing image processing capability. The result? The best possible picture from the most flexible, powerful, and user-friendly standalone format converter.

➤ Mixing SD and HD content into editing timelines is a breeze, since the Mini enables upconversion of SD sources to HD in real time and mini's scaled images are comparable to HD. Real-time processing saves unimaginable time, especially when compared to CPU limited, non real-time scaling and frame rate conversion available through non-linear editing and video effects software applications.

➤ The Mini has SD/HD SDI inputs and outputs, analog component, and HDMI outputs. It may be used equally well to feed a VTR, display, or video projector. Control is via front panel, on-screen display or RS-232. Three Minis may be mounted in a 1RU frame. A vertical clamshell mount is also available for desktop applications.

Input	Output	Input	Output	Input	Output
480i59.94 to	480i59.94 720p59.94 1080i59.94	720p59.94 to	480i59.94 720p59.94 1080i59.94	1080sf23.98 to	480i59.94 720p59.94 1080i59.94
576i50 to	576i50 720p50 1080i50	1080i50 to	576i50 720p50 1080i50	1080sf24 to	480i59.94 720p59.94 1080i59,94
720p50 to	576i50 720p50 1080i50	1080i59.94 to	480i59.94 720p59.94 1080i59.94		

MINI-UDCSN: Up/Down/Cross Converter with Noise Reduction and Aspect Ration Conversion, 8-Channels of Embedded Audio *(Mfr # MINI-UDCSN • B&H # TEMINIUDCSN)* **2599.95**

FORMAT CONVERTERS (without scaling)

Converting between various analog and digital formats when no scaling of the signal is requires can be accomplished by using a Format Converter. The output resolutions will be the same as the input.

1T-C2-511

SD/HD-SDI to DVI-I Converter



The 1T-C2-511 transforms HD-SDI signals to DVI-I, both digital and analog. Designed for broadcast and professional use, it provides a highly reliable conversion with reclocking and equalization of the input. It also handles 525i or 625i SD-SDI signals, converting them to 480p and 576p respectively. HD-SDI HDTV resolutions from 720p to 1080i 60Hz are accommodated. Embedded audio may be extracted from the SD or HD-SDI input. Any one of the eight available stereo channels may be selected and output in analog and AES3-id digital formats. Controlled via front panel buttons and an on-screen display. Also has an RS-232 port. Housed in a desktop metal case, an optional single/dual rack-mount kit is available. *(Mfr # 1T-C2-511 • B&H # TV1TC2511)* **729.95**

1T-C2-520

DVI-I to SD/HD-SDI Converter



The 1T-C2-520 transforms DVI-D 720p or 1080i HD signals to HD-SDI for broadcast and professional use. An analog YPbPr or RGBHV signal can also be converted to HD-SDI. It also converts a standard analog YUV signal at 525i or 625i to SD-SDI. Controlled via front panel buttons and an on-screen display. Has an RS-232 port. Housed in a desktop metal case, an optional single/dual rackmount kit is available. *(Mfr # 1T-C2-520 • B&H # TV1TC2520)* **775.95**

1T-FC-326

HDMI to Component Converter



The 1T-FC-326 allows selection of either of its two HDMI inputs (standard or locking type HDMI connectors) for conversion to an analog component (YPbPr or YUV) output. Wide video bandwidth insures that the analog output is capable of showing the fine detail present in most HDMI signals. The audio output includes coaxial digital and analog stereo (R/L) that has been de-embedded from the HDMI digital signal stream. Operated from the front panel buttons or the IR remote control. Front panel LEDs indicate which of the two inputs is selected and if HDCP (Content Protection) is present. Has a locking DC connector for added security. *(Mfr # 1T-FC-326 • B&H # TV1TFC326)* **224.95**

1T-HDMI-DVI and 1T-DVI-HDMI

HDMI to DVI and DVI to HDMI Format Converters



The 1T-HDMI-DVI converts HDMI compliant signals to Digital DVI format signals enabling display on digital HDTV monitors or input to DVI switcher devices. HDMI inputs are transformed to RGB Digital signals.

1T-DVI-HDMI converts a Digital DVI signal to an HDMI compliant output allowing the viewing or switching of a DVI signal on an HDMI system. For both converters, all standard HDTV and most computer resolutions are supported from 480p through 1080p and VGA through UXGA. Coaxial audio (S/PDIF) audio is available for superior performance and input format auto-detection is used to simplify operation. Operating frequency up to 165MHz ensures output images are sharp and detailed on both.

1T-HDMI-DVI *(Mfr # 1T-HDMI-DVI • B&H # TV1THDMIDVI)* **194.95**

1T-DVI-HDMI *(Mfr # 1T-DVI-HDMI • B&H # TV1TDVIHDMI)* **184.95**

1T-YPbPr-DVI and 1T-DVI-YPbPr



1T-YPbPr-DVI converts YPbPr component analog inputs to Digital DVI format signals enabling display on digital HDTV monitors or input to DVI switcher devices. Analog component inputs are transformed to RGB Digital signals.

1T-DVI-YPbPr converts a DVI signal to YPbPr component analog format allowing the viewing or switching of a digital signal on an analog system. All standard HDTV resolutions are supported on both products from 480i through 1080p. Frequency up to 165Mhz and a bandwidth to 1.65Gbps, ensures output images are sharp and detailed on both converters.

1T-YPbPr-DVI *(Mfr # 1T-YPBPR-DVI • B&H # TV1TYPBPRDVI)* **164.50**

1T-DVI-YPbPr ..... **CALL**

1T-YPbPr-HDMI

1T-YPbPr-HDMI converts an analog component YPbPr or YCbCr signal to an HDMI compliant output allowing the viewing or switching of an analog component video signal on an HDMI display. Toslink input connector allows integration of a digital audio signal into the HDMI digital output stream. Component video inputs are via three RCA connectors. All common NTSC and PAL HDTV resolutions are accepted and automatically detected. The output is fully compliant with the HDMI 1.2 standard assuring proper decoding by an HDMI display. The 165MHz bandwidth means that output images are sharp and detailed and an included switching AC Adapter provides 5VDC@1A of power.

(Mfr # 1T-YPBPR-HDMI • B&H # TV1TYPBPRHDM) **194.95**

FORMAT CONVERTERS (without scaling)

1T-AP-216 Audio Converter

The 1T-AP-216 changes analog stereo audio (R&L) to simultaneously available S/PDIF optical and coaxial digital audio. Sampling is at 48Khz and transmission up 16' are possible using the optical output. Coaxial digital output transmission distance is limited by the quality of the cables and sensitivity of the receiving circuitry.

It allows the introduction of a 150ms delay into the Digital Data Stream intended to correct lip sync problems frequently present on HDTV broadcast programming. The unit is immune from electromagnetic noise and is easy to install and operate.

Requires external 5v DC and an AC Adapter is included. It has a locking DC connector for added security.

(Mfr # 1T-AP-216 • B&H # TV1TAP216) **57.95**



1T-FC-524 • 1T-FC-425

1T-FC-524 converts analog RGBHV or component YPbPr inputs to DVI signals, enabling their display on DVI or HDTV monitors or other devices. An analog YPbPr input can be converted to either digital YPbPr or RGBHV. An analog RGBHV input can be converted to digital RGBHV only.
1T-FC-425 converts DVI to RGBHV or component YPbPr, enabling viewing on analog displays or other devices.
A DVI input can be converted to either analog RGBHV or YPbPr. These units are format converters only and no video scaling takes place. The output resolution is the same as the input. All standard HDTV resolutions are supported on both products from 480p through 1080p, plus SDTV resolutions of 480i and 576i. PC resolutions up to 1920 x 1200 are supported. Both models are 5v DC powered and power adapters are included. Locking DC connectors are provided for security.

1T-FC-524 *(Mfr # 1T-FC-524 • B&H # TV1TFC524)* .....**CALL**
1T-FC-425 *(Mfr # 1T-FC-425 • B&H # TV1TFC425)* **199.95**

TV ONE-TASK

TV One-Task products are ultra compact, high performance units that perform a single specific function. When the requirement is for high quality without the usual associated complexity to perform a dedicated job, a TV One-Task product is the solution. All TV One-Task units incorporate an integral processor that provides control over many signal parameters, such as: contrast, brightness, color saturation, R/G/B levels and H-V positioning. All are 5v DC powered and include a small in-plug power adapter.

1T-VGA-DVI • 1T-DVI-VGA RGB Scalers



TV One-Task Series DVI-VGA converter/ scalers are ultra compact, high performance products designed to meet the most demanding requirements for signal conversion. The 1T-VGA-DVI converts analog to DVI, while the 1T-DVI-VGA converts DVI to analog. A wide variety of PC and HDTV I/O resolutions are supported. The input resolution is automatically detected and can either be RGBHV or YPbPr format. The 1T-VGA-DVI can also accept a component 480i YCbCr signal from a DVD player for example, and convert it to DVI at PC or HDTV resolutions. The output resolution and refresh rate is selected via push buttons and OSD menu.

1T-VGA-DVI *(Mfr # 1T-VGA-DVI • B&H # TV1TVGADVI)* **309.95**
1T-DVI-VGA *(Mfr # 1T-DVI-VGA • B&H # TV1TDVIVGA)* **324.95**

1T-PC1280HD RGB Scaler

Ultra compact, high performance scaler meets the most demanding requirements for signal conversion. The input resolution is automatically detected and can either be RGBHV, YPbPr or YCbCr format. In addition to PC to PC and PC to HDTV conversions, the unit can take a 480i component video signal, from a DVD player for example, and convert it to PC or HDTV resolutions. The output resolution and refresh rate is selected via push buttons and OSD menu. *(Mfr # 1T-PC1280HD • B&H # TV1TPC1280HD)* **224.95**

1T-V1280DVI Upconverter

Ultra compact and high performance, the input video can be composite, S-Video or component. The output signal is selectable in a wide variety of presets in either RGBHV or YPbPr (component) format. It provides a DVI output.

(Mfr # 1T-V1280DVI • B&H # TV1TV1280DVI) **229.95**

1T-V1280HD Upconverter

An ultra compact video to analog PC/HD up-converter that features inputs for composite, S-Video and Component 480i or 576i YUV Video. The output resolution and refresh rate can be selected from a wide variety of presets up to 1600 x 1200 and 1080p. PC and HD resolutions are available in analog RGBHV and HD resolutions are also available in analog YPbPr format. *(Mfr # 1T-V1280HD • B&H # TV1TV1280HD)*.....**239.95**

VIDEO SCALERS

1T-C2-200 • 1T-C2-250



TV One's video scalers are based on their exclusive CORIO2 technology and provide high quality up conversion from standard video formats to computer or HDTV signals in a compact package. Inputs can be composite or S-Video (NTSC or PAL). A computer bypass is also provided. Output is selectable as any computer resolution up to 2048 x 2048 at any vertical refresh rate and all HDTV resolutions up to 1080p. A wide variety of computer signal formats are available to support PC, Mac and workstation formats. All functions can be controlled via the front panel push buttons, remote control or RS-232 connection. A Windows Control Panel is provided and it interfaces directly with most 3rd party control systems. An on-screen display is available to assist in setup. Variable Zoom to 10x allows enlargement of any part of the video image to fill the entire computer screen, and position controls allow you to move around to any area desired. Variable Shrink down to 10% allows fitting the image onto most displays. The full bandwidth chroma sampling insures faithfully reproduced, high resolution colors. Otherwise the same, the 1T-C2-250 Video Scaler PLUS steps up with AutoSet, genlock, chromakey, lumakey and mixing.

FEATURES

- Automatic incoming resolution detection
- Composite and S-Video input (NTSC/PAL), RGB/YPbPr output
- Computer resolutions up to 2048 x 2048
- HDTV resolutions to 1080p
- IR Remote Control
- Variable zoom to 10x and shrink to 10%
- Optional single/dual rackmount kit

1T-C2-250 Step-up Features

- Key Mode allows computer graphics to be keyed over an external composite or S-Video signal or vice versa. The keyed image may be faded in and out. Due to the 4:4:4 sampling format, precise keying at the pixel level can be achieved.
- Mix Mode permits glitch-free mixing between the computer image and external video.
- PIP Mode allows the computer input to be inset in a window over either of the video inputs.
- Exclusive AutoSet feature takes the hassle out of setup by automatically sizing and positioning the computer image to fit exactly on the video screen. All settings are stored in memory and are retained even when power is switched off.

TV One's CORIO2 Technology Offers More Than Meets the Eye

CORIO refers to TV One's mission of "choreographing" video. As video formats and standards continue to evolve, the landscape becomes more complex. The heart of CORIO technology is its ability to level the format playing field and allow users to easily move between various computer, video, analog, digital, standard and high definition video formats.

When other manufacturers design a video scaler or conversion device, they look to chip manufacturers to provide a chipset for the actual video conversion and scaling. Once a chipset is chosen, the support circuitry is designed. However, the majority of these chips are designed for a completely different task, primarily for scaling incoming video to the format required for LCD and plasma displays. These same chips are then adapted for use in standalone video scalers, often with a high degree of success, but always with one major limitation. The chip does only what it was originally designed to do and handles a predetermined set of input and output standards, resolutions and formats. Therefore, they will never go beyond the initial capability.

When they determine the design is finished, they freeze the code with a known set of parameters. After that, changes or bug fixes can only be done with external circuitry. The advantage is that the chip can be mass produced at a lower cost if demand is sufficient. The disadvantage is that any existing bugs are permanent and the cost to make a new chip with corrections is prohibitive.

CORIO2 technology is completely different. The firmware is loaded into a FPGA (Field Programmable Gate Array) to perform the task. That FPGA becomes the core of the finished product and can be changed at any time to fix bugs, add input/output resolutions or add new features. Since access to the FPGA is always available via a serial interface port, new firmware can be downloaded and upgraded in minutes. Because the actual inner working of the FPGA is being altered, the hardware is effectively being changed by the firmware upgrade. A user with a model several years old can usually upgrade that unit to the same level as a brand new version of that same model. This means that product features are dynamic and provide "obsolescence insurance" to the end-user.

VIDEO SCALERS/SWITCHERS

C2-1200 • C2-1250



Based on TV One's exclusive CORIO2 technology, the C2-1200 and C2-1250 provide high quality up conversion from standard video formats (NTSC/PAL) to computer or HDTV signals. The output is selectable as any computer resolution up to 2048 x 2048 at any vertical refresh rate and all HDTV resolutions up to 1080p. A wide variety of computer signal formats are available to support PC, Mac and workstation formats. All functions can be controlled via the front panel buttons, remote control or RS-232 connection. A Windows Control Panel is provided and it interfaces directly with most 3rd party control systems. An on-screen display is available to assist in setup. An integrated 4x1 stereo audio routing switcher provides unbalanced inputs and output to follow the video. They are housed in a desktop case and rackmount kits are available as options. The C2-1250 Video Scaler PLUS has all the functions and features of the C2-1200 and adds a wide variety of additional capabilities, including scaling of the RGB or component input, genlock, Picture-In-Picture, chromakey, lumakey and mixing.

- They are equipped with two composite, two S-Video and one component (YUV or YPbPr) inputs. A computer bypass is also provided. There are two RGB or component outputs.
- Variable Zoom to 10x allows you to enlarge any part of the video image, and position controls allow you to move around to any area desired.
- Variable Shrink to as little as 10% allows fitting the image onto most displays. The full bandwidth chroma sampling insures faithfully reproduced, high resolution colors.
- Integrated 4x1 audio routing switcher with four impedance-independent unbalanced inputs follow the video input selection. A rear panel terminal block provides access.

C2-1250 Step-up Features

- Key mode allows computer graphics to be keyed over an external composite or S-Video signal or visa versa. The keyed image may be faded in and out. Due to the 4:4:4 sampling format, precise keying at the pixel level can be achieved.
- Mix mode permits glitch-free mixing between the computer image and external video.
- PIP mode allows the video inputs to be inset in a window over a computer or HD input.
- TV One's exclusive AutoSet feature takes the hassle out of setup by automatically sizing and positioning the computer image to fit exactly on the video screen. All settings are stored in non-volatile memory and are retained even when power is switched off.
- Features Edge Blending as standard. Because of the ability to 'feather' any or all of the edges, multiple images can be aligned vertically, horizontally, or both to create unusual displays. Using multiple units, there is no limit to the number of blended images. Edge Blending is not limited to high resolution RGB images, but can be applied to any input. Gamma correction is employed to compensate for many of the problems faced when blending between projectors. Special preparation of the video in advance is not necessary, since all processing is done within the unit.



C2-1350

Stepping up, the C2-1350 Universal Video Scaler provides high quality up, down and cross conversion between standard video, computer and HDTV signals. Inputs can be composite, S-Video, YUV component, YPbPr (Progressive Scan) component or RGB. Signal parameters of the incoming video may be adjusted. All settings are stored in memory and retained even when shut off. The high resolution RGB/YPbPr outputs are selectable as any computer resolution up to 2048 x 2048 at any vertical refresh rate or any HDTV resolution up to 1080p.

Step-up Features from the C2-1250

- Inputs include RGB/YPbPr via HD-15, YUV/YPbPr via BNC (x3), composite (BNC) and S-Video.
- Outputs include two RGB/YUV/YPbPr via HD-15 and BNC (x5), composite (BNC) and S-Video.
- In standard resolution mode, simultaneous outputs are available for composite, S-Video and YUV component.
- 3:2 Pulldown and motion compensation greatly improves image quality.
- Video signal parameter adjustments.
- Genlock feature ensures precise synchronization of the incoming signals by providing a wide Subcarrier lock range with Subcarrier phase adjustment.

VIDEO SCALER/SWITCHERS

C2-2200 • C2-2205 • C2-2250 • C2-2255



The C2-2200 series focuses on ease of use while providing features common to more expensive devices. Automatic incoming resolution detection and support of multiple worldwide television standards are standard. They can handle maximum input PC resolution of 2048 x 2048 and all HDTV resolutions up to 1080p. Variable Zoom up to 10x allows enlargement of any part of the computer screen while Variable Shrink can go down to 10%. Position controls allow movement around any desired area. They feature Motion compensation and a 3:2 Pulldown to greatly improve NTSC image quality from film sources. 4:4:4 sampling provides full bandwidth chroma for accurate replication of high resolution colors and precise Chromakeying.

All are controlled by front panel buttons, remote control, RS-232 or IP connection. A Windows Control Panel is provided and it interfaces directly with most 3rd party control systems. All units offer seamless switching of the input signals. All models are housed in a compact desktop case and a single/dual rackmount kit is available as an option.

The C2-2200 provides Up and Cross Conversion. It has seven inputs (two composite, two S-Video, YUV/YPbPr component (BNCx3), analog RGB/YPbPr via HD-15 and DVI-D RGB/YPbPr. The C2-2205 is identical to the C2-2200 except it adds an SDI Input—for a total of eight inputs. All inputs are scalable and incoming signal parameters can be adjusted. An integrated 4x1 stereo audio routing switcher allows audio to follow the video input selection.

The C2-2250 Video Scaler PLUS has all the features of the C2-2200 plus an advanced feature set that includes Genlock, Picture-in-Picture, Chromakey, Lumakey, Mixing and Edge Blending. (see previous page for description). Otherwise the same, the C2-2255 adds an SDI input.

- Automatic incoming resolution detection
- Analog computer input via HD-15 connector
- DVI-D computer input via DVI-I connector
- Two composite, two S-Video (NTSC/PAL), plus one YUV/YPbPr component input
- Scaling of the RGB or YPbPr input signal
- Computer resolutions up to 2048 x 2048
- HDTV resolutions to 1080p
- DVI PC to 1280 x 1024, HDTV to 1080p/30
- Automatic picture sizing (AutoSet)
- Two outputs (RGB or YPbPr)– DVI-D & analog
- IR Remote Control
- Variable image zoom to 10x; shrink to 10%
- Optional input expansion with S2 Switchers
- Optional single/dual rackmount kit



C2-2350 • C2-2355

The C2-2350 and C2-2355 step-up from the C2-2250 and C2-2255 (respectively) with high quality scaling in any direction (up, cross and down conversion) between standard video, DVI or analog computer and HDTV signals. Input and outputs can be composite, S-Video, YUV Component, YPbPr (Progressive Scan) component or RGB. (Only one composite and S-Video input). They also feature motion compensation and 3:2 Pulldown to greatly improve image quality. The PIP window may be placed anywhere on the screen. The genlock feature insures precise synchronization of the incoming signals by providing a wide subcarrier lock range with subcarrier phase adjustment.

VIDEO SCALER/SWITCHERS

	C2-2350A	C2-2355A	C2-2250A	C2-2255A	C2-2200A	C2-2205A	C2-1350	C2-1250	C2-1200
Video Conversion Direction	Up Down Cross	Up Down Cross	Up Cross	Up Cross	Up Cross	Up Cross	Up Down Cross	Up Cross	Up
VIDEO INPUTS	5	6	7	8	7	8	4	6	6
Scalable Signal Types/Connector									
Analog RGB/YPbPr (HD15)	1	1	1	1	1	1	1	1	1
Analog RGB/YPbPr (5x BNC)	—	—	—	—	—	—	—	—	—
Analog RGB/YPbPr (DVI-I)	—	—	—	—	—	—	—	—	—
DVI-D RGB/YPbPr (DVI-I)	1	1	1	1	1	1	—	—	—
YUV/YPbPr (3x BNC)	1	1	1	1	1	1	1	1	1
Composite Video (BNC)	1	1	2	2	2	2	1	2	2
YC (S-Video) (4-Pin Mini-DIN)	1	1	2	2	2	2	1	2	2
Analog Component (3x RCA)	—	—	—	—	—	—	—	—	—
SD/HD-SDI (BNC)	—	1	—	1	—	1	—	—	—
PC Res. to 2048x2048, HD to 1080P	✓	✓	✓	✓	✓	✓	✓	✓	✓
VIDEO OUTPUTS	4	5	2	2	2	2	4	2	2
Scalable Signal Types/Connector									
RGB/YPbPr (HD15)	1	1	1	1	1	1	1	1	1
RGB/YBbPr (5x BNC)	—	—	—	—	—	—	1	1	1
DVI or Analog RGB, YPbPr,YUV (DVI-I)	1	1	1	1	1	1	—	—	—
YUV/YPbPr (3x BNC)	—	—	—	—	—	—	—	—	—
Composite Video (BNC)	1	1	—	—	—	—	1	—	—
YC (S-Video) (4-Pin Mini-DIN)	1	1	—	—	—	—	1	—	—
SD/HD-SDI (BNC)	—	1	—	—	—	—	—	—	—
PC Res. to 2048x2048, HD to 1080P	—	—	✓	✓	✓	✓	✓	✓	✓
FEATURES									
Video Processing Channels	1	1	1	1	1	1	1	1	1
RS-232 Interface	✓	✓	✓	✓	✓	✓	✓	✓	✓
Infrared Remote (Optional)	✓	✓	✓	✓	✓	✓	✓	✓	✓
IP Interface	✓	✓	✓	✓	✓	✓	—	—	—
Chromakey, Lumakey, Mix	✓	✓	✓	✓	—	—	✓	✓	—
Picture in Picture (PIP) Windows	✓	✓	✓	✓	—	—	✓	✓	—
Transitions (Special Effetcs, Cut or Fade)	✓	✓	✓	✓	—	—	✓	✓	—
Transitions by Cut Only	—	—	—	—	✓	✓	—	—	✓
Genlock	✓	✓	✓	✓	—	—	✓	✓	—
Edge Blending	✓	✓	✓	✓	✓	✓	✓	✓	—
CC-300 CORIOconsole Compatible	✓	✓	✓	✓	✓	✓	✓	✓	✓
S2 Input Expansion Units Compatible	✓	✓	✓	✓	✓	✓	✓	✓	✓
Integral Audio Passive Switcher	4x1	4x1	4x1	4x1	4x1	4x1	4x1	4x1	4x1
Form Factor	1/2 Rack	1/2 Rack	1/2 Rack	1/2 Rack	1/2 Rack	1/2 Rack	1/2 Rack	1/2 Rack	1/2 Rack
Rackmount	Optional	Optional	Optional	Optional	Optional	Optional	Optional	Optional	Optional

PRESENTATION SWITCHERS

C2-4100



The C2-4100 is a high performance RGB, PC-HDTV, HDTV-HDTV and PC-PC Scaler. Incorporating TV One's exclusive CORIO2 technology conversion engine, it handles any resolution from 640 x 480 up to 2048 x 2048, even non-standard resolutions, plus all HDTV resolutions. It also offers seamless switching, a chroma and luma keyer, Picture-in-Picture, and RGB frame sync. Other features include aspect ratio converter, RGB-HDTV genlock, windowing, genlock, logo insertion and aspect ratio conversion. The 3-inputs and 2-outputs will accommodate RGBHV resolutions up to 2048 x 2048, and component in all HDTV formats. Plus, the C2-4100 also has an RGBHV preview output to facilitate live event switching.

- ◆ Unparalleled P-I-P performance.
  - – Any video input can be squeezed and placed into a window of any size and positioned anywhere on the screen.
  - – The window can be placed over any other video input as the background.
  - – Amazingly powerful zoom of up to 1000% and Image Shrink down to 10%, plus seamless switching with cuts or fades and any input can be genlocked to any other.
- ◆ Multiple C2-4100 units may be cascaded to provide layer upon layer and window upon window of images.
- ◆ C2-4100's output signal format flexibility assures that the native resolution of virtually any display can be matched.
- ◆ Adjustment is provided for contrast and each video input has its own non-volatile memory to retain these settings, even when the power to the unit has been turned off.
- ◆ Integral test signals are user defined.
- ◆ A Logo memory is provided, so the unit can easily be used as a Logo Inserter.
- ◆ Windows Control Panel provides complete control of the unit and adds Macros to facilitate long, complex sequence of commands.
- ◆ The unit can be controlled from the front panel via a rotary encoder and LCD display, via RS-232, optional infrared remote, or a LAN with the optional Ethernet control.

C2-5100 • C2-5200



The C2-5100 is a multi-function image conversion and scaling product coming very near the ideal of "Anything In – Anything Out". Not only is it a high performance Video Scaler, Up/Down Converter and seamless multi-format switcher, but also a worldwide standards converter, Chroma/Luma keyer, P-i-P device, HDTV converter, Frame Synchronizer, TBC, aspect ratio converter and a universal image genlock.
9-inputs inputs and 4-outputs accommodate composite, S-Video, YCbCr, YPbPr, all HDTV formats and any RGBHV resolution up to 2048 x 2048 -not just some predefined ones, but ANY resolution, even custom ones. The C2-5100 also has 2-outputs for Preview (RGBHV and composite video) to facilitate live event switching.
The C2-5200 has all the features and functions of the C2-5100 plus adds an SDI input and output. This brings the unit's I/O total to ten inputs and five outputs. Additionally, a second SDI input is provided exclusively as a genlock source. The SDI I/O is fully integrated into the architecture of the unit, so that any of the other signal formats may be converted to and from SDI and the SDI signal can be used as either the background or insert in the Picture-in-Picture window mode. Of course, it is also possible to seamlessly switch between any of the analog inputs and the SDI input.

- ◆ The C2-5100/C2-5200 is ideally suited for use with LCD projectors, projection TV systems, Plasma or HDTV displays to improve picture quality. With its output signal format flexibility, it is assured that the native resolution of virtually any digital display can be matched.
- ◆ Because of the integral resolution calculator, even new resolutions can be instantly added to the menu.
- ◆ Advanced motion compensation smooths out fast moving images and automatic 3:2 pull-down efficiently de-interlaces video from 24fps film.

PRESENTATION SWITCHERS

C2-7100 • C2-7200



Beyond its versatile capabilities in converting between analog and HD-SDI, the C2-7200 has the power of many other components ranging from a high-def video scaler and multi-format seamless switcher to a twin-window picture-in-a-picture device, chroma/luma keyer, aspect ratio converter, logo inserter, and much more. Behind this level of functionality are two completely independent scaling engines and two video mixers all utilizing TV One's proprietary CORIO2 technology.

Same features as the C2-5100 and C2-5200 (respectively), PLUS

Outfitted with true 4:4:4 processing providing full-bandwidth color and precise keying (including soft keys), the device has eleven inputs accommodating multiple HD-SDI, SD-SDI, DVI, YPbPr, RGBHV, RGBS, RGsB, YCbCr, composite, and S-Video signals, as well as all HDTV formats and any PC resolution up to 2048 x 2048, not just pre-defined ones. A pair of independent output channels each offer SDI (SD or HD), DVI-I, any RGB format, composite and S-Video. Armed with the ability to alter the aspect ratio of any input, the unit also allows different SDTV and HDTV images to be intermixed in any operating mode. The C2-7100 is identical to the C2-7200 except without the SDI inputs/outputs. This results in a total of 9 Inputs, along with the two independent output channels.

C2-7100 Dual Channel Video Converter
(Mfr # C2-7100 • B&H # TVC27100) ..... **CALL**

C2-7110 Same as above except with Corio EXP Front Panel
(Mfr # C2-7110 • B&H # TVC27110) ..... **CALL**

C2-7200 Dual Channel Video Converter with SDI I/O *(Mfr # C2-7200 • B&H # TVC27200)* ..... **CALL**

C2-7210 Same as above except with Corio EXP Front Panel
(Mfr # C2-7210 • B&H # TVC27210) ..... **CALL**

C2-7310 Dual Channel Video Converter with SDI I/O
(Mfr # C2-7310 • B&H # TVC272310) ..... **CALL**

C2-7110 • C2-7210 • C2-7310



Same as the C2-7100 and C2-7200 (respectively), except they feature the innovative CORIO EXP Front Panel which gives the user complete functionality with 48 buttons, multi-way navigation control and integrated LCD. It's all located directly on the front of the unit making on-site control easy.

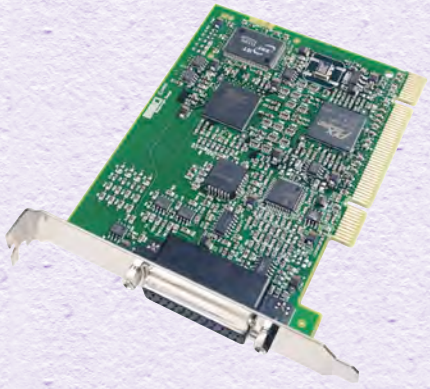
The C2-7310 has all of the switching, video processing and conversion capability of the C2-7210 plus a wide range of audio processing capabilities allowing the user to embed, de-embed, delay, mix, route and sample rate convert digital stereo audio to satisfy even the most challenging requirements.

C2-7310 Step-up Features

The C2-7310 has full audio processing for an astonishing 48 channels of digital stereo audio - 16 in and 16 out via the external connectors, plus a further 16 channels that can be de-embedded from the two SD-HD-SDI inputs and processed right along with the 16 external input channels. Due to the highly flexible internal audio routing, the 16 external stereo input channels can be assigned to any of the video inputs and the 16 stereo output channels can be assigned to any of the video outputs: Composite, YC, DVI, YPbPr, RGB, YUV or SD/HD-SDI. The 16 output channels can be embedded in the two HD-SDI outputs and simultaneously fed to the output connectors.

The superior quality of the C2-7310 means that the full 8 channels of digital stereo audio of any frequency embedded within each of the two SD/HD-SDI inputs can be de-embedded and processed along with a further 16 channels of AES-3id data, frequency between 24 to 96KHz, that can be input via the HD-44 connectors, giving a total of 32 digital stereo audio inputs handled simultaneously. Each audio channel can be delayed by up to 2 seconds using exceptionally fine delay adjustment and the gain can be altered to anywhere between 0 and 800%.

A high-quality sample rate conversion enables users to increase or decrease the sample frequency on each audio channel as required while ensuring optimum audio output. Control data, when included in an incoming audio signal can be extracted and displayed to the user. Each stereo audio output can also be produced by down-mixing up to 3 uniquely delayed and scaled stereo audio inputs and routed to any audio output required. The C2-7310 also employs many automatic features including audio follow video and automatic audio delay to match the video processing delay.




ADOBE AFTER EFFECTS CS3
PROFESSIONAL
Final Cut Studio 2




AJA
Inputs HD 1080i/59.94Hz
Outputs HD 720p/59.94Hz
io HD

B&H PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 13a

COMPUTER VIDEO

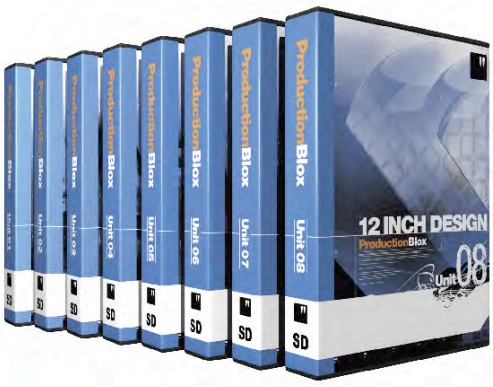
12 Inch Design 1024-1027
Adobe 1028-1043
AJA 1044-1063
Apple.....1064-1079
Avid 1080-1083
Automatic Duck.....1084-1085
BlackMagic Design 1086-1099
Boris FX 1100-1109
Cineform 1110-1111
DigiEffects 1112-1113
Contour Design.....1114
Grass Valley 1115-1119
Intel.....1120
JL Cooper 1122-1123
Matrox 1124-1127
MOTU 1128-1129
Newtek 1130-1133
Red Giant 1134-1139
Sony 1140-1143
Sorenson.....1144
Tiffen.....1145

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 13a, Computer Video use Quick Dial #: 831

PRODUCTIONBLOX

Royalty Free Library of Motion Graphics

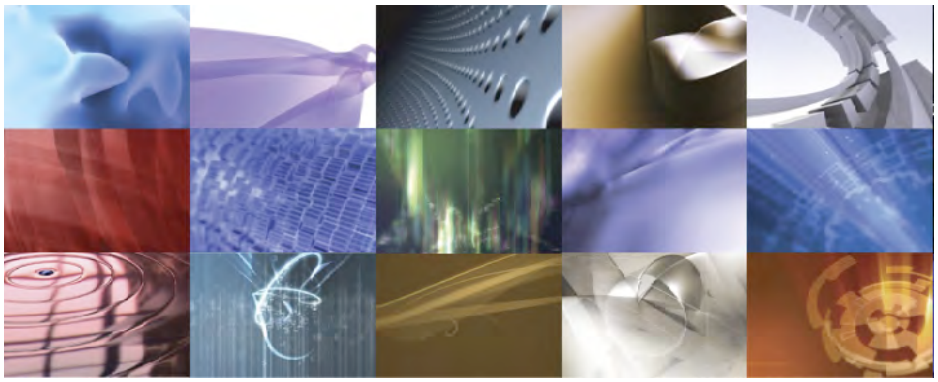


ProductionBlox is a royalty free library of motion graphics (animated backgrounds, matching elements and more) for use by any video or post-production professional. Each volume in the library is called a Unit. There are eight individual Units, and each contains 35 sets of elements: full-screen animated backgrounds with matching static left, right and lower thirds. The static elements are provided in five variations (clean, blurred, drop shadow, blurred drop shadow and gradiated transparency), all with alpha channel.
Each set of elements is called a Blox. In addition to 35 Blox, each Unit also contains 5 CustoMattes and the unique ProductionBlox Catalog System. CustoMattes are full-screen, general purpose, animated mattes that can be combined with any other Blox elements to create unique custom animated elements, such as animated lower thirds. The ProductionBlox Catalog System is a client and facility friendly catalog system that allows quick and easy previewing of the contents of each Unit. Each Unit also includes a DVD-video catalog viewable with any DVD player, a web browser based preview and printable catalogs in Word and Acrobat formats.
Available in SD (Standard Definition), HDV and HD formats, each ProductionBlox Unit comes with one single-sided Catalog Disc and two double-sided Data Discs, in NTSC and PAL formats. All animated elements are provided in QuickTime 6 format. Static elements come in uncompressed TIFF, TARGA and Photoshop 6 formats.

FEATURES

- All standard definition video elements conform to industry standards for resolution, pixel aspect ratio, luma and chroma values as set forth by ITU-R BT.601 (720 x 486 30p for NTSC D1 and 720 x 576 25p for PAL D1).
- All HD video elements conform to ATSC standards for resolution, pixel aspect ratio, luma and chroma values.
- All animated elements are supplied in QuickTime 6 format. The video clips are losslessly compressed using maximum quality PNG compression.
- NTSC material is 720 x 486 30p with a 4:3 aspect ratio. PAL material is 720 x 576 25p with a 4:3 aspect ratio.
- HDV material is 1440 x 1080 with a 16:9 aspect ratio.
- HD material is 1920 x 1080 with a 16:9 aspect ratio.
- All animated backgrounds are provided in 24-bit RGB color.
- CustoMattes and other matte/alpha objects include an 8-bit grayscale alpha channel.
- All static thirds are provided as 32-bit files - 24 bit color and an 8-bit alpha channel.

Sample ProductionBlox



What makes 12 INCH Design's royalty free video backgrounds collections different?

Their video backgrounds are created by designers with real-world, professional video experience working with professional video editors and producers. They work with the biggest names in the business and chances are that you've seen their designers' work on network television shows and commercials. They know what works, what's cool, and what gives a video a professional look.

They also know that production budgets are tight, so they give you more for less money!

All video backgrounds and animated lower thirds are provided in a lossless PNG format which means virtually no compression. You get the same video backgrounds in the HD units that you get in the SD units, albeit rendered in jaw-dropping HD 1920 x 1080 resolution! The same goes for HDV video backgrounds collections which are rendered at 1440 x 1080 resolution. All HD and HDV video backgrounds collections come on multiple DVD-ROMs.

12 INCH DESIGN

ThemeBlox

ProductionBlox SD (Standard Definition) NTSC/PAL

ProductionBlox SD Unit 01-08 *(Mfr # COMBO-PRO8-NTSC • B&H # 12PBCS)* **179.95**
ProductionBlox SD Unit 01 *(Mfr # 01PRO-NTSC • B&H # 12PB1)* **99.00**
ProductionBlox SD Unit 02 *(Mfr # 02PRO-NTSC • B&H # 12PB2)* **99.00**
ProductionBlox SD Unit 03 *(Mfr # 03PRO-NTSC • B&H # 12PB3)* **99.00**
ProductionBlox SD Unit 04 *(Mfr # 04PRO-NTSC • B&H # 12PB4)* **99.00**
ProductionBlox SD Unit 05 *(Mfr # 05PRO-NTSC • B&H # 12PB5)* **99.00**
ProductionBlox SD Unit 06 *(Mfr # 06PRO-NTSC • B&H # 12PB6)* **99.00**
ProductionBlox SD Unit 07 *(Mfr # 07PRO-NTSC • B&H # 12PB7)* **99.00**
ProductionBlox SD Unit 08 *(Mfr # 08PRO-NTSC • B&H # 12PB8)* **99.00**

ProductionBlox HDV (1440 x1080, 29.97p)

ProductionBlox HDV Units 01-08 *(Mfr # COMBO-PRO8-HDV • B&H # 12PBHDVS18)* **249.00**
ProductionBlox HDV Unit 01 *(Mfr # 01PRO-HDV • B&H # 12PBHDV1)* **124.95**
ProductionBlox HDV Unit 02 *(Mfr # 02PRO-HDV • B&H # 12PBHDV2)* **124.95**
ProductionBlox HDV Unit 03 *(Mfr # 03PRO-HDV • B&H # 12PBHDV3)* **124.95**
ProductionBlox HDV Unit 04 *(Mfr # 04PRO-HDV • B&H # 12PBHDV4)* **124.95**
ProductionBlox HDV Unit 05 *(Mfr # 05PRO-HDV • B&H # 12PBHDV5)* **124.95**
ProductionBlox HDV Unit 06 *(Mfr # 06PRO-HDV • B&H # 12PBHDV6)* **124.95**
ProductionBlox HDV Unit 07 *(Mfr # 07PRO-HDV • B&H # 12PBHDV7)* **124.95**
ProductionBlox HDV Unit 08 *(Mfr # 08PRO-HDV • B&H # 12PBHDV8)* **124.95**

ProductionBlox HD (1920 x1080, 24p)

ProductionBlox HD Units 01-08 *(Mfr # COMBO-PRO8-HD • B&H # 12PBHDCS)* **299.00**
ProductionBlox HD Unit 01 *(Mfr # 01PRO-HD • B&H # 12PBHD1)* **149.00**
ProductionBlox HD Unit 02 *(Mfr # 02PRO-HD • B&H # 12PBHD2)* **149.00**
ProductionBlox HD Unit 03 *(Mfr # 03PRO-HD • B&H # 12PBHD3)* **149.00**
ProductionBlox HD Unit 04 *(Mfr # 04PRO-HD • B&H # 12PBHD4)* **149.00**
ProductionBlox HD Unit 05 *(Mfr # 05PRO-HD • B&H # 12PBHD5)* **149.00**
ProductionBlox HD Unit 06 *(Mfr # 06PRO-HD • B&H # 12PBHD6)* **149.00**
ProductionBlox HD Unit 07 *(Mfr # 07PRO-HD • B&H # 12PBHD7)* **149.00**
ProductionBlox HD Unit 08 *(Mfr # 08PRO-HD • B&H # 12PBHD8)* **149.00**

TIPS

Video backgrounds can be used in many ways, such as video post production, live event production, multimedia-based worship, digital signage, DVD authoring, and many more. Here are a few ideas:

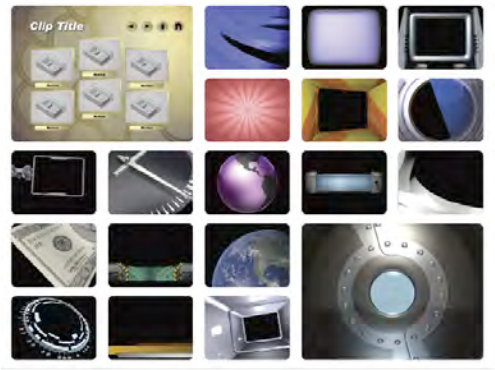
- Video backgrounds are a great backdrop for video inserts. If you have one or more frames containing video, try adding a subtle moving background.
- Make an animated lower third from a video background. Just combine any background with the alpha channel (matte) from any of the static lower thirds included with ProductionBlox. Or use a DVE to move the background off screen. You can even vertically squash the clip because all material is progressive scan, so there are no fields to worry about.
- If you have a logo or bumper, try dropping a video background behind it to make it really pop. Moving backgrounds make great animated backdrops for DVD menus. Just import the clip into your authoring software to add a very professional look to all your DVD projects.
- Add your own elements to the backgrounds. Use the backgrounds as time-saving building blocks, adding other elements to make them look unique. This approach is perfect for the customer that wants a custom look but doesn't have a huge budget to work with.

12 INCH DESIGN

PowerBlox



Available in NTSC and PAL, PowerBlox is a royalty free toolkit for editors that includes hundreds of motion graphics elements and other useful content. PowerBlox will complement any professional motion graphics library, such as 12 Inch Design's critically acclaimed ProductionBlox. They include dozens of animated transitions, animated earth content, animated mattes and motion design elements. As with every 12 Inch Design product, all elements are provided in industry standard QuickTime format.



PowerBlox Unit 01

- 20 classy, quick and full screen animated transitions that can be overlayed on top of any edit between two clips
- 20 Animated Displays: Unique 3D rendered objects designed as display areas for text or other graphic elements. Each one opens, freezes and closes again. Just add text to create a professional and unique element!
- 7 high quality, full screen looping animations of spinning globes. Includes stylized and realistic Earth renders, and two keyable globes.
- 10 simple, animated and keyable shapes. Use to add accents to any part of your project. You will find these indispensable!
- 10 animated displays with After Effects corner pin tracking data. Load the project file into AE and track your video clip onto the animated display. Expensive custom-looking 3D animation at your fingertips.
- 65 high quality single frame mattes with alpha channel. You will never need a new matte again! Combine them with other static elements for more than 500,000 possible different looks!
- 20 Looping animated borders with alpha channel that can easily be combined with any video footage.
- 25 looping grayscale animations (moving textures) rendered at 800 x 600. Great for layering and blending, or using as "Matte To" objects.
- 50 DVD menu templates— huge time saver when you need to quickly deliver a DVD. Includes plug-and-play menus in Adobe Encore, DVD Studio Pro 2 and MyDVD formats set up and ready to go. Also includes all of the menus and elements as Photoshop, TIFF, TGA and BMP files, so they'll work with any DVD authoring software.

PowerBlox Unit 01 *(Mfr # 01POW-NTSC • B&H # 12PB1Q)*.....**149.00**
PowerBlox Unit 02 *(Mfr # 02POW-NTSC • B&H # 12PB2Q)*.....**149.00**
PowerBlox 2 *(Mfr # COMBO-POW2-NTSC • B&H # 12PBS)*: Includes -PowerBlox Unit 01 and 02.....**249.00**

PowerBlox Unit 02

- 40 stylish animated lower thirds with alpha channel. Each lower third loops seamlessly.
- 20 classy, quick and full screen animated transitions that can be overlayed on top of any edit between two clips.
- 12 On and Off lower thirds that animate on and off the screen.
- 8 customizable lower third element sets that include a frame and matte. Fill each third with any ProductionBlox background or other video source to create a truly unique lower third.
- 10 high quality, full screen looping animations of spinning globes. Includes stylized and realistic Earth renders. All globes are keyable (include alpha channel).
- 22 keyable miscellaneous multipurpose animated elements, indispensable for all kinds of production.
- 22 elegant animated elements that "draw" on to the screen. Also includes separate looping glint animation.
- 16 elegant looping animated swaths of fabric. Great for adding that "softer" look to your production. Many can also be used as animated lower thirds.
- Over 40 cool and useful anmations
- 10 Looping animated grids with alpha channel.
- 14 animated bars and lines. Useful as screen separators, lower thirds, or for anywhere you need to place a line of text.
- 18 moving animated mattes that grow on-screen, animate organically and then disappear. Great for punching a hole in the screen to drop in other video.
- 30 Tech Rings–cool looping elements that add high-tech flair to any production.
- 20 cool high-tech mattes that slide on screen from the side or top. Each matte also includes a separate matching border. Great for revealing a second video source or clip.

12 INCH DESIGN

ThemeBlox



A line of themed motion graphics, ThemeBlox units each include 35 full-screen looping animated backgrounds and 25 keyable elements, ensuring that you will find the one that is right for your video project. Ideal solution for producers and editors who need to quickly add an animated background to a video but don't have the resources or time to create one. Available in SD (Standard Definition), HDV and HD formats, themes include holidays, weddings and events, sports, high-tech and medical. Standard Definition NTSC & PAL includes QuickTime.



ThemeBlox SD (Standard Definition) NTSC/PAL

ThemeBlox SD Units 01-07 *(Mfr # COMBO-THM7-NTSC • B&H # 12TB1T7)* **199.00**
ThemeBlox SD Unit 01– High Tech & Medical *(Mfr # 01THM-NTSC • B&H # 12TB1)* **99.00**
ThemeBlox SD Unit 02– Sports *(Mfr # 02THM-NTSC • B&H # 12TB2)* **99.00**
ThemeBlox SD Unit 03– Weddings & Events *(Mfr # 03THM-NTSC • B&H # 12TB3)* **99.00**
ThemeBlox SD Unit 04– Business & Money *(Mfr # 04THM-NTSC • B&H # 12TB4)* **99.00**
ThemeBlox SD Unit 05– Faith & Worship *(Mfr # 05THM-NTSC • B&H # 12TB5)* **99.00**
ThemeBlox SD Unit 06– Patriotic & Elections *(Mfr # 06THM-NTSC • B&H # 12TB6)* **99.00**
ThemeBlox SD Unit 07– Holidays & Seasons *(Mfr # 07THM-NTSC • B&H # 12TB7)* **99.00**

ThemeBlox HDV (1440 x1080, 29.97p)

ThemeBlox HDV Units 01-07 *(Mfr # COMBO-THM7-HDV • B&H # 12TB1T7HDV)* **249.00**
ThemeBlox HDV Unit 01– High Tech & Medical *(Mfr # 01THM-HDV • B&H # 12TB1HDV)* **149.00**
ThemeBlox HDV Unit 02– Sports *(Mfr # 02THM-HDV • B&H # 12TB2HDV)* **149.00**
ThemeBlox HDV Unit 03– Weddings & Events *(Mfr # 03THM-HDV • B&H # 12TB3HDV)* **149.00**
ThemeBlox HDV Unit 04– Business & Money *(Mfr # 04THM-HDV • B&H # 12TB4HDV)* **149.00**
ThemeBlox HDV Unit 05– Faith & Worship *(Mfr # 05THM-HDV • B&H # 12TB5HDV)* **149.00**
ThemeBlox HDV Unit 06– Patriotic & Elections *(Mfr # 06THM-HDV • B&H # 12TB6HDV)* **149.00**
ThemeBlox HDV Unit 07– Holidays & Seasons *(Mfr # 07THM-HDV • B&H # 12TB7HDV)* **149.00**

ThemeBlox HD (1920x1080, 24p)

ThemeBlox HD Units 01-07 *(Mfr # COMBO-THM7-HD • B&H # 12TBHD1T7)* **299.00**
ThemeBlox HD Unit 01– High Tech & Medical *(Mfr # 01THM-HD • B&H # 12TBHD1)* **175.00**
ThemeBlox HD Unit 02– Sports *(Mfr # 02THM-HD • B&H # 12TBHD2)* **175.00**
ThemeBlox HD Unit 03– Weddings & Events *(Mfr # 03THM-HD • B&H # 12TBHD3)* **175.00**
ThemeBlox HD Unit 04– Business & Money *(Mfr # 04THM-HD • B&H # 12TBHD4)* **175.00**
ThemeBlox HD Unit 05– Faith & Worship *(Mfr # 05THM-HD • B&H # 12TBHD5)* **175.00**
ThemeBlox HD Unit 06– Patriotic & Elections *(Mfr # 06THM-HD • B&H # 12TBHD6)* **175.00**
ThemeBlox HD Unit 07– Holidays & Seasons *(Mfr # 07THM-HD • B&H # 12TBHD7)* **175.00**

AFTER EFFECTS CS3 PROFESSIONAL



Motion Graphics and Visual Effects Creation Software

After Effects CS3 Professional brings infinite variety to your creative vision and stunning impact to your communications. Animate freely using Shape Layers and the Puppet tool; combine moving imagery with still images, text, and sound; and manipulate your creations with inexhaustible effects combinations. Work from scratch or jump-start projects quickly with hundreds of customizable animation presets and templates, and use the Brainstorm feature to generate animation variations based on parameters you choose.

Intuitive interface lets you accomplish even the most complex tasks fast. Enhanced multicore and multiprocessor support offers faster rendering. Tight integration with Adobe's world-class applications lets you to move easily between After Effects and Photoshop CS3 Extended, Premiere Pro CS3, Illustrator CS3 and more. When your projects reach review, clients and colleagues can make timecode-specific comments using Adobe Clip Notes, streamlining the approval process and getting you on to the next job.

Designed for tomorrow, today, flexible tools let you produce professional output for cutting-edge media types, like FLV and SWF for the web or mobile devices; work with a wide range of file formats from HDV to OpenEXR, H.264, and Camera Raw; and take advantage of additional animation presets available for download via Adobe Exchange.

FEATURES

32-bit 2D and 3D Compositing and Animation

- Start a composition in 8-bit color mode, and then finalize and output it to 16-bit or 32-bit color for optimal quality. Produce work that is film- and HDTV-ready using the range of colors available in 16- and 32-bit color modes.
- Mix and match 2D and 3D layers in a single composition in real time using OpenGL acceleration. OpenGL 2.0 capabilities include blend modes, 2D motion blur, common effects, shadows, and transparency.
- Export Vanishing Point data from Photoshop CS3 Extended, and then import the data into After Effects to automatically build a 3D composition from the 2D Photoshop image.
- Create and animate multiple cameras and lights. Specify a point of interest, produce soft shadows, and simulate different types of lights to add depth.
- Create adjustment layers similar to those in Photoshop to apply effects to any layers that appear below them.
- Quickly arrange multiple layers in time with the Sequence Layers keyframe assistant, and arrange layers in space with the Align and Distribute tools.
- See how layers interact in space and manipulate a composition from multiple perspectives using multiple views. Use predefined workspaces or create your own to contextually streamline your workflow.
- Automatically adjust motion blur based on the speed of the layer to provide high quality output for fast-moving objects; high-quality and faster rendering for slow moving objects.
- Project light through a layer to create colored shadows, stained-glass effects, and the look of projected slides.
- Speed up production by defining a parent-child relationship between layers so that the child layer inherits all transformations applied to the parent.
- Produce cool animations from scratch by creating layers, adding masks, and applying effects. Or use the included project templates to quickly create DVD motion menus, animated backgrounds, and more.
- Import 3D camera and null animation data in the Alias Maya (MA) format, directly from Maya or from any 3D tracking software that can export MA files, such as 2d3's boujou.

Text and Vector Graphics Creation and Animation

- Create text using standard Adobe tools for typing, editing, and formatting text. Easily edit text created in Photoshop. Mix and match fonts and other attributes on a layer.
- Animate text along paths, transform or displace words or lines of text over time, set inter-character blending modes, randomize the order in which characters animate, blur, or wiggle your text, and more.
- Save animation time by instantly applying more than 250 professionally designed, fully editable text animation presets, or create and save your own. Use Adobe Bridge CS3 to conveniently preview and apply presets.
- Explore new text animation possibilities by making individual characters in your text—or phrase—move and rotate in 3D space.
- Easily create and animate vector graphics with new Shape Layers. Add and animate strokes, fills, gradients, and vector effects. You can convert text into shapes and animate them just like any other shape type.
- Export animated text as vector-based SWF files to create innovative, web-friendly animations.

AFTER EFFECTS CS3 PROFESSIONAL

Superb Color Correction

- Manage color correction with a variety of tools, including Tritone Brightness & Contrast, Channel Mixer, Color Balance, Levels, Tint, Hue/Saturation, and more.
- Take advantage of Color Finesse from Synthetic Aperture, a full-featured color correction environment that contains high-end telecine-style correction tools.
- Enhance the contrast and tone of footage over time with Photoshop style Auto Color, Auto Contrast, and Auto Levels controls.
- Automate color correction over time while preserving the shadows and highlights within individual frames.
- Adjust the tonal range of an image with complete control, such as decreasing blues in the shadows and increasing them in bright areas. You can import curve settings from Photoshop as well.



The pins on the arms and legs control the figure; currently selected pins appear as solid circles, deselected pins hollow. Simply by dragging the pins at the knees, hand and head, a highly stylized effect can be achieved (although subtler animations are possible too). Pins that aren't repositioned hold surrounding areas in place.

Graph Editor

- Edit Value and Speed graphs in the Graph Editor. Scale and offset keyframes with free-transform features, just as you would scale or offset vertices on a mask
- See spatial properties such as Position represented with value graphs on individual channels, each with a unique color.
- Snap keyframes to interesting points as you drag them horizontally or vertically around the Graph Editor.
- Freely zoom and pan around the Graph Editor with the Zoom tool, Hand tool, or your mouse scroll wheel, using modifier keys for more controls. Automatically fit all graphs to the current view with a single click.

Extensive Visual Effects

- Use a broad selection of included effects to change the appearance of footage or generate entirely new elements. Create unique looks from scratch or by using more than 100 customizable effects presets.
- Organize effects the way you like and quickly access them in the Effects & Presets palette. Save, apply, and share animation presets with specific settings and animated properties.
- Add smoke and sparks using Particle World, create blazing ray-of-light transitions using Light Burst and Light Sweep, and apply more than 60 other bundled effects from Cycore.
- Re-create the effect of a unfocused camera lens with Lens Blur, and use Smart Blur to create soft color effects without destroying fine detail. Other blur effects include Directional Blur, Box Blur, and Gaussian Blur.
- Warp and distort full frames—as well as selected areas—in specific, realistic ways with effects like Mesh Warp, Bezier Warp, and Displacement Map. Paint distortions directly onto imagery with Liquify. Distort footage using Mirror, Ripple, Bulge, and other effects.
- Add, remove, or match grain artifacts from footage automatically or manually. Specify the characteristics of grain on all three individual color channels for a perfect match.
- Create textures and organic elements with Fractal Noise, which is perfect for simulating caustics, clouds, lava, flowing water, and gas. Use included presets to create eye-catching animated backgrounds.
- Morph one defined shape in a layer into another shape on the same layer, distorting the image itself to fit the shape of the new area.
- Skew the corners of an image to simulate the perspective of a plane in 3D space. Use the tracker to create animated corner pin data, matching scene features precisely.
- Import 3D channel image files saved in RLA, RPF, Softimage PIC/ZPIC, and Electric Image EI/EIZ formats. Simulate the effects of camera depth of field, and use Fog 3D to simulate volumetric haze in a source 3D image file.
- Instantly brighten or diffuse the bright areas of an image to create a glowing halo or other lighting effect, suitable for stylized emphasis of featured elements.
- Simulate explosions, flocks of birds, swarms of bees, and more using a powerful particle system. Even text layers can be a particle.
- Generate sizzle around borders by adding dancing, dissolve-style animated pixel scatter to masked areas of a layer.

Masking and Keying Tools

- Control which parts of a 2D or 3D layer are visible by adding and animating an unlimited number of masks on any layer.
- Stroke, feather, transform, animate, and apply motion blur to masks over time.
- Import Photoshop and Illustrator paths as masks.
- Turn any channel, including alpha channels, into a vector-based mask, and quickly create animated masks.
- Replicate natural motion by taking control of mask transitions.
- Keylight creates subtle, elegant mattes of reflections, semi-transparent areas, and hair. Spill suppression, color correction, and edge refinement help perfect the result.
- Replicate the method used to key color footage on landmark films. The Color Difference Key weights the dominant color being keyed against the other two primary colors.
- Turn grayscale image, movie, or animated text or graphic into an alpha or luma matte to control what's visible on another layer.
- Quickly eliminate all the pixels on a layer that are similar to a color you've specified. For example, cut out a greenscreen background in one step by specifying that color.
- Create high-contrast mattes with subtle edge thresholds.
- Remove unwanted color spill from footage quickly and easily.
- Compare foreground information in a scene against a precisely matched, static background "clean plate," leaving only the pixels that are different.
- Derive the key from border pixels selected by creating a rough mask around edges of an object, to help in difficult keying situations.
- Spread or choke the selection area of any alpha channel with a subpixel level of control.

AFTER EFFECTS CS3 PROFESSIONAL

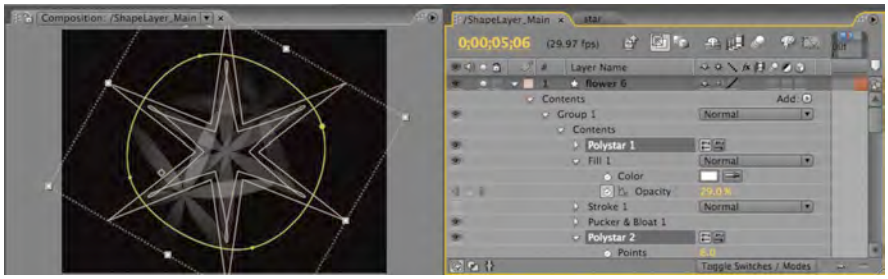
Powerful Motion Controls

- Puppet tool lets you squash and stretch an image or text to bring it to life as an animated character. You can also record the position and speed of your puppet movements, stiffen areas of the character, and control the depth of elements of your puppet.
- Slow down and speed up footage with smooth, crisp results and minimal artifacts. Use Timewarp to analyze pixel motion and create more accurate in-between frames.
- Produce effects such as variable slow motion and backward playback using two types of frame blending: Frame Mix and Pixel Motion.
- Quickly draw an animation path and set its velocity. Then fine-tune the shape and speed of the path with Smoother.
- Precisely match the motion of source footage using the fast, accurate Motion Tracker. Use as many points as you like or standard one-, two-, and four-point settings to track x and y positions, rotation, and scale.
- Eliminate unwanted motion using the Motion Stabilizer, which can give handheld video shots the look of a locked-off shot.
- Create natural-looking zoom effects by making linear changes of scale exponential.
- Mix different portions of source footage creatively using the luminance of one layer to control the timing of pixels in another layer.

Enhanced Performance

- Take full advantage of multiprocessor and multicore systems for RAM previews and final renders. After Effects renders multiple frames simultaneously whenever possible.
- Advanced OpenGL capabilities include support for blending modes as well as motion blur, anti-aliasing, track mattes, high-quality shadows and transparency, and accelerated rendering of common effects. Use OpenGL for accelerated final renders.
- Preview compositions in real time and benefit from intelligent caching. Define a region of interest for fast and long RAM previews.
- Dramatically enhance previewing and interactivity on large projects with disk caching.
- Use the powerful Render Queue to simultaneously render at multiple resolutions and file formats—or to batch render files.

A single Shape Layer containing a compound shape makes it possible to control what appear to be multiple shapes with a single set of controls.



Text and Vector Graphics Creation and Animation

- Create text using Adobe-standard tools for typing, editing, and formatting text, and edit text created in Photoshop. Mix and match fonts and other attributes on a layer.
- Animate text along paths, transform or displace words or lines of text over time, set inter-character blending modes, randomize the order in which characters animate, blur, or wiggle your text, and more.
- Explore text animation possibilities by making individual characters in your text— or an entire phrase—move and rotate in 3D space.
- Save animation time by instantly applying more than 250 professionally designed, fully editable text animation presets, or create and save your own. Use Adobe Bridge CS3 to conveniently preview and apply presets.
- Easily create and animate vector graphics with new Shape Layers. Add and animate strokes, fills, gradients, and vector effects. You can convert text into shapes and animate them just like any other shape type.
- Export animated text as vector-based SWF files to create web-friendly animations.

Nondestructive Vector Painting

- Work with brushes similar to the ones in Photoshop. Customize brushes to control size, spacing, and angle, and save the settings.
- Remove unwanted distractions like dust and scratches or replicate elements for a desired effect, such as filling a stadium with people. The Clone tool offers multiple presets and onion-skinning of the source frame.
- Animate individual paint strokes over time to change their size, position, or shape and to create write-on and write-off effects.
- Control whether the Eraser tool removes paint strokes only or paint strokes plus the underlying background footage.
- Use Wacom tablets for more precise control when painting in AE CS3

Integrated Script Editor

- Organize and edit scripts using numbered lines, user-defined text formatting, and colored text.
- Profile individual functions or lines within scripts for individual timing and hit-count information to understand how and when individual parts of the scripts are called.
- Clearly isolate specific functions and statements in complex scripts by interactively managing breakpoints.
- Instantly access all scripts in the Scripts menu, which also includes a JavaScript Console and Call Stack, Breakpoints, and Data Browser palettes.

Flexible Media Management

- View a flowchart of a composition or project to see how it's organized and which footage, layers, and effects are used.
- Use post-render actions to streamline back-end production tasks, such as creating proxies or replacing project footage with output from the Render Queue.
- Easily share projects and files across Windows and Macintosh platforms.
- Mix multiple file resolutions from thumbnails up to 30,000 x 30,000-pixel frames.
- Use commands such as Find, Reveal, Reduce Project, and Collect Files to manage files.

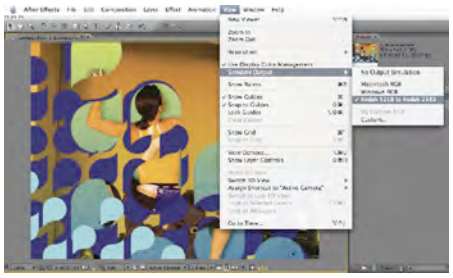
AFTER EFFECTS CS3 PROFESSIONAL

32-bit Audio Tools

- Prepare and resample audio using sampling rates from 22kHz to 96kHz. Play back audio in real time without having to render
- Pan from the left speaker or channel to the right speaker or channel, or vice versa, with the Stereo Mixer.
- Remap audio over time with the Delay and Backwards audio effects. Adjust audio tone with Bass & Treble. Use Modulator, Parametric EQ, and High-Low Pass for precise professional control over 32-bit audio. Delay, Flange & Chorus, and tone generation allow you to stylize sound or generate sounds from scratch.
- Generate full-color visuals based on audio elements that animate dynamically along a frequency spectrum or that behave like an audio waveform.

Color Accuracy

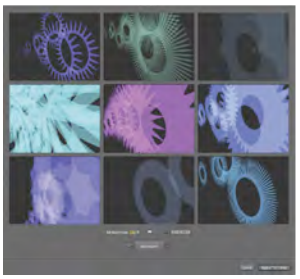
- Enable color management by selecting a Project Working Space. Maintains the color accuracy of imported files as they are displayed and rendered and allows you to preview how footage will look on other devices.
- Color spaces from HD and SD video formats are interpreted automatically. Profiles can also be set via Interpret Footage.
- Preview color accurately and simulate how final output will appear whether on a broadcast monitor or projected via film stock.
- Convert color appropriately for a specific output format (including SD and HD formats).
- Files such as 32-bit PSD, TIFF, or EXR, composite accurately in a 32-bit linear HDR project workspace. Any output profile can be linearized for 32-bit HDR.



Color management in After Effects CS3 goes beyond making color footage look correct on your own monitor. It also lets you simulate how your final output will look on a wide range of displays, from mobile devices to television to film. You can even create your own custom simulations.

Brainstorm

Jump-start animations with Brainstorm, a new user interface that offers variations based on selected design and animation parameters. Choose which properties and effects you want to explore, and Brainstorm will propose animated variations. Brainstorm offers an array of possibilities; you can select one you like and apply it, or you can choose to evolve it further by clicking Brainstorm below the preview area. The possibilities are endless.



Professional Results for Every Media Type

- Specify output frame rates and resolutions (up to 30,000x30,000 pixels) to meet international film and broadcast standards, including Cineon, HDTV, HDV, and more.
- Import and export HDR color images in Photoshop, OpenEXR, Radiance, and TIFF formats to preserve the full dynamic range of all footage.
- Simultaneously render at multiple resolutions and file formats or batch render files, either on a local machine or across a network.
- Import/output files in QuickTime, FLV and SWF, AVI, MPEG-2, Windows Media (Windows only), Photoshop (PSD), Camera Raw, OpenEXR, Cineon, SGI, TIFF, TGA, IFF, JPEG, MP3, WAV, and AIFF formats.

Unmatched Adobe Integration

- Save 32-bit high dynamic range (HDR) and 16-bit color values in Photoshop files. Text remains editable, and layers, video layers, layer styles, blending modes, masks, transparency, and color profiles are all preserved when importing Photoshop files as compositions.
- Export Vanishing Point data from Photoshop CS3 Extended, and then import the data into After Effects to automatically build a 3D composition from the 2D Photoshop image.
- Copy vectors from Illustrator to use as After Effects masks or motion paths. Illustrator layers and blend modes are preserved, and vector shapes can be continuously rasterized (and output as compact SWF files), preserving smooth edge detail.
- Save time and preserve project organization when working with Adobe Premiere Pro projects. Preserve bins, edits, markers, keyframed effects, nested sequences, transitions, and more. Drag and drop or copy and paste clips from one application to the other.
- Import SWF files as continuously rasterized vectors with alpha channel preserved, allowing you to scale them without loss in quality.
- Use markers to create cue points that can be added to your FLV output. Automatically convert any layer's keyframes to cue points to make it easier to trigger events in Adobe Flash based on motion or elements changing over time.
- Create motion menus and interactive buttons for your DVDs. Export movies from After Effects with markers that Adobe Encore CS3 software reads as chapters.
- Work more efficiently via a single interface to search and access your project files, preview and apply presets, run batch processes, and tag assets with XMP metadata.
- Work in an elegant and adaptable interface featuring workspace panels that dock and group for optimal organization, eliminating overlapping windows. Save custom workspaces, control UI brightness, and more.

After Effects CS3 Professional Software:
For Windows *(Mfr # 25510629 • B&H # ADAECS38W)* or Mac *(Mfr # 15510671 • B&H # ADAECS38M)*.....**939.95**

Upgrade After Effects CS2 to CS3 Professional:
For Mac *(Mfr # 15510673 • B&H # ADUAECS38M)*, or Windows *(Mfr # 25510631 • B&H # ADUAECS38W)*.....**298.95**

Total-Training DVDs:

Adobe After Effects CS3: Essentials Training DVD *(Mfr # 120223091 • B&H # TOTAECS3E)* **149.95**

Adobe After Effects CS3: Advanced Training DVD *(Mfr # 120223791 • B&H # TOTAECS3A)*.....**149.95**

PREMIERE PRO CS3



Video Editing Software for Mac or Windows

Bundled with Adobe OnLocation CS3 (Windows only) and Adobe Encore CS3, Premiere Pro CS3 software is a complete start-to-finish solution for efficient video production. Tell your story with powerful, flexible editing tools. Bring new dimension to your projects efficiently and in real time with precise keyframe controls and features like high-quality slow motion with time remapping. Save time creating dramatic effects and get finer creative control thanks to tight integration with Adobe Photoshop CS3 and After Effects CS3 Professional. Achieve your vision with professional color correction, quickly and precisely edit footage from multicam shots, and much more—all from within a familiar, customizable interface.

Work with virtually any format with uncompromised image quality from start to finish. Maximize footage quality and save time while shooting with professional camera image monitoring and direct-to-disk recording using OnLocation CS3 software. Premiere Pro CS3 efficiently takes you from on-site capture to final delivery without sacrificing the quality and integrity of your footage.

Finish and deliver content anywhere, from film and tape to the web, DVD, Blu-ray Disc, and mobile devices. Use Encore CS3 to create interactive content for DVD, Blu-ray Disc, and the web. Export FLV files with Premiere Pro CS3 timeline markers converted automatically to cue points, and streamline the client review process with Adobe Clip Notes.

FEATURES

Edit Creatively and Efficiently

Focus on telling your story with powerful, flexible editing tools. Save time creating dramatic effects and get finer creative control thanks to tight integration with Adobe Photoshop CS3 and After Effects CS3 Professional.

- Import and animate Photoshop layers. Edit still images from Premiere Pro CS3 with Photoshop CS3. Automatically create Photoshop files to match the current project's frame size and aspect ratio.
- Save tape and time by eliminating capture. Record SD and HD video directly to hard disk OnLocation CS3 software. Instantly review each shot without shuttling tape. OnLocation automatically detects and flags problems to provide the best results.



Improve efficiency and incorporate a tapeless workflow during shoots using OnLocation CS3 to monitor your camera's video signal and record it directly to hard drive.

- Drag and drop or copy and paste clips and timelines between Premiere Pro CS3 and After Effects CS3 Professional. Open complete Premiere Pro projects, including nested sequences, in After Effects. Premiere Pro is compatible with most After Effects plug-ins.
- Open Illustrator files in Premiere Pro CS3. When scaling an image in Premiere Pro, the image is rerasterized, ensuring that image quality remains pristine.
- Send audio files to Adobe Soundbooth software for editing, and hear changes immediately in the Premiere Pro CS3 timeline.
- Adjust the Premiere Pro CS3 interface to fit any editing style, workflow, and environment. Panels can be configured in many arrangements and across multiple monitors. Use the docked interface to simultaneously adjust all windows.
- Find files fast with search tools that instantly update results as you type. Sort and organize assets into multiple project panels, each with its own graphical or text view setting. Display and handle media files, making project management easier and more efficient.
- Save time in the authoring process by sending media with timeline markers directly to Adobe Encore CS3 for interactive authoring for Blu-ray Disc, DVD, and the web.
- Archive media, reclaim drive space, and move between offline and online environments. Consolidate projects to a single location for archiving and storage management.
- Use Adobe Bridge CS3 to search for and access your project files, preview and apply settings, run batch processes, and tag assets with XMP metadata.
- Personalize your experience by creating multiple keyboard maps for different tasks or to support multiple users.
- Set the timeline to scroll smoothly under a stationary indicator during playback, or adjust it to advance one page as the playback indicator reaches the edge of the window.
- Switch between panels using keyboard shortcuts that save time and mouse fatigue.
- Play nested sequences immediately without having to render audio. This can save time when working with multicam sequences.

PREMIERE PRO CS3

Advanced Video Editing

- Make complex edits (ripple, rolling, slip-and-slide) in one step. Trim and adjust footage with single actions that would otherwise require multiple steps.
- Multicam editing lets you view multiple video tracks from a multiple-camera shoot, easily sync via timecode, and edit by switching between tracks in real time. Rerecord sections of your edit, make fine adjustments using standard timeline editing tools, and easily adjust color correction across multiple shots, even after editing.
- Use primary and secondary color-correction tools to match shots; change colors; correct exposure errors; and modify highlights, midtones, and shadows across clips, sequences, or entire projects.
- Use OnLocation CS3 to quickly calibrate your camera, check levels, and monitor your signal. Use simple tools that function like their hardware equivalents to get results quickly and easily. The virtual reference monitor, waveform monitor, vectorscope, and audio spectrum analyzer help you avoid problems and improve quality when shooting.
- Monitor luma and chroma levels on every line with the built-in waveform monitor and vectorscope. Display Waveform IRE information in standard, YCbCr Parade, RGB Parade, or combined modes.
- Edit each section or sequence of your project on its own timeline. Nest each timeline section into a master timeline while maintaining full access to every edit.
- Maintain source integrity with support for 10-bit video and 16-bit PSD files.
- Break master clips into smaller subclips for more flexible editing, especially when working with large sections of content. Treat subclips like any other video clip by trimming, applying effects, renaming, and more.

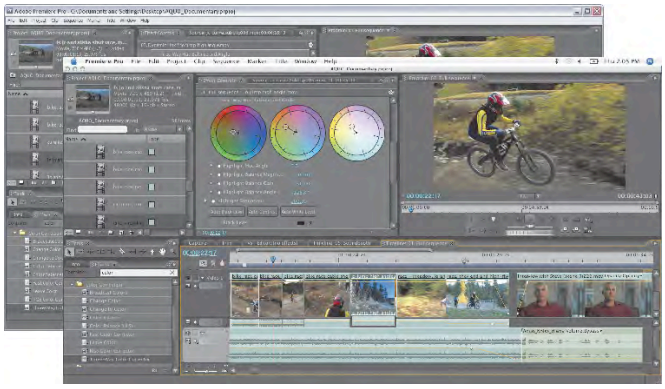


The Multi-Camera window makes editing action recorded with several cameras or in multiple takes as easy as pointing and clicking.

Advanced Audio Editing

- Create 5.1 surround-sound audio mixes, edit audio with individual sample precision, and apply clip- and track-based effects, using the included VST plug-ins or your own. Create and manipulate 5.1 multi-channel audio to produce true surround sound and other richly layered audio experiences.
- Apply multiple audio effects to any audio clip or track and work with third-party VST-format audio plug-ins. Enjoy audio effects and editing unequaled by any other nonlinear editor and by most audio software.
- Built-in audio mixer lets you control volume and pan/balance setting. Use advanced features like channel inserts, auxiliary sends and returns, automation, and more.
- Adjust audio clips with a precision of up to 1/96,000 of a second. Set precise L- and J-cuts. Eliminate small pops, crackles, and other unwanted audio elements.
- Create smooth audio crossfades and other audio changes with a minimal number of keyframes, simplifying editing and preserving system resources.

Powerful editing, finishing, and delivery tools for Mac and Windows



Effects

- Apply powerful visual and motion effects to your clips with high-quality built-in effects. An almost unlimited choice of additional effects is available thanks to the wide range of After Effects compatible plug-ins for video and VST plug-ins for audio.
- Add a spot, directional, or omni light to your video footage. Create multiple lights to see different looks on different parts of a scene.
- Explore hundreds of high-quality production and design filters and effects to restore and enhance your video, graphics, and audio.
- Create your own effects presets. Save simple and complex effects parameters as a custom preset that you can quickly apply to any clip in any project.
- Use slow motion to create dramatic effects that focus on the action. Time remapping feature lets you speed up, slow down, reverse, and hold frames with precision.
- Use the Timewarp effect as in After Effects to create high-quality slow motion through pixel-motion analysis. The Timewarp filter gives precise keyframe control over every parameter, producing the highest quality results on the most difficult source content.
- Instantly improve your video image quality with filters like those in Photoshop, including Auto Color, Auto Contrast, and Shadows/Highlights.
- Create traveling mattes by applying effects and animation to individual track-matte clips.
- Control any audio and video effect parameter using comprehensive keyframe controls that mirror those found in After Effects. Get precise control using Bezier handles to finesse the shape of parameter curves.
- Create sophisticated text and graphics titles from scratch, from professionally designed templates, or from user-defined styles.

PREMIERE PRO CS3

Broad Format Support

Work with virtually any format with uncompromised imagery from start to finish. Maximize footage quality and save time by recording directly to hard disk using OnLocation CS3.

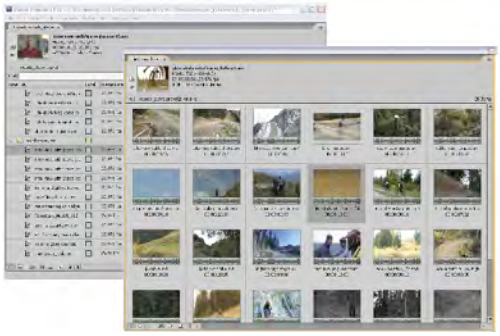
- Work with the formats you want. Edit all standard- or high-definition formats, from DV and HDV to HD and beyond (some formats may require additional hardware).
- Import and edit content from Panasonic P2 cameras without transcoding or rewrapping, saving time during editing and retaining important metadata from the P2 device.
- Edit the majority of the frame rates and resolutions supported by Panasonic P2 cameras, including 50P and 60P. Combine resolutions freely on the timeline.
- Capture and edit HDV content in real time and in its original format with no conversion or quality loss. Premiere Pro CS3 supports HDV cameras VCRs from Sony, JVC, and Canon.
- Import and export major video, audio, and graphic file formats, including QuickTime, Windows Media, AVI, BWF, AIFF, JPEG, PNG, PSD, TIFF, and more.
- Import still-image files in any major format including PSD, BMP, GIF, EPS, JPEG, PCX, PICT, PNG, and TIFF. Export in BMP, GIF, TARGA, and TIFF formats.
- Play through most common transitions and effects without waiting to render. For even more real-time performance, add hardware from a variety of third parties.
- Display timecode for 16mm and 35mm film in standard Feet + Frames nomenclature.
- Import, edit, and output image sequences with dimensions up to 4,096x4,096 pixels.
- Preview widescreen footage on a 4:3 monitor or lay off to a 4:3 tape or DVD with real-time letterboxing. Help ensure that your 16:9 material looks right during playback.
- Capture and edit HD or up to 4K scanned files, consolidate and manage projects, and work efficiently with After Effects CS3 Professional and Photoshop CS3 software.
- Set your project to any resolution and work with it throughout production—great for creating video banner ads, content for small screens, and more.

Hardware Support

- Control video decks through RS-422 and RS-232 serial protocols or Firewire interfaces for precise batch capturing, recapturing, and insert editing.
- Record and play back audio through any multichannel audio card or hardware that supports the industry-standard ASIO protocol (Windows only).
- Choose from a wide range of capture cards and other hardware to build the HD, SD, or DV editing system that meets your needs and budget.

Deliver Everywhere

- Accelerate reviews and reach the widest possible audience by delivering your work to film, tape, the web, DVD, Blu-ray Disc, and mobile devices.
- Exchange project metadata with major video, film, and audio applications via industry-standard Advanced Authoring Format (AAF), AAF with Edit Protocol, and Edit Decision List (EDL) files. (AAF import/export for Windows only)
- Maintain the pristine quality of your HD video all the way to distribution. Create high-definition Blu-ray Discs with Adobe Encore CS3, working with the same interface and features used to create standard-definition DVDs.



Maintain control of your media with multiple Project panels, customizable panel display settings, and instant file searches.

- With one click, easily create SWF versions of your DVD and Blu-ray Disc projects for the web. Use Encore CS3 to create content compatible with Adobe Flash Player, complete with DVD interactivity and menus.
- Easily incorporate video into Flash CS3 projects as you create immersive experiences for the web. Timeline markers are embedded as cue points when exporting FLV files from Premiere Pro CS3, streamlining the process of creating interactive and navigational triggers.
- Support for any frame size up to 4,096 x 4,096 pixels, and for every major image and sequence file format (including AI, PSD, TGA, TIFF, and BMP), makes Premiere Pro CS3 the ideal tool for editing and preparing sequences for output to film formats.
- Use Encore CS3 to author interactive titles, and then publish them to —Blu-ray Disc, DVD, and SWF for playback through Adobe Flash Player—with a single click.
- When editing Panasonic P2 content, export your sequence to a P2 card for reuse and playback on other Panasonic P2 equipment.
- Make your project web ready. In addition to FLV format, choose from comprehensive compression tools for Internet-friendly file formats including Real, Windows Media, and QuickTime.
- Export your digital cinema project as a Windows Media 9 Series file with 720p or 1,080p resolution and 5.1 surround sound — create a stunning theatrical experience.

Premiere Pro CS3 Video Editing Software for Windows *(Mfr # 25520528 • B&H # ADPPCS33W)* **734.95**

Premiere Pro CS3 Video Editing Software for Mac *(Mfr # 25520540 • B&H # ADPPCS33M)* **749.00**

Adobe Upgrade Premiere Pro or Encore CS2 to Premiere Pro CS3 for Windows
(Mfr # 25520568 • B&H # ADUPEPPCS33W) **298.95**

Adobe Upgrade Premiere Pro or Encore CS2 to Premiere Pro CS3 for Macintosh
(Mfr # 25520578 • B&H # ADUPEPPCS33M) **298.95**

ADOBE

ILLUSTRATOR CS3

The Essential Vector Tool



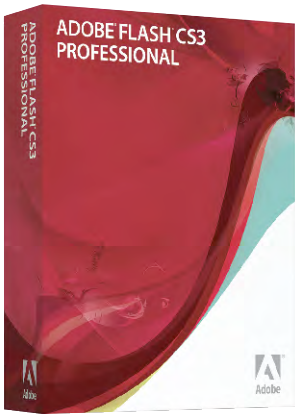
Illustrator CS3 allows you to create sophisticated artwork for virtually any medium. Industry-standard drawing tools, flexible color controls, and professional type controls help you capture your ideas and experiment freely, while timesaving features such as easier-to-access options let you work quickly and intuitively. Improved performance and tight integration with other Adobe applications also help you produce extraordinary graphics for print, web and interactive, and mobile and motion designs.
Quickly explore multiple design options with industry-standard drawing tools, new color controls, and a wealth of powerful effects enable greater creative productivity and the ability to easily experiment. Use new Live Color to explore color harmonies and interactively apply color to any selection of objects. Work faster by controlling path editing and point alignment in the Control panel. And enhance your artwork with professional typography and transparent effects.
With easier access to tools and options, flexible and customizable workspaces, and a wealth of timesaving features and shortcuts, you can speed through design and production tasks. The enhanced Control panel frees up screen space and puts more options at your fingertips, while New Document Profiles provide a launch pad for video and other designs.

FEATURES

- Live Color, which lets you select any artwork and interactively edit the colors to see results immediately.
- Organize swatches in groups and view them in organized hierarchies. Automatically name them by their color values, or intuitively.
- Easily paint any closed or partially closed area of your artwork with the Live Paint Bucket.
- Warp, liquify, and distort artwork any way imaginable with envelopes and live distortion tools. Easily access envelope options from the Control panel.
- Apply live effects without affecting the underlying artwork, so you can edit at any time without starting over.
- Bblending modes and transparency effects similar to those in Photoshop.
- Simulate airbrush and watercolor effects by adding multiple colors and precisely controlling the transitions between colors.
- Turn 2D shapes into fully editable 3D objects by extruding and revolving paths. Add lighting and wrap images around 3D shapes to create objects such as packaging mock-ups.
- Add design elements to your artwork by spraying, scaling, colorizing, and adjusting the transparency of repeated symbols while keeping file sizes small.
- Use clipping masks to hide areas of an object or group, crop placed images, or cut intricate shapes.
- Use opacity masks to alter the transparency of underlying objects and achieve effects such as a transparent gradient.
- Assign a spot color to a linked, embedded, or opened grayscale image, or even apply a spot color to a drop shadow.
- Morph one shape into another to create smooth shading, complex contours, and basic animations.
- Apply nondestructive live effects from the Adobe Photoshop Effect Gallery.
- Produce visually compelling charts and graphs, including quickly applying harmonious color groups with Live Color.
- Quickly and accurately convert photos, scans, or other bitmap images to editable and scalable vector paths using Live Trace.
- Quickly remove areas of artwork with the Eraser tool as easily as you erase pixels in Photoshop. Enjoy complete control over the width, shape, and smoothness of the erasure.
- Remove, connect, and split paths — and convert anchor points. Roll the mouse over curve handles to get an enlarged view for easier point selection.
- Align and distribute anchor points with one click using options in the Control panel. It's as easy as aligning and distributing objects.
- Position objects and anchor points with expert precision using Smart Guides and the Align, Transform, and Control panels.
- Draw with precision using the Pen tool for full control over anchor points and Bezier curves.
- Draw onscreen as you would on paper with the Pencil tool. Smooth out paths by drawing a new line near the path you want to alter.
- Define solid and dashed lines in the Stroke panel. Specify weight, miter limit, the style of joins and caps, and whether the stroke is inside, centered on, or outside the path.
- Add flair to paths with customized brushes. Choose from calligraphic, scatter, art, and pattern brushes, or make your own brush.
- Apply formatting to individual characters, lines of type, or entire paragraphs with a single click.
- Expand typographic options using ghosted text, transparent drop shadows with soft edges, and other effects for transparent text.

Illustrator CS3
For Windows *(Mfr # 26001648 • B&H # ADICS313W)* or Mac *(Mfr # 16001647 • B&H # ADICS313M)*.....**599.00**

FLASH CS3 PROFESSIONAL



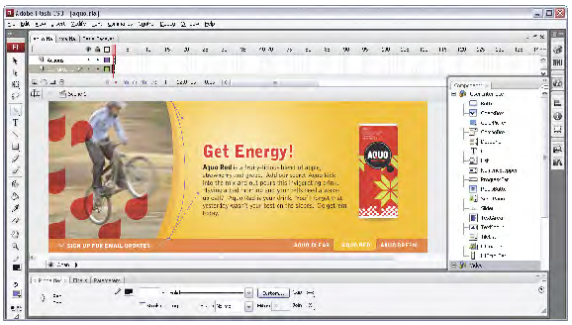
Create and Deliver Interactive Content

Flash CS3 Professional is the most advanced authoring environment for creating rich, interactive content for digital, web, and mobile platforms. Create interactive websites, rich media advertisements, instructional media, engaging presentations, games, and more. Designers and developers depend on Flash and the ubiquitous Adobe Flash Player software to ensure their content reaches the widest possible audience. Available for Windows and as a universal-binary application for Mac, Flash CS3 Professional provides the tools you need to be successful. Realize your creative vision with a full complement of drawing, animation, and interactive design tools. Explore innovative styles and techniques, impress clients with more than they expected, and deliver consistent results across multiple platforms. Leverage the power of a true development environment. Utilize professional coding tools including code collapse, commenting, automatic syntax completion, streamlined error resolution, and more.

FEATURES

Sophisticated Video Tools

- Choose from either the high-quality On2 VP6 codec or the Sorenson Spark codec for advanced encoding options when creating FLV files. Use the batch processor to encode multiple video files at once.
- Export video directly to FLV from leading professional post-production applications.
- Overlay video composited with a transparent or semi-transparent alpha channel with other content at runtime. Create unique effects using compositing tools such as After Effects and import them into Flash CS3 Professional with transparency preserved.
- Produce video quality that rivals today's best video codecs while maintaining small file size with the advanced video codec in Flash Player, On2 VP6.
- Embed cue points directly into an FLV file to trigger events during playback and coordinate the playback of accompanying graphics and animations.
- Centralized dialog presents options for FLV deployment during video import. The dialog also instantiates the skinnable video component and prepopulates it with required deployment parameters.
- Easily import and improve video quality and appearance with encoding options such as deinterlacing, advanced cue point control, and new video component skins.
- Use the skinnable video component to easily customize the look and feel of video projects without significantly increasing file size. The component works with multiple deployment options, including streaming and progressive download.
- Render content published in a SWF file as a QuickTime video using the advanced QuickTime exporter. Export content that includes nested MovieClips, content generated with ActionScript language, and runtime effects such as drop shadow and blur.



Create rich, interactive content for digital, web, and mobile platforms.

Time Saving Coding Tools

- Hide code from view by selection or tag so you can focus more easily on the code you are developing.
- Use easy menu commands to apply comment/uncomment tags to entire lines or any section of code. This Script Editor feature remains consistent across both Adobe Flash CS3 and Dreamweaver software.
- View code errors in a separate panel that is automatically generated when performing tasks such as check syntax, test movie, test project, debug movie, or publish. Click to jump directly to that section of code.

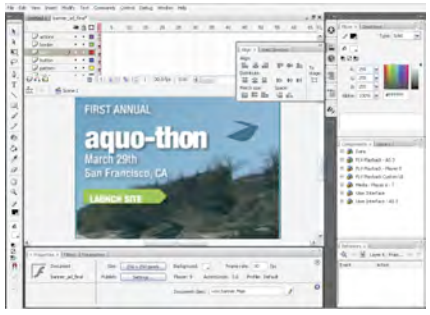
Drawing Capabilities

- Manipulate vector shapes with powerful shape drawing tools. Easily bend, erase, distort, skew, and combine vector shapes in a natural and intuitive way.
- Create pie wedges, round off rectangle corners, define an inner circle radius. Visually adjust shape properties on the stage.
- Create precise vector illustrations with the Pen tool inspired by Adobe Illustrator, and then manipulate Bezier control points using Illustrator keyboard shortcuts.
- Copy and paste illustrations from Illustrator into Flash CS3, preserving full fidelity.
- Toggle the object drawing mode to represent shapes as objects for easy visualization, the same way you would in Adobe Illustrator.

FLASH CS3 PROFESSIONAL

Powerful Animation Tools

- Create more compelling designs with built-in filter effects like drop shadow, blur, glow, bevel, gradient bevel, and color adjust. Apply effects to MovieClips and text fields to be rendered at runtime by Flash Player, consequently minimizing file size.
- Use blend modes to create unique visual blending effects when images overlay each other. Blends are rendered at runtime and updated live as objects move.
- Easily and precisely control the velocity of animated objects using an intuitive graph that provides independent control of position, rotation, scale, color, and filters.
- Copy an animation that is applied to an object and paste it into any other timeline object, dramatically reducing time spent on animation development.



Flash CS3 sports a user interface consistent with that found in other Adobe Creative Suite 3 components—easy to read and adjust to your liking. Panels can also be reduced to a new iconic view and slide open as you need them, leaving more room to see your document.

- Experiment with different versions of the same file, manage complex layouts, and save time by exposing only the layers you want to export and hiding the rest.
- Import MP3 files. Integration with Adobe Soundbooth makes it easy to edit files, without any audio production experience.
- Avoid unnecessary re-rendering of vector objects with bitmap caching. Flag an object as a bitmap at runtime so it gets cached as a bitmap; vector data is maintained, so it can be converted back to a vector at any time.
- Leverage the Flash APIs to easily develop extensions that add custom functionality.
- Add motion to your creations with the easy-to-use, highly controllable, frame-based timeline inspired by traditional animation principles such as keyframing and tweening.

ActionScript Development

- Save time with ActionScript 3.0 language, featuring improved performance, increased flexibility, and more intuitive and structured development.
- Test content with a powerful, new ActionScript debugger that offers greater flexibility and user feedback, as well as consistency with Adobe Flex Builder 2 debugging.
- Facilitate scripting with Script Assist, a visual user interface for script editing that includes automatic syntax completion as well as descriptions of the parameters of any given action.
- Easily use different versions of the ActionScript language by selecting from different language profiles in the Actions panel, including profiles for mobile development.
- Instantly convert timeline animations into ActionScript 3.0 code that can be easily edited, re-used, and leveraged by developers. Copy animations from one object to another.
- Create interactive content with new, lightweight, easily skinnable interface components for ActionScript 3.0. Visually modify components' look and feel with the drawing tools — no coding required.
- Integrate video into ActionScript 3.0 projects using optimized video playback component, featuring closed-captioning capabilities, as well as support for streaming FLV content and progressively downloaded FLV files.

Adobe Integration

- Import and integrate Photoshop (PSD) files, while preserving layers and structure, and then edit them in Flash CS3. Optimize and customize the files during import with advanced options.
- Import and integrate Illustrator (AI) files, while preserving layers and structure, and then edit them in Flash CS3. Optimize and customize the files during import with advanced options.
- Export individual layers with transparency using the new QuickTime exporter, and import them into After Effects for advanced manipulation.
- Export individual layers with transparency using the new QuickTime exporter, and import them into Adobe Premiere Pro for advanced manipulation. Import FLV directly from Premiere Pro.
- Enjoy a streamlined interface that emphasizes consistency with other Adobe CS3 applications and can be customized to improve workflow and maximize stage space.
- Work more efficiently to create and edit animations created in Flash. Preserve vectors from animations created in After Effects for lean and clean delivery, and create FLV content more easily. Import SWF files as vectors with alpha channel preserved and batch render FLV files with embedded cue points.
- Import/export XML-based cue-point data files from Premiere Pro, After Effects, and Soundbooth to create sophisticated interactive video experiences. Use cue points to trigger interactivity at specific points in video and audio content.
- Design, preview, and test mobile device content using Adobe Device Central CS3, now integrated throughout Creative Suite 3. Create and test interactive applications and interfaces viewable with Flash Lite software.
- Enjoy a more efficient workflow with Adobe Bridge CS3, the hub of Creative Suite 3, which offers central access to project files, applications, and settings, as well as XMP metadata tagging and searching capabilities.

Flash CS3 Professional Software for Windows *(Mfr # 38039481 • B&H # ADFPCS39W)*.....**698.95**

Flash CS3 Professional Software for Macintosh *(Mfr # 38039336 • B&H # ADFPCS39M)*.....**698.95**

Upgrade Flash 8 to Flash CS3 Professional for Win *(Mfr # 38039496 • B&H # ADUFPCS39W)*.....**198.95**

Upgrade Flash 8 to Flash CS3 Professional for Mac *(Mfr # 38039351 • B&H # ADUFPCS38M)*.....**198.95**

PHOTOSHOP CS3 EXTENDED



The World-Standard Image Editing Program

Accelerate your path from imagination to imagery. Ideal for editors, graphic designers and web designers, Photoshop CS3 Extended offers features such as automatic layer alignment and blending that enable advanced compositing. Live filters boost the comprehensive, nondestructive editing toolset for increased flexibility. And a streamlined interface and new timesaving tools make your work flow faster. Take advantage of a wide range of improvements designed to boost productivity. Maximize your workspace with a streamlined interface, process raw images with increased speed and quality, and manage assets more efficiently in the revamped Adobe Bridge CS3. And enjoy complete compatibility with Photoshop Lightroom software, so the changes you make to an image in one product will automatically appear in the other.

The comprehensive image-editing toolset in Photoshop CS3 Extended lets you correct and enhance your images with unmatched creative control. Experiment more freely with nondestructive filters. Manage and correct color more easily, and convert color images to rich black-and-white with one click. Retouch images with more powerful cloning and healing tools. And count on higher fidelity conversion when you merge a series of exposures into a 32-bit high dynamic range (HDR) image.

Photoshop CS3 Extended offers a wealth of features that make compositing multiple images easier than ever before. Create more accurate composites with new tools that automatically align and blend layers or images based on similar content. Make an image selection with one brush stroke. Perfect any selection edge in an easy-to-use, intuitive dialog box. And merge multiple photos into a panorama with superior results.

FEATURES

- Undo and redo any set of editing steps in an open image with the History palette, and automatically track all editing steps within your files with the Edit History log. Export steps to a text file or save them as part of image metadata for easier documentation of your work, file audits, and more.
- Take advantage of Adobe Flash and Zoomify technology to export high-resolution images to the web for viewing through Adobe Flash Player software. Flash Player displays your image quickly and efficiently, letting viewers zoom in on details with minimal delay.
- Import and export a wide range of file formats, including PSD, BMP, Cineon, JPEG, JPEG2000, OpenEXR, PNG, Targa, and TIFF.
- Experience native performance on Intel and PowerPC- based Macintosh computers, and on Windows XP and Vista systems.
- Paint, add text, and clone over multiple frames of an imported video sequence.
- Easily create animations from a series of still images or video frames with a new Animation palette that enables onion skinning.
- Create compelling mobile content, such as wallpapers and screensavers, and then visually preview how it will render on mobile devices using the built-in Adobe Device Central CS3. Tune your designs for mobile screen sizes and lighting conditions.
- Automate common production tasks in a variety of ways. Set up event-based scripts, record a series of steps as an Action for efficient batch processing, and design repetitive graphics faster with Variables.
- Maximize screen space for editing while keeping essential tools accessible. Palettes are now arranged in convenient, self-adjusting docks that can be widened to full size or narrowed to icons or even a thin, self-revealing strip at the edge of your monitor.
- Organize and manage images efficiently with Adobe Bridge CS3, which has a Filter panel for easy searching, can group multiple images under a single thumbnail, the Loupe tool, offline image browsing, and more.
- Set up and save custom menus, keyboard shortcuts, and workspaces for quick access to what you need.

3D Image Editing

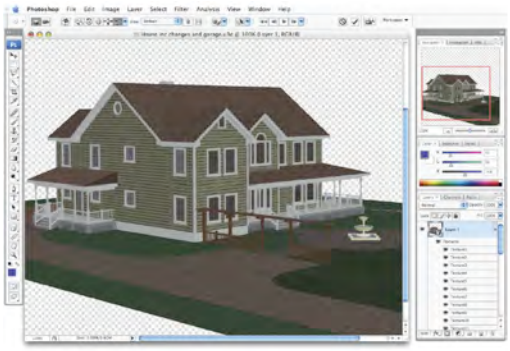
- Easily render and incorporate rich 3D content into your 2D composites — even edit existing textures on 3D models directly within Photoshop Extended and immediately see the results. Supports common 3D interchange formats, including 3DS, OBJ, U3D, KMZ, and COLLADA, so you can import, view, and interact with most 3D models.
- Create, modify, and collaborate on 3D content more easily through tight integration between Photoshop CS3 Extended and Acrobat 3D software. Convert myriad 3D CAD formats to the robust U3D interchange format, enhance models and create composites with Photoshop Extended, and easily embed 3D models created in Photoshop Extended into PDF files to distribute for review.
- Edit in perspective on multiple surfaces — even those connected at angles other than 90°— with the enhanced Vanishing Point, which also lets you measure in perspective; wrap graphics, images, and text around multiple planes; and output 2D planes as 3D models.

PHOTOSHOP CS3 EXTENDED

Unrivaled Editing Power

- Add, adjust, and remove filters from an image without having to resave the image or start over to preserve quality. Nondestructive Smart Filters let you visualize changes without altering original pixel data.
- Perform non-destructive scaling, rotating, and warping of raster and vector graphics with Smart Objects. Preserve the editability of vector data from Adobe Illustrator.
- Take advantage of precision color correction made faster and easier. Brightness/ Contrast now provides better results from the same intuitive interface, and enhanced Curves controls let you make automatic adjustments with included presets or those you create; convert to black-and-white with point sliders; and use a histogram, color channel lines, and a clipping preview.
- Easily convert color images to rich black-and-white and adjust tonal values and tints with a new tool. Experiment with the included black-and-white presets, or create and save your own custom presets to achieve the best results.
- Take advantage of new functionality and a host of presets that make the Channel Mixer easier to use for B&W conversion.
- Create and edit 32-bit images and combine multiple exposures into a single, 32-bit image that preserves the full range of a scene—from the deepest shadows to the brightest highlights. New image processing and alignment algorithms deliver superior results.
- Experience greater control when retouching images with cloning tools and the Healing Brush. See source pixels under your tool or brush for more precise positioning; preview changes to source content live; and set multiple source points, scale, and rotate in the new Clone Source palette.
- Create or modify images with a wide assortment of professional, fully customizable paint settings, artistic brushes, and drawing tools.
- Take perspective-based editing to a new level with the enhanced Vanishing Point, which lets you create multiple planes in an image, connect them at any angle, and then wrap graphics, text, and images around them to create packaging mock-ups and more.

Composite with Breakthrough Tools



- Composite images, text, and effects on hundreds of layers for extraordinarily sophisticated results. Organize layers with up to five levels of nesting, and save in different combinations as Layer Comps.
- Create more accurate composites by automatically aligning multiple Photoshop layers or images based on similar content. The Auto-align Layers command quickly analyzes details and moves, rotates, or warps layers to align them perfectly, and the Auto-blend Layers command blends the color and shading to create a smooth, editable result.
- Make selections in a snap. Loosely draw on an image area, and the Quick Selection tool automatically completes the selection for you. Then fine-tune your selections with the Refine Edge tool.
- Take advantage of Photomerge technology, which uses layer-alignment and layer-blending capabilities to let you automatically stitch horizontal or vertical photos into seamless panoramas.

Measurement, Counting, and Edit-Tracking Tools

- Extract quantitative information from images with new measurement tools. Easily calibrate or set the scale of an image, and then use any of the Photoshop Extended selection tools to define and calculate distance, perimeter, area, and other measurements. Record data points in a measurement log and export data, including histogram data, to a spreadsheet for further analysis.
- Show scale in images destined for presentation or publication using the Scale Marker, which lets you easily add a scale graphic to any image.
- Easily and accurately count objects or features in scientific images with the Count tool, which eliminates the need to perform manual calculations or rely on visual assessments of changes from image to image.
- Undo/redo any set of editing steps in an open image with the History palette, and automatically track all editing steps within your files with the Edit History log. Export steps to a text file or save them as part of image metadata for easier documentation of your work, file audits, and more.

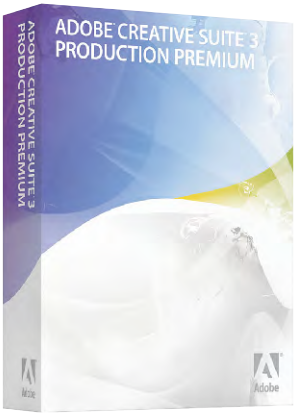
Support for Manufacturing, Medical, and Scientific Workflows

- Quickly combine a series of related images and render them into a single view using a wide variety of rendering options, such as median and maximum. Photoshop Extended automatically analyzes and combines the images while preserving the originals. Image Stacks are extensible, so third parties can write their own render modes.
- Use the comprehensive Photoshop Extended toolset to import, correct, annotate, analyze, and create animations from DICOM images. Even automatically remove patient information from DICOM metadata and batch save JPEG files for presentation purposes.
- Pass image data directly between Photoshop Extended and MATLAB with the ability to call Photoshop Extended directly from the MATLAB command line. Visualize results of MATLAB algorithms in the software, and combine MATLAB processing with Photoshop Extended image editing to render, test, and refine algorithms for image processing, analysis, and more.

Photoshop CS3 Extended: For Macintosh *(Mfr # 19400084 • B&H # ADPSECS3M)* **998.95**

Photoshop CS3 Extended: For Windows *(Mfr # 29400084 • B&H # ADPSECS3W)* **998.95**

CS3 PRODUCTION PREMIUM



The Total Post-Production Solution

Maximize your productivity with Adobe's Creative Suite 3 Production Premium, the total post-production solution for both Mac and Windows. Achieve creative control with a complete set of professional video and audio post-production tools to take your ideas from storyboarding and acquisition through production and delivery. Work with Adobe's powerful software components to realize even the most demanding vision. Capture footage, edit efficiently, apply blockbuster visual effects, create and match compelling audio to your productions, deliver your creations virtually anywhere, and much more. Experience exceptional productivity offered by a highly integrated set of tools. Move smoothly among select components via Adobe Dynamic Link, which eliminates intermediate rendering so you can work fast and stay focused. Enjoy native Photoshop file support across the components of Production Premium, as well as all-new integration between Photoshop and After Effects to allow for even greater animation possibilities. Save time by exporting from After Effects, Premiere Pro, and Soundbooth with markers converted to cue points for easier project creation in Adobe Flash. Manage media more efficiently than ever with Adobe Bridge, a single, intuitive interface that enables instant previews of video and audio files, batch processing, and image sequence previewing and scrubbing.

Reach the widest possible audience. CS3 Production Premium supports every major file format and lets deliver your work to virtually any medium, including film, video, DVD, Blu-ray Disc, the web, and mobile devices.

FEATURES

- Use native files any way you need to: Open native Photoshop files in Illustrator, import them into Flash projects. Open Illustrator files in Photoshop and import them into Flash projects.
- Get the most out of CS3 Production Premium on Intel-based Macs and Windows Vista systems. Work smoothly on legacy PowerPC based Mac and Windows XP systems as well.
- Experience unrivaled image editing and compositing, and even perform advanced image analysis, using Photoshop CS3 Extended. Produce inspired vector graphics with Illustrator CS3, which lets you interactively explore, apply, and control color. And work seamlessly between the two components with native file format support.
- Become more proficient at web andinteractive design. Get up to speed quickly in Flash, which features a familiar Adobe-standard interface, an object-oriented drawing mode, and a Pen tool like the one in Illustrator.
- Import layered Photoshop and Illustrator files into Flash, animate them, and export them automatically as ActionScript 3.0 to hand off to developers.

Adobe Bridge CS3

A powerful, but easy-to-use media manager for visual people, Adobe Bridge CS3 provides centralized access to project files, applications, and settings, as well as XMP metadata tagging and searching capabilities. Allowing you to easily organize, browse, locate, and preview assets, Bridge CS3 offers faster performance; customizable workspaces; nondestructive batch-editing of TIFF, JPEG, and camera raw files; playback of SWF and FLV files; and direct access to useful services such as Adobe Stock Photos.

- Locate files using the powerful Filter panel, which lets you filter content by metadata properties such as file type, file modification date, keywords, aspect ratio, and orientation. Sort results by criteria ranging from filename and creation date to label and rating.
- Set color preferences from a centralized panel in Bridge for more consistent color in your projects and files. This single set of preferences controls color settings for Photoshop and Illustrator CS3, so colors match closely onscreen as you work with the same file in different tools.
- View and search by new types of metadata criteria, including Illustrator swatches and the DICOM medical imaging format. Search images using more types of metadata criteria, including EXIF camera settings such as exposure, focal length, and aperture.
- Access Device Central CS3 from within Bridge to easily preview images, animations, and other content you're developing for mobile devices. With Device Central, you can preview, test, and optimize your designs, for a variety of mobile devices.
- Browse and purchase royalty-free stock photos from a wide range o iimage libraries in one convenient location. Search more than one million images from 23 agencies, and narrow results with easy-to-use advanced search features. Download comps in one click, and edit images directly in Photoshop.
- Evaluate images in the enhanced Preview panel, which can quickly be sized to full screen and offers a new Loupe tool to zoom in on details. Compare images side by side, preview and play back SWF and FLV files, and preview and scrub image sequences.

CS3 PRODUCTION PREMIUM

Adobe Device Central CS3

Adobe Device Central CS3 is designed to boost the efficiency and productivity of creativeprofessionals and mobile developers who want to produce innovative and compelling content for a broad range of mobile phones and consumer electronics devices. A regularly updated library of device profiles, combined with intelligent integration between Device Central CS3 and the other Creative Suite 3 components, simplifies the mobile authoring workflow and makes it a snap to preview designs and test content on the desktop — before loading it on the target device for final testing.

Adobe Acrobat Connect

Enjoy built-in access to Acrobat Connect software from within CS3 Production Premium. Save time and money and be more productive with Acrobat Connect, the subscription-based web-conferencing service that enables you to review creative concepts and other work in real time with clients and colleagues.

Adobe Dynamic Link

Enjoy greater freedom to experiment with new ideas without having to wait for intermediate rendering. Available only in Creative Suite 3 Production Premium, Dynamic Link allows you to move smoothly between After Effect and Premiere Pro or Adobe Encore software:

- Incorporate After Effects motion graphics, title sequences, and visual effects into your Adobe Premiere Pro timeline without rendering. Work with the compositions in both applications at the same time. Changes made in After Effects appear immediately in your Adobe Premiere Pro project.
- Use After Effects compositions in Encore for motion menus without rendering. Work with the compositions in both applications at the same time. Changes made in After Effects appear immediately in your Encore project.
- In the past, when using motion graphics or visual effects in a video or as motion menus for a DVD, you had to render the composition before including it in your video application. With Adobe Dynamic Link, you get a fluid workflow for integrating After Effects compositions into their final post-production context. Now you can deliver higher quality work under tight deadlines.

Adobe Soundbooth CS3

Soundbooth CS3 lets you take command of your audio in film, video, and Adobe Flash software projects. Use on-clip controls to make fast edits and intuitive, task-based tools to clean up recordings, polish voice-overs, customize music, modify sound effects, apply high-quality filters, and much more. Tight integration with Flash CS3 Professional and Premiere Pro CS3 and anintuitive, visual interface mean you can get the job done quickly without sacrificing creative control.

- Powerful, sample-accurate tools to cut, copy, paste, fade, and stretch audio assets. Intuitive tools make common edits instant, and visual feedback keeps you informed at every step.
- Automatically detect and fix common flaws in audio recordings such as hisses, hums, rumbling, crackling, and pops.
- Select one of the dozens of included Soundbooth Scores, and then customize it to match your project. Adjust intensity to match the visual mood, and change the length to fit.
- Enjoy a library of audio filters to help you achieve your own sound, including reverb, echo, EQ, time and pitch stretch, distortion, chorus, and more. Combine up to five effects using the Effects Rack.
- Use tools like those in Photoshop to visually identify, select, and remove individual sounds from a spectral display of your waveform.
- Use streamlined mastering tools to polish your file, clarify vocals, and give it punch.
- Record high-quality mono or stereo audio files such as voice-overs with markers and take numbering.
- Create or customize existing audio using thousands of sound effects available via Resource Central.
- Lay down markers in Soundbooth and export them as XML or in FLV. Access the markers through ActionScript language in Adobe Flash or in the FLV encoder for tasks like driving animation or creating captions.

Soundbooth CS3 for Macintosh *(Mfr # 22012096 • B&H # ADSBCS31M)* **179.95**
Soundbooth CS3 for Windows *(Mfr # 22012097 • B&H # ADSBCS31W)* **198.95**

Adobe Encore CS3

With unmatched Photoshop software integration and a flexible and intelligent workflow, Adobe Encore CS3 (included with Premiere Pro CS3) is packed with a rich set of creative tools for DVD and Blu-ray Disc authoring and SWF export to the web. Available for both Intel-based Mac and Windows systems, Encore CS3 is the right choice for easy production of full-featured, menu-driven DVD and Blu-ray projects, on disc and on the web.

- Maintain the pristine quality of your HD video all the way to distribution. Create high-definition Blu-ray Discs with the same interface and features used to create standard-definition DVDs.
- With one click, easily create SWF versions of your DVD and Blu-ray Disc projects for the web. Produce content compatible with Adobe Flash Player software, complete with DVD interactivity and menus, without opening another application.
- Create menus in Photoshop file format, using Photoshop technology built into Encore CS3. Edit menus in Photoshop and see your changes instantly in DVDs, Blu-ray Discs, and SWF projects.

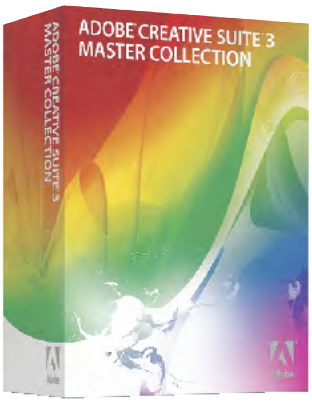
Adobe Creative Suite 3 Production Premium:

Combines Adobe Dynamic Link, Adobe Bridge CS3, Adobe Device Central CS3, and Adobe Acrobat Connect with:

Adobe After Effects CS3 Professional (page 1028), Adobe Premiere Pro CS3 (page 1032), Adobe Illustrator CS3 (page 1035), Adobe Flash CS3 Professional (page 1036), Adobe Photoshop CS3 Extended (page 1038), Adobe Soundbooth CS3 and Adobe Encore CS3. Windows versions also include Adobe OnLocation CS3 (Windows only) and Adobe Ultra CS3 (Windows only).

CS3 Production Premium for Windows *(Mfr # 29600055 • B&H # ADPPCS33WQ)* ..... **CALL**
CS3 Production Premium for Macintosh *(Mfr # 19600055 • B&H # ADPPCS33MQ)* ..... **CALL**

CREATIVE SUITE 3.3 MASTER COLLECTION



Highly Integrated Tools for Designing Content Across Media

Creative Suite 3.3 Master Collection features highly integrated, exceptionally productive tools for designing content across media. Provides design professionals with all the tools they need for print design and production as well as tools to expand their skills — and business — into web, interactive, mobile, and even video design and production. Web design professionals can create more compelling and dynamic websites by incorporating high-quality motion graphics and video in your designs, and move beyond the web to design print, video, and mobile content. Film and video professionals can tell compelling stories in virtually any medium. Showcase your work in high-quality, standards-based output, promote your work in print and on the web, and increase production values on ever-shrinking budgets.

FEATURES

- Discover new levels of creative opportunity and efficiency with all-new versions of professional Adobe tools for print, web, interactive, film, video, and mobile design.
- Expand your technical skills without breaking your budget. Adobe Creative Suite 3 Master Collection software combines the best of the Design Premium, Web Premium, and Production Premium editions into one value-packed offering.
- Publish content to multiple media. Preview Photoshop, Flash, or Illustrator artwork for mobile devices using Device Central. Prepare audio in Soundbooth, and then layer it over video in Adobe Premiere Pro — and export the result as FLV for use on a website.
- Repurpose InDesign layouts using XML, and export InDesign layouts as XHTML to open in Dreamweaver. Master Collection makes it easy to leverage your content for various final media.
- Produce rich, engaging content that can be freely deployed on the web and on a wide variety of mobile and other devices. Quickly copy motion to ActionScript 3.0 language to hand off to a developer working with Flash, or use scripts to automate tasks across components of the software. Master Collection offers robust features for producing and deploying cutting-edge content as well as improving efficiencies between designers and developers.
- You'll also find learning resources, CSS-based web page starting points, animation presets, and other support for quickly getting high-quality results in design disciplines you're just starting to explore.
- Simplify installation and software management using a single installer and serial number. Install all components at once, or install only those you most need now, and add additional components later.

Highly Efficient Integration

Work more productively than ever thanks to the exceptional integration of the tools in Master Collection. Come up to speed quickly with the help of the consistent interface across many of the creative tools — including the new Adobe-standard interface in Flash — and easily exchange native file formats to streamline content creation across design disciplines. Import layered Photoshop files into Illustrator, InDesign, Fireworks, Flash, After Effects, Adobe Premiere Pro, and Encore, or copy and paste from Photoshop to Dreamweaver. Export InDesign files as XHTML to jump-start web designs in Dreamweaver. Paint video layers in Photoshop CS3 Extended, and then export to a variety of video formats, including FLV, to incorporate into a website or an After Effects or Adobe Premiere Pro project. And much more.

Applications

- Professional page layout, image editing, vector illustration, and print production.
- Website design, development, prototyping, and blogging
- Creation of rich interactive content
- Industry-standard visual effects and motion graphics
- Video capture, editing, and production; DVD titling; and digital audio
- Whether you need to produce brochures, compelling websites, rich interactive experiences, engaging mobile content, or stories told through motion and sound, find the perfect mode of expression for your ideas with Master Collection.
- Venture into new creative territory with Master Collection, which offers everything you need to excel in your core discipline as well as meet changing customer requirements and expand your creative business in new directions.
- Master Collection meets the most rigorous output criteria, from high-quality print to high-definition video. It offers the professional output options needed for every design discipline, from print to web to video. Adobe's ongoing focus on open standards means your work can easily go wherever you want.

CREATIVE SUITE 3.3 MASTER COLLECTION

Includes everything in CS3 Production Premium, PLUS—

Adobe InDesign CS3

Explore more creative possibilities and experience new levels of productivity using InDesign CS3 page layout software. Built for demanding workflows, it ntegrates smoothly with Photoshop, Illustrator, Acrobat and Dreamweaver. Powerful features for creating rich, complex documents; and reliably outputs pages to multiple media. Sophisticated design features and enhanced tools for streamlining repetitive tasks lets you work faster and better than ever.

Adobe Acrobat 9 Pro

Tightly integrated into four editions of CS3.3, Acrobat 9 Pro enables you to create richly expressive PDF files, collaborate more effectively with clients and colleagues, and confidently prepare files for high-end print production. Add content created in Adobe Flash software to your PDF files for more engaging interactive communications. Streamline your work with shared PDF reviews, and deliver high-quality print projects using enhanced preflight tools.

Adobe Dreamweaver CS3

Easily design, develop, and maintain websites and web applications — from start to finish. Built for both designers and developers, Dreamweaver CS3 offers the choice of working in an intuitive visual layout interface or a streamlined coding environment. Intelligent integration with Photoshop CS3, Illustrator CS3, Fireworks CS3, Flash CS3 Professional, and Adobe Contribute CS3 software ensures efficient workflow across your favorite tools.

Adobe Fireworks CS3

Fireworks CS3 is the ideal tool for creating and optimizing images for the web and rapidly prototyping websites and web applications. Offers the flexibility to edit both vector and bitmap images, a common library of prebuilt assets, and timesaving integration with PhotoshopCS3, Illustrator CS3, Dreamweaver CS3, and Adobe Flash CS3. Mock up designs quickly in Fireworks, or leverage other assets from Illustrator, Photoshop, and Flash. Then move directly into Dreamweaver CS3 for easy development and deployment.

Adobe Contribute CS3

Contribute CS3 enables content authors to easily update existing websites and blogs while maintaining site integrity — with no technical expertise required. Thanks to a true WYSIWYG authoring environment, content authors and contributors can edit or update any website or blog without having to learn HTML.

Adobe Version Cue CS3

With Version Cue CS3, you can centrally manage shared project files, work in parallel with others using an intuitive version control system, track file status with comments, use Adobe Bridge to find files visually, search for XMP metadata, and host Adobe PDF reviews. Seamlessly integrated with specific Creative Suite 3 components, Version Cue helps creative workgroups easily manage shared project files — without leaving the design environment.

	Creative Suite 3 Production Premium	Creative Suite 3.3 Master Collection
InDesign 3		✓
Photoshop CS3 Extended	✓	✓
Illustrator CS3	✓	✓
Acrobat 9 Pro		✓
Flash CS3 Professional	✓	✓
Dreamweaver CS3		✓
Fireworks CS3		✓
Contribute CS3		✓
After Effects CS3 Professional	✓	✓
Premiere Pro CS3	✓	✓
Soundbooth CS3	✓	✓
Encore CS3	✓	✓
Shared Features, Services and Applications		
Bridge CS3	✓	✓
Version Cue CS3		✓
Device Central CS3	✓	✓
Acrobat Connect	✓	✓
Dynamic Link	✓	✓
On Location CS3 (Windows Only)	✓	✓
Ultra CS3 (Windows Only)	✓	✓

InDesign CS3 for Mac *(Mfr # 17510933 • B&H # ADIDCS35M)*.....**699.00**
InDesign CS3 for Windows *(Mfr # 17510933 • B&H # ADIDCS35M)*.....**699.00**
Dreamweaver CS3 for Mac *(Mfr # 38040348 • B&H # ADDWCS39M)*....**398.95**
Dreamweaver CS3 for Win *(Mfr # 38040334 • B&H # ADDWCS39W)*.....**398.95**
Fireworks CS3 for Mac *(Mfr # 38039926 • B&H # ADFWCS39M)*.....**298.95**
Fireworks CS3 for Windows *(Mfr # 38039927 • B&H # ADFWCS39W)*...**298.95**
Contribute CS3 for Mac *(Mfr # 38040285 • B&H # ADCCS34.1M)*.....**168.95**
Contribute CS3 for Win *(Mfr # 38040286 • B&H # ADCCS34.1W)*.....**168.95**

Creative Suite 3.3 Master Collection for Windows: Includes CS3 Production Premium (page 1041), plus Adobe InDesign CS3, Adobe Acrobat 9 Pro, Adobe Dreamweaver CS3, Adobe Fireworks CS3, Adobe Contribute CS3 and Adobe Version Cue CS3.

Creative Suite 3.3 Master Collection for Macintosh: Includes CS3 Production Premium (page 1041), plus Adobe InDesign CS3, Adobe Acrobat 9 Pro, Adobe Dreamweaver CS3, Adobe Fireworks CS3, Adobe Contribute CS3 and Adobe Version Cue CS3.

KONA LSe • KONA LS

SD Capture Card for Macintosh



KONA cards are the preferred choice for performance and stability in the broadcast industry. Now, with KONA LSe, everyone can enjoy the rich features, rock-solid video/audio and factory support that exemplify AJA products. The affordably priced LSe is the perfect video capture and playback card for building a professional standard definition editing system. Configured with a Apple Mac Pro or G5, RAID storage, computer display and video monitor - along with Final Cut Pro - it achieves the same editing quality as an expensive turnkey suite.

Kona LSe offers full featured SD connectivity: analog video input/output that can be configured as component, composite or S-Video, 10-bit resolution SDI input and output with multi-channel embedded audio support, analog balanced audio input/output, and AES balanced digital audio input/output.

AJA offers direct integration with Final Cut Pro, as well as support for software applications like Adobe After Effects, Motion and more. KONA LSe can capture to QuickTime at uncompressed 10-bit 4:2:2 or 8-bit 4:2:2 and allows ingest from—and mastering to— BetacamSP, Digital Betacam, DVCPro50 and other standard definition VCRs. Also supports capture and playback from compressed SD formats like DV and DVCPro50, to provide the most flexibility for your SD workflows.

FEATURES

- 12-bit SD component, composite or S-video analog input/output
- SDI input and 2 SDI outputs
- AES digital audio input/output; hardware sample rate conversion on input (2 channel, balanced XLR) eliminates source synchronizing requirements.
- Balanced analog audio I/O (2 channel, balanced XLR)
- 8-channel SDI embedded audio support
- Broadcast-quality TBC with VHS support
- Genlock and RS-422 machine control
- AJA QuickTime drivers
- Support for Final Cut Pro, After Effects, Combustion, Motion, and more
- Supports all popular standard definition formats: 8- and 10-bit uncompressed, JPEG, DV25, DV50 and more
- 3-year warranty
- Available in PCIe as KONA LSe or PCI/PCI-X compatible form as KONA LS

Kona LSe *(Mfr # KONALSE • B&H # AJKONALSE)*
PCIe Capture Card with Cables **849.95**

Kona LS *(Mfr # KONALS • B&H # AJKONALS)*
PCI/PCI-X Capture Card with Cables **849.95**

KONA Desktop

Most users run multiple applications to create their video projects. So in addition to Final Cut Pro or After Effects standard video output support, the KONA cards allow broadcast design elements to be viewed with the proper aspect ratio and color depth on a broadcast monitor via the KONA card in Macintosh Desktop mode. KONA Desktop output supports Adobe Photoshop, Apple Shake, Autodesk Combustion.

AJA also includes additional software utility applications with the KONA software driver installation to make post-production tasks easier: the AJA Data Rate Calculator which can be used to calculate the amount of storage required for your selected format, frame rate, and compression and the AJA KONA System Test, which can be used to benchmark the performance of your drives and more. AJA's installer also includes KONATV, an application for playing back QuickTime movies directly out of the KONA video and audio outputs without having to launch an editorial application.

Optional Breakout Box



The optional breakout box for KONA LSe/LS and LHe/LH simplifies connectivity in post-production environments by offering a 19" (1RU) rack-mountable breakout box that attaches to the card. The breakout box offers all the same inputs and outputs as the standard breakout cable, and can be easily rack-mounted or placed on top of a monitor or editing console. Additional functionality over the standard breakout cable comes in the form of BNC AES input/output connectors, 2-channel RCA analog audio monitoring jacks, and looping BNC Genlock reference connectors. If you're using an analog Betacam SP, Digital Betacam, DVCPro50, or for the KONA LHe, a DVCPRO HD, HDV, HDCAM or D5 deck—you'll have the proper connections.

KL-Box-LH *(Mfr # KLBOXLH • B&H # AJKLBOXLH)*: Breakout Box for Kona-LSe **289.95**
KL-Box *(Mfr # KLBOX • B&H # AJKLBOX)*: Breakout Box for Kona-LS **259.95**

KONA LHe • KONA LH

SD/HD Capture Card for Macintosh



Stepping up from the LSe, the KONA LHe offers a full ride to HD with a host of no-compromise features: 10-bit uncompressed video, 2-channel AES and 8-channel SDI embedded digital audio, analog composite/component video I/O, 2-channel balanced analog audio I/O, and broadcast-quality hardware down-conversion A lot of card for a low price, LHe also features dual-monitor desktop viewing for editing ease, TBC on analog inputs and comes standard with a breakout cable. For convenience, an optional KL-Box-LH for rackmounted I/O is available. Like the KONA LSe, the LHe hardware-based flexible connectivity allows capture to QuickTime at 10-bit and 8-bit uncompressed formats as well as DVCPRO HD, DV50, DV25, and more.

In addition to perfection in video, KONA LHe offers all the audio support you'd ever want: native OS X multi-channel audio and 24-bit AES/EBU digital audio at 48kHz for digital production. For ease of use, KONA LHe also includes hardware sample-rate conversion on AES inputs - eliminating source synchronizing requirements. Because of it's unique HD/SD analog I/O, KONA LHe is perfect for not only uncompressed and Apple ProRes 422, but also HDV and other diverse workflows.

FEATURES

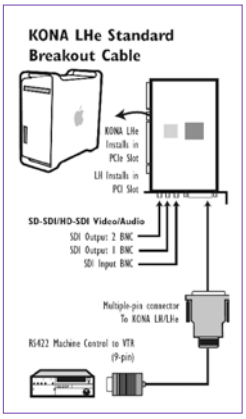
- SDI/HD-SDI single link 4:2:2 input/output
- 12-bit HD analog component input/output
- 12-bit SD analog component, composite, or S-Video input/output
- 10-bit hardware based-realtime
- HD to SD down-conversion
- DVCPRO HD and HDV hardware acceleration
- Dynamic RT Extreme hardware acceleration
- 2 independent SDI/HD-SDI outputs—configure one for HD and the other for SD
- 2-channel balanced XLR AES digital audio and 2-channel balanced XLR analog audio input/output
- 8-channel SDI embedded audio I/O
- HD/SD Genlock and RS-422 machine control
- Suppport for Final Cut Pro, Motion, After Effects, Combustion, and more
- 3-year warranty
- Available in PCIe as KONA LHe or PCI/PCI-X compatible form as KONA LH

Kona LHe *(Mfr # KONALHE • B&H # AJKONALHE)*
PCIe Capture Card with Cables.....**1549.95**

Kona LH *(Mfr # KONALH • B&H # AJKONALH)*
PCI/PCI-X Capture Card with Cables **....1529.95**

KL-Box-LH *(Mfr # KLBOXLH • B&H # AJKLBOXLH)*
Breakout Box for Kona-LHe and LH..... **289.95**

KONA LHe Hardware Acceleration



Final Cut users will love the DVCPROHD, HDV, and Apple RT Extreme hardware acceleration available on the LHe. It takes part of the codec processing load off the CPU, allowing more RealTime (RT) effects in Final Cut Pro when outputting. LHe also has hardware support when capturing, bringing amazing RealTime HD production power to the desktop. With KONA LHe, any source can be captured using the DVCPROHD codec - giving you online HD quality at remarkably low data rates, allowing the internal Mac Pro or SATA storage to be used for HD capture, playback and RT effects. Of course, you get better performance with a SCSI or Fibre array, but this allows HD to be used where only SD would have been considered because of money or time. LHe even supports DVCPROHD and HDV codecs with downconversion - allowing projects to be converted to SD.

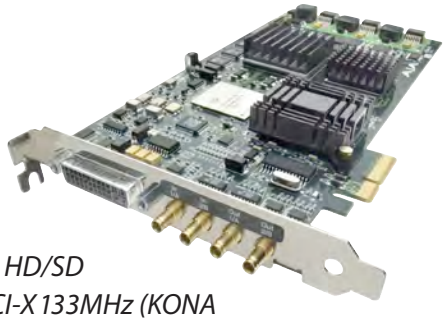
Because KONA's precision hardware does part of the work, the Mac Pro has more time available to process RT effects. This means more RT-effects power and more RT streams. DVCPROHD and HDV codes use a two-step process. The video is first scaled to a lower horizontal pixel count, and then the video is compressed. LHe's hardware dramatically speeds up the scaling part of the job—with full 10-bit broadcast quality. When using the Final Cut Pro HDV codec, allows instantaneous RT playback for both monitoring and recording. Even KONA's downconverter works in realtime with HDV, allowing SD monitoring, dubs or mastering.

For Final Cut Pro's Dynamic RT feature, KONA's hardware is used to offload the video scaling as the "Playback Video Quality" dynamically adjusts. This allows more playback power - and because KONA handles it seamlessly, the Dynamic RT you see on the Mac monitor is the same as that shown on your professional broadcast monitor.

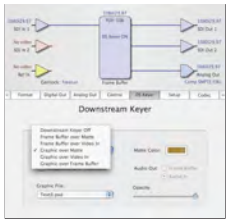
With sufficient storage solution, you can handle up to 16 sources in realtime. Each stream of video is captured individually and then ganged together in Final Cut Pro for a multi-cam editing workflow. KONA LHe seamlessly plays the multi-cam clips out to monitors or decks via SDI, HD-SDI or component video. Up to 16 sources can be viewed in realtime (4-, 6-, 9-, 16-up etc.), or each individual source can be viewed as it is selected via Final Cut Pro.

KONA 3 • KONA 3X

Capture Card for Uncompressed SD, HD, 2K and Dual Link HD



The top-of-the-line KONA 3 card has all the features you need: uncompressed video, 8-channel AES digital audio and 16-channel SDI embedded audio support, realtime hardware-based up/down/crossconversion for efficiently working with SD and HD formats, SD to SD aspect ratio conversion, hardware downstream keyer, plus HD/SD component analog output. Available as a state-of-the-art 4-lane PCIe (KONA 3) or PCI-X 133MHz (KONA 3X) card, the KONA 3 is designed to be the tool of choice for your post-production workflow. It offers integrated and easy to use support for Apple's Final Cut Pro software plus hardware scalar acceleration for the DVCPRO HD and HDV codecs as well as Dynamic RT Extreme effects within KONA 3 supports a wide variety of uncompressed SD and HD formats, including high bandwidth Dual Link and 2K formats. It captures and plays back uncompressed 10-bit and 8- bit broadcast quality digital video and 24-bit digital audio, providing unparalleled power and workflow efficiency to meet today's broadcast standards. KONA 3 can also capture and playback many compressed SD and HD formats when disk space or realtime effects might be the biggest concern. Because KONA 3 is more than just an input/output card, it also includes a variety of 10-bit broadcast-quality features, such as hardware-based up-, down-, and cross-conversion to and from HD, and adds a hardware HD/SD keyer for compositing graphics like logos or bugs. With the hardware downstream keyer, waiting for a graphic or logo to render in software can become a mere memory.



FEATURES

- SDI/HD-SDI single link 4:2:2, Dual Link HD-SDI 4:4:4, and 2K input/output support via HSDL
- HDV, DVCPRO HD and Dynamic RT Extreme hardware scalar acceleration
- Broadcast-quality hardware based 10-bit up-, cross- and down-conversion
- SD-SD hardware-based aspect ratio conversion (anamorphic to letterbox & vice versa)
- 12-bit SD and HD component output or SD composite plus Y/C analog outputs
- 10-bit HD/SD video+key output
- Internal HD/SD hardware based downstream keyer
- 8-channel 24-bit digital AES at either 48kHz or 96kHz via XLR, or 16-channel of 48kHz SDI embedded audio
- QuickTime driver and additional applications included with the software installer
- Suppport for Final Cut Pro, Motion, After Effects, Combustion, and more
- RS-422 machine control
- Optional breakout box
- 3-year warranty

Dual Link

KONA 3 supports Dual Link 4:4:4 HD-SDI, with full bandwidth 4:4:4 RGB at 10-bits for 1080i, 1080p, 1080PsF and 720p formats. KONA 3 can also convert between 4:4:4 and 4:2:2 formats for single link HD-SDI monitoring and output.

Broadcast-Quality Conversion

KONA 3 features full 10-bit, broadcast-quality, motion adaptive SD to HD up-conversion, HD to HD cross-conversion, HD to SD down-conversion, and automatic HD/SD 12-bit component analog output. That's the equivalent of rolling AJA's stand-alone HD D/A converter, HD to SD down-converter, and SD to HD up-converter into one convenient, cost-efficient KONA 3 board — at half the price. The quality is identical to AJA's award-winning stand-alone products, and all functionality is hardware-based, making it available full time, all the time, on digitize or playback. KONA 3 will address your varied delivery needs with support for hardware-based 1080-to-720 or 720-to-1080 cross-conversion. Uniquely, the KONA 3 can even cross-convert 720P 23.98 to 1080PsF 23.98. Cross-conversion streamlines dailies and deliverables creation at true broadcast picture quality in realtime. KONA 3 also offers SD to SD aspect ratio conversions meaning that anamorphic SD can be converted to letterboxed SD or vice versa—yet another measure of the power and flexibility of its hardware based conversions.

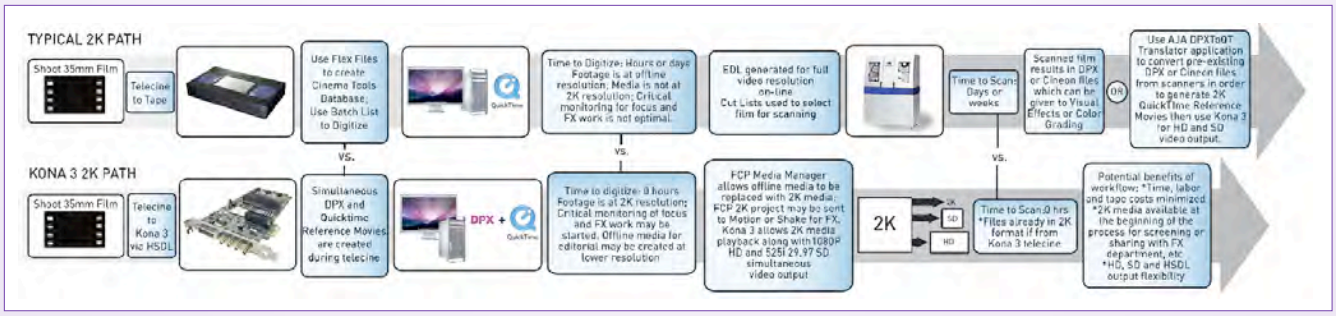
Internal SD/HD Hardware Downstream Keyer

Available for the first time on any QuickTime capture card is a powerful hardware down-stream keyer that can place graphic files with an alpha channel over the video being input to the board—or a selectable color matte, or the contents of the card's frame buffer (KONA TV/Final Cut Pro). The downstream keyer can also key a QuickTime clip that has an alpha channel— a flying logo perhaps— by playing it in the KONA TV application over live video coming into the card.

KONA 3 • KONA 3X

2K

As the most full featured 2K capable card on the Mac platform, you can use KONA 3 to ingest from HSDL (high speed data link) equipped sources and record simultaneous 2K DPX files and 2K QuickTime reference movies. Material can be played out at 2K via HSDL, offering further synergy with other 2K products available such as digital disk recorders and 2K projectors. Additionally, KONA 3 allows 2K files to be viewed with a user selected crop function on HD 1080PsF supported video monitors. This functionality helps lower the price barrier for viewing 2K material. The 1080 HD playout can also be down-converted to SD in realtime, giving users a powerful solution for multi-format video playout of 2K material and flexible tape mastering options. Offline editing can be done in Final Cut Pro and, because of the flexibility of Final Cut Pro and QuickTime, even a 2K conform on the Mac is possible using the KONA 3.



	KONA 3	KONA LHe	KONA LSe
SD (NTSC and PAL)	yes	yes	yes
HD (720p, 1080i, 1080sf)	yes	yes	-
2K (2048x1556, 2048x1080) Dual-Link HD, 2K HSDL, 4:4:4 RGB	yes	-	-
HD to SD Down-conversion (10-bit, in hardware)	yes	yes	-
SD to HD Up-conversion (10-bit, in hardware)	yes	-	-
HD to HD Cross-conversion (1080 to/from 720, 10-bit, in hardware)	yes	-	-
12-bit Analog Video (Component, Composite, and Y/C)	output SD/HD	input/output SD/HD	input/output SD
10-bit SDI Digital Video (BNC)	input/output SD/HD		input/output SD
Analog Audio (balanced XLR)	-	input/output 2 channel	
AES Digital Audio (balanced XLR)	input/output 8-channel	input/output 2-channel	input/output 2-channel
Embedded SDI Audio (via BNC)	input/output 16-channel	input/output 8-channel	input/output 8-channel
Professional Genlock	yes	yes	yes
RS-422 Machine Control	yes	yes	yes
DVCPRO HD Hardware Scaling Acceleration (in FCP)	yes	yes	-
HDV Hardware Scaling Acceleration (in FCP)	yes	yes	-
Dynamic RTExtreme Hardware Scaling Acceleration (in FCP)	yes	yes	-
Optional 1RU Breakout Box	yes	yes	yes
PCIe and PCI-X Available	yes	yes	yes
3-year AJA Warranty with Advanced Exchange	included	included	included

Kona 3:

12/10-bit analog/SDI, HD-SDI, dual link HD-SDI 4:4:4, HD and SD video editing PCIe capture & output card with SD-HD, and HD-SD up/down-conversion support.

(Mfr # KONA300 • B&H # AJKONA3) **2549.95**

KONA 3x:

12/10-bit analog/SDI, HD-SDI, dual link HD-SDI 4:4:4, HD and SD video editing PCI-X capture & output card with SD-HD, and HD-SD up/down-conversion support.

(Mfr # KONA-3X-R0 • B&H # AJKONA3X) **2549.95**

K3-Box Breakout Box for KONA 3:

19", rack-mountable breakout box attaches to the KONA 3 with just 5 cables. This box offers all the same inputs and outputs as the standard breakout cable, and can be easily rack-mounted or placed on top of a broadcast monitor or editing desk. The box offers XLR and BNC AES output, 2-channel RCA analog audio monitoring, and looping BNC Genlock reference connectors. You can independently switch between HD and SD with the K-box since there are two HD/SD SDI video outputs and a component analog output. With this feature SD analog can be configured as composite.

(Mfr # K3BOX • B&H # AJKBOXK3) **268.50**

Turnkey System

AJA KONA 3 Mac Pro Turnkey System with Final Cut Studio 2
System includes 3.0 GHz eight-core Mac Pro; 4GB RAM; 1 TB hard drive; 4TB PRO DQ Array; KONA 3 with Breakout Box; Boris Graffiti 5.2; Final Cut Studio 2; AppleCare *(B&H# AJKONA3TF)* ..... **Call**

XENA/LSe

SD Capture Card for Windows



Running on Windows and supporting Adobe CS3 Production Premium, along with a wide variety of 3rd-party software, the XENA LSe is designed for serious editing, graphics and design professionals.
The affordably priced XENA LS is the perfect solution for capture, playback and printing video for non-linear editing and visual effects/motion graphics. It features AJA-quality standard-definition video capture and playback, rock-solid video/audio, and factory support that exemplify all AJA products. XENA LS supports 10-bit resolution SMPTE SDI, using a choice of many formats (TGA, TIFF, BMP, AVI or QuickTime). It also has great audio I/O support: 2-channel balanced XLR analog, 2-channel balanced XLR AES and multi-channel embedded SDI audio. Hardware sample-rate conversion on AES inputs eliminates source synchronizing requirements. An optional breakout box provides all the standard features of a cable in an easy-to-use 1RU rackmount panel.

FEATURES

- 12-bit component, composite and S-Video analog input/output
- SDI input, 2 independent SDI outputs
- AES I/O, sample-rate conversion on input (2-channel, XLR)
- Balanced analog audio I/O (2-channel, XLR)
- 8-channel SDI embedded audio support
- Broadcast-quality TBC with VHS support
- Support for TGA, TIFF, BMP, AVI and QuickTime files
- Support for all popular standard definition formats (NTSC and PAL)
- Reference input (for genlock) and RS-422 machine control on the breakout cable and the optional breakout box
- AJA Machina software
- AJA plug-in support for Adobe Premiere Pro CS3, Adobe After Effects CS3, Photoshop CS3 Autodesk Combustion 4, and Eyeon Fusion 5.
- XENA 3rd-party support for Sony Vegas
- Optional rackmounted breakout box
- 3-year warranty

XENA LSe *(Mfr # XENALSE • B&H # AJXENALSE)*
PCIe capture card with cables.....**859.95**

XENA LS *(Mfr # XENALS • B&H # AJXENALS)*
PCI/PCI-X capture card with cables.....**859.95**

KL Box *(Mfr # KLBOX • B&H # AJKLBOX)*
Breakout Box for Xena LS/LSe.....**259.95**



AJA Machina

AJA Machina is a powerful stand-alone capture/playback application with full VCR machine control. Bundled with all XENA cards, full access to any and all XENA supported file formats, video standards and conversions is presented in an easy-to-use interface. Captured files can then be imported into virtually any software package that supports these XENA file formats, such as compositing, 3D animation, audio editing programs and much more. With Machina, you can also output to tape the files exported from these same programs.

Machina offers vast array of uncompressed capture options ranging from Quicktime to DPX. It give users with the ability to choose from many capture options including bit depth, colorspace, and audio capture options. Machina can also output in all the same formats which it can capture. All these capture and output options are complimented with deck control.

Machina has great desktop preview features. Preview files full screen on the desktop display at various zoom levels, creating an alternative for frame by frame viewing when only one monitor is available. It also gives users the power to apply 1D LUT's on output, to output video+key for monitoring or mixing, and to key in static graphics on selected XENA cards. Use Machina to tap your XENA card's format conversion abilities during capture, output, or monitoring.

Supplied Cables and Optional Breakout Box



The XENA/LSe includes cables to connect to almost any device. For additional flexibility, the optional KL-Box breakout box further simplifies connectivity in professional post-production environments. The 19" 1RU rack-mountable box attaches directly to the XENA card using supplied cables. The breakout box offers all the same inputs and outputs as the standard breakout cable, and can be rack-mounted or placed on top of a broadcast monitor or editing console.



Additional functionality over the breakout cable comes in the form of BNC AES I/O connectors, 2-channel RCA analog audio monitoring jacks, and looping BNC genlock reference connectors. If you're using an analog BetacamSP, Digital Betacam or DVCPro50 deck you'll always have the proper connections.

XENA/LHe

SD/HD Capture Card for Windows



The XENA LHe offers a full ride to HD with no-compromise 10-bit and 8-bit uncompressed video, 2-channel AES and 8-channel embedded audio, analog composite/component video I/O, 2-channel analog audio I/O, 10-bit broadcast-quality hardware HD to SD down-conversion and TBC on analog inputs. XENA LHe bridges the analog and digital worlds by offering I/O for both.

XENA LHe comes standard with a breakout cable and also works with the optional KL-Box for rackmounted I/O convenience. XENA LHe provides optimum quality for SD and HD—the maximum allowed in SMPTE SDI standards. Using many user-selected formats—DPX, Cineon, TGA, TIFF, BMP, YUV, AVI or QuickTime—XENA LH captures directly to disk. In addition to top quality video, XENA LHe supports multi-channel audio and 16/24/32-bit AES/EBU digital audio at 48kHz for digital production. For ease of use, XENA LHe also includes hardware sample-rate conversion on AES inputs—eliminating source synchronizing requirements.

XENA LHe is perfect for many diverse workflows, including capture from analog component connections from HDV cameras that allow direct ingest of HDV-acquired material into uncompressed or any other supported file format. These 12-bit analog inputs and outputs, in addition to 10-bit digital I/O's, ensure that XENA LHe can interface to almost any Single-Link SDI or analog HD or SD device you throw at it. Monitor HD files on an SD monitor. Make analog or digital SD tape masters from an HD project. Awesome workflow capabilities are yours with XENA LHe.

FEATURES

Step-up Features from the XENA LSe

- 10-bit uncompressed SD/HD capture card
- 12-bit HD analog component I/O
- 12-bit SD analog component or composite/YC I/O
- 10-bit hardware HD to SD down-conversion
- Native support for DPX, Cineon, TGA, TIFF, BMP, YUV, AVI and QuickTime files
- SDI or HD-SDI input
- 2 independent SDI/HD-SDI outputs
- 2-channel balanced XLR AES and 2-channel balanced XLR analog audio I/O
- 8-channel SDI embedded audio I/O
- HD/SD Genlock
- Available in PCIe and PCI/PCI-X versions

XENA LHe *(Mfr # XENALHE • B&H # AJXENALHE)*
PCIe capture card with cables.....**1549.95**

XENA LH *(Mfr # XENALH • B&H # AJXENALH)*
PCI/PCI-X capture card with cables.....**1549.95**



XENA HS

XENA HS was jointly developed with Adobe to deliver turnkey desktop software and hardware for native full-resolution capture, editing and playback in SD and HD. Working via Adobe's Open HD certification program, Adobe implemented support for AJA's XENA HS real-time HD-SDI I/O card in the Adobe Production Studio, which features a streamlined workflow with products including After Effects, Photoshop and Premiere Pro.

XENA HS support in Premiere Pro 2.0 allows post-production editors, videographers and multimedia creative professionals to input and output high-speed, uncompressed digital audio/video under full control of the Adobe software for integrated capture, playback and print to tape. With XENA HS, you also get AJA's own plug-ins for capture, preview and export within Adobe PhotoShop, and for preview within After Effects.

Running on Windows XP and working under Adobe's Production Studio software, the XENA HS supports both HD/SD-SDI I/O for capture and playback. Has one SDI video input, one SDI video output, as well as support for six channels of AES audio I/O. XENA AES/EBU audio is 24-bit/48khz. All AES inputs support asynchronous audio at 32-96kHz.

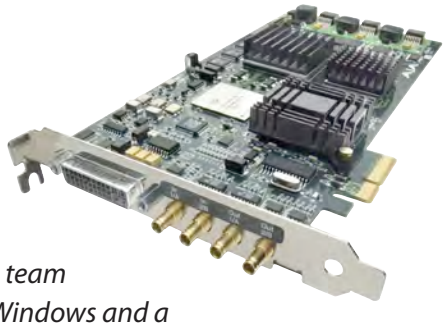
Reference input (BNC) allows you to synchronize outputs to house reference video signal (or black burst). If you have a sync generator or central piece of video equipment to use for synchronizing other video equipment in your studio, then connect its composite output here. When XENA outputs video it locks to this reference signal.

XENA HS *(Mfr # XENAHS • B&H # AJXHS)* **859.95**

AJA

XENA/2KE

Capture Card for Uncompressed SD, HD, 2K and Dual Link HD



AJA's top-of-the-line card for Windows, the 2KE delivers uncompressed SD, HD, Dual Link HD and 2K, enabling customers to work in nearly any resolution and in a flexible and future-safe architecture.

XENA 2Ke's 4-lane PCI-Express bus interface plus integrated AJA drivers and plug-ins, team up perfectly with Windows and a wide variety of applications such as Adobe Premiere Pro, After Effects, Combustion, and Fusion, to give you unparalleled power and efficiency. XENA 2KE captures and plays back uncompressed 10-bit and 8-bit digital video and 24-bit 48kHz digital audio in SD (standard definition, single-link and dual-link HD (high definition), D-Cinema, and full frame 2K via HSDL.



FEATURES

Step-up Features from the XENA LHe

- SDI, HD-SDI, Dual Link SD and HD-SDI 4:4:4, and 4:4:4:4, HSDL
- 2K frame format support
- HSDL support
- Look Up Table support (LUT)
- Broadcast-quality hardware based 10-bit up-convert, down-convert and cross-convert
- 12-bit HD component and SD component/composite analog output
- 8-channel 48/96Khz AES, and 16-channel embedded SDI audio support
- Downstream keying support for overlay of static graphics in Machina
- 12- bit SDI capture and output support in RGB (at 1920 x 1080p 23.98 only)
- Video + Key output
- Optional K3-Box breakout

XENA 2KE *(Mfr # XENA 2KE • B&H # AJXENA2KE)*
PCIe capture card with cables.....**2669.95**

XENA 2K *(Mfr # XENA 2K • B&H # AJXENA2K)*
PCI/PCI-X capture card with cables.....**2669.95**

Dual Link

XENA 2K supports Dual Link 4:4:4 HD-SDI devices such as Sony HDCAM SR Decks, ARRI D-20 or Thompson Viper cameras. XENA 2K Dual Link supports full bandwidth 4:4:4 RGB at 10-bits for 1080i, 1080p, and 720p formats. XENA 2K can also convert between 4:4:4 and 4:2:2 formats for Single Link HD-SDI output.

Broadcast-Quality Conversion

XENA 2K features full 10-bit, broadcast-quality, motion adaptive SD to HD up-conversion, HD to SD down-conversion, HD cross-conversion and automatic HD/SD 12-bit component analog output. In addition to all these conversion features, XENA 2K can also do SD to SD aspect ratio conversions from 4:3 to 16:9 and vice versa. The quality is identical to AJA's award-winning stand-alone products, and all functionality is hardware-based, making it available full time, all the time, on digitize or playback. XENA 2K will address your needs with support for hardware-based 1080-to-720 or 720-to-1080 cross-conversion. This powerful feature further streamlines dailies and deliverables creation at true broadcast picture quality in realtime.



Flexible I/O

XENA 2KE boasts 2 HD/SD SDI video inputs and outputs and one component analog output, each independently switchable between HD and SD (SD analog can be configured as composite). For example, if you are working in HD, you can have simultaneous HDSDI, SDI, and HD or SD component analog output. Using XENA 2KE's full-time format conversion features, monitoring can be as simple as a single composite monitor for both SD and HD projects. Dual Link can be monitored via Dual Link HD-SDI outputs, Single Link HD-SDI, or HD component analog.

When you plug in XENA 2KE's breakout cables, they automatically configure. For SDI video, the card features 2 HD/SD inputs and 2 outputs for Single or Dual Link, one connection for Genlock input, and 3 for HD/SD component analog video out. A 9-pin D-connector is included for RS-422 machine control. SDI inputs and outputs use a separate cable with special mini-BNC connectors on one end and full-sized BNCs on the other for ease of connection and superior reliability.

XENA/2KE

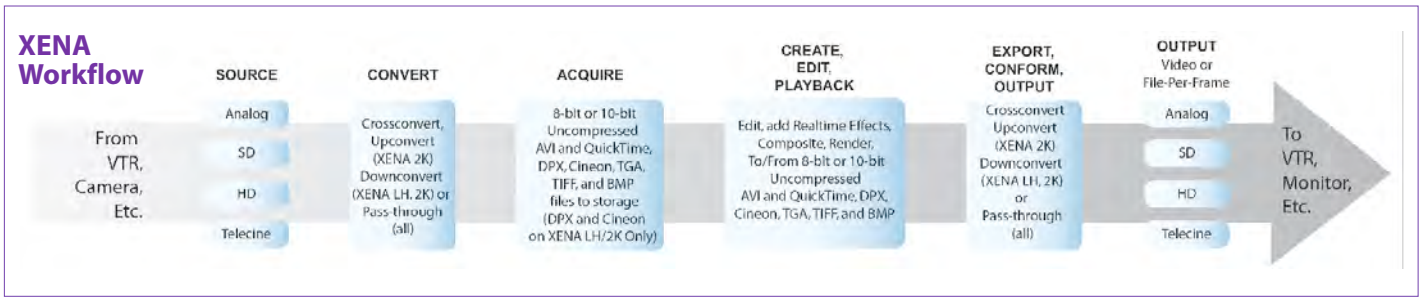
2K WORKFLOW

XENA 2K can capture directly from a 2K telecine to disk, eliminating both the need for tape stock and the process of digitizing tapes for the nonlinear editor. The additional 2K support in XENA 2K will benefit large, full-service facilities as well as boutique facilities entering the 2K "film as digital" landscape.

2K telecine to XENA 2K saves time and steps in the process by directly creating 2K DPX, QuickTime, Cineon, AVI, TGA, TIFF or BMP files. XENA users can capture directly into the format they need and move files immediately into their editing/compositing environment. These same files can be played out at 2K via High Speed Data Link (HSDL) at 15 fps, offering further synergy with other 2K products already in use in the market.

Additionally, XENA 2K allows 2K files to be viewed on HD 1080 24P-supported video monitors, lowering the price barrier for recording to tape and viewing 2K material. This 1080 HD playout can also be down-converted to SD in realtime, giving the 2K DI pipeline a powerful solution for multi-format video playout of 2K material.

By generating 2K files during the digitize phase, filmmakers can skip tape altogether and begin editing from a digital master immediately after the telecine is complete. Tape capture becomes unnecessary. Offline editing can be done in Adobe Premiere Pro and because of the flexibility of Adobe Premiere Pro and Windows, even a 2K online is possible.



	XENA 2Ke	XENA LHe	XENA LSe
SD (NTSC and PAL)	yes	yes	yes
HD (720p, 1080i, 1080sf)	yes	yes	-
2K (2048x1556, 2048x1080) Dual-Link HD, 2K HSDL, 4:4:4 RGB	yes	-	-
HD to SD Down-conversion (10-bit, in hardware)	yes	yes	-
SD to HD Up-conversion (10-bit, in hardware)	yes	-	-
HD to HD Cross-conversion (1080 to/from 720, 10-bit, in hardware)	yes	-	-
12-bit Analog Video (Component, Composite, and Y/C)	output SD/HD	input/output SD/HD	input/output SD
10-bit SDI Digital Video (BNC)	input/output SD/HD		input/output SD
Video + Key	yes	-	-
Analog Audio (balanced XLR)	-	input/output 2 channel	
AES Digital Audio (balanced XLR)	input/output 8-channel	input/output 2-channel	input/output 2-channel
Embedded SDI Audio (via BNC)	input/output 16-channel	input/output 8-channel	input/output 8-channel
Professional Genlock	yes	yes	yes
RS-422 Machine Control	yes	yes	yes
Native support for DPX, Cineon	yes	yes	-
Native support for TGA, TIF, BMP, YUV, AVI, and QuickTime	yes	yes	yes
AJA plug-ins for Adobe CS3 and other 3rd-party Apps.	yes	yes	-
AJA Machina application for powerful capture/preview output	yes	yes	yes

Audio

XENA 2KE's extensive audio support makes installation a breeze, working with 8-channel 24-bit AES audio via XLR (balanced) connections, and 8-channel embedded 24-bit embedded SDI/HD-SDI audio. XENA 2K also features high-quality input sample-rate conversion on AES inputs, which eliminates the need for audio source synchronization.

Optional K3-Box for XENA 2K/ XENA 2KE



The K3-Box for XENA 2K/2KE simplifies interfacing by offering a 19", 1RU rack-mountable breakout box that attaches to the XENA 2K/2KE with just two cables. This option offers all the same inputs and outputs as the standard breakout cable, and can be easily rackmounted or placed on top of a broadcast monitor or editing desk. Additional functionality includes simultaneous XLR and BNC AES output, 2-channel RCA analog audio monitoring, and looping BNC Genlock reference connectors.

XENA 2K/HP xw8600 Turnkey System

Includes Quad-Core 2.83GHz Xeon System; 4GB RAM; 750GB Hard Drive; 4TB Dulce PRO DQ Array; nVIDIA Quadro FX 1700 Graphics; XENA 2K Capture Card; Adobe CS3 Production Premium; World Tech Specialist Keyboard and Windows XP Professional. *(B&H # AJXENA2KT)*.....**Call**

io HD

Portable FireWire-800 Analog/Digital Capture Device

io HD is an effortless to use, transportable plug-in solution for working with HD and SD in Final Cut Studio 2. With a single FireWire 800 connection, io HD can easily be connected to a Mac Pro desktop or a MacBook Pro laptop, offering unparalleled video and audio connectivity.

Within its portable and rugged form factor (measures only 8.2 x 12 x 4.8" and has a built-in handle), io HD offers SD/HD analog I/O, SD/HD digital I/O including HD-SDI and HDMI, balanced analog and digital AES audio, as well as RS-422, genlock, and even LTC timecode connections. It is also the only device in the world that supports Apple's ProRes 422 codec in hardware, enabling true 10-bit video editing with a MacPro or MacBook Pro. Add AJA's realtime hardware-based 10-bit up/down/cross conversions, and you can work anywhere in SD or HD—all in full-raster 10-bit 4:2:2 quality.



FEATURES

io HD Software

io HD runs on an AJA-built driver, similar to the KONA driver, which brings features such as Core Audio and very low latency capture and playback. The io HD driver also provides RGB support, allowing for the direct video output of applications such as After Effects, Autodesk Combustion and Apple Motion. Co-developed with Apple for use with Final Cut Studio 2, Io HD is a full-featured device delivering powerful audio/video capture, editing and post-production capabilities— all in an intuitive to use and integrated system.

- AJA Control Panel is used to select the input audio/video source, configure up/down/cross-conversions and much more.
- AJA Data Rate Calculator lets you calculating storage and bandwidth requirements
- AJA System Test lets you benchmark storage such as disk arrays
- AJA TV is a simple to use QuickTime viewing application with video output.

Broadcast-Quality Conversions

io HD features full 10-bit, broadcast-quality, motion-adaptive SD to HD up-conversion, HD to HD cross-conversion, HD to SD down-conversion, and HD/SD 12-bit component analog output. The quality of the io HD's conversions is identical to AJA's award-winning stand-alone products, and since all functionality is hardware-based, this means that it is available all the time, on digitize or playback without using CPU processing like software conversions would. Supports hardware-based 1080-to-720 or 720-to-1080 cross-conversion.



Rear view of the io HD

Audio Connectivity

- Extensive audio support makes integration with professional audio gear a breeze.
  - Connect io HD to a digital audio mixer or DAW output with 8-channel 24-bit 48kHz AES audio via BNC connections.
  - Offers 8-channel SDI embedded 24-bit 48kHz audio for multi-channel audio mastering.
  - High-quality input sample-rate conversion on AES input eliminates the need for audio source synchronization. You can even input and output up to 8 embedded channels on the HDMI inputs and outputs.
  - Balanced analog XLR connections for four channels are provided along with two unbalanced RCA connectors for connection to consumer monitoring devices.

Video Connectivity

- Rear panel connectors to directly connect standard broadcast devices. For SDI video, the box features two HD/SD inputs and two outputs, one connection for Genlock input and a loop-through, and two groups of three BNCs which may be configured for component HD/SD analog video input and output.
- HDMI input and output allows interfacing with low-cost camcorders and HD monitors. Add to that composite, S-Video, LTC in and out—and RS-422 machine control and you can connect to just about anything.

Apple ProRes 422 Workflow—in Hardware

- Allows ProRes 422 to move over FireWire 800 connectivity.
- Creates images visually indistinguishable from the source.
- 4:2:2 chroma sampling provides high-quality color definition.
- 10-bit sample depth produces images suitable for color correction and compositing.
- I-frame encoding results in easily computer-processed and edited media.

io HD: With three year warranty *(Mfr # IOHD • B&H # AJIOHD)* **2999.95**
TecNec Rackmount AV Breakout Panel (2U) for io HD *(Mfr# HD-BAJA B&H# TEHDBAJA)* **374.95**

Io • Io LD • Io LA

Uncompressed Over-Firewire Devices for Final Cut Studio



The Io family provides a simple elegant plug-in solution for working with Final Cut Pro on a Mac. With a single FireWire connection, any Io connects to a Mac Pro, MacBook Pro, or Power Mac and provides audio and video I/O, connection to VCRs, Genlock and integrated Final Cut Pro drivers. With the proper FireWire card and external drives, you can even use Io products with an Apple laptop. Io products are the simple solution for building a Mac-based video finishing system. Co-developed with Apple, Io products work with Final Cut Pro to provide a seamless non-linear editing experience, with all the features of proprietary systems - but without the expense and hassles.

FEATURES

Io Software

- The Io family was co-developed with Apple for use with Final Cut Pro to deliver powerful video/audio capture, editing and video production — all in a single, integrated system.
- Each Io comes with special Final Cut Pro presets to facilitate ease of use. The Io driver provides RGB support, allowing for the direct video output of applications such as After Effects, Discreet Combustion and Apple Motion.

Io Control Panel

- The stand-alone Control Panel software application lets users manage the Io as an "everything in/ everything out" frame synchronizer. Now the Io can perform as a stand-alone A/D and D/A converter, SDI audio mux/de-muxer, and more.
- The Control Panel provides simple, at-a-glance configuration and control capabilities. Flexible software controls allow users to select input sources, choose formats, color correct, and save setting in up to 10 unique presets.
- These presets can be recalled at a later time to instanty reconfigure the Io. Once a preset is recalled, the Io can be disconnected from the Mac's FireWire port and operated as a stand-alone converter.
- When Final Cut is running, the Control Panel steps aside and automatically lets it take over the Io, resuming control again when Final Cut quits. The Control Panel provides a powerful addition to Final Cut's capabilities with features like proc amp and output timing controls.

	Io	Io LA	Io LD
Easy FireWire Installation	Yes	Yes	Yes
Portable	Yes	Yes	Yes
Future Safe (not dependent on CPU bus standards)	Yes	Yes	Yes
Rackmountable I/O	Yes	Yes	Yes
Hardware user interface (LEDs show input status and mode)	Yes	Yes	Yes
Standalone format conversion (using control panel application)	Yes	Yes	Yes
Does Not Require a PCI/PCI-X slot	Yes	Yes	Yes
Works with a PowerBook Laptop	Yes	Yes	Yes
Video analog in	YPbPr/RGB/S/ Composite	YPbPr/RGB/S/ Composite	—
Video analog out	YPbPr/RGB/S/ Composite	YPbPr/RGB/S/ Composite	YPbPr/RGB/S/ Composite
SDI in	10-bit	—	10-bit
SDI out	10-bit	—	10-bit
AES I/O	4-channel XLR	—	—
SPDIF I/O	Optical	—	2-channel Out
A/D/A audio	24-bit	24-bit	24-bit
Analog audio in	4-channel XLR	4-channel XLR	—
Analog audio out	4-channel XLR	4-channel XLR	2-channel XLR
Embedded audio	8-channel	—	8-channel
RGB application support	Yes	Yes	Yes
Genlock	Looping	Looping	Looping
RS-422	Yes	Yes	Yes
Warranty	3-year	3-year	3-year

Io *(Mfr # IO • B&H # AJIO)* **1979.95**
Io LA *(Mfr # IOLA • B&H # AJIOLA)* **999.95**
Io LD *(Mfr # IOLD • B&H # AJIOLD)* **849.95**

D-SERIES MINIATURE CONVERTERS

D10CE

SDI to Analog Component and Composite Converter



The D10CE provides excellent quality 10-bit conversion of SDI to simultaneous component and composite video. Component outputs are user configurable to Y/Pb/Pr, Betacam, or RGB (or composite Y/C). The composite output is configurable to composite video or sync. The component and composite outputs are completely independent including optimum chroma filtering for each and independent pedestal configuration. The D10CE also features an exclusive PLL jitter filter/memory to reduce the effects of SDI jitter on the output analog video. This feature, along with the precision 4x oversampled D/A filters, provides the highest quality analog outputs including very low phase noise in composite outputs. The D10CE also provides two re-clocked, loop-thru SDI outputs. All functions are user configurable via external dip switches.

D10CE *(Mfr # D10CE • B&H # AJD10CE)* **559.95**

D10C2

SDI to Analog Component or Composite Converter

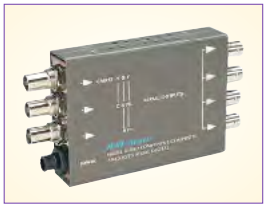


The D10C2 provides excellent-quality 10-bit conversion of SDI to analog component or composite video at low cost. In component mode, outputs are user configurable to Y/Pb/Pr, Betacam, or RGB. In composite mode, it provides two composite outputs and an S-Video output. The D10C2 also provides two re-clocked, loop-thru SDI outputs and a composite sync output (component mode). All functions are user configurable via external dip switches.

D10C2 *(Mfr # D10C2 • B&H # AJD10C2)* **449.95**

D10AD

Analog Component or Composite to SDI Converter



The D10AD provides excellent-quality 10-bit conversion of analog component or composite video to SDI (four outputs) with EDH. The D10AD accepts Y/Pb/Pr, Betacam, or RGB component inputs or composite (automatic NTSC/PAL) and S-Video inputs. The D10AD features a 4-Line Adaptive Comb Filter for high-quality decoding of composite sources. The comb filter can be switched to 2 line or notch modes for minimum delay requirements. Video format, AGC mode, and color bar generator, and pedestal are user configurable via dip switches.

D10AD *(Mfr # D10AD • B&H # AJD10AD)* **554.95**

D10A

Analog Component to SDI Converter (with Separate Sync Input)

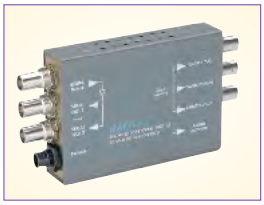


A favorite of professional video engineers, the D10A provides superior quality component-only analog to 10-bit SDI. The D10A is factory-set to accept either Y/Pb/Pr, Betacam, or RGB in 525 or 625 line formats, converting the analog component signal to 10-bit SDI. The D10A has three BNC's for component input, one external sync input, and three SDI (two loop-through) outputs. Input formats can be reset by internal jumpers and level/gain controls. Normal/Wide V-blanking.

D10A *(Mfr # D10A • B&H # AJD10A)* **759.95**

D10CEA

SDI to Analog Audio and Video Converter



The D10CEA converts SDI video with embedded audio to 10-bit component or composite analog video and 4-channel balanced analog audio. Video outputs can be configured as YPbPr, RGB, composite or S-Video. The 4-ch analog audio outputs can be wired in a balanced or unbalanced configuration. The 4 audio output channels can be selected as group 1-4 from SMPTE embedded audio. Audio level has 4 settings. Audio and video output connections are available on a 25-pin "D" subminiature connector – a break-out cable is supplied. All video/audio configuration is done by external dip switch selection. This versatile, low-cost, miniature monitoring solution also outputs two re-clocked loop-thru SDI outputs.

D10CEA *(Mfr # D10CEA • B&H # AJD10CEA)* **679.95**

D10C

Composite Digital (D2/D3) to Composite Analog, or SDI to Component Converter



Providing excellent quality 10-bit digital to analog conversion at low cost, the D10C is useful for D/A conversion, high-quality monitoring, or adding an SDI input to VCRs, workstations, or other analog video equipment. The D10C automatically works with component or composite SDI inputs in 625 or 525 line formats. Featuring one SDI input with two re-clocked, loop-thru SDI outputs, the D10C also acts as a distribution amplifier/repeater.

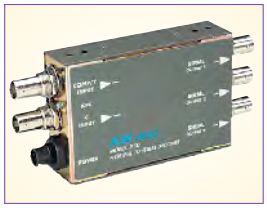
The D10C provides a component analog output for component SDI inputs (D1), a NTSC output for 525 line composite SDI inputs (D2, D3), and a PAL output for 625 line composite inputs SDI (D2, D3).

D10C *(Mfr # D10C • B&H # AJD10C)* **684.95**

D-SERIES MINIATURE CONVERTERS

D5D

Analog Composite and S-Video to SDI Converter



The D5D Decoder provides low-cost, all digital decoding of analog composite (NTSC/PAL) or S-Video to SDI. The D5D is useful for bringing video from time-base corrected analog composite equipment into a serial digital environment.
The D5D features selectable 2 or 3 line adaptive comb filter as well as a crystal PLL jitter filter/memory to reduce jitter in each of the three SDI outputs. The D5D decodes the full dynamic range of input video - values below black and above white are not clipped. In the NTSC mode, the removal of the 7.5 IRE pedestal can be enabled by external dip switch selection.

D5D *(Mfr # D5D • B&H # AJD5D)* **509.95**

D5CE

SDI to Analog Component or Composite Converter

The D5CE provides low cost, all digital conversion of SDI to either composite or component analog video. Three analog BNC outputs are user configurable to cover a wide range of format combinations including three composite (NTSC/PAL), one composite and S-Video, YPbPr, Betacam, or RGB. The D5CE also features a re-clocked, loop-thru SDI output. Pedestal and narrow/wide H/V blanking are user configurable via dipswitches.



- ◆ User selectable component or composite/S-Video outputs
- ◆ YPbPr, Betacam, or RGB component formats
- ◆ Automatic NTSC/PAL selection
- ◆ User selectable Vertical/ Horizontal blanking

D5CE *(Mfr # D5CE • B&H # AJD5CE)* **319.95**

D4E

SDI to Analog Composite Converter

The D4E SDI Encoder provides the lowest cost all-digital conversion of SDI to analog composite (NTSC/PAL). The D4E is useful for monitoring, level and phase checking, dubbing, etc. Pedestal and narrow/wide H/V blanking are user configurable via dip switches. The D4E encodes the full dynamic range of input video: levels below black and above white are not clipped.



- ◆ Lowest-Cost SDI to NTSC/PAL Available
- ◆ One SDI Input, two composite/S-Video outputs
- ◆ Automatic NTSC/PAL selection
- ◆ Built-in test pattern
- ◆ Ultra-miniature size mounts anywhere

D4E *(Mfr # D4E • B&H # AJD4E)* **214.95**

D5DA

1x4 SDI Distribution Amplifier

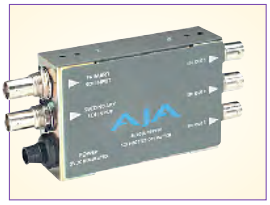
The D5DA is a multi-format, 1x4, re-clocking SDI Distribution Amplifier. It can be used as a low-cost SDI DA or repeater. The SDI input is re-clocked and equalized to 300 meters of cable. In addition, the multi-standard feature allows the D5DA to automatically adapt to 143, 177, 270, or 360 Mb SDI inputs automatically.



D5DA *(Mfr # D5DA • B&H # AJD5DA)* ... **214.95**

D5PSW

SDI Protection Switch



The D5PSW accepts 2 SDI inputs, Primary and Secondary, and automatically switches to the Secondary input if the Primary input is not present or is not a valid SDI signal. An SDI input is considered valid if a proper SMPTE 259 stream is present. An LED indicator is Green if both Primary and Secondary are present, flashing green if the Primary is present but the Secondary is not present, and Orange if the Secondary is present but the Primary is not. The D5PSW has 3 SDI outputs.

- ◆ Cable EQ to 300 Meters
- ◆ Useful as a repeater and/or DA
- ◆ Multi color LED status

D5PSW *(Mfr # D5PSW • B&H # AJD5PSW)* **419.95**

DWP

Miniature Power Supply

A miniature 100-240v, 50/60Hz high quality power supply for all of AJA's stand-alone products. Custom manufactured for AJA, it is so small it does not cover the adjacent socket in power strips. With a 2x power over-rating and a molded, latching, circular connector with gold pins, the DWP meets the high reliability requirements of the professional video industry.



DWP *(Mfr # DWP • B&H # AJDWP)* **37.95**



DWP-U In-Line AC Adapter

The DWP-U is an in-line 100-240v, 50/60Hz AC adapter with a universal input which can accept a power cord anywhere in the world.

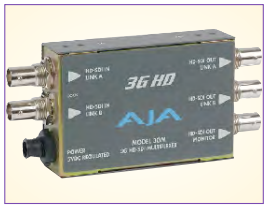
DWP-U *(Mfr # DWPU • B&H # AJDWPU)* **54.95**

AJA

HD-SERIES MINIATURE CONVERTERS

3GM

3G/1.5G HD-SDI Multiplexer



The 3GM is versatile and economical tool for interconnecting dual-link 1.5G SMPTE372M and 3G SMPTE425M. 3GM is bi-directional - allowing dual 1.5G to 3G or 3G to dual 1.5G conversion. Additionally, 3GM's 3G HD-SDI output is configurable for SMPTE425M type A or B. The 3GM can even convert 3G from/to type A or B. Also provides a monitor output which is a single link 1.5G HD-SDI. Has a total of two inputs (HD/SD-SD) and three outputs (3G HD-SDI, HD/SD-SDI). Fully equalizing and re-clocking with jitter attenuation. Passes all ancillary data.

3GM *(Mfr # 3GM • B&H # AJ3GM)* **849.95**

3GDA

1x6 3G/HD/SD Reclocking Distribution Amplifier



The 3GDA is a miniature, low-cost 1x6 3G HD-SDI/HD-SDI/SDI re-clocking distribution amplifier. Featuring six separately buffered SDI outputs, the 3GDA provides automatic input detection, re-clocking and cable equalization.

3GDA *(Mfr # 3GDA • B&H # AJ3GDA)* **589.95**

HD10A

HD Analog to HD-SDI Converter



The HD10A is a miniature, high-quality, 10-bit analog to digital converter for HDTV. A companion to the popular HD10C D/A converter, the HD10A can add an HD-SDI output to cameras, computers with HD RGB graphics, VTRs, or other analog-only HD equipment. The HD10A accepts HD YPbPr or RGB analog and outputs three duplicate HD-SDI signals. Works in 1080i, 1035i, 1080psf and 720p with internal or external sync (tri-level).

HD10A *(Mfr # HD10A • B&H # AJHD10A)* **759.95**

HD5DA

1x4 HD/SD-SDI Distribution Amplifier



A low cost, 1x4 HD/SD-SDI DA/repeater. Featuring four separately buffered HD/SD-SDI outputs, the HD5DA provides automatic input cable equalization to 330' and automatically adapts to 143, 177, 270, 360 MB, and 1.5 GB.

HD5DA *(Mfr # HD5DA • B&H # AJHD5DA)* ...**249.95**

HD10C2

HD/SD-SDI to Analog Component Converter



The HD10C2, AJA's second generation HD D/A converter, brings exciting new features. In addition to being a high-quality 10-bit HD converter, it is "dual-rate" and works with both HD-SDI and SDI inputs. For HD-SDI inputs, the HD10C2 outputs full bandwidth HD component or VGA-style RGBHV video. For SDI inputs, component or composite SD outputs are supported. When connected to a multi-format monitor like the Sony 20L5, the HD10C2 will automatically provide an image from almost any HD or SD input format. The HD10C2 also features 2 equalized HD-SDI outputs.

HD10C2 *(Mfr # HD10C2 • B&H # AJHD10C2)*.....**759.95**

HD10MD3

HD-SDI to SDI/Analog Downconverter



The HD10MD3 is a miniature digital downconverter for converting HD-SDI video to standard definition SDI and analog component/composite video. The HD10MD3 uses a full 10-bit data path and multi-point interpolation to produce broadcast quality downconverted video. In addition, the HD10MD3 converts either 1080p24 or 1080p24sf to 59.94 Hz output video using the standard 3:2 pulldown technique. The output can be formatted for either 4:3 or 16:9 standard definition monitors. Four-channel input embedded HD-SDI audio is passed to the SDI output.

HD10MD3 *(Mfr # HD10MD3 • B&H # AJHD10MD3)* **1099.95**

HD10AVA

SD/HD Analog Composite or Component Video and 4-Channel Analog Audio to SD/HD-SDI with Embedded Audio



The HD10AVA is a miniature, high-quality, audio/video, HD/SD A/D converter. The HD10AVA automatically detects the video input format and embeds the audio inputs in the SDI/HD-SDI outputs. The HD10AVA is useful for adding an SDI/HD-SDI audio/video output to tape decks or any professional video equipment with analog outputs. The HD10AVA is especially useful for adding HD-SDI outputs to most HDV cameras or decks by using the component outputs of such devices. The HD10AVA uses a breakout cable (included) for audio/video inputs and provides 3 SDI-HD-SDI on BNC.

HD10AVA *(Mfr # HD10AVA • B&H # AJHD10AVA)*.....**849.95**

HD-SERIES MINIATURE CONVERTERS

HD10CEA
SDI/HD-SDI to Analog Audio/Video



The HD10CEA converts SDI/HD-SDI video with embedded audio to analog video and 4 channel balanced analog audio. SD video outputs can be configured as YPbPr (Betacam or SMPTE/EBU-N10), RGB, composite or YC (S-Video). HD video outputs can be configured as YPbPr or RGB. The analog audio outputs can be wired in a balanced or unbalanced configuration. The 4 audio channels can be selected from group 1-4. Audio and video output connections are available on a 25 pin "D" subminiature connector (breakout cable supplied). All video/audio configuration is done by external dipswitch selection. This versatile, low-cost, miniature monitoring solution also outputs two loop-thru SDI/HD-SDI outputs.

HD10CEA *(Mfr # HD10CEA • B&H # AJHD10CEA)* **899.95**

HDP
HD-SDI/SDI to DVI-D and Audio Converter



A miniature HD-SDI/SDI to DVI-D converter for LCD or Plasma monitors. Using a very high quality scaling engine, the HDP will automatically size 4:3 or 16:9 inputs to many DVI-D monitors (see Technical Note below). For appropriate monitor configurations, scaling is automatically 1:1 — for example, displaying 1920 x 1080 video on a WUXGA (1920 x 1200) monitor. The HDP will also automatically adapt the input frame rate for monitor compatibility. In addition, the HDP provides 2 channel RCA style audio monitoring and 2 looping outputs of the SDI inputs. HDP is the ideal solution for displaying SDI or HD-SDI on any LCD or Plasma DVI-D monitor.

HD10P *(Mfr # HDP • B&H # AJHDP)* **679.95**

GEN10
HD/SD Sync Generator, Blackburst and Tri-level Sync Generator



The GEN10 is a cost effective and flexible SD/HD/AES sync generator. The GEN10 features 7 outputs including 2 groups of independently controlled SD/HD sync outputs and one AES-11 output. The SD outputs can be switched between color black or color bars. HD tri-level sync can be switched between 19 different HD formats including all that are in use today. The AES-11 output can be switched between SILENCE and TONE. All outputs are in sync with each-other and are sourced from an accurate master time base.

GEN10 *(Mfr # GEN10 • B&H # AJGEN10)* **334.95**

HD10AMA
HD/SD 4-Channel Analog Audio Embedder/Disembedder



The HD10AMA is a dual rate 4-channel analog audio Embedder/Disembedder. The Disembedder is always functional providing 4 outputs. The Embedder is user selectable, on a channel pair basis, to either "pass" input audio or embed input audio from the breakout cable. Analog audio levels are selectable. The HD10AMA automatically detects and configures to the input video standard.

HD10AMA *(Mfr # HD10AMA • B&H # AJHD10AMA)* **899.95**

HD10DA 1x6 HD/SD-SDI Distribution Amplifier



The HD10DA is a miniature, low-cost 1x6 SD/HD (dual-rate) re-clocking distribution amplifier with auto sensing HD-SDI or SDI input. Featuring six separately buffered HD-SDI outputs, the HD10DA provides automatic input cable re-clocking and equalization to 400'. Also offers bi-color LED indication of input lock and rate. Passes all ancillary data.

HD10DA *(Mfr # HD10DA • B&H # AJHD10DA)* **469.95**

DWP Miniature Power Supply



A miniature 100-240v, 50/60Hz high quality power supply for all of AJA's stand-alone products. Custom manufactured for AJA, it is so small it does not cover the adjacent socket in power strips. With a 2x power over-rating and a molded, latching, circular connector with gold pins, the DWP meets the high reliability requirements of the professional video industry.

DWP *(Mfr # DWP • B&H # AJDWP)* **37.95**

RMB Rack Mounting Brackets

RMB-10 *(Mfr # RMB10-RO • B&H # AJRMB10RO)*
Designed for D- and H-series converters, they let you secure your converter in virtually any installation area. Package of 10 brackets with mounting screws **59.95**



DWP-U In-Line AC Adapter

The DWP-U is an in-line 100-240v, 50/60Hz AC adapter with a universal input which can accept a power cord anywhere in the world.

DWP-U *(Mfr # DWPU • B&H # AJDWPU)* **54.95**

HD-SERIES MINIATURE CONVERTERS

ADA4

4-Channel Bi-Directional Audio A/D & D/A Converter



The ADA4 is a 4-channel converter that can be configured as a 4-channel A/D, a 4-channel D/A, 2-channel A/D and 2-channel D/A, or an AES sychronizer. The ADA4 can accept a AES11, wordclock or video sync/color black reference input for synchronization. Reference input and synchronization are automatic. Audio levels are configurable via dipswitch control.

ADA4 *(Mfr # ADA4 • B&H # AJADA4)* **334.95**

HA5

DMI to SDI/HD-SDI Video and Audio Converter



The HA5 converts HDMI to SD-SDI or HD-SDI. Up to eight channels of HDMI audio are embedded into the SD/HD-SDI output allowing a convenient single cable audio/video connection. The HA5 provides two SDI/HD-SDI outputs and supports long HDMI cables on the input. Ideal for connecting HDMI cameras to SDI/HD-SDI equipment.

HA5 *(Mfr # HA5 • B&H # AJHA5)* **419.95**

HD10AM

HD/SD 8 Channel AES Embedder/Disembedder



A dual rate 8 channel AES audio Embedder/Disembedder. The Disembedder is always functional providing 4 AES outputs. The Embedder is user selectable, on a channel pair basis, to either "pass" SDI input audio or to embed input AES audio from the breakout cable. AES inputs are sample rate converted to a 48KHz rate synchronous to the video input. It automatically detects and configures to the input video standard.

HD10AM *(Mfr # HD10AM • B&H # AJHD10AM)* **899.95**

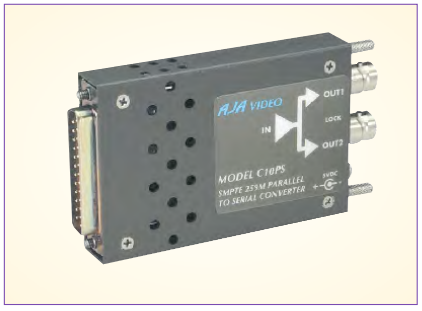
Hi5

HD-SDI/SDI to HDMI Video and Audio Converter



The Hi5 converts SDI or HD-SDI to HDMI for driving HDMI monitors. Embedded SDI/HD-SDI audio is supported in the HDMI output allowing a convenient single cable audio/video connection. The Hi5 provides 2 Channel RCA style audio outputs for separate audio monitoring if needed. The Hi5 also provides a looping SDI/HD-SDI output useful for connecting additional equipment, or for "daisy chaining" multiple monitors to the same SDI-HD-SDI source.

Hi5 *(Mfr # HI5 • B&H # AJHI5)* **419.95**



C10SP & C10PS

Parallel Serial Converters

The C-Series converters are designed to efficiently adapt 8-bit or 10-bit parallel digital video equipment to serial digital interfaces. The C-Series converters attach directly to the "D" connectors of parallel equipment - eliminating the need for expensive and unreliable parallel cables. At only .65" wide, they can fit on even the highest density parallel equipment. Require power supply (C10WP or C10WPU).

- Parallel to serial, serial to parallel video conversion
- Multi-format, multi-standard
- Auto configuration to component/ composite, 525 or 526-line
- Dither mode for proper 10-bit to 8-bit conversion
- Ancillary data filter blocks audio/ unwanted data
- Crystal PLL Jitter Filter available

C10-Series Power Supplies

The C10WP is a miniature, high quality switching power supply for the C10SP and C10PS. Custom manufactured for AJA, the C10WP is so small it does not cover the adjacent socket in power strips. With a 2x power over-rating and a molded, latching, circular connector with gold pins, the C10WP meets the high reliability requirements of the professional video industry. The C10WPU is an in-line universal input version that can accept a power cord anywhere in the world.

C10SP: Serial (SDI) to Parallel (Multi-Standard) Transcoder *(Mfr # C10SP • B&H # AJC10SP)* **419.95**

C10PS: Parallel (Multi-Standard) to Serial (SDI) Transcoder *(Mfr # C10PS • B&H # AJC10PS)* **449.00**

C10WP: Power Supply *(Mfr # C10WP • B&H # AJC10WP)* **46.95**

C10WPU: Universal Power Supply *(Mfr # C10WPU • B&H # AJC10WPU)* **59.95**

FS1

Universal SD/HD Audio/Video Frame Synchronizer and Converter

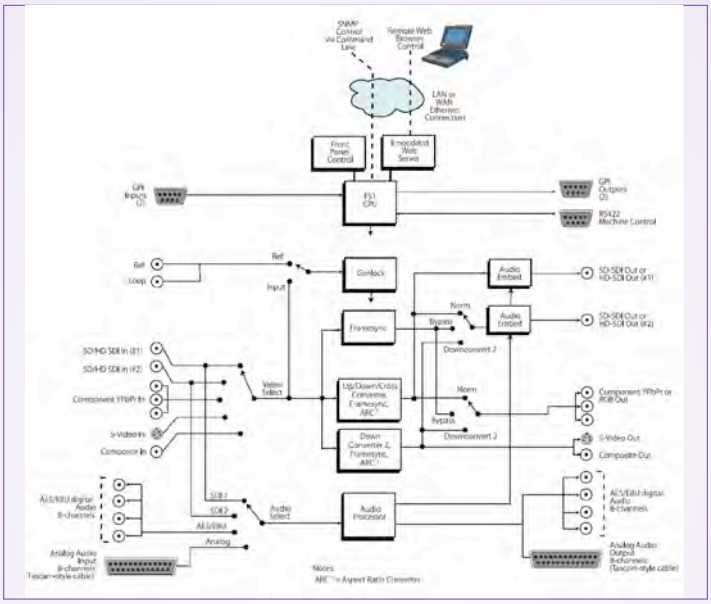


Featuring a flexible "everything in, everything out" architecture, the FS1 can simultaneously work with both HD and SD video—all in full 10-bit Broadcast quality video and 24-bit audio. The FS1 supports virtually any input or output, analog or digital, HD or SD. The FS-1 can up- or down-convert between SD and HD, and provide simultaneous HD and SD outputs. Cross-conversions between HD formats are also supported, with simultaneous output of both formats. For audio, the FS1 supports 8-channel AES, Balanced analog, or embedded audio with full flexibility. The FS-1 supports closed captioning and the conversion of closed captioning between SD and HD formats. The FS-1 is also network ready, supporting web-based remote control.

FEATURES

- SD1 HD up/down conversion
- SD1 SD aspect ratio conversion
- HD1 HD cross conversion (720p/1080i)
- Up/down/cross converting with both the input and converted formats on SD/HD-SDI outputs (both synchronized)
- HD cross converting with simultaneous downconverted SDI output
- Dual HD/SD SDI inputs and outputs
- Component analog HD/SD input and output
- Composite/S-Video input/output with TBC
- 8-channel AES and balanced analog audio inputs and outputs
- 8-channel embedded audio I/O
- Fully redundant power supplies standard
- 10/100 LAN with SNMP, and embedded web server for remote control
- Video Proc Amp; Audio Processing
- Closed caption support – including SD to HD upconversion
- Chassis styling optimized for machine room use with simple panel and remote web browser user interfaces
- Front panel alphanumeric and graphical display shows input/output settings and parameter viewing/editing choices
- LED status indicators for at-a-glance system monitoring
- Two GPI inputs and outputs, TTL, isolated

Anything in. Anything out. FS1 Architecture



Featuring a flexible "anything in, anything out" architecture, the FS1 Universal SD/HD Audio/Video Frame Synchronizer and Converter can simultaneously work with both HD and SD video — all in full 10-bit broadcast quality video and 24-bit audio. The FS1 supports virtually any input or output, analog or digital, HD or SD. The FS1 can up-or down-convert between SD and HD, and provide simultaneous HD and SD outputs.

Cross-conversions between HD formats are also supported, with simultaneous output of both formats. For audio, the FS1 supports 8-channel AES, balanced analog, or embedded audio with full flexibility and audio processing controls. The FS1 supports closed captioning and the conversion of closed captioning between SD and HD formats. The FS1 is also network ready, supporting web-based and SNMP remote control.

AJA

FR1 • FR2

R-SERIES One and Two RU Rackmount Frames



The FR1 and FR2 mounting frames provide high-density rackmount solutions for AJA's R-Series modules. The FR1 is a 1 RU frame with 4 slots; the FR2 is a 2 RU frame with 10 slots. Both frames feature high-capacity power supplies with no power restrictions for any module combination. Also, both frames feature multi-fan forced-air cooling, which provides ample cooling capacity without the need for an empty rack space above the units. Both frames feature optional redundant power supplies - the FR2's power supplies are easily changed from the front of the unit. The FR2 features a reference distribution amplifier which distributes a color black reference to all slots from one BNC input. The FR1 also features a frame reference input with a passive distribution to all 4 slots.



FEATURES

FR1

- 1 rack unit mounting frame
- 4 module capacity
- Multiple fan forced air cooling
- Optional redundant power supplies
- Power supply monitoring
- Frame reference input BNC
- Universal 90-240v AC 50w power supply

FR2

- 2 rack unit mounting frame
- 10 module capacity
- Multiple fan forced air cooling
- Optional redundant power supplies
- Reference DA sends color black to all slots
- Power supply monitoring
- Universal 90-240v AC 50w power supply

	FR1	FR2
Capacity	4 Slots, 1 Rack Unit	10 Slots, 2 Rack Unit
Inputs	Power Supply Monitoring Reference Input, BNC	Power Supply Monitoring; Reference Input, BNC — Active DA to all slots
Power	50 Watt Capacity Universal Input 90-240 VAC Power Supply; Optional Redundant Power Supply, Diode Isolated	100 Watt Capacity Universal Input 90-240 VAC Power Supply; Optional Redundant Power Supply, Diode Isolated
Cooling	Multiple Fan Forced Air	Multiple Fan Forced Air
Dimensions	19" x 1.75" x 14.75", (1RU)	19" x 3.5" x 13", (2RU)

FR1: FR1 Frame with one FR1-PS Power Supply
(Mfr # FR1 • B&H # AJFR1) **664.95**

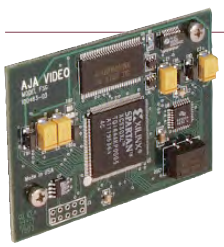
FR1-D: FR1 Frame with dual FR1-PS (Redundant) Power Supplies Installed
(Mfr # FR1D • B&H # AJFR1D) **749.95**

FR1-PS: Power Supply Module for FR1 Frame
(Mfr # FR1-PS • B&H # AJFR1PS) **139.95**

FR2: FR2 Frame with one FR2-PS Power Supply Installed *(Mfr # FR2 • B&H # AJFR2)* **1089.95**

FR2-D: FR2 Frame with dual FR1-PS (Redundant) Power Supplies Installed
(Mfr # FR2D • B&H # AJFR2D) **1259.95**

FR2-PS: Power Supply Module for FR2 Frame
(Mfr # FR2-PS • B&H # AJFR2PS) **229.95**



FSG Frame Sync/Genlock Module

The FSG Frame Sync/Genlock Module is an optional upgrade to AJA's R20 series encoders and decoders. The FSG Module provides user-adjustable output timing relative to an external sync reference. Also, a delay mode provides adjustable delay with respect to the video input. In addition to the frame sync and delay functions, when installed on AJA R20 Series encoders, the FSG Module allows the encoder to Genlock to an external reference.

R-SERIES

RH10UC

SD to HD Upconverter & HD Frame Synchronizer



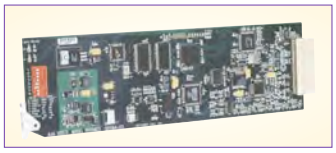
The RH10UC is a 10-bit SD to HD up-converter. Using motion-adaptive de-interlacing and high quality digital scalers, it provides excellent broadcast quality HD video from SD sources. Output HD video is selectable between 720p and 1080I formats. 4:3 to 16:9 aspect ratio conversion is selectable between 4:3 pillarbox, 14:9 crop, 16:9 anamorphic, and 16:9 zoom. Input SD ITU Rec. 601 color space is converted to ITU Rec. 709. The RH10UC passes 8 channel embedded audio with a compensating delay. Additionally, it can operate as a stand-alone HD or SD Frame Synchronizer.



(Mfr # RH10UC • B&H # AJRH10UC) **2599.00**

RH10MD

HD Down Converter & HD-SDI Distribution Amplifer



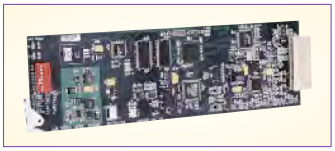
The RH10MD is a 10-bit broadcast-quality HD down converter and HD-SDI/SDI DA. There are 4 re-clocked HD-SDI/SDI outputs and four down-converted SD outputs. The SD outputs can be individually configured as analog or SDI - analog can be component or composite. All HD formats are supported including 24p/psf with 3:2 pulldown. The SD output can be formatted for either 4:3 or 16:9 monitors. For 4:3 monitors both letterbox and crop modes are supported. The RH10MD is also dual-rate (HD/SD) and will support SDI inputs. 4-CH AES embedded audio is passed through to the SDI outputs.



(Mfr # RH10MD • B&H # AJRH10MD) **2049.95**

RD10MD

Dual HD to SD Downconverter



A 10-bit broadcast-quality dual HD down converter. Channels 1 and 2 are fully independent. Channel 1 has 2 re-clocked HD/SD-SDI outputs, and channel 2 has 1. Both channel 1 and 2 have 2 down-converted outputs, which can be independently configured as SDI or analog composite. All HD formats are supported, including 24p/psf with 3:2 pulldown. The SD output can be formatted for either 4:3 or 16:9 monitors. For 4:3 monitors, both letterbox and crop modes are supported. Has a 4:3 safe-zone graticule. It is also dual-rate (HD/SD) and will support SDI inputs.



(Mfr # RD10MD • B&H # AJRD10MD) **1999.95**

RH10DA

Dual Rate SD/HD 1x8 Re-Clocking DA

The RH10DA is a multi-standard Dual Rate 1x8 SDI/HD-SDI Distribution Amplifer. The input is re-clocked and equalized to 100/300 meters (HD/SD) of coax cable. The RH10DA automatically configures to 143, 177, 270, 360MB, or 1.485GB SDI inputs. The re-clock function can be by-passed with an on-board jumper.

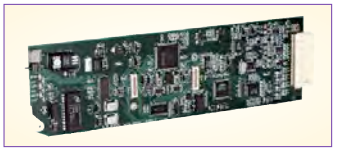




(Mfr # RH10DA • B&H # AJRH10DA) **839.95**

R20AD

Analog Composite or Component to SDI Converter



The R20AD provides excellent quality, universal 10-bit conversion of component or composite analog video to four SDI outputs. The R20AD accepts Y/Pb/Pr, Betacam, or RGB component inputs and composite (NTSC/PAL), S-Video inputs. Features a 3-Line Adaptive Comb Filter for high quality decoding of composite sources. The comb filter can be switched to 2 line or notch modes for minimum delay requirements. The R20AD accomodates the optional FSG card (Frame Sync) offering choices for synchronizing the output video relative to an external reference or the input video. NTSC/PAL configuration is automatic. Video format, AGC, H/V blanking, and pedestal are all user configurable.



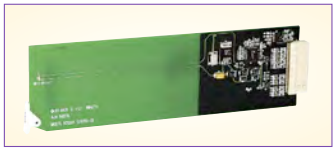
(Mfr # R20AD • B&H # AJR20AD) **834.95**

R20DA

1x8 SDI Distribution Amplifier

The R20DA is a multi-format, 1x8 SDI DA. The SDI input is re-clocked and equalized to 300 meters of cable. In addition, the multi-standard feature allows the R20DA to automatically adapt to 143, 177, 270, or 360 MB SDI inputs.





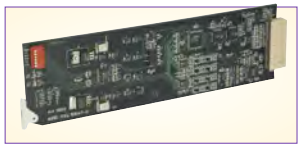
(Mfr # R20DA • B&H # AJR20DA) **259.00**

AJA

R-SERIES

R5CE

1x4 SDI DA and Component/Composite Analog Converter



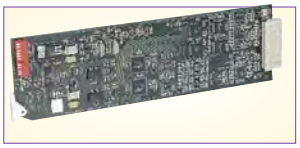
An SDI DA and universal monitoring D/A converter. It provides 4 equalized and re-clocked SDI outputs along with four analog monitoring outputs.



The analog outputs can be configured as composite (NSTC/PAL), S-Video, Y/Pb/Pr, Betacam or RGB. A PLL jitter filter/memory reduces the effects of SD jitter on the analog outputs. An exclusive feature on the R5CE is a 10- to 8-bit dithering circuit that removes contouring in the analog outputs. It also features user-selectable pedestal and H&V blanking. *(Mfr # R5CE • B&H # AJR5CE)* **539.00**

RD5CE

Two-Channel Digital to Analog Component/Composite Converter



A low-cost, dual-channel, universal video D/A converter. It supports two completely separate channels of SDI to analog conversion and is useful for video/key or video/video applications.

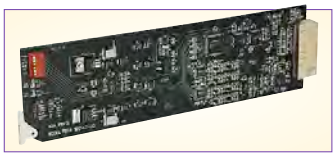


Channel 1 can output component or composite analog video including Y/Pb/Pr, Betacam, RGB, composite or S-Video. Channel 2 can output composite or Y. Both SDI inputs have a reclocked SDI loop-thru output.

(Mfr # RD5CE • B&H # AJRD5CE) **1149.00**

R10CE

1x4 SDI DA and 10-Bit Component/Composite Analog Converter



The R10CE is an SDI distribution amplifier and universal monitoring D/A converter. It provides four equalized and re-clocked SDI outputs along with four 10-bit analog monitoring outputs. The four analog outputs can be configured as composite (NSTC/PAL), S-Video, Y/Pb/Pr, Betacam or RGB. A PLL jitter filter/memory reduces the effects of SD jitter on the analog outputs.



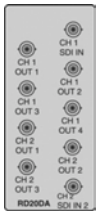
(Mfr # R10CE • B&H # AJR10CE) **589.95**

RD20DA

Dual-Channel SDI Distribution Amplifier



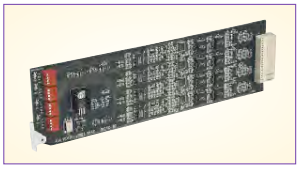
The RD20DA is a multi-standard, 2-channel, 1x4 and 1x3 SDI Distribution Amplifier. The SDI input is re-clocked and equalized to 1000' of cable. In addition, the multi-standard feature allows the RD20DA to automatically adapt to 143, 177, 270, or 360 MB SDI inputs.



(Mfr # RD20DA • B&H # AJRD20DA) **329.00**

R44E

Four-Channel SDI to Analog Composite Converter



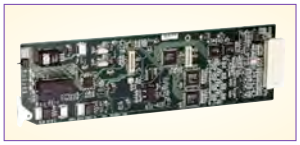
The R44E provides four analog composite (NTSC/PAL) monitoring outputs from four separate SDI inputs. Each channel has a separate D/A converter with a 10-bit DAC and 8-bit broadcast encoding. Values below black and above white are not clipped. Each channel has a test pattern generator with separate user selectable blanking controls. The R44E also features automatic NTSC or PAL configuration.



(Mfr # R44E • B&H # AJR44E) **834.95**

R20CE

SDI to Analog Component/Composite Converter



A universal D/A converter that provides excellent quality 10-bit conversion of SDI to simultaneous component and composite video. The 4 analog outputs are user configurable to composite (NTSC/PAL), S-Video, Y/Pb/Pr Betacam, or RGB. The component and composite outputs are completely independent including optimum chroma filtering for each and independent pedestal configuration. The R20CE also features an exclusive PLL jitter filter/memory to reduce the effects of SDI jitter on the output analog video. This feature, along with the precision 4x oversampled D/A filter, provides the highest quality analog outputs - including very low phase noise in composite outputs. The optional FSG (Frame Sync/Genlock) Module allows genlock to an external reference with full timing adjustment. Without the FSG Module, the reference input provides color frame timing.



(Mfr # R20CE • B&H # AJR20CE) **834.95**

BREAKOUT CHART

	8-BIT	10-BIT	Component YPbPr/RGB to SDI	Composite Y/C NTSC/PAL to	SDI to YPbPr/RGB Component	SDI to NTSC/PAL Composite	SDI to SDI Reclocking Loop	Frame Sync/FSG Option	HD-SDI to HD YPbPr/RGB	HD YPbPr/RGB to HD-SDI	HD-SDI to HD-SDI DA	HD-SDI to SDYPbPr/RGB/Y/C/	SDI to HD-SDI	HD-SDI to SDI	Dual Rate	Audio Embed/Disembed	Audio Conversion	Audio Reference Generator	Passes Audio To Output(s)	+5 to +18Vdc
D4E	✓	—	—	—	—	✓	—	—	—	—	—	—	—	—	—	—	—	—	—	—
D5CE	✓	—	—	—	✓	✓	✓	—	—	—	—	—	—	—	—	—	—	—	—	—
D5D	✓	—	—	✓	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
D5PSW	✓	✓	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
D10AD	✓	✓	✓	✓	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
D10A	✓	✓	✓	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
D10C	✓	✓	—	—	✓	D2	✓	—	—	—	—	—	—	—	—	—	—	—	—	—
D10C2	✓	✓	—	—	✓	✓	✓	—	—	—	—	—	—	—	—	—	—	—	—	—
D10CE	✓	✓	—	—	✓	✓	✓	—	—	—	—	—	—	—	—	—	—	—	—	—
D10CEA	✓	✓	—	—	✓	✓	✓	—	—	—	—	—	—	—	—	✓	—	—	✓	—
D5DA	✓	✓	—	—	—	—	✓	—	—	—	—	—	—	—	—	—	—	—	✓	—
R44E	✓	—	—	—	—	✓	—	—	—	—	—	—	—	—	—	—	—	—	—	—
R5CE	✓	—	—	—	✓	✓	✓	—	—	—	—	—	—	—	—	—	—	—	—	—
RD5CE	✓	—	—	—	✓	✓	✓	—	—	—	—	—	—	—	—	—	—	—	—	—
R10CE	✓	✓	—	—	✓	✓	✓	—	—	—	—	—	—	—	—	—	—	—	—	—
R20AD	✓	✓	✓	✓	—	—	—	✓	—	—	—	—	—	—	—	—	—	—	—	—
R20CE	✓	✓	—	—	✓	✓	✓	✓	—	—	—	—	—	—	—	—	—	—	—	—
R20DA	✓	✓	—	—	—	—	✓	—	—	—	—	—	—	—	—	—	—	—	✓	—
RD20DA	✓	✓	—	—	—	—	✓	—	—	—	—	—	—	—	✓	—	—	—	✓	—
RH10MD	—	—	—	—	✓	✓	✓	—	—	—	✓	✓	—	✓	✓	—	—	—	✓	—
RD10MD	—	—	—	—	✓	✓	✓	—	—	—	✓	✓	—	✓	✓	—	—	—	✓	—
RH10DA	✓	✓	—	—	—	—	✓	—	—	—	✓	—	—	—	✓	—	—	—	✓	—
RH10UC	✓	✓	—	—	—	—	✓	—	—	—	✓	—	✓	—	—	—	—	—	✓*	—
FS1	—	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	
3GM	✓	✓	—	—	—	—	✓	—	—	—	—	—	—	—	✓	—	—	—	✓	—
3GDA	✓	✓	—	—	—	—	✓	—	—	—	✓	—	—	—	—	—	—	—	✓	✓
ADA4	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	✓	✓	✓	✓
HD10C2	✓	✓	—	—	✓	✓	✓	—	✓	—	✓	—	—	—	✓	—	—	—	—	✓
HD10A	✓	✓	—	—	—	—	—	—	—	✓	—	—	—	—	—	—	—	—	—	—
HD10AVA	✓	✓	—	✓	✓	—	—	—	—	✓	—	—	—	—	✓	✓	—	—	✓	✓
HD10AM	—	—	—	—	—	—	✓	—	—	—	—	—	—	—	✓	✓	—	—	✓	✓
HD10AMA	—	—	—	—	—	—	✓	—	—	—	—	—	—	—	✓	✓	—	—	✓	✓
HD10CEA	✓	—	✓	—	✓	✓	—	—	✓	—	—	✓	—	—	✓	✓	—	—	✓	—
HD10MD3	✓	✓	—	—	✓	✓	✓	—	—	—	✓	✓	—	✓	✓	—	—	—	✓	✓
HD5DA	✓	✓	—	—	—	—	—	—	—	—	✓	—	—	—	✓	—	—	—	✓	—
HD10DA	✓	✓	—	—	—	—	✓	—	—	—	✓	—	—	—	✓	—	—	—	✓	✓
HDP	✓	—	—	—	—	—	—	—	—	—	✓	—	—	—	✓	✓	—	—	✓	✓
Hi5	—	✓	—	—	—	—	—	—	—	—	—	—	—	—	✓	✓	—	—	✓	—
HA5	—	✓	—	—	—	—	—	—	—	—	—	—	—	—	✓	✓	—	—	✓	—
GEN10	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	✓	—	✓

** RH10UC passes audio on up-convert, but not in HD Framesync mode*

Mac Pro



Tower of 8-core Power

The fastest Macintosh ever made, the Mac Pro features the latest Quad-Core Intel Xeon 5400 series processors running up to 3.2 GHz, each with 12MB of L2 cache per processor for breakthrough performance and power efficiency. The ideal system for creative professionals, 3D digital content creators and scientists, it offers high-bandwidth hardware architecture, dual-independent 1600 MHz front side buses, up to 32GB of DIMM memory, powerful graphics and up to 4TB of internal storage.

The Mac Pro comes standard with the ATI Radeon HD 2600 XT graphics card with 256MB of video memory. It includes a PCI Express 2.0 graphics slot, and supports the latest generation of graphics cards from NVIDIA, such as the GeForce 8800 GT with 512MB of video memory, or Quadro FX 5600 with 1.5GB of video memory. With support for up to four graphics cards, the Mac Pro can drive up to eight 30" displays at once for advanced visualization and large display walls.
The most expandable Mac ever, Mac Pro features four internal hard drive bays with direct-attach, cable-free installation of four 1TB Serial ATA hard drives, totaling 4TB of internal storage and support for two SuperDrives. With optional 15000 rpm SAS drives that can deliver up to 250MB/s of RAID 5 disk I/O performance, the Mac Pro is ideal for film and video editors. Combined with SATA or SAS drives, using an optional Mac Pro RAID card offers the ultimate data protection and disk I/O performance on the Mac Pro. The Mac Pro is easily accessible in front and back so users can connect external devices with five USB 2.0, two FireWire 400, two FireWire 800, optical and analog audio in and out, dual Gigabit Ethernet ports and a headphone jack. Includes an ultra-thin aluminum Apple Keyboard and built-in Bluetooth 2.0 makes it easy to reduce cable clutter with the optional Apple Wireless Keyboard and Apple Wireless Mouse.

PROCESSING POWER

- Inside the Mac Pro are Quad-Core Intel Xeon "Harpertown" processors. These processors run at blazingly fast speeds up to 3.2GHz. Based on 45-nm Intel Core microarchitecture, they deliver amazing performance but still maintain outstanding energy efficiency.
- A huge amount of L2 cache — 12MB per processor — keeps frequently used data and instructions close to the processor cores and improves overall performance. 6MB of cache is shared between pairs of processor cores, allowing an individual core to use all the available shared cache at any one time.
- With the fastest Xeon architecture available, the Mac Pro features 1600MHz dual independent frontside buses. These 64-bit buses give each processor a direct connection to the system controller and deliver improved processor bandwidth of up to 25.6GB per second — 20% greater than the previous Mac Pro.



- With a new system architecture, speedier system buses, and fast 800MHz DDR2 fully buffered DIMM memory, Mac Pro memory throughput is up to 1.6 times faster than before.
- Every Intel Xeon processor features an enhanced SSE4 SIMD engine. Capable of completing 128-bit vector computations in a single cycle, SSE4 is ideal for transforming large sets of data, such as applying a filter to an image or rendering a video effect.
- The Mac Pro incorporates a 256-bit-wide, fully buffered memory architecture with Error Correction Code (ECC), which corrects single-bit errors and detects multiple-bit errors automatically. These features are especially important in mission-critical or compute-intensive environments. Apple designed a more stringent thermal specification for the Mac Pro FB-DIMMs, so the internal fans spin at slower speeds and keep the system quiet.

Mac Pro

Graphics

- All-new high-performance graphics cards from ATI and NVIDIA make Mac Pro graphics technology even more cutting edge. The standard graphics card — an ATI Radeon HD 2600 XT with 256MB of GDDR3 memory, PCI Express 2.0, and two dual-link DVI ports — provides great performance for typical creative applications. Get dual 30" Apple Cinema HD Display support out of the box.
- For motion graphics, 3D modeling, rendering, or animation, you'll need the greater graphics horsepower offered by the NVIDIA GeForce 8800 GT with 512MB of GDDR3 memory and latest-generation NVIDIA GPU technology.
- The optional NVIDIA Quadro FX 5600 graphics card is the ultimate workstation-class graphics card available, with a massive 1.5GB of GDDR3 memory and a 3D stereo port for stereo-in-a-window applications.
- All of these cards feature the latest-generation unified shader model support. Compared to dedicated pixel and vertex shaders, shaders are no longer special-purpose and can now be utilized based on the needs of the graphics application.
- 16-lane dedicated graphics slot features PCI Express 2.0 for connecting high-performance graphics card. PCI Express 2.0 delivers twice the transfer rate of PCI Express.
- To create an incredible display wall or large-scale visualization, install up to four graphics cards, each with two dual-link DVI ports. You can run up to eight 30" Cinema HD Displays at the same time with just one Mac Pro.

I/O Ports



Rear ports

- Two FireWire 800 ports (one on front panel, one on back panel)
- Two FireWire 400 ports (one on front panel, one on back panel)
- Five USB 2.0 ports (two on front panel, three on back panel)
- Two USB 2.0 ports on included keyboard
- Front-panel headphone minijack and speaker
- Optical digital audio in/out TOSLINK ports
- Analog stereo line-level input/output minijacks

Unequaled Expansion Capability

The Mac Pro's smart design makes installing massive amounts of memory, adding expansion cards, and increasing storage surprisingly simple and intuitive. Plenty of I/O ports to connect external devices. The Mac Pro features four full-length expansion slots, including an even higher-performance PCI Express 2.0 graphics slot, with up to twice the bandwidth of PCI Express. The graphics slot is double-wide, so your graphics card won't cover an adjacent slot. In addition, three available expansion slots, one PCI Express 2.0 and two PCI Express, provide room to grow. And thanks to a tool-less PCI bracket, you can take out cards as fast as you put them in.

The Mac Pro comes with four 3.5" internal hard drive bays for an enormous amount of internal storage — up to 4TB. These bays are direct-attach and cable free, so it's easy to add or remove drives. Just attach the drive carrier to either a Serial ATA 3Gb/s or Serial Attached SCSI 3Gb/s drive, and slide the drive into place. There are no connectors or cables to contend with. Lock the drives with the side door latch, and you're done.

Installing more memory is a snap. Mac Pro has two memory riser cards with four fully buffered DIMM slots each. Just slide out the riser cards and snap in the memory. You don't have to dig around inside the computer or wrestle with wires or cables. With eight DIMM slots available, you can install up to 32GB of 800MHz ECC fully buffered DIMM memory.

Storage and RAID

The Mac Pro comes with four 3.5" internal hard drive bays for an enormous amount of internal storage — up to 4TB when you install four 1TB Serial ATA 3Gb/s drives. Each bay provides its own independent 3Gb/s channel for fast access to data. And thanks to the cable-free, direct-attach installation system, adding (or replacing) hard drives is a surprisingly simple process.

Using Mac OS X, you can stripe two, three, or all four hard drives in a RAID 0 array to increase performance and create a massive volume for video editing; or create a RAID 1 mirror for protecting your critical digital media assets against a drive failure. For the ultimate in data protection and enhanced performance, add the optional Mac Pro RAID Card with 256MB of RAID cache, a 72-hour cache-protecting battery, and hardware RAID levels 0, 1, 5, and 0+1. Apple's RAID Utility software makes setting up and managing the RAID card easy.

You can also choose ultrafast 15,000-rpm Serial Attached SCSI (SAS) 3Gb/s drives with 300GB of capacity for the highest in disk I/O performance. Together with the Mac Pro RAID Card, these drives provide 250MB/s of RAID 5 disk I/O performance. Enough data to play back one stream of 10-bit uncompressed HD content. The ultimate storage solution for demanding data transfer situations like editing uncompressed HD video content or updating ultra-high-resolution images.

Sure it's great to have one 16x SuperDrive at your disposal, but think how much more productive you could be with two. Imagine backing up your data to two double-layer DVDs at once. With two optical drive bays in every system, the Mac Pro lets you do exactly that.

Apple Keyboard and Mighty Mouse



Every Mac Pro comes with an Apple Keyboard and Mighty Mouse. The keyboard adds 2 additional USB 1.1 ports to your system, perfect for connecting low-speed devices. The Apple Mighty Mouse can plug into one of those ports and features left and right click ability, a 360° clickable Scroll Ball and "squeeze clicking" side buttons.

OS X LEOPARD



At the core of every Macintosh computer is the OS X Leopard operating system. Built on a rock-solid UNIX foundation, Leopard delivers true 64-bit performance, and incorporates industry-leading animated graphics. Plus, you get full performance and compatibility for your 32-bit applications and drivers, so you don't need to update everything on your system just to run a single 64-bit application. There's no need to upgrade drivers, and you can even stick with your existing printers, storage devices, and PCI Express cards. Leopard lets you take advantage of 64-bit processing power without having to use command-line applications, servers, and computation engines. What makes Leopard so great? The fully compliant UNIX technology. It can compile and run all your existing UNIX code. It helps you make the most of multicore systems. It puts a new tabbed-interface terminal at your fingertips.

Leopard is designed to take full advantage of eight cores of processing power. The Leopard scheduler efficiently allocates tasks across multiple cores and processors. So Leopard spends less time managing tasks and more time performing computations. A new multithreaded network stack speeds up networking by handling network inputs and outputs in parallel.

XSERVE Quad Xeon 64-Bit Server



Apple's Xserve is an enterprise-quality network server with the Mac OS X Server operating system for unlimited users. Housed in a 1U rackmount form factor, the server features a Quad Core architecture powered by two Dual-Core-Core Intel Xeon 5100 processors, dual Gigabit Ethernet ports, two PCI Express 8x expansion slots, two FireWire-800 ports, two USB 2.0 ports, one FireWire-400 port, and one DB-9 serial port. It also features an ATI Radeon X1300 graphics chipset with a mini-DVI connector and a SuperDrive DVD burner. The system includes an 80 GB SATA hard drive; two drive bays are available to add additional storage via SATA or SAS Apple Drive Modules.

- It all starts with the 64-bit Quad-Core Intel Xeon "Harpertown" 5400 series processor. Thanks to this powerful 45-nanometer Intel Core micro architecture processor, Xserve runs at blazing speeds up to 3.0GHz. Each Intel Xeon processor has its own 1600MHz system bus for up to 25.6GB/s of bandwidth, so there's even faster access to main memory.
- Four processing cores deliver an incredible performance boost across the board. A massive 12MB of L2 cache per processor keeps instructions and data close to the processor cores, reducing frontside bus transactions and memory latency. Intel's cache technology allows core pairs to share 6MB of cache. If one core happens to be idle or needs less cache resources, the other can fully utilize it. The enhanced SSE4 SIMD engine handles 128-bit vector computations in a single cycle.
- Supports up to 32GB of 800MHz DDR2 ECC FB-DIMM (fully buffered DIMM) memory —64% throughput boost over previous-generation.
- In every Xserve, there are two PCI Express 2.0 expansion slots —one x16 and one x8 (one slot can be configured as a PCI-X slot). These expansion slots provide the bandwidth needed for the latest Apple and third-party I/O cards, such as dual- and quad-port 4Gb Fibre Channel cards and 10Gb Ethernet adapters.
- Built-in graphics allows use of a keyboard, mouse, and display, without taking a valuable slot. 2D/3D acceleration of the GPU enhances rendering and video processing. Mini-DVI output lets you drive a 23" Apple Cinema HD Display, and the included VGA adapter supports connection to VGA devices and KVM (keyboard-video-mouse) switches.

Xserve Server: Includes Dual Dual-Core 3GHz Xeon 5100, 4GB (2x2GB) RAM, 80GB 7200rpm SATA Hard Driv, 8x Double-Layer SuperDrive, ATI Radeon X1300 Graphics, Mac OS X Server v10.4 "Tiger" for Unlimited Users *(Mfr # Z0DB000E8 • B&H # APXSQX3)* **4876.50**

Xserve Server: Same as above with Dual Quad-Core 2.8GHz Xeon 5400 *(Mfr # Z0E7-7772 • B&H # APXSQX228)* **3998.50**

Apple Premium Support Plan for Xserve and Xserve RAID Systems *(Mfr # M8830LL/C • B&H # APACXS)* **899.95**

MAC PRO SYSTEMS

Processor	RAM	Hard Drive	Graphics Card	SKU	Price
2x 2.8GHz Quad-Core Intel Xeon	2GB (2x1GB) 800MHz DDR2 FB-DIMM	320GB 7200rpm SATA	ATI Radeon HD 2600 XT with 256MB of GDDR3	*Mfr # MA970LL/A* *B&H # APMP228A*	**Call**
2x 2.8GHz Quad-Core Intel Xeon	2GB (2x1GB) 800MHz DDR2 FB-DIMM	500GB 7200rpm SATA	ATI Radeon HD 2600 XT with 256MB of GDDR3	*Mfr # Z0EM065-7536* *B&H # APMP228B*	**Call**
2x 2.8GHz Quad-Core Intel Xeon	2GB (2x1GB) 800MHz DDR2 FB-DIMM	500GB 7200rpm SATA	nVIDIA GeForce 8800 GT with 512MB of GDDR3	*Mfr # Z0EM-7533* *B&H # APMP22*	**Call**
2x 3GHz Quad-Core Intel Xeon	2GB (2x1GB) 800MHz DDR2 FB-DIMM	500GB 7200rpm SATA	ATI Radeon HD 2600 XT with 256MB of GDDR3	*Mfr # Z0EM-7534* *B&H # APMP230*	**Call**
2x 3GHz Quad-Core Intel Xeon	2GB (4x512GB) 667MHz DDR2 FB-DIMM	250GB 7200rpm SATA	nVIDIA GeForce 7300 GT with 256MB of GDDR3	*Mfr # # Z0D8-00BAW* *B&H # APMP3D*	**Call**
2x 3GHz Quad-Core Intel Xeon	2GB (2x1GB) 800MHz DDR2 FB-DIMM	500GB 7200rpm SATA	nVIDIA GeForce 8800 GT with 512MB of GDDR3	*Mfr # Z0EM065-7533* *B&H # APMP230C*	**Call**
2x 3GHz Quad-Core Intel Xeon	4GB (4x1GB) 800MHz DDR2 FB-DIMM	320GB 7200rpm SATA	ATI Radeon HD 2600 XT with 256MB of GDDR3	*Mfr # Z0EM065-7534* *B&H # APMP230D*	**Call**
2x 3GHz Quad-Core Intel Xeon	2GB (2x1GB) 800MHz DDR2 FB-DIMM	1TB 7200rpm SATA	nVIDIA GeForce 8800 GT with 512MB of GDDR3	*Mfr # ZOEM-0505* *B&H # APMP230C2X1T*	**Call**
2x 3GHz Quad-Core Intel Xeon	4GB (4x1GB) 800MHz DDR2 FB-DIMM	750GB 7200rpm SATA	ATI Radeon HD 2600 XT with 256MB of GDDR3	*Mfr #ZOEM-0657538* *B&H # APMP230B*	**Call**
2x 3.2GHz Quad-Core Intel Xeon	4GB (4x1GB) 800MHz DDR2 FB-DIMM	500GB 7200rpm SATA	ATI Radeon HD 2600 XT with 256MB of GDDR3	*Mfr # ZOEM065-7535* *B&H # APMP232B*	**Call**
2x 3.2GHz Quad-Core Intel Xeon	4GB (4x1GB) 800MHz DDR2 FB-DIMM	500GB 7200rpm SATA	nVIDIA GeForce 8800 GT with 512MB of GDDR3	*Mfr # Z0EM-7535* *B&H # APMP232*	**Call**
2x 3.2GHz Quad-Core Intel Xeon	4GB (4x1GB) 800MHz DDR2 FB-DIMM	500GB 7200rpm SATA	nVIDIA Quadra FX 5600 with 1.5GB of GDDR3	*Mfr # ZOEM-7536* *B&H # APMP232A*	**Call**

30" CINEMA HD DISPLAY



Featuring four million pixels in an anodized aluminum enclosure, Apple's 30" Cinema HD Display gives you the space you need to visualize your entire creation — yet provides the resolution necessary to edit in place. It lets you view a web page and its code next to it — or a long video timeline in wide format. Work in Photoshop with more than 30 layers in a palette. Take in the whole timeline in Final Cut Pro. Display 126 Logic Pro mixer controls simultaneously. Or peer into four different modes of a molecule visualization with subatomic detail.

The quality of the pixels you see impacts how you use your computer. After years of experience, Apple engineers have discovered the ideal resolution to display both sharp text and high-resolution graphics. Others may offer a larger monitor, but with less resolution, so you end up with fewer pixels. Or a smaller monitor with very high resolution

may cause eyestrain and headaches. The 30" Cinema HD Display is optimized for images, yet allows you to work easily with text as well as sophisticated type treatments in layouts.

30" Cinema HD Display *(Mfr # M9179LL/A • B&H # APCD30)* **1729.00**

MacBook Pro



Take the latest mobile processor from Intel, sophisticated system architecture, loads of memory, bigger hard drives, and cutting-edge graphics, and you have the force behind every creative endeavor. The MacBook Pro has the performance, power, and connectivity of a desktop computer—without the desk part. Starting at just 5.4 lbs. MacBook Pro is a full-featured notebook encased inside one inch of sturdy aluminum.

MacBook Pro makes your ideas even more brilliant with a sharp, high-resolution screen. Choose the 15.4", 1440 x 900-pixel or the 17" 1680 x 1050-pixel LED backlit digital display, with glossy and anti-glare options. Or choose the optional high-resolution 17" LED backlit model for the optimal viewing experience. The high-resolution 17" LED backlit display is lighter, more power efficient, and delivers full screen brightness the instant you turn it on.

MacBook Pro features an advanced trackpad with amazing Multi-Touch technology. You can flip through photos, enlarge text, and adjust an image using just your fingers. And your hands have room to spread out on the full-size keyboard with crisp, responsive keys. MacBook Pro has a built-in ambient light sensor that adjusts the keyboard and display brightness so it's easy to work in low-light settings such as airplanes and conference rooms.

FEATURES

- Multi-Touch technology from iPhone and iPod touch comes to MacBook Pro in an amazing new Multi-Touch trackpad. Pinch, swipe, or rotate to enlarge text, advance through photos, or adjust an image.
- MacBook Pro has a standard hard drive up to 250GB and up to 4GB of RAM. So there's more room for even bigger ideas.
- Intel Core 2 Duo processors run at speeds up to 2.6GHz on a groundbreaking 45nm process technology with up to 6MB L2 cache. Which means you can encode video, render effects, and open and manipulate large images that much faster.
- Connect storage, multimedia devices, and high-speed peripherals to MacBook Pro. Along the sides, you'll find a FireWire 400 port, a FireWire 800 port, a DVI port, optical audio in and out ports, and an ExpressCard slot. There are three USB 2.0 ports on the 17" MacBook Pro and two on the 15" models.
- Connect an Apple Cinema Display to expand your desktop and lose nothing in translation. That's because the DVI connection gives you a pure digital signal from system to display. View more than 4 million pixels on a 30-inch Apple Cinema HD Display, powered by the NVIDIA GeForce 8600M GT graphics processor.
- Power adapter with MagSafe connector is a magnetic connection instead of a physical one. So, if you happen to trip over the power cord, you won't send MacBook Pro flying. The cord simply disconnects, without damage to either the cord or the notebook.
- MacBook Pro sounds as good as it looks, with unprecedented attention to audio detail. For musicians on the go, MacBook Pro offers pristine sound through crisp, clear stereo speakers, a built-in microphone, and optical digital audio on both input and output.

MacBook Pro Systems

All Include Class on Demand Basic Training DVD for Mac OS X Leopard FREE!

15" MacBook Pro Notebook Computer: Includes 2.4GHz Intel Core 2 Duo CPU, 2GB (2x1GB) RAM, 200GB 5400rpm Hard Drive, 8x SuperDrive, nVIDIA GeForce 8600M GT 256MB Graphics, 15" LED Backlit Widescreen Display, iSight Webcam, Bluetooth 2.0+EDR, 802.11n AirPort Extreme and Mac OS X Leopard software *(Mfr # MB133LL/A • B&H # APMBP24S15N)* ..... **CALL**

Customized 15" MacBook Pro Notebook Computer: Same as above except with 15" Glossy LED Backlit Widescreen Display *(Mfr # Z0EY-065A • B&H # APMBP24S15NG)* ..... **CALL**

17" MacBook Pro Notebook Computer: Includes 2.5GHz Intel Core 2 Duo CPU, 2GB (2x1GB) RAM, 250GB 5400rpm Hard Drive, 8x SuperDrive, nVIDIA GeForce 8600M GT 512MB Graphics, 17" Widescreen Display, iSight Webcam, Bluetooth 2.0+EDR, 802.11n AirPort Extreme and Mac OS X Leopard *(Mfr # MB166LL/A • B&H # APMBP25S17)* ..... **CALL**

Customized 17" MacBook Pro Notebook Computer: Same as above except with 17" Glossy LED Backlit Widescreen Display *(Mfr # Z0F2-065K • B&H # APMBP25S17G)* ..... **CALL**

High Resolution 17" MacBook Pro Notebook Computer: Includes 2.5GHz Intel Core 2 Duo CPU, 2GB (2x1GB) RAM, 250GB 5400rpm Hard Drive, 8x SuperDrive, nVIDIA GeForce 8600M GT 512MB Graphics, 17" High Resolution Widescreen Display, iSight Webcam, Bluetooth 2.0+EDR, 802.11n AirPort Extreme and Mac OS X Leopard *(Mfr # Z0F2-065P • B&H # APMBP25S17H)* ..... **CALL**

FINAL CUT EXPRESS 4

Powerful Video Editor for DV, HDV and AVCHD Formats



Based on award-winning Final Cut Pro, the affordable Final Cut Express 4 adds support for the latest AVCHD cameras, allows mixing of standard and high definition content on a single timeline, and gives users access to hundreds of sophisticated FxPlug cinematic effects and filters. Open format timeline lets users mix and match DV, HDV and AVCHD material, in realtime, using the same editing and trimming tools found in Final Cut Pro. Supporting both 1080i and 720p HD resolutions, Final Cut Express 4 automatically performs the necessary scaling, cropping and frame rate adjustments. When starting projects from scratch, the setup automatically configures everything based on the first clip dropped on the Timeline.

Final Cut Express 4 features advanced editing capabilities such as multiple layers of video and graphics, picture in picture effects and animated titles. It includes over 50 FxPlug filters, including Soft Focus, Vignette and Light Rays. With enhanced audio controls, users can automatically raise any clip to its maximum level without distortion using the Soft Normalize and Gain controls. Final Cut Express 4 also features LiveType 2, which provides an intuitive environment for creating dynamic and fun animated titles and includes an extensive library of animated fonts, textures, templates and effects.



FEATURES

- Edit footage captured in such popular video formats as DV, HDV, and AVCHD. Or export iMovie '08 projects, putting professional polish on them in Final Cut Express.
- Capturing DV and HDV footage is as simple as connecting a camcorder to your Mac and keeping an eye on the Capture window to select what you'd like transferred. Preview it full screen on your primary or secondary display whenever you want. Final Cut Express supports both standard-definition DV and high-definition 1080i and 720p HDV.
- Edit video captured with the most popular AVCHD devices, using the Log and Transfer tool to access video recorded to disks, memory cards, or DVDs. Select the clips you want, then transfer them to Final Cut Express. It's never been easier to work with HD content.
- Edit like a pro, mixing different video formats in its open format Timeline and using the same precision editing tools enjoyed by moviemaking pros.
- No need to worry about formats, frame rates, or conversions. Final Cut Express 4 provides an open format Timeline that accommodates DV (NTSC/PAL) and HD footage. It even lets you edit clips from multiple formats in real time simultaneously.
- Based on the industry-leading editing tools in Final Cut Pro, you can edit in the Timeline or with the innovative Edit Overlay tool. Choose from a comprehensive set of edit options, including insert, overwrite, fit-to-fill, and more. To add clips, simply drag them into the Timeline.
- Ready for more advanced editing tools? Working in the Timeline or a dedicated Trim window, fine-tune your edits with ripple, roll, slip, slide, extend, and shorten. These pro-level trimming tools, combined with the principles of three-point editing, let you experiment with complex variations and edits. That includes "L cuts," where the audio and video start at different times.
- Build the perfect mix using multiple audio tracks, keyframe automation of audio levels, advanced audio filters, and a Soft Normalize and Gain feature for more audio control.
- Enhance audio with included Audio Units filters as Reverb, EQ, Echo, and Delay. The Soft Normalize and Gain feature analyzes sound clips, automatically raising clips to their maximum level without distortion. You can even adjust audio filters in real time, listening to your work in progress and modifying it as the track plays.
- Creating a documentary? Achieve professional results by using the Voice Over tool to record your narration. Final Cut Express 4 lets you create quick scratch tracks or add a voiceover track as your video plays. Besides offering a countdown cue, the Voice Over tool records "before start" and "after stop," providing handles for your recorded audio.
- Mix up to 99 audio tracks using pans, levels, and the 3-band EQ. Set keyframes on each audio track to adjust level and pan settings over the length of a clip. Import music from GarageBand and combine it with sound effects and voiceover to craft a complete multitrack audio mix.
- Add dramatic animated text to your project using LiveType. It features the exclusive LiveFont animated font technology and provides an extensive library of textures and effects.
- Hundreds of preset animations and text effects let you create eye-popping animated titles in record time. Use them as is; customize them with fades, zooms, and motion; or develop your own. It's easy — and fun. Once you achieve the desired result, save your new text effects for use in other projects.

Final Cut Express 4: Video Editing Software for Mac OS X *(Mfr # MB278Z/A • B&H # APFCE4)* **179.95**

FINAL CUT STUDIO 2



The most powerful production suite on the planet, Final Cut Studio 2 take you beyond mere editing. With the intuitive power of creative tools designed expressly for Final Cut Pro editors, you can rapidly move through editing to motion graphics, audio editing and mixing, color grading, and delivery — all as a natural extension of the work you already do.

Final Cut Studio 2 is fast, fluid, and flexible. Use a laptop on location and a desktop in the studio. Start with the tools you already use today and extend your reach when you're ready. Start working quickly with intuitive tools and familiar interfaces. Whenever you're ready for precise control, a comprehensive set of features is just a click away.

Everything you need in a single product, each application in Final Cut Studio 2 has been designed with Final Cut Pro editors in mind. The industry-standard for independent filmmakers, Hollywood film editors, corporate video and event producers, and editors with hourly deadlines cutting broadcast spots or network news, almost one million creative professionals the world over have made Final Cut Pro their first choice for editing.

In addition to Final Cut Pro 6 with Apple's ProRes 422 format for uncompressed HD quality at SD file sizes and support for mixed video formats and frame rates in a single timeline, Final Cut Studio 2 includes Motion 3 featuring an intuitive 3D environment, paint and new behaviors; Soundtrack Pro 2 with dozens of innovative tools for multitrack editing, surround mixing and conforming sound to picture; Compressor 3 delivering powerful batch encoding for multiple formats with a single click; and DVD Studio Pro for SD and HD DVD authoring. Final Cut Studio 2 also includes "Color," a professional color grading and finishing application for ensuring consistent color and creating signature looks.

Final Cut Studio 2 is not just a product. It's a platform. Open standards give developers and partners the freedom to create custom solutions. With XML to share project data and QuickTime to seamlessly move media between systems, Final Cut Studio 2 can fit into virtually any production pipeline or newsroom.

Edit: Use Final Cut Pro 6 for native editing of any format — from DV and SD up to HDV, XDCAM HD, DVCPRO HD, and fully uncompressed HD. Or use ProRes 422 for uncompressed HD quality at SD file sizes. Drag clips with different formats and even different frame rates into the open format Timeline.

Animate: Create stunning 2D and 3D motion graphics in real time with Motion 3, the fastest and most intuitive way to animate and express your creative vision. Drag and drop to make dramatic particle effects explode into 3D space; form vector-based paint strokes with the swish of a pen. Motion master templates let you edit text and drop in video without leaving Final Cut Pro.

Grade: Give your production a signature look or create a consistent feel for shots from different sources. Color offers professional color grading that can elevate the quality of any production.

Mix: Record and edit dialogue, add music and effects, and complete your mix with ease. Soundtrack Pro 2 lets you work faster than ever in its streamlined interface. You can even produce in surround sound using innovative visual tools. If you make changes to your edit in Final Cut Pro, you can rapidly update your audio mix with the powerful Conform feature in Soundtrack Pro.

Deliver: Use Compressor 3 to create pristine-quality output for a wide range of delivery formats — including the web, iPod, iPhone, Apple TV, and broadcast servers. A streamlined new interface lets you batch-process encoding with point-and-click ease. If film is your destination, use Cinema Tools to output film lists that combine timecode and keycode in a single list. Or use DVD Studio Pro for professional DVD authoring and mastering.

Final Cut Studio 2 Production Software Suite for Macintosh: Includes Final Cut Pro 6 (page 1051-1053), Motion 3 (page 1054), Soundtrack Pro 2 and Color (page 1055), Compressor 3 and DVD Studio Pro 4 (page 1056). *(Mfr # MA886Z/A • B&H # APFCS2)* ..... **CALL**

Magnet Media: Inside Final Cut Studio Consisting of 7 DVDs, you get over 35 hours of comprehensive training on Final Cut Pro 5, Motion 2, DVD Studio Pro 4 and Soundtrack Pro. No more costly classes, phone calls to help lines or time-consuming trial and error *(B&H# MAFCST)* **249.95**

FINAL CUT STUDIO 2 / FINAL CUT PRO 6

Emmy Award-Winning Editing Software

The first choice of professional editors worldwide, Final Cut Pro 6 delivers high-performance digital nonlinear editing, native support for virtually any video format, and facility-class extensibility and interoperability. Its workflow extends through the other Final Cut Studio applications and Final Cut Server for even more power. Whether you're working solo or collaborating with a team, Final Cut Pro gives you more creative options and technical control than ever before.



Wide Format Support

With native support for virtually any format, Final Cut Pro 6 lets you edit virtually anything with the highest possible quality. Edit everything from uncompressed SD to HDV, DVCPRO HD, and uncompressed HD — as well as Panasonic P2 and Sony XDCAM HD/EX tapeless formats. Or use ProRes 422, Apple's post-production format, for uncompressed HD quality at SD file sizes. Mix and match a wide range of formats and even frame rates in the open format Timeline. If you edit film, use the redesigned interface in Cinema Tools 4 to work faster than ever, with customizable lists that let you combine timecode and keycode in a single document.



- Mix and match source material in a wide range of formats and even different frame rates. Just drag your footage into the Timeline. Freely edit a combination of HD and SD, including NTSC and PAL, all in real time. Offers real-time scaling and playback for video in various camera-native formats as well as Apple ProRes 422. Watch the QuickTour
- Edit virtually anything natively, so you get pristine quality from the first cut to the final output. No need to transcode video from camera-native formats — no matter whether it's coming from a DV, HDV, or DVCPRO HD camera. Output will always be as stunning as the original source. Final Cut Pro 6 supports a wide range of standard definition and high-definition formats.
- ProRes 422 post-production format offers uncompressed HD quality at SD file sizes. Use ProRes 422 when collaborating on an Xsan storage network, when working with non-native camera formats, or to preserve maximum quality for composites and demanding color grading work.
- Use the Log and Transfer function in Final Cut Pro for ingesting Panasonic P2 files or Sony's free XDCAM Transfer software for ingesting 18-, 25-, and 35Mbps XDCAM HD/EX footage. Preview shots before you bring them in, add In and Out points, and incorporate metadata before you transfer files to save time when you get to the edit. Ingest tapeless files in the background at high speeds while you continue to edit or preview other material.
- With support for the Apple Intermediate Codec, Final Cut Pro 6 can import and work with media and projects from the most recent versions of iMovie HD and Final Cut Express HD.

Cinema Tools 4 for Film

Cinema Tools 4 offers convenience for traditional film workflows. Deeply integrated with Final Cut Pro 6, it features a streamlined interface that lets you work quickly and easily. The film lists produced by Cinema Tools 4 are completely customizable and can include both timecode and keycode in the same list. Easily export your lists as XML and import them into industry-standard tracking systems used to pull film negatives. You can even output beautifully formatted, easy-to-read PDF lists to use for reference or to share with clients.

- Manage keycode and timecode data associated with your projects shot on film or scanned to DPX or Cineon files. Cinema Tools is a database application that tracks clips and sequences back to their original film frames or scanned files for final finishing. Export film lists with timecode and keycode in both PDF and XML formats. Use the pulldown removal functions to turn 29.97 video into 23.98 and modify 25fps footage to edit at true 24 fps.
- In digital editing, you can use the same clip repeatedly without creating physical copies. Cinema Tools includes a list of digital dupes in the cut list. This information helps filmmakers reduce costs by eliminating unwanted dupes. Dupes that remain in the list alert the negative cutter that additional copies of the film footage are required. The cut list identifies optical effects as well.
- To edit film footage digitally, you convert footage to digital video, using a film-to-tape telecine process. Transfer film footage to any of a wide range of SD and HD video formats supported by Final Cut Pro 6. Then edit the same way you would cut original video, using the 24p frame rate required for film. Cinema Tools 4 tracks the edits and outputs the information you need to conform the original camera negative for your final film out.

FINAL CUT STUDIO 2 / FINAL CUT PRO 6

Incredible Real-Time Effects



Add visual interest to any production with the rich set of effects and visualization tools built into Final Cut Pro 6. Experiment freely and iterate quickly. You'll see the results of your changes in real time as you work, with no need to waste time waiting for renders. Final Cut Pro is built for speed. RT Extreme delivers real-time performance for more than 150 filters and effects as well as for multistream video. Dynamic RT adjusts image quality and frame rate on the fly for optimal playback on any system. Use the SmoothCam feature to automatically stabilize shaky shots while preserving standard camera moves. Easily swap out video clips and edit text in motion graphics without leaving Final Cut Pro, using editable Motion 3 master templates.

- RT Extreme with Dynamic RT delivers real-time performance for DV, SD, HDV, DVCPRO HD, and fully uncompressed HD video. RT Extreme delivers real-time playback of over 150 effects — as well as multiple streams of video used for picture-in-picture effects and multicamera editing. Dynamic RT analyzes your system's capabilities and adjusts video playback quality and frame rate on the fly. If you prefer, set preferences to favor playback quality or frame rate as the video plays back.
- More than 150 real-time capable filters and effects, many of which use high-resolution 32-bit float image processing to produce stunning film-quality results. Extend your repertoire even further by bringing in 3rd party filters based on the FxPlug standard — the same format used to produce the extraordinary real-time effects in Motion.
- Smooth out shaky scenes without altering zooms, pans, dollies, and other standard camera movements. The SmoothCam feature in Final Cut Pro 6 uses sophisticated optical flow technology to analyze and adjust your problem shots. SmoothCam works in the background, so you can edit other material while it analyzes the shaky footage.
- Motion 3 master templates for Final Cut Pro make it easy to update content such as video clips, titles, and lower thirds, while preserving the underlying motion graphics. The templates include video drop zones and editable text fields that let you rapidly create multiple versions, all without leaving Final Cut Pro.
- Final Cut Pro 6 includes a comprehensive set of real-time color correction tools, including primary and secondary color correctors; image control filters; broadcast-safe filters; tools for matte and key operations as well as luma and chroma range checking; real-time scopes and monitors; and a frame viewer for comparing your shots.
- Preview a digital cut of your HD video full screen — complete with real-time effects — using Digital Cinema Desktop. Evaluate your edit full screen on a single display. Or use a second display for video output. Even if you're working on a MacBook Pro, you can view the video full screen or create an impressive screening for clients with a second high-resolution display or projector.

Comprehensive Editing Tools

A complete set of professional editing and trimming tools lets you work quickly, while a full range of customization options gives you flexibility and control. Use powerful multicamera editing tools to view and cut video from multiple sources in real time. Mix up to 24 channels of audio with the onscreen mixer or use a Mackie Control Protocol device with faders. When you're finished, output frame-accurate video at stunning quality. The faster the tools, the more time you have to be creative.

- Final Cut Pro 6 provides a full set of industry-leading editing and trimming tools. Edit in the Timeline or with the innovative Edit Overlay tool. Choose from a comprehensive set of edits, including Insert, Overwrite, Replace, Fit-to-fill, Superimpose, Add Edit, or Swap Edit. Then fine-tune your choices with Ripple, Roll, Slip, Slide, Extend, and Shorten, either in the Timeline or a dedicated Trim window.
- All the tools that professional editors expect — three-point editing, JKL keyboard navigation, match frame, multitrack and asymmetric trimming, extend and split edit functions, and more.
- Cut multi-camera footage as quickly as if you were switching a live show. Simultaneously view and cut from multicamera sources using the intuitive 1-, 4-, 9-, or 16-up display. You can also group up to 128 sources into multiclips, adding and subtracting cameras at any time.
- Customize window layouts and Timeline track sizes; customize Browser column order, width, and layout; and adjust font size in the Browser and Timeline. Then zoom through your work with customizable access to more than 600 commands; create keyboard shortcuts — or add buttons to the user interface — for the commands you use most.
- Work with 24 channels of audio input/output at up to 24-bit, 96kHz resolution. Freely adjust your mix without altering the original audio files. Adjust levels using the onscreen mixer or ride multiple faders at the same time on any Mackie Control Protocol (MCP) device. The Soft Normalize and Gain feature analyzes and automatically raises the level of any clip to its maximum without distortion.
- Apply high-quality Audio Units filters — such as Reverb and EQ — without leaving Final Cut Pro. Audio Units filters are also used in Soundtrack Pro, so that you can continue to adjust your effects if you send your project to Soundtrack Pro for additional mixing.
- High-quality scale and rotate algorithms ensure that picture-in-picture effects or effects with rotation look crisp and beautiful. Other features include enhanced gamma processing for high-definition video; 32-bit floating-point filters; and frame-accurate precision for editing to tape.
- Use the Final Cut Pro Media Manager for project-, sequence-, or clip-level operations. Quickly and accurately copy, move, and consolidate projects. Search, sort, and sift right in the Browser to rapidly find the assets you need for your project.

FINAL CUT STUDIO 2 / FINAL CUT PRO 6

The Hub of Final Cut Studio 2



Final Cut Pro 6 extends its power through the other applications in Final Cut Studio 2. Finish editing with professional color grading, add sophisticated 2D and 3D motion graphics, and mix surround sound or stereo soundtracks. Output to multiple delivery formats, all at pristine quality. Or create a professional DVD in SD or HD resolution. Deep integration with the full range of Apple professional products further extends the Final Cut Pro platform.

- If you want to give your finished project a specific cinematic look –or if you need to do significant color correction across the entire project – send your project to Color for advanced color grading with round-trip ease. Sequence metadata from Final Cut Pro is preserved when you send your project back and forth between Final Cut Pro and Color.
- More and more feature films are produced with Digital Intermediate (DI) workflows. DI workflows are used for productions that are shot on film, scanned to a high-resolution 4 :4:4 2K data format, edited digitally, and then released on film, as digital cinema, or as high-definition video. Some studios skip the film original and go direct to tapeless DPX video by shooting with a high-resolution camera such as the Thomson Viper.
- Edit a DI in Final Cut Pro 6 using ProRes 422 proxies, then send your project to Color for color grading and final output using the original 2K DPX media. Render out DPX files for the final film out or digital cinema master while retaining 4:4:4 2K quality. For broadcast or video release, you can output high-quality 10-bit ProRes 422 or uncompressed HD.
- Send a Final Cut Pro project to Motion complete with cut points, layering, motion paths, retiming, and SmoothCam information. Add dynamic 2D and 3D graphics, with or without video. When you save your project in Motion, the updated content appears in Final Cut Pro.
- Complete basic audio editing and mixing in Final Cut Pro, then send your project to Soundtrack Pro to enhance audio tracks with additional plug-ins, dialogue, music, Foley, and sound effects. Mix for surround sound, stereo, or both at the same time. Soundtrack Pro also repairs problems such as clicks, pops, or hums. Use the Conform feature to automatically update your audio project to match your video edit after you make changes in Final Cut Pro. Bring your surround sound mix back into Final Cut Pro and monitor your audio in full 5.1.
- Send shots to Motion whenever you want to make additional SmoothCam and retiming refinements. You can also use Motion 3 to create editable templates — with video drop zones and text fields — for repeated use in Final Cut Pro.
- Productions today are distributed in multiple formats, which may include formats for the web, iPod, iPhone, Apple TV, and digital cinema. Send Final Cut Pro projects to Compressor 3 for easy batch processing output of multiple files to multiple formats, all at pristine quality.
- To author a DVD in SD or HD resolution, begin by sending your Final Cut Pro project to DVD Studio Pro 4. Chapter information from Final Cut Pro will automatically be read into DVD Studio Pro for authoring.
- Motion picture studios and digital effects houses use Shake 4 to create effects for some of the world's most celebrated films. Send clips from Final Cut Pro 6 to Shake; Shake converts Final Cut Pro 6 cuts and layers to a node tree for final compositing.
- Capture once, save time, and share media with multiple editors simultaneously using a consolidated storage pool powered by Xsan. Media management tools in Final Cut Pro make reconnecting and working with media in shared environments easy. Workgroup editors can adjust real-time effects playback based on available SAN bandwidth.
- Final Cut Pro 6 works seamlessly with Final Cut Server, Apple's software for asset management and post-production workflow automation. Drag assets from Final Cut Server into Final Cut Pro for immediate use. Or bring assets from other sources into Final Cut Pro; the assets will be added to the catalog when you check your project back into Final Cut Server. Use Final Cut Server on a LAN or WAN, or use the power of Xsan to share media across a large number of workstations.

Open, Extensible Architecture

You're an independent filmmaker. Or you edit in a commercial post house. Or you're a video journalist cutting stories on the hour for a global news network. No matter who you are or how you work, Apple's open-standards approach lets you use a favorite third-party tool or even create best-in-class custom systems for large-scale workflows — all through the open architecture and natural extensibility of the Final Cut Studio platform.



- Final Cut Pro 6 uses XML to track and manage all of the thousands of actions and assets that go into an edit. Developers use the format to create applications that seamlessly share project data with Final Cut Pro. These range from cool tools to specialized high-end systems for broadcast. With XML interchange, the sky's the limit with Final Cut Pro.
- FxPlug is the default plug-in format for filters and transitions in Final Cut Pro 6 offering astonishing quality through GPU-accelerated 32-bit float processing. Dozens of leading developers are using the FxPlug standard to create hundreds of extraordinary effects that can be used in Motion, Final Cut Pro, or both.
- Final Cut Pro supports the full range of QuickTime formats. QuickTime is flexible enough to contain virtually any type of media — all the way from DV up to fully uncompressed, high-bit-depth video at HD resolutions. This means that developers can easily create products that are interoperable with Final Cut Studio.

FINAL CUT STUDIO 2 / MOTION 3

Motion Graphics Software



Motion 3 takes the complexity out of 3D by extending the 2D tools you already use. With its intuitive interface and rich toolset, the only limit is your imagination. Send particles exploding through space. Swing cameras around an object with breathtaking ease. Squiggle a vector-based paint stroke in 3D through the cosmos. Motion 3 lets you create 3D motion graphics with drag-and-drop ease, startling performance, and unprecedented color fidelity.

Intuitive Real-Time Design Environment

- Powerful real-time design engine lets animate in real time, and even modify your animation while it's playing back. Use Motion toexperiment with wild abandon. Press a key or swish a pen. Slide a fader back and forth. Drag a behavior, then drag another one on top of it.
- Use intuitive heads-up displays and drag-and-drop tools to accomplish the basics with ease. If you want to tap into the full power of a feature, a single click reveals a comprehensive set of controls for timing adjustment, keyframe editing, and parameter settings.
- Apply behaviors for a rapid, fluid approach to animation. Take advantage of full keyframe curve editing for fine-grained precision. Or mix and match. Behaviors are used to produce natural-looking motion and realistic simulations of interactions among objects.
- Behaviors can also be used to trigger sets of parameters, like the Audio behavior that automatically synchronizes your animation to a soundtrack. Choose from over 100 behaviors to set things in motion.
- Keyframe Editor lets you draw animation curves in a flash. Squish, stretch, and reposition groups of keyframes using the flexible transform box. Motion 3 lets you use time-saving keyboard shortcuts to call up curves for position, opacity, rotation, scale, shear, and anchor point.

3D Motion Graphics

- Fly through 3D space, with behaviors that let you drag and drop to set up cameras that dolly, truck, and orbit around a scene or move from layer to layer. You can even set up multiple cameras and cut between angles to create dynamic multicamera animations.
- Create additional drama by animating directional, point, or spot lights with control over light intensity, falloff, color, and more. Easily create your own 3D paths as you move objects through space. With 2D and 3D compositing intelligently integrated in a flexible, intuitive interface, Motion takes you into new dimensions of creativity.
- Use particles, Replicator patterns, paint, text behaviors, and motion paths — along with composited images — to create a unified 3D design. Set up dazzling particle systems to explode and travel in 3D space.
- Choose a 3D behavior to send objects rocketing around 3D space. To create astonishing title sequences, just apply a 3D text behavior; the Text Sequence behavior produces wavelike animations through characters, with full 3D rotation and positioning changes. If you're in a gestural frame of mind, use pressure-sensitive brush strokes in the new paint feature and animate the strokes through 3D space.

Breathtaking Filters and Effects

- Use any object, including a QuickTime movie, as a particle shape. Apply multiple objects to a simple particle emitter to create more elaborate effects. Use particles to create animated backgrounds or real-world effects like smoke or sparkles. In Motion 3, particles can explode into 3D space or swirl around other objects in your scene.
- Select a shape, such as a grid, spiral, 3D sphere, or 3D box, then modify it until you get the effect you want. Bring Replicator patterns into 3D groups to move cameras around them or to combine them with other animations in 3D space. Create amazing motion graphics in minutes.
- Turn a simple brush stroke into swirls of chocolate, floating feathers, or glowing light trails with a simple menu selection. Create pressure-sensitive paint strokes and give them dramatic 3D looks.
- Bring in a clip with a speed change set in Final Cut Pro and refine it in the Keyframe Editor. Or apply revolutionary new retiming behaviors that let you change the speed of the clip and set ramp in and ramp out parameters — all while your video continues to play back.
- Attach text, particles, or any layer to an object in a video clip and follow the movement of the object. Extract precise motion paths from a moving image, like a a bus that travels through a shot; then flawlessly integrate a new side-panel billboard that moves as the bus moves.
- If you've been handed a shaky shot, Motion 3 can correct it quickly and easily. Use the stabilizer to lock down a shot without the time-consuming setup required by most stabilization tools. Or use the new SmoothCam feature, which retains camera moves like pans, tilts, and zooms, while algorithmically eliminating handheld camera jitters.
- Motion 3 includes more than 150 GPU-accelerated filters and effects that can operate at 32 bits per pixel for extraordinary quality. Have fun with effects such as Underwater, Glass Block, and Insect Eye; or choose from a wide variety of standard effects including blurs, distortions, and color correction filters. Expand your palette of options even further by bringing in third-party FxPlug filters and effects.

Time Saving Features

- Move projects into and out of other applications in Final Cut Studio without a second thought. When you bring Final Cut Pro sequences into Motion, they retain editable cuts, layers, and retiming effects.
- Send Motion 3 master templates to Final Cut Pro — complete with drop zones for video and fields for editable text — and update them without leaving Final Cut Pro.

FINAL CUT STUDIO 2 / SOUNDTRACK PRO 2

Soundtrack Pro 2 offers unprecedented convenience and power to editors. Fly through audio editing and mixing with a streamlined interface that combines the multitrack Timeline and Waveform Editor in a single view. Easily create immersive soundtracks with innovative surround sound tools. Automatically conform your audio edit to changes made in your video edit. With its familiar interface and intuitive tools, Soundtrack Pro is the Final Cut Pro of audio post-production.



- Streamlined interface allows video editors to work efficiently with familiar tools, while simultaneously providing the depth and control that audio professionals need to complete even the most complex projects.
- Whether you're performing a simple crossfade or comprehensive audio post-production, Soundtrack Pro 2 gives you a full range of professional tools for precision editing, audio restoration, processing, and mixing — all with unparalleled video integration.
- Cinematic sound. Revolutionary control. Eerything you need to create immersive surround mixes for your video. Whether you're mixing a multimillion-dollar blockbuster or an independent film, creating an enveloping cinematic soundtrack has never been easier.
- Synchronize changes from your video edit by using integrated audio conform process. Work in Final Cut Pro, change the picture edit, and then automatically compare and conform the audio project in Soundtrack Pro 2. There's no need to comb through EDLs or build elaborate change lists. Soundtrack Pro takes the tedium out of the conform process, while offering you complete control over which changes to accept, modify, or reject.
- Powerful integration with Final Cut Studio. Seamless interchange with other applications. Soundtrack Pro 2 gives you everything you need to tackle the most complex audio post-production tasks, with the flexibility to work the way you want.

FINAL CUT STUDIO 2 / COLOR



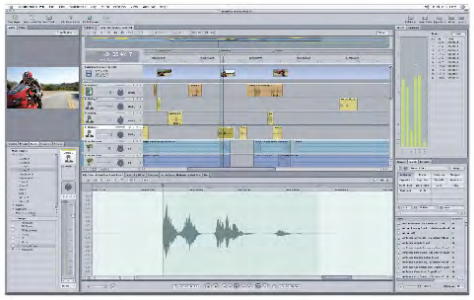
Apple's professional color grading application. Quickly and easily experiment with primary and secondary color grade adjustments for SD, HD, and even 2K projects. Color lets you preview the results — at any resolution — in real time. When you have just the look you want, render at stunning quality and blazing speeds. Color uses GPU-accelerated processing to produce RGB output in resolutions up to 4:4:4 with 32-bit float processing. Color makes it easy for editors to create signature looks for projects ranging from short video pieces to full-length theatrical films.

Intuitive Task-Based Workflow

- Color uses a task-based workflow that is organized logically into eight "rooms," or workspaces, designed to offer streamlined access to just the tools you need. Start with Primary In for foundational grading, then use any other room in any order until you're ready to render through the Render Queue room.
- The tools in Color extend from a familiar Timeline, color wheels, and standard scopes to an intuitive new 3D Color Space scope. Editors will find it easy to use Color because of their experience with Final Cut Pro.
- Create custom mattes to quickly isolate an object or area in the frame for additional enhancements or effects. Automatically track and adjust your changes over subsequent frames with complete control. To apply advanced effects, choose from more than 35 professional effects and over 20 looks built into Color. Use them alone or combine them in a variety of ways to create completely custom effects.
- Create a signature look for a single production or apply a unified look to a series of productions. Get started fast by choosing one of more than 20 looks provided as custom effects in the Color FX Bin, then modify the look and save it for later use. You can also save a color grade, complete with primary and secondary adjustments, and reuse it on other projects. Experiment freely with up to four "live" grades at a time and save the ones you like best. You can even import and use grades created by professional colorists or other editors.
- Easily send a project round-trip between Final Cut Pro and Color. Video layers, effects, titles, and all of the other XML metadata from Final Cut Pro are preserved when you return to Final Cut Pro for finishing and final output. You can even use Final Cut Pro and Color together for Digital Intermediate workflows, complete with the ability to render out DPX files at full 4:4:4 2K quality.

FINAL CUT STUDIO 2 / COMPRESSOR 3

With increasing demand for media distribution in multiple formats — ranging from HD broadcast to an iPod screen — it's more important than ever to be able to output files efficiently while keeping quality high. The streamlined interface of Compressor 3 lets you quickly configure batch processes for encoding to a wide range of industry-standard formats. Or create format and standards conversions at pristine quality through sophisticated optical flow technology. For the ultimate high-speed workflow, set up distributed encoding over a shared-media network powered by Xsan.



Streamlined Encoding Workflow

Compressor 3 makes encoding easy and efficient, whether you are outputting a single file or delivering multiple files in multiple formats. Drag and drop intelligent presets to set up batch templates that you can save for later use. With a customizable interface, powerful audio and video filters, and a dynamic Preview window, Compressor is designed to give you total creative control over your encoded media.

Pristine Format Conversions

Using Apple's optical flow technology, Compressor 3 produces pristine format and standards conversions — including standards conversions for international distribution and gorgeous SD to HD up-conversions. Change frame rates, convert between progressive and interlaced video, or perform reverse telecine processing — all while maintaining the quality of the original source.

Industry-Standard Encoding Support

Use Compressor 3 to create files for delivery on iPod, Apple TV, the web, DVD, mobile phones, and next-generation Blu-ray and HD DVD discs. Compressor 3 makes it easy with support for leading industry-standard formats, such as MPEG-2 and H.264. Expand your encoding choices with the new Episode Pro plug-in from Telestream that supports VC-1, WMV, GXF, and FLV output as well as proprietary formats for broadcast servers.

Distributed Encoding

Use the Qmaster application included in Compressor 3 to distribute encoding jobs across a network of Mac systems. The AutoCluster option instantly configures clusters of available computers. Set up Qmaster to run rendering jobs for motion graphics, encoding jobs, or a combination of the two. For maximum speed in workgroups, configure a network powered by Xsan.

FINAL CUT STUDIO 2 / DVD STUDIO PRO 4





DVD Studio Pro 4 makes it easy to extend your creative vision to every aspect of DVD authoring. Whether your project is simple or sophisticated, you'll enjoy using familiar, easy-to-use tools to produce the perfect presentation of your SD or HD content. A comprehensive set of advanced features is available whenever you want more control. You don't have to be a programmer to author a DVD using DVD Studio Pro 4. It easy to get started on a first project, then add sophistication over time with powerful, intuitive tools. Choose one of three interface configurations or customize and save your own views. Drag and drop to design menus and set up connections to your content, quickly choose transitions, and build engaging slideshows with ease. Best of all, you can preview and test your work in real time, with no need to create a DVD image or burn a disc.

- DVD Studio Pro 4 offers support for authoring a wide range of projects, from quick DVD dailies to complex commercial titles. Build the tracks for your project by using a familiar timeline, with up to nine video angles, eight audio streams, and 32 subtitle streams for each track. Explore the Story feature to create multiple playlists, or use point-and-click scripting tools to create interactive elements like games and quizzes. You can even take advantage of advanced features for memory management and disc layout.
- Whether you burn a one-off disc on your Mac Pro or send a title out for commercial replication, you can have confidence that your DVDs will play back on a wide range of set-top players and computers. Burn your own discs in a wide variety of formats, including double-layer DVDs. For commercial replication, choose one of the traditional red laser formats or double the capacity on your HD DVD disc by using a blue laser format. Add commercial features to SD titles, including copy protection flags used by replicators, region coding, and jacket picture art.

FINAL CUT STUDIO 2 TURNKEY SYSTEMS

Final Cut Studio 2/Mac Pro Turnkey System
System includes 2.66 GHz quad-core Mac Pro; 4GB (4x 512MB, 2x 1GB) RAM; 2 TB (4x 500GB) SATA hard drive; 500GB G-Raid2 external RAID 0; 16x dual-layer SuperDrive; nVIDIA GeForce 7300 GT 256MB graphics; Airport Extreme, Bluetooth 2.0+EDR; Mac OS X 10.5 Leopard; 3-year AppleCare; Bella keyboard for Final Cut Studio
Final Cut Studio 2/Mac Pro *(B&H # APFCSMP1)* ..... **Call**

Final Cut Studio 2/Mac Pro Turnkey System
System includes 3.0 GHz eight-core Mac Pro; 4GB (4x 1GB) RAM; 1.75TB (1x 250GB, 3x 500GB) hard drive; 500GB G-Raid2 external RAID 0; 16x Dual-Layer SuperDrive; ATI Radeon X1900 XT 512MB graphics; Airport Extreme, Bluetooth 2.0+EDR; Mac OS X 10.5 Leopard; 3-year AppleCare; Bella keyboard for Final Cut Studio
Final Cut Studio 2/Mac Pro *(B&H # APFCSMP2Q)* ..... **Call**

Final Cut Studio 2/Customized 17" MacBook Pro Turnkey System
System includes 2.4 GHz Intel Core 2 Duo CPU; 2GB (2x 1GB) RAM; 160GB 7200rpm hard drive; 500GB G-Raid2 external hard drive; 8x SuperDrive; nVIDIA GeForce 8600M GT 256 MB; 17" widescreen display; Bluetooth 2.0+EDR, AirPort Extreme; Mac OS X Leopard; 3-year AppleCare. The MacBook Pro weighs 6.8 lbs, and the G-Raid2 weighs 3.85 lbs.
Final Cut Studio 2/17" MacBook Pro *(B&H # APFCSMBP)* ..... **Call**

AJA Io Breakout Box Mac Pro Turnkey System with Final Cut Studio 2
System includes 2.66 GHz quad-core Mac Pro; 4GB RAM (4x 512MB, 2x 1GB) RAM; 2TB (4x 500GB) SATA hard drive; 16x dual-layer SuperDrive; AJA Io Breakout Box; nVIDIA GeForce 7300 GT 256MB graphics; Airport Extreme; Bluetooth 2.0+EDR; Mac OS X 10.5 Leopard; 3-Year AppleCare; Bella Keyboard for Final Cut Studio.
Final Cut Studio 2/Mac Pro/AJA Io Breakout Box *(B&H # AJIOTA)* ..... **Call**

AJA Kona LHe Mac Pro Turnkey System with Final Cut Studio 2
System includes 3.0 GHz quad-core Mac Pro; 4GB RAM (4x 512MB, 2x 1GB); 2TB (4x 500GB) SATA hard drive; AJA Kona LHe video capture card; 2.5TB Ciprico MediaVault SCSI Array; 16x dual-layer SuperDrive; nVIDIA GeForce 7300 GT 256MB graphics; Airport Extreme; Bluetooth 2.0+EDR; Mac OS X 10.4; 3-year AppleCare; Bella Keyboard for Final Cut Studio.
Final Cut Studio 2/Mac Pro/KONA LHe *(B&H # AJKONALHETZ)* ..... **Call**

AJA KONA 3 Mac Pro Turnkey System with Final Cut Studio 2
System includes 3.0 GHz eight-core Mac Pro; 4GB RAM; 1 TB hard drive; 4TB PRO DQ Array; KONA 3 with Breakout Box; Boris Graffiti 5.2; Final Cut Studio 2; AppleCare *(B&H# AJKONA3TF)* ..... **Call**

Blackmagic Decklink HD
Mac Pro Turnkey System with Final Cut Studio 2
System includes 3.0 GHz eight-core Mac Pro; 4GB (4x 1GB) RAM; 1.75TB (1x 250GB, 3x 500GB) hard drive; Blackmagic Decklink HD Pro; 2.5TB Ciprico Fibre-Channel Array; 16x dual-layer SuperDrive; ATI Radeon X1900 XT 512MB graphics; Airport Extreme; Bluetooth 2.0+EDR; Mac OS X 10.5 Leopard; 3-year AppleCare; Bella Keyboard for Final Cut Studio.
Final Cut Studio 2/Mac Pro/Decklink HD *(B&H # BLDLHDPDLPEZ)* ..... **Call**

Blackmagic Decklink HD
Mac Pro Turnkey System with Final Cut Studio 2
System includes 3.0GHz quad-core Mac Pro; 4GB (4x 512MB, 2x 1GB) RAM; 2.75TB (1x 250GB, 3x 500GB) hard drive; Blackmagic Decklink HD Extreme video capture card; 2.5TB Ciprico MediaVault SCSI Array; 16x dual-layer SuperDrive; nVIDIA GeForce 7300 GT 256MB graphics; Airport Extreme; Bluetooth 2.0+EDR; Mac OS X 10.5 Leopard; 3-year AppleCare; Bella Keyboard for Final Cut Studio.
Final Cut Studio 2/Mac Pro/Decklink HD *(B&H# BLDLHDXMT)* ..... **Call**

AJA IoHD/17" MacBook Pro
Turnkey System with Final Cut Studio 2
System includes 2.4GHz Intel Core 2 Duo CPU; 2GB (2x 1GB) RAM; 160GB 5400 rpm hard drive; 1TB G-SATA eSATA hard drive array; AJA IoHD; 8x SuperDrive; nVIDIA GeForce 8600M GT 256MB graphics; 17" widescreen display; Bluetooth 2.0+EDR; 802.11n AirPort Extreme; Mac OS X 10.5 Leopard, 3-year AppleCare, it weighs 6.8 lbs.
Final Cut Studio 2/MacBook Pro/AJA IoHD *(B&H # AJIOHDPT)* ..... **Call**

AJA IoHD Breakout Box
Mac Pro Turnkey System with Final Cut Studio 2
System includes 3.0GHz eight-core Mac Pro; 4GB (4x 1GB) RAM; 1.75TB (1x 250GB, 3x 500GB) hard drive; AJA IoHD; 3TB G-SPEED Fibre-Channel RAID; 16x dual-layer SuperDrive; ATI Radeon X1900 XT 512MB graphics; Airport Extreme; Bluetooth 2.0+EDR; Mac OS X 10.5 Leopard; 3-year AppleCare; Bella Keyboard for Final Cut Studio.
Final Cut Studio 2/Mac Pro/AJA IoHD *(B&H # AJIOHDT)* ..... **Call**

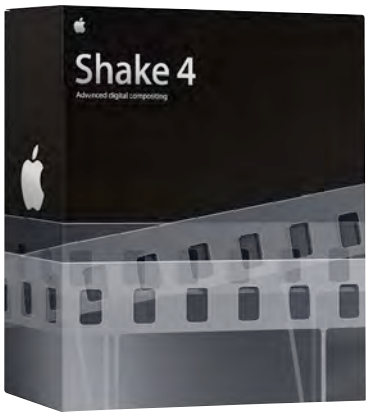
Blackmagic Multibridge Pro
Customized Mac Pro Turnkey System with Final Cut Studio 2
System includes 3.0GHz dual Intel Dual-Core Xeon 5100 Series CPU; 4GB (4x 512MB, 2x 1GB) RAM, 1TB (2x 500GB) SATA hard drive; Blackmagic Multibridge Pro video capture breakout box; 2.5TB external SCSI RAID; 16x dual-layer SuperDrive; ATI Radeon X1900 XT 512MB graphics, Airport Extreme; Bluetooth 2.0+EDR; Mac OS X 10.5 Leopard; 3-Year AppleCare.
Final Cut Studio 2/Mac Pro/Multibridge Pro *(B&H # BLDLMBPMTQ)* ..... **Call**

Multibridge Eclipse/Mac Pro Final Cut Studio 2 Turnkey System
System includes 3.2GHz Eight-Core Mac Pro; 4TB Dulce PRO DQ Array; Blackmagic Design Multibridge Eclipse; Boris FX Graffiti 5.2; Final Cut Studio 2; Pro Series Keyboard for Final Cut; 3-year AppleCare *(B&H # BLDLMBEQT1)* ..... **Call**

Multibridge Pro/Mac Pro Turnkey System with Final Cut Studio 2
System includes 3GHz Eight-Core System; 2TB Ciprico MediaVault 5108 Array; Blackmagic Design Multibridge Pro; Boris FX Graffiti 5.2; Final Cut Studio 2; 3-Year AppleCare *(B&H # BLDLMBPMTQ)* ..... **Call**

Multibridge Pro/Mac Pro Turnkey System with Final Cut Studio 2
System includes 3GHz Quad-Core System; 2TB Ciprico MediaVault 5108 Array; Blackmagic Design Multibridge Pro; Boris FX Graffiti 5.2; Final Cut Studio 2; 3-Year AppleCare *(B&H # BLDLHDXMT)* ..... **Call**

SHAKE 4.1



Advanced Digital Compositing

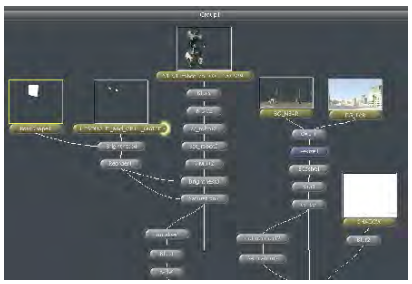
Optimized to run on Intel-based Macintosh computers, Shake 4.1 is priced to fit even the tightest production budgets. Used to create the world's most celebrated visual effects, Shake provides the only compositing software with a complete toolset for both single artists and visual effects facilities. With Shake 4.1, you can leverage the creative work you're producing in Final Cut Studio, extending it with an integrated workflow that puts a wide range of tools—e.g., sophisticated 3D multi-plane compositing, 32-bit Keylight and Primatte keying, cutting-edge Optical Flow image processing, smooth stabilization, image tracking, and an open, extensible scripting program—at your fingertips. You can, for example, drop Motion 2 projects directly into Shake to create a powerful graphics and effects combination; then render the resulting project using the shared OpenEXR format for film quality reproduction. The result: now everyone who uses Final Cut Studio has the power to create the most sophisticated film and television visual effects—without breaking the budget.

FEATURES

Unified 2D/3D Compositing

Shake delivers the most efficient compositing operations for handling large images with pristine quality. From full 32-bit float Keylight and Primatte keyers to OpenGL-accelerated 3D multi-plane compositing, no other visual effects software delivers as complete a toolset for individual artists and full visual effects facilities.

- Multi-plane compositing is integrated into the node view, making it seamless to jump from 2D paint, rotoscoping and image processing into a 3D layered composite.
- Adding a multi-plane node allows you to "plug in" any number of layers for 3D compositing. Match CGI-rendered elements with live-action scenes by importing 3D tracking data from applications including Maya, Boujou and Pixel Farm. Your layers remain highly interactive while you work, thanks to OpenGL hardware-accelerated previews.
- Import Photoshop layers with blend modes
- Change the resolution and bit-depth during the compositing process as many times and wherever you wish. Output a film-resolution 32-bit plate and an 8-bit video-resolution image simultaneously. Shake allows you to work in 8 bits, 16 bits, or 32 bits per channel, all within the sameproject: No need to have all compositing operations in a project at the same bit depth. You optimize the project, using 16- and 32-bit operations where needed while performing quick 8 bit operations as well.
- Customizable quad split viewer
- Since every effect in Shake is a distinct node that you can insert into a node tree, use the Node View to select, view, navigate and organize the functions that comprise the node tree. In the Node View, you can access any part of your composite. As you view and select the controls for each node, you can modify them while looking at the final render. You can, for example, paint on a frame that rotates 3D space without viewing the frame in adifferent window.
- In Shake, you can mask a layer or an effect to control which areas of an image are affected. For sophisticated animations, you can keyframe each mask or track each point on the rotoshape and apply a photo realistic motion blur.
- Includes Primatte and Keylight—industry-standard keyers, that operate with full 32-bit float precision to ensure the continuation of high bit depth throughout a project. Whereas other packages take a "one-keyer-fits-all" approach to keying, Shake allows you to combine keys to achieve the best results.

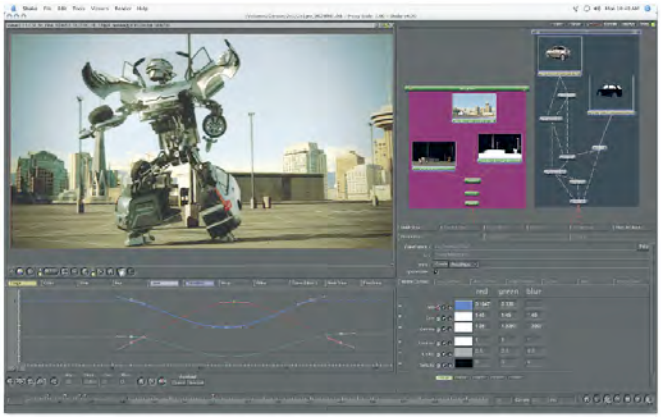


- Truelight — a complete HD-to-film or film-to-film color management system from Filmlight — is integrated directly into Shake for pre-visualizing the look of projected film images on LCD and CRT displays. Use Truelight 3D Cube technology to accurately predict the look of your HD or film imagery when printed, without unnecessary film-outs.
- Create multiple shapes within one rotoshape node while modifying soft-edge falloff controls independently on each control point.
- Boolean and Image Math layer operations
- Fully editable node grouping/ungrouping
- Channel swapping and copying
- Constraint of any operation to channel, field, tolerance or region
- External masking capabilities for every operator
- Audio scratch track support on Mac OS X
- Support for third-party plug-ins including The Foundry, GenArts and RE: Vision Effects

SHAKE 4.1

Advanced Image Processing

- Optical Flow technology uses pixel-by-pixel image analysis to create smooth retiming, incredible high quality resizing and automatic stabilization. The results are cleaner, sharper and more natural-looking images.
- A sophisticated method of motion estimation that automatically tracks an image pixel by pixel in order to create "new" frames, Shake's Optical Flow-based retiming gives you smooth slow motion effects at amazingly low frame rates. Shake can nonlinearly retime any clip, allowing you to ramp forwards and backwards though a clip.
- Use Smoothcam to smooth out bumpy camera moves or eliminate camera movement altogether. Smoothcam uses Optical Flow technology to remove camera jitter from static shots without setting tracking points. Smoothcam even revives unusable shots by correcting uneven pans across a scene.
- Powerful tracking technology that follows the movement of pixels over a series of frames to create "motion paths" you can attach other elements to. Shake's tracker allows you to define various parameters to automate tracking of even the most difficult shots. Attach trackers to paint strokes, warper shapes or even individual points on a mask shape.
- Use shape-based morphing and warping in Shake to achieve fantastic shape-shifting or seamless corrective effects.
- Integrated directly into Shake, morphing and warping shapes use the standard spline tools, making it more intuitive to create and modify an effect than with mesh-based warping tools. Unlike hardware-based warping tools, Shake employs software-based rendering for fine precision. Apply trackers to shapes and create moving morphs and warps faster: The Shake warping engine takes full advantage of dual processors.
- Combine multiple source images in to a single panorama with Auto-Align, an Optical Flow analysis-based transform node. Use Auto-Align to align, warp and luminance match images that overlap either horizontally or vertically. Unlike similar photographic tools, Auto-Align works with both stills and image sequences. This means you can, for example, turn three side-by-side shots or an expanse of action into a single, extremely wide-angle background plate.



The choice of Oscar Winning effects artists over the past 10 years, Shake now offers a host of new features that give you the highest quality output for film and HD. Use Shake to create convincing, photorealistic, Hollywood-caliber visual effects on a desktop — and on a budget.

Filters

- Film grain simulation
- Extremely fast, high-quality Gaussian blurs
- User-definable Convolves
- Grain, Median, Sharpening, Embossing, Edge Detection, Radial and Z-Depth-based Blur
- Optical Defocus; Dilation/Erosion
- Image-driven Blurring, Sharpening or Dilation
- Keying
- 32-bit Photron Primatte chroma keyer
- Included 32-bit CFC Keylight chroma keyer
- Chroma, Luma, Difference or Z-Depth keying
- Spill suppression

Warps

- Shape-based warper and morpher nodes
- New Lens warp node
- Randomization and turbulence
- Twirl and Pincushion
- Image- and expression-based warping

Rotoscoping

- Multiple Bezier style Rotoshapes per node
- Independent animation control
- Non-uniform edge blurring
- Non-uniform, velocity-based motion blur

Paint

- Procedural, pressure-sensitive vector-based paint
- Insert Paint nodes anywhere in the process tree
- Clone, reveal and smudge paint modes
- Apply tracking data to paint strokes
- View Paint strokes in context of transforms
- Switch interpolation modes at any time: single frame, persistent and frame to frame interpolation

Animation

- Animate virtually any slider or toggle
- Flexible split window animation curve editing
- Automatic or manual key framing
- Copy/Paste Key frames
- View audio wave forms against animation curves
- Drive parameter animation based on audio
- Overlapping Key controls for moving, interpolating and replacing control vertices
- Curve controls for maintaining keyframe slopes and values over a range of frames
- Resample function
- Linking of any parameter to any other parameter
- Expressions on any parameter

AppleShake 4.1 for Mac OS X - Single User License *(Mfr# MA434VA B&H# APS41)* **449.95**

Shake 4.1 for Mac OS X - Volume Authorization *(Mfr # MA434Z/A • B&H # APS41ORB)* **498.95**

MEDIA COMPOSER

World's Most Powerful and Refined Film and Video Editing Software



The editing system that started it all —real-time, multi-format editing —plus all the creative tools, media management, and true facility-wide collaboration that makes it the best editor on the planet. An affordable, flexible, hardware-independent film and video editing solution for Mac and Windows, Media Composer is the application used to create more of the world's films, television shows, and commercials than any other editing system, and it's more powerful than ever.
Media Composer works with DVCPRO HD, HDV, and Avid DNxHD on both the PC and Mac. Using the optional Avid DNxcel board, editors can also encode HD material into Avid DNxHD resolutions of 145 Mb, 220 Mb, and 10-bit 220 Mb data rates. Composer's advanced features include enhanced real-time multi-cam functionality, motion tracking and stabilization tools, Long GOP splicing for superior HDV performance, and full-screen SD and HD monitoring via DVI using the host graphics card for both Mac and PC.
Provides collaborative media production environments by offering workflow-intelligent tools that connect directly to Interplay, Avid's nonlinear workflow engine. Leveraging the Interplay engine, Media Composer users can perform many time-consuming production tasks in the background, and monitor changes to all project assets made by team members as the creative process evolves. In addition, users have a window into all shared workgroup content, allowing them to easily browse through every asset used on a project – including media and non-media files.
Media Composer also includes two industry breakthroughs – Avid ScriptSync, a next-generation script-based editing tool that uses phonetic speech recognition technology to automatically sync text with media; and Avid DNxHD 36, the industry's most efficient HD codec for offline editorial, which runs at a data rate of 36 Mb/s), only slightly greater than the data rate of DV25 media, but at full-raster HD resolution.

FEATURES

HD Support

- Avid DNxHD encoding (8- and 10-bit 4:2:2) at 1080i at 59.94, 50 fps; 1080p at 25, 24, 23.976 fps; 720p at 59.94, 23.976 and 50 fps.
- Native DVCPRO HD support for 1080i 59.94, 50 fps; 720p at 59.94, 23.976 and 50 fps.
- Variable Frame Rate support - take advantage of Panasonic's wide range of frame rates and get slow motion effects without having to render using 720p 23.976 or 720p 59.94 project types.
- Native XDCAM HD support for 1080i at 59.94, 50 fps; 1080p at 25, 23.976 fps
- Native HDV support for 1080i at 59.94, 50 fps; 1080p; 720p at 29.976 fps.

Open Timeline

- Media Composer offers all the support you need to mix multiple formats and resolutions in the same timeline—in real time—so you can keep the creativity flowing. Combine HD, SD, DV, and film formats and resolutions, as well as Avid AVR and Meridien JFIF media without rendering, transcoding, or re-digitizing. Edit native DVCPRO HD and HDV media. Take advantage of real-time, mixed-format multicam editing.
- Save time with direct capture of media and "tapeless" workflows: no need to shuttle through tapes looking for a shot. Native MXF support provides direct integration of Sony XDCAM and Panasonic P2 formats into an Avid workflow. Edit straight from Panasonic P2 cards or high-speed file transfers. Sony XDCAM support offers native editing of Long-GOP proxies, DV, and high-resolution IMX media.
- Part of the end-to-end file-based workflow, "write-back" functionality allows editors to send clips and sequences over FireWire to XDCAM discs (as IMX, DVCAM or XDCAM HD) and P2 cards (as DVCPRO or DVCPRO HD). Both formats offer increased levels of portability, access and cost-effectiveness that are just as efficient for archiving and distribution as they are for acquisition.

MEDIA COMPOSER

Editing Features

Intuitive. Faster trim tools. The industry's most accurate and reliable film editing workflow. No other application offers the features and functionality of Media Composer.

- Advanced trimming tools
- Real-time Multicam (9 screens SD, 3 screens HD)
- Motion Tracking and Stabilization featuring SteadyGlide
- Media consolidate and transcode between resolutions
- 24 video and audio tracks (unlimited video layers via nesting)
- 24 MetaSync tracks
- Full Film Composer toolset
- Render uncompressed effects independent of clip resolution
- Real-time equal power audio dissolves
- Scrolling timeline
- 4:3 and 16:9 support
- DV Scene extraction
- Support for 24P normal and advanced pulldown capture over IEEE1394 and SD- SDI/Analog
- PAL 24P and 25P
- Video Archive for SD video rate projects
- Edit while capture (Avid Interplay required)
- Native 23.976, 24, and film editing with 24 to 23.976 sequence conversion
- Can work at MPEG GOP structures smaller than the standard 15 frames. This allows users to export HDV material without having to render the entire sequence, saving valuable time in the editing room.
- Record up to 4 channels of audio directly to the timeline without having to capture and then edit the material. During complex dialogue replacement or narration, multiple voices can be recorded into the timeline, for a huge time savings.

Integrated Titling and Graphics

- Real-time uncompressed graphics and titles
- 2D and 3D titling including Marquee
- Rolling and crawling titles
- User-savable title style sheets

New! Media Composer Nitris DX

Professional Film and Video Editing with Comprehensive SD and HD I/O and DNxHD Acceleration

When you edit high-profile films, television programs, or commercials for a living, your editing system becomes an extension of yourself. Media Composer Nitris DX integrates the Media Composer toolset with the new Avid Nitris DX hardware for a remarkably responsive, high performance, multi-codec SD and HD editing solution. The result is the most powerful Media Composer system ever built.

- The Nitris DX architecture tightly connects the host workstation and PCI Express I/O hardware into a single high-bandwidth, high-performance effects engine. The architecture is optimized for highly responsive real-time editing using the latest generation of HD codecs, including HDV, XDCAM-HD, DVCPRO HD, AVC-I, and Avid DNxHD.
- Refined editing tools, integrated media management, and seamless conform help you stay focused on telling the best story. And Avid's Open Timeline lets you juggle formats and ideas - offering real-time editing and playback of multiple SD and HD resolutions.
- Native integration of P2, XDCAM-HD, and HDV formats lets you focus on editing. Its the perfect solution for HD offline. Need to go out to DVD, Blu-ray, or the Web? Sorensen Squeeze and Avid DVD by Sonic (PC only) are included for multi-format output.
- Match shots quickly with the industry-standard Avid color correction toolset. Push the envelope with SpectraMatte keying, Fluid Motion time effects, Boris Continuum Complete, Avid FX and a wide range of third-party AVX2 plug-ins.

Avid Mojo SDI

Portable Digital and Analog I/O



Compact enough to take on location yet powerful enough to serve as the core of a professional video editing suite, the optinal Avid Mojo SDI is a hardware I/O that connects to Mac or PC laptop and desktop systems via FireWire (IEEE1394) cable. Unlike other add-on hardware, it lets you capture audio or video while also providing output of the same source, so you can monitor what you're capturing, including watching video on a client monitor while recording voiceover – impossible with hardware from other manufacturers. In addition, Avid Mojo SDI lets you monitor and output HD timelines in SD with real-time down-convert.
In addition to serial digital video, Avid Mojo SDI also provides I/O for IEEE1394, and either component or composite and S-video. Mojo SDI supports up to 8 channels of embedded audio over SDI and 2 channels of optical S/PDIF audio, with additional connections for 4 channels of AES/EBU audio. Offers simultaneous output to both monitors and tape, and features Genlock and Word Clock for video and audio sync with external devices.
Media Composer with Avid Mojo SDI gives you SDI input/output, composite, S-Video and component input/output. For audio you four channel analog, four channel AES/EBU, two channel optical S/PDIF, 8 channels of SDI embedded, audio sync output, realtime audio mix to picture, support for Digidesign AudioSuite plug-ins and real-time multiband EQ.
Avid Mojo SDI. *(Mfr # 7010-06812-01 • B&H # AVM)* ..... **CALL**

MEDIA COMPOSER

Effects & Compositing

- Motion tracking and stabilization with SteadyGlide™ – enables editors to smooth shaky camera footage while maintaining desirable camera motion, such as pans and tilts.
- Real-time customizable 3D effects, including Warp, Picture-in-Picture, Corner Pinning, Shapes, Video Titles
- Real-time Dissolves, Superimposition, Resize, Flips, Flops, Wipes, Conceals, Squeezes, Masks, and Picture-in-Picture
- Capture and playback off-speed frame rates from tapes and files created by Panasonic Varicam cameras. Camera operators can choose off-speed frame rates (using 720p 23.97 or 720p 59.94 project types) with the comfort of knowing that they will be seamlessly reproduced in the editing process.
- Real-time Moving Mattes
- Real-time Chroma and Luma keys
- Real-time full-motion alpha keying
- Non-destructive compositing on unlimited layers
- Customizable rampable motion effects UI including FluidMotion™
- Supports all AVX™ 1.5 and AVX 2.0 plug-ins including 3rd party real-time plug-ins
- ExpertRender renders just the effects needed
- Intraframe Paint, AniMatte, Scratch Removal
- Pan & Zoom creates video from high-res stills
- Deep Defocus, blur, mosaic
- Reformat tools for aspect ratio management
- Full/Draft Quality mode for maximum performance
- Create incredibly smooth slow-motion effects and "fit-to-fill" video using patented pixel morphing technology. Control speed and position using intuitive curve-based keyframing. Apply the look of 24 fps progressive frame rates to 30 fps interlaced sources with the exclusive FluidFilm feature.
- Pulling a key with 8-bit formats such as DVCPRO HD can be tricky. Create higher-quality keys and play them back in real time with high quality SpectraMatte chroma keyer featuring 16-bit SpectraGraph technology. An interactive environment eliminates guesswork, letting editors achieve a perfect key.
- Native 10-bit Boris Continuum Complete (version 4) effects and filters

Streamlined Workflows

The unified Avid editing environment and seamless conform closes the gap between editing and finishing and eliminates the need to re-build creative editorial work in the online suite. Remote Play and Capture allows editing systems to act as networked source/record devices. Support for the Avid Interplay nonlinear workflow engine adds background media management, transfers, and encoding for facility-wide collaboration over Avid Unity shared media networks.

- Edit while capturing media from an AirSpeed or Media Composer (requires Avid Interplay)
- Total Conform of bins, sequences, edits, composites, audio settings, effects, and Avid media with Avid Xpress, Media Composer, Film Composer, and Symphony systems
- Advanced conform with Avid DS Nitris systems with AFE
- Sony XDCAM support including MPEG 4 proxies, IMX and XDCAM HD
- Panasonic P2 import and export support for DVCPRO and DVCPRO HD
- AAF import/export
- MXF or OMF native media
- Windows Media HD and SD encoding
- Photoshop layers and After Effects support
- 24-bit audio file compatible with Pro Tools
- DI metadata management for file-based offline workflows

Encoding for Web + Interactive Delivery

Collaborate with others across town, across the country, or across the globe. The DigiDelivery media delivery system provides safe and secure direct export right from the editor. An e-mail driven user interface makes it a fast, cost-effective way to review and approve every phase of a project.

- Encoding of WMV HD and Windows Media 9, H.264 MPEG4, MPEG 1&2, QuickTime, Flash, and RealMedia
- WMV HD for high definition content on today's DVD-ROMs
- QuickTime Reference Movie output
- Push-button export of Windows Media (ASF), QuickTime 7.0 , and MPEG-2
- Sonic DVDit
- Sorenson Squeeze
- SmartSound SonicFire Pro

Superior Media Management

Organize, label, and locate all your media sources and assets quickly and easily. Move and rename clips without losing links—all occurrences are automatically updated. Intuitive, customizable media management features are built into the Avid editing environment and are designed for long, complex projects.

- Multi-level find, sift, and sort functions
- Frame, script, and text views
- Unlimited number of bins
- Media Consolidate feature
- Folder hierarchy (nestable folders) within Project Window
- Advanced project accounting tools
- User, project, and site settings
- Ability to lock media
- Supports Avid Interplay for facility-wide search and display and local or remote asset management

Full Screen Play over DVI Output

Content creators can utilize lighter, less expensive LCD monitors for viewing full screen playback of SD and HD output connected via standard DVI connectors. No need for expensive bulky CRT-based HD monitors.

MEDIA COMPOSER

10-bit Color Correction

Save time and money with fast, accurate color correction tools based on award-winning Avid Symphony finishing technology. One click automatically analyzes and color corrects an entire sequence, allowing editors to create matching sequences quickly and easily.

- Real-time professional-level color correction tools
- Patented One Step AutoCorrect
- NaturalMatch for easy tone matching
- Real-time keyframeable color effects
- Three-monitor color correction windows
- ChromaCurve and ChromaGraph display
- Advanced Waveform & Vectorscope monitors
- Split-screen client monitoring

Professional Film Tools

The industry's most powerful and precise 24p technology lets you handle film and video projects with equal ease and efficiency. Features such as real-time pulldown of 24p media directly over IEEE-1394 (FireWire) eliminate time-consuming conversions and offers greater flexibility to output to video or film.

Academy Award winning Avid Film Composer film metadata management features are built in to every Media Composer system. Save time and eliminate costly errors with real-time capture of normal pulldown and automatic audio and video source synchronization. Stay focused with Script-based Editing and Web-based film cutlists. Accelerate your film workflow with seamless Timecode, KeyKode, DPX, VXF, and UNC metadata tracking.

Latest Features

- Supports Sony XDCAM-EX (using the Sony Clip Browser software), Panasonic AVC-I & JVC 23.976p & 25p HDV
- Improved real-time performance for non-full-raster HD codecs
- MetaFuze tool, for quickly merging single-frame files (such as DPX and TIF) from film scanning or CGI systems into a single media clip. (Windows only)
- Real-time multi-window timecode burn-in tool
- SubCap subtitling tool

Media Composer *(Mfr # 7500-20000-01 • B&H # AVMCS)*
Editing Software for Macintosh/Window ..... **CALL**

Avid 1-Year Assurance for Media Composer *(Mfr # 0540-03627-01 • B&H # AVA1YMC)*



Assurance for Media Composer from Avid is a 1-year support contract that gives you access to Avid's top-tier technical support. The contract covers Avid Liquid, giving you such benefits as extended telephone support hours, advanced replacement and preferred pricing on Avid replacement parts, access to the Avid web-based knowledge base, automatic software updates and a subscription to the Avid inFocus eNews newsletter..... **CALL**

Avid Media Composer Turnkey System with Avid Mojo SDI

Professional editors understand the importance of concentrating on their work rather than tinkering with a computer to get it working correctly. B&H turnkey systems let editors do what they do best: edit. B&H backs this system with a full year of technical support. This ensures that your system will run smoothly and allow you to concentrate on your work. Custom built by B&H to take your creativity to the next level, this system is built around the HP xw8600 workstation and comes pre-installed with the Avid Media Composer software editing suite.



System Includes:

◆ HP xw8600 Workstation ◆ Quad-Core 2.83GHz Intel Xeon System ◆ 4GB (4x1GB) RAM
◆ 750GB ATA Internal Hard Drive ◆ 1.25 TB SCSI RAID ◆ nVIDIA Quadro FX 1700 Graphics
◆ Atto ExpressPCI UL4D PCI-X Dual-Channel Ultra320 SCSI Host Adapter
◆ 20x Internal Dual-Layer DVD Burner ◆ Avid Media Composer Software installed
◆ Avid Mojo SDI ◆ World Tech Specialist Keyboard ◆ Windows XP Professional

Avid Media Composer Turnkey System with Avid Mojo SDI *(B&H# AVMCMST)*..... **CALL**

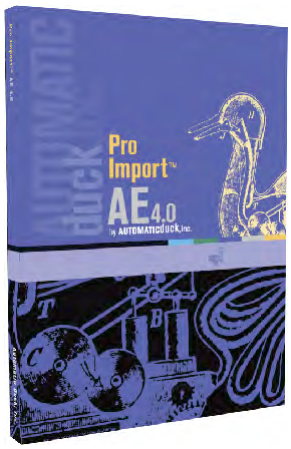
Manhattan Edit Workshop Avid Media Composer 101 *(Mfr # AVID101 • B&H # MAAVID101)*
On-site (New York City) two-day training course for editors, the course introduces the concepts of nonlinear editing to students. It covers all basic features of Avid Media Composer system for Mac. The session is divided between demonstration and hands-on practice, allowing ample time for experimentation with provided sample footage. Attendees will learn how to use Media Composer to capture and organize source footage, edit sync and non-sync material, trim sequences, edit audio, create titles, and output work. The course material is also applicable for Avid Symphony users. For more infomation, visit the Manhattan Edit Workshop website at www.mewshop.com..... **999.95**



Class on Demand: Complete Training for Avid Media Composer *(Mfr # 90900 • B&H # CLTAMC)*
This training will give you the solid foundation needed to quickly and easily get started with Avid Media Composer. Learn to edit like a pro regardless of past software experience. Award-winning editor, Steve Hullfish, will guide you through a series of information-packed lessons. Cutting the Promo, Settings, Capture and Import, Organizing, Basic Editing Tips, Trimming, Audio, Effects, Color Correction, Output and Export and more..... **199.95**

AUTOMATIC DUCK

PRO IMPORT AE 4.0



Import Avid or Final Cut Pro Timeline into Adobe After Effects

With Pro Import AE for Adobe After Effects, your system has never been more powerful or complete. Pro Import AE completely and accurately imports timelines from Avid, Final Cut Pro, and Apple Motion into After Effects. Media handles, layers, and clip names are preserved, saving valuable time and effort. Translating a sequence takes just seconds, importing all your media and clips in one step. Effects are translated and recreated for you and your timeline becomes a composition in After Effects, ready for you to take your vision to the next level. Numerous effects are supported, including keyframe and audio import. Supports AAF or OMF 2.0 files from Avid Media Composer, Symphony and Adrenaline.

FEATURES

- Accurately imports, translates, and edits all associated media into the After Effects (AE) timeline. You can actually slip and trim shots in AE just as they would any other layer.
- When an edit sequence is imported into After Effects, the layers are named exactly the same as clips had in their Avid of FCP timeline. This allows for a much more streamlined and structured workflow.
- Avid Timewarp effect becomes Time Remapping in AE. Want to use the effect as the Avid did it? Render it and view the render in AE.
- Advanced interface offers powerful control over import. You can choose the direction layers "step" in AE, choose to use Avid render media, verify FCP media timecode, override composition settings, and more!
- AE uses the same media files as your NLE, so no additional storage space is required.
- Translate popular color correction plug-in's settings from FCP to AE.
- Improved translation including Particles and Replicators
- Supports multiclips from FCP
- Not only are many parameters translated into After Effects, but keyframes are too!
- Even the most complex sequences import in just seconds. The time you save is enormous, soon you won't be able to work without it!

Pro Import AE 4.0 Software for Mac
(Mfr # PIAE4M • B&H # AUPIAEM4) **474.95**

Pro Import AE 4.0 Software for Windows
(Mfr # PIAE4W • B&H # AUPIAE4W) **474.95**

Support for Avid Features

Dissolve, Dip to Color, Superimpose, Picture-in-Picture with support for Advanced Keyframes, 3D Warp with support for Advanced Keyframes, 3D PIP, Submaster, Flops and Flips, X/Y/Z-Spin, Matte Key, Speed Changes including Timewarps, Strobe, Freeze Frames, Transfer Modes (from Profound Effects' Transfer AVX plug-in), Title Tool text. Support for all ABVB, DV, DV50, Meridien, DNxHD and DVCProHD compressions (HDV native media and 720p 1:1 not supported). Support for media captured to multiple files. Option to reference rendered media

Support for Final Cut Pro Features

Dissolve, Opacity (from motion tab), Position ("center" in motion tab), Rotation and Scale (from motion tab), Flops and Flips, Distort (from motion tab), Speed Changes, Freeze Frames, Composite Modes, Clip Markers, Sequence IN/OUT (markers set After Effects work area), Sequence Markers, Text, Time Remapping, all Final Cut Pro media files, DVCPRO HD and third party After Effects filters.

Support for Apple Motion 2 Features

Opacity, Position, Scale, Rotation, Blend Modes, Four Corner, Crop, Markers, Text, nested clips and layers (become nested comps), Playrange (sets After Effects work area), Media playback (speed is translated to AE footage fps) and third party After Effects filters.



PRO EXPORT FCP 3.04

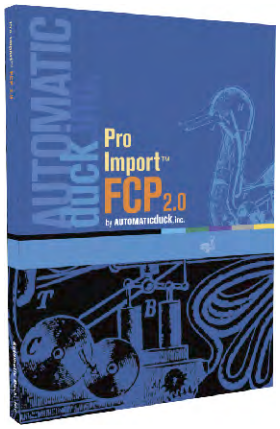
Export "Avid-Compatible" OMF compositions from FCP. Or export OMFs with embedded audio for Pro Tools. Or export an AAF file for Quantel iQ or eQ Quattro systems. Pro Export FCP 3.04 is Universal, meaning it runs natively on both PPC and Intel-based Macs. It lets productions get through post with less pain, in less time, in the end costing less money.

- Export your mix from FCP to your Audio Editor and maintain your volume keyframes!
- HTML Export Log with omplete listing of areas that need attention.
- When you export out of FCP all of your sequences media can be embedded into the OMF file

Pro Export FCP 3.04 *(Mfr # PEFCP3 • B&H # AUPEFCP3)* **474.95**
Pro Export FCP 3.04 and Pro Import FCP 2.0 *(Mfr # FCP_SUITE • B&H # AUFCPS)* **762.95**

AUTOMATIC DUCK

PRO IMPORT FCP 2.0



Import OMF Compositions from Avid or Pro Tools into Final Cut

Pro Import FCP 2.0 is the most complete import solution for Final Cut Pro. If you're using Final Cut Pro to finish shows offlined on an Avid editing systems, Pro Import FCP is a must-have. Using Pro Import FCP 2.0 for Final Cut Pro you can import OMF files from Avid editing systems, OMF files from Digital Audio Workstations like Pro Tools or AAF Edit Protocol files or or AAF files exported from Toon Boom's Storyboard Pro!

Pro Import FCP 2.0 is truly the next generation importer, representing a major leap forward in what is possible as well as making Final Cut Pro an even more powerful solution for finishing your video projects.

FEATURES

Import from Avid

- Avid Title Tool from Media Composer 8 or later and Marquee title effects translated into FCP Text Generators.
- Picture-in-Picture, including keyframes (old-keyframe model)
- 3-D Warp, including keyframes (old-keyframe model).
- Resize, including keyframes
- Superimpose, including keyframes
- Collapsed layers become nested sequences
- Speed Changes both traditional motion effects and time warps
- Strobe
- Dissolves
- Dip to Color Dissolves
- Freeze Frames
- Flops and Flips
- Transfer Modes from Profound Effects' Transfer AVX plug-in
- Audio Pan
- Audio Automation Gain keyframe
- 24fps sequence import

Import from Pro Tools

- Imports timeline and media from OMF exports
- Also can import audio-only OMF 2.0 files exported from Final Cut Pro
- Quantizes edits to frame boudaries if needed
- Volume automation import
- Fade effects translated into Final Cut Pro cross fades

Import from Story Board Pro

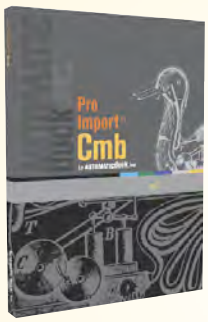
- StoryBoard Pro exports edits from storyboard into AAF
- Pro Import FCP translates AAF file into FCP sequence
- Use the "Use existing media" option in Pro Import FCP to connect FCP to the QuickTime files generated by StoryBoard Pro
- StoryBoard Pro 1.5 or later required

Pro Import FCP 2.0
(Mfr # PIFCP2 • B&H # AUPIFCP2) **474.95**

Pro Import FCP 2.0 and Pro Export FCP 3.04
(Mfr # FCP_SUITE • B&H # AUFCPS) **762.95**

Pro Import FCP 2.0, Pro Export FCP 3.04 and Pro Import AE 4.0
(Mfr # FULL_SUITE • B&H # AUFULLS) **1049.95**

PRO IMPORT CMB



Import FCP, Avid or Premiere Pro Timeline into Combustion

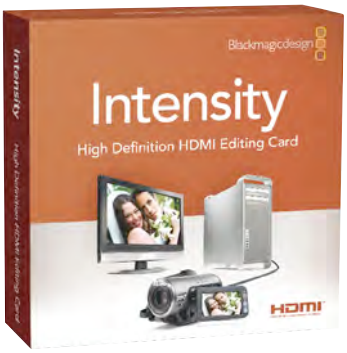
With Pro Import Cmb for Autodesk Combustion 3 (Windows) or Combustion 4 (Macintosh) you can very quickly translate an Avid OMF, Final Cut XML or Premiere Pro timeline (via AAF) into Combustion. Importing an AAF, OMF or XML composition takes just seconds, importing all your media and clips in one step.

- Supported effects are translated and recreated for you, your timeline is recreated as a composition in Combustion, ready for you to take your vision to the next level.
- Not only are your edits translated, your media is imported -- All the media referenced by your sequence. This means you can actually slip and trim your shots in combustion without having to go back to your NLE to re-edit and re-export!

Pro Import Combustion 3 for Windows *(Mfr # IMPORTC3WIN • B&H # AUPIC3W)* **199.00**

Pro Import Combustion 4 for Macintosh *(Mfr # PICBM • B&H # AUPICM)* **474.95**

INTENSITY • INTENSITY PRO



High Definition HDMI Editing Cards

Intensity and Intensity Pro are incredibly small HDMI capture and playback cards that instantly switch between 1080HD, 720HD, NTSC and PAL video. Once plugged into compatible PCI Express Windows or Mac OS X computers, users get the amazing quality of uncompressed video via HDMI from cameras, decks and set top boxes, enabling them to play back to any HDMI big screen television or video projector for video editing, in SD or HD, and with real time effects. This allows owners of low cost consumer and prosumer camcorders with HDMI video connections to move beyond the quality limits of HDV compressed video to a new world of uncompressed editing and design.

Users can benefit from uncompressed video quality, allowing direct-from-CCD recording for the highest uncompressed quality. Users recording to HDV tape also benefit from HDMI uncompressed capture and editing. Once the HDV footage is recorded uncompressed via HDMI, and graphics and effects are placed, the edited video will retain full HD resolution and color depth. The edited footage can then be viewed in real time via the HDMI video output on monitors or projectors. Intensity's media files are also fully compatible with Blackmagic Design's DeckLink and Multibridge capture cards, so users can output to broadcast tape decks by moving content to these systems.

Stepping up, the Intensity Pro combines the high quality of HDMI capture and playback with the wide compatibility of analog component, NTSC, PAL and S-Video and analog audio capture and playback.

FEATURES

True HDMI Digital Connections

The cards feature HDMI input for connecting to HD cameras for the highest quality capture. They achieve higher quality by capturing direct from the image sensor and bypassing the HDV compression chip. HDMI is fully digital and has no video compression, so it doesn't suffer from any image degradation. Unlike DV and HDV Firewire-based video standards, HDMI allows deeper bit depths and full color resolution, eliminating banding and contouring problems in high quality video. HDMI is found on the latest HD consumer and prosumer camcorders.

As edit software can't play back to HDV cameras for monitoring, the cards are ideal to use for monitoring uncompressed HD or HDV, and even DV edits on monitors and projectors by connecting to the HDMI output.

Professional Video Standards

Instantly switch between HD and SD video standards including HDTV 1080i/59.94, 1080i/50, 720p/59.94, 720p/50, NTSC and PAL. Intensity cards allows capture in professional file formats which are fully compatible with Blackmagic Design's DeckLink and Multibridge capture cards, so you can deliver finished television programs, music videos and other work at broadcast standards.



Live Production with On-Air 2.0

Experience the incredible excitement of filming events live. Intensity cards are bundled with Blackmagic's On-Air 2.0, which allows two Intensity boards to be plugged into Mac Pro systems for live mixing between two HD or SD cameras. On-Air includes everything you need for a live production studio including camera monitoring, program monitoring, graphic keying and recording to disk. On-Air 2.0 supports auto-sync of video inputs, so users don't need expensive cameras with genlock. Featuring "genlock-less" operation, any camera with HDMI outputs will work as an incredibly low cost solution. Full resolution live HD production is ideal for weddings, education, corporate production and more. HD has never been so affordable.

Go Beyond HDV Video Quality

With Intensity, you can now capture and play back full resolution HDTV uncompressed video for true broadcast and feature film quality editing. Totally eliminate HDV & DV compression quality problems, and render much cleaner graphics while retaining deeper color and image detail. If you need lower data rate editing, you can also select from a range of professionalcompressed video capture modes.

Windows & Mac OS X Compatible

Plug into Windows or Mac OS X computers with the same card, and use your favorite software, including Final Cut Pro, Premiere Pro, After Effects, Photoshop, Fusion and many more. Intensity is fully DirectShow and QuickTime compatible, which adds HDMI capture and playback ability to your computer.

Intensity *(Mfr # BINTS • B&H # BLI)* **234.95**

Intensity Pro *(Mfr # BINTSPRO • B&H # BLIP)* .. **329.95**

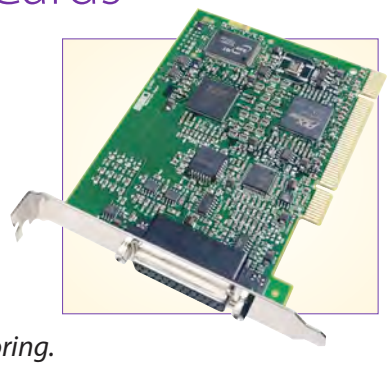
Intensity Pro with Premiere CS3 for Mac *(Mfr # BN-ADPRECS3-MAC • B&H # BLIPPPCS3M)* .. **899.95**

Intensity Pro with Premiere CS3 for Windows *(Mfr # BN-ADPRECS3-PC • B&H # BLIPPPCS3W)* **939.95**

BLACKMAGIC DESIGN

DECKLINK SD SERIES

High-Quality Standard Definition Capture Cards



Affordable high-end video for post production or broadcast, DeckLink lets you connect to SDI digital or analog broadcast decks for high end editing, design, paint and broadcast graphics. True 10-bit SDI capture retains all the subtle detail in your images, even during multi generation rendering and video processing. When using analog decks such as Betacam SP, DeckLink SP and DeckLink Extreme models feature analog component YUV video and balanced analog audio, so you don't need cumbersome external converters. All DeckLink cards feature unbalanced AES digital audio out for incredible quality and sample accurate AV sync. DeckLink unbalanced AES audio outputs are also compatible with S/PDIF consumer audio, so you can use inexpensive HiFi equipment for audio monitoring. DeckLink cards can be plugged into either Windows or Mac OS X systems. You can move DeckLink cards between operating systems allowing you to constantly reconfigure your facility as your needs change.

Six models to choose from, all DeckLink cards have the same powerful features, the only difference being the video and audio connections between models. Specifically designed with connectivity for different types of broadcast decks, you get only what you need at the most affordable price.

DeckLink: The original DeckLink is ideal for simple 10-bit SDI only applications. It features SDI in and out, unbalanced AES output and RS-422 control with all connections on the rear of the card. It doesn't need genlock as it provides a stable SDI output for locking decks to the card, eliminating the need for a black burst generator.

DeckLink Pro: Ideal for working with SDI equipment, such as Digital Betacam decks, while using analog monitors without an SDI input. DeckLink Pro has SDI input and outputs, and also includes analog component YUV/NTSC/PAL switchable video output, great for video monitoring. DeckLink Pro also includes genlock input as well as RS-422 control. DeckLink Pro includes 4 unbalanced AES outputs, so you can output 8 channels of digital audio de-embedded from the SDI video output. All connections are on a 7' break out cable so you don't need to purchase any extra cables when building your editing system.

DeckLink SP: Designed for older analog Betacam SP decks, it features analog component YUV video input and output, with analog balanced XLR audio. It also includes unbalanced AES out, 10-bit SDI output for digital mastering, genlock input and RS-422 control. All connections are on a long 7' break out cable for a direct to deck connection. Available in standard PCI-33/66 or PCI Express models.

DeckLink Extreme: Handling both both analog and digital connection input/output, the DeckLink Extreme lets you connect to both digital SDI as well as analog component YUV decks. The ultimate standard definition card, DeckLink Extreme combines analog component YUV/NTSC/PAL switchable video and analog XLR audio in and out, along with digital 10-bit SDI inputs and outputs. Also included is unbalanced AES output, genlock input and RS-422 deck control. All connections are on a 7' break out cable. Available in standard PCI-33/66 or PCI Express models.

THEY ALL FEATURE

DeckLink, DeckLink Pro and DeckLink Extreme cards support full 10-bit SDI uncompressed video capture and playback for better quality than any other system - at any price. Ideal for Digital Betacam and Panasonic DVCPRO 50 decks, true 10-bit SDI capture retains all the subtle detail in your images, even during multi generation rendering and video processing. The Blackmagic codec allows 16-bit RGB per channel rendering preserving the quality of 10-bit video.

When using analog decks such as Betacam SP, DeckLink SP and DeckLink Extreme feature analog component YUV video and balanced analog audio, so you don't need cumbersome external converters.

All DeckLink cards feature unbalanced AES digital audio out for incredible quality and sample accurate AV sync. DeckLink unbalanced AES audio outputs are also compatible with S/PDIF consumer audio, so you can use inexpensive HiFi equipment for audio monitoring. 8 channel SDI audio is supported, perfect for 5.1 and 7.1 surround sound audio work.

DeckLink Pro includes 4 AES audio outputs for a massive 8 channels of audio, great for mastering 8 channels to multi-track audio equipment. When connecting to analog decks, DeckLink SP and DeckLink Extreme include analog XLR audio I/O for direct analog deck connection.

DECKLINK SD SERIES

Offline Editing



DeckLink cards operate in SD and HD, DV, ProRes 422, JPEG and also support 23.98fps editing. This makes DeckLink cards great offline tools for feature film production and other long form editing, such as television series.

Choose Windows or Mac OS X

On Windows, DeckLink supports DirectShow for compatibility with most video software. For editing, DeckLink includes a full suite of plug-ins for Adobe Premiere Pro including Deck Control. You can even playback AVI, QuickTime and still frames files all on the same Premiere Pro timeline and with multi-channel audio via the ASIO driver. For Mac OS X, they offer full compatibility with software such as Final Cut Pro, After Effects, Shake, DVD Studio Pro, iDVD, Combustion and many more.

Flexible File Formats

When used with Mac OS X and Windows systems, you can select from the highest quality 10-bit and 8-bit uncompressed. When used on Mac OS X, DeckLink includes support for ProRes 422, DV and JPEG compressed video formats. On Windows, you can choose between AVI and QuickTime file formats and even play back TARGA and BMP image sequences in the Premiere Pro timeline without rendering. No other card has such wide support for various file formats and operating systems for cross platform compatibility. DeckLink uncompressed QuickTime files can be freely moved between Mac OS X and Windows systems.

Down Conversion and Real Time Effects



When running on Mac OS X DeckLink cards feature full broadcast quality down conversion, so you can instantly master HD edits to standard definition. Even the basic DeckLink card can play back uncompressed HD files and then downconvert to standard definition. Down conversion uses polyphase interpolation and filtering for incredible quality with conversion at full 10-bit quality. Even DVCPRO HD multi-layer editing in Final Cut Pro can be downconverted and played out on all DeckLink cards in standard definition.

Frame Accurate

Editing systems based on Final Cut Pro or Premiere Pro using DeckLink, may be inexpensive but they're certainly professional. Editors demand frame accurate batch capture and perfect AV sync! If you're conforming EDL's or recapturing for online finishing, DeckLink will allow frame accuracy so all of your edits are always assembled correctly.

NTSC and PAL Switchable

DeckLink cards can instantly switch between NTSC and PAL with a simple change of your settings. You can have both NTSC and PAL media files on the same disk.

Bundled Software Utilities



All SD DeckLink cards support keying so you can key graphics over live input video in real time. Controlled by the Blackmagic LiveKey application, it's a snap to switch DeckLink into a keying card. Key graphics over incoming video on all modes and in both high definition or standard definition.

- For broadcast graphics and paint, they include Photoshop plug-ins for capture and output of still frames.
- If you need DPX image sequences for DI workflow, FrameLink lets you instantly access QuickTime and AVI media as DPX files.
- Blackmagic Deck Control application lets you control a deck remotely via RS-422. Capture and play clips to and from tape with timecode accuracy, which is great for broadcast design.
- For easy disk array setup, the cards include Blackmagic Disk Speed Test for real world checking of your capture disk, with speed results displayed in easy to understand video frames per second.
- When moving media between systems, software codec lets you open and render files even without the DeckLink hardware installed.

Audio Mix-Down



With support for Core Audio on Mac OS X and ASIO compliant audio drivers on Windows, DeckLink cards are great when you need to mix down audio tracks for edits using powerful audio tools.

Realtime Effects with Final Cut Pro

When used with Final Cut Pro, many exciting realtime effects are supported with DeckLink. These include Cross Dissolve, Non Additive and Additive Dissolve, Fade in/out, Dip to Color, Sepia, Desaturate, Brightness and Contrast, Proc Amp, Tint, Gamma Correction and 3 way color correction. DeckLink cards are fully compatible with Final Cut Pro RT Extreme built-in effects for unlimited possibilities.

DeckLink cards feature blazing speed 33/66 MHz PCI while retaining compatibility with older 33 MHz PCI slots. Fast PCI 66 MHz keeps your system's PCI bus running full speed. DeckLink SP and DeckLink Extreme are also available in a PCI Express model for the latest Apple Mac Pro and Intel and AMD-based Windows systems.

DeckLink *(Mfr # BDLK • B&H # BLDL)* **279.95**
DeckLink Pro *(Mfr # BDLKPRO • B&H # BLDLP)* **559.95**
DeckLink SP *(Mfr # BDLKSP • B&H # BLDLSP)* **559.95**
DeckLink SP PCIe *(Mfr # BDLKSP-PCIE • B&H # BLDLSPE)* **559.95**
DeckLink Extreme *(Mfr # BDLKEXTR • B&H # BLDLX)* **839.95**
DeckLink Extreme PCIe *(Mfr # BDLKETR-PCIE • B&H # BLDLXPE)* **839.95**

DeckLink Pro, DeckLink SP and DeckLink Extreme have more video and audio connectors than could ever fit on the back of a PCI card. Instead, Blackmagic includes them all on a long 7-foot breakout cable. No need to purchase any extra cables when building your editing system. (Standard DeckLink has an SDI input/output only.)

DeckLink SD SERIES

	DeckLink	DeckLink Pro	DeckLink SP	DeckLink Extreme
SDI Video Input	1 x 10 bit	1 x 10 bit	None	1 x 10 bit
SDI Video Output	2 x 10 bit	2 x 10 bit	1 x 10 bit	1 x 10 bit
Analog Video Input	None	None	YUV/NTSC/PAL switchable to composite	YUV/NTSC/PAL switchable to composite
Analog Video Output	None	YUV/NTSC/PAL switchable to composite	YUV/NTSC/PAL switchable to composite	YUV/NTSC/PAL switchable to composite
AES Audio Output	2 Channels AES & S/PDIF compatible	8 Channels AES & S/PDIF compatible	2 Channels AES & S/PDIF compatible	2 Channels AES & S/PDIF compatible
SDI Audio Input	8 Channel	8 Channel	None	8 Channel
SDI Audio Output	8 Channel	8 Channel	8 Channel	8 Channel. Digital audio can be combined with SDI video
Analog Audio Input	None	None	2 Channel	2 Channel. Analog audio can be combined with analog video
Analog Audio Output	None	None	2 Channel	2 Channel
Dual rate support	Standard definition SDI only	Standard definition SDI only	Standard definition SDI only	Standard definition SDI only
Sync Input	None	Blackburst Input	Blackburst Input	Blackburst Input
Device Control	Sony compatible RS422 deck control ports. Serial ports TxRx direction reversible under software control			
Settings Control	DeckLink System Preference (Mac OS X) and Control Panel (Windows)			
Updates	Firmware for cards built into software driver. Loaded at system start			
	STANDARDS			
SD Format Support	625/25 PAL, 525/29.97 NTSC and 525/23.98 NTSC			
SDI Compliance	SMPTE 259M and ITU-R BT.601			
SDI Video Sampling	4:2:2			
Card type	"Short" PCI 66 MHz. Fully functional with PCI 66 & 33 MHz slots and PCI-X 133 & 100 MHz slots. DeckLink Extreme PCIe and DeckLink SP are also available for computers with PCIe slots.			
	PROCESSING			
Colorspace Conversion	Hardware based real time			
HD Down Conversion	Mac OS X only, software-based real-time rendering on all SD cards. Support for HD 1080 and HD 720 to SD			
Real time effects	Apple Final Cut Pro internal effects on Mac OS X. Adobe Premiere Pro internal effects in DV, MJPEG and uncompressed edit formats			
	EXTRAS			
Software Included	Deck Control, Disk Speed Test, LiveKey, FrameLink, Blackmagic driver. DeckLink Pro supports external key, in addition to internal key, with Blackmagic LiveKey			
Installation	**PCI-33/66 Models**: "Short" PCI 66 MHz card, fully functional with PCI 66 & 33 MHz slots and PCI-X 133 & 100 MHz slots. Windows PC's must have 64-bit PCI or PCI-X slots. **PCIe Models**: "Short" PCI Express 1 lane card for high speed 2.5 Gb/s transfers. Compatible with 1, 4, 8 and 16 lane PCIe slots.			

Replacement Breakout Cables
Connectors include Analog, SDI, Monitor, S/PDIF, Genlock and RS-422 on a 7' Cable

For DeckLink Pro
(Mfr # # CABLE-BDLKPRO • B&H # BLBOCDLP).....**109.00**

For DeckLink SP
(Mfr # CABLE-BDLKSP • B&H # BLBOCDLSP) **129.95**

For DeckLink Extreme
(Mfr # CABLE-BDLKEXTR • B&H # BLBOCDLE) **129.95**

DECKLINK HD EXTREME



HD/SD Broadcast Video Card

The new DeckLink HD Extreme is the most advanced capture card ever built. Now you can afford the incredible quality of HD at SD prices. The ideal solution for connecting to any camera, deck or monitor, DeckLink HD Extreme features both SDI and analog I/O connections that instantly switch between HD and SD video. Plus, it offers HDMI capture and playback, 3 Gb/s SDI support, and 3D lookup tables. Use with the latest PCI Express Mac and Windows computers for the world's highest quality editing, effects and broadcast paint solution.

Supporting the highest quality 10-bit SDI video, and 14-bit analog video, DeckLink HD Extreme connects to any video equipment in both HD or SD, as well as SDI and analog. In addition to support for 10-bit uncompressed video, the card also features broadcast-quality HD to SD downconversion and its 4:2:2 SDI connectivity delivers superior chromakey performance. The card can work with both Windows and Mac OS X computers, making it an excellent choice for your editing needs regardless of your operating platform.

DeckLink HD Extreme features a dozen independently regulated power supplies integrated into the card to eliminate interference from the computer's power supply getting into delicate analog video and audio. It also features incredibly wide band filtering for eliminating noise and SDI jitter, so even if you upgrade your computer in the future with increased computer clock speeds, your investment is protected.

FEATURES

Connect to Anything

DeckLink HD Extreme is the only solution that connects to SDI, HDMI, component analog, NTSC/PAL and S-Video equipment for capture and playback, while instantly switching between SD, HD and 2K. DeckLink HD Extreme includes 2 channels of AES/EBU audio in and out with a sample rate converter on the AES/EBU input as well as 2 channels of XLR professional analog audio in and out. Work with the widest range of equipment, such as HDCAM, HD-D5, HDCAM SR, Betacam SP, Digital Betacam, HD receivers, HDV cameras, televisions, mixers and more

More HD Real Time Effects

DeckLink HD Extreme's super fast 10 Gb/s connection plugs directly into your editing software's real time effects processing. Unlike FireWire products, you get all CPU time for real time effects, so only PCI Express lets you upgrade to HD without limiting real time effects. The higher speed of PCI Express also handles advanced formats such as full resolution 2K digital film. Only the high speed PCI Express ensures that when you upgrade to high definition, you get full real time effects.

10-Bit SDI Capture/Playback

DeckLink HD Extreme supports true 10-bit SDI uncompressed video capture and playback for better quality than any other system at any price. Ideal for high end broadcast decks, uncompressed 10-bit is the highest quality possible from the SDI system. The Blackmagic codec allows 16-bit RGB per channel rendering preserving the quality of 10-bit video.

HDMI Input/Output

Full resolution HDMI input and output lets you connect to any HDMI television or video projector for full HD resolution monitoring at much lower cost than a dedicated HD broadcast monitor. Unlike FireWire capture, using the HDMI output of consumer cameras means you get the highest quality uncompressed video from the camera, or you can use the native compression of your editing software, such as uncompressed, JPEG, DVCPRO HD, and ProRes. Unlike FireWire compression, using the native compression of your editing software, combined with high speed 10 Gb/s PCI Express gives you all CPU time for maximum real time effects playback direct to large screen displays and broadcast monitors.

Flexible File Formats

Select from the highest quality 10-bit uncompressed and 8-bit uncompressed capture and playback. When used on Mac OS X, DeckLink includes support for DV, ProRes 4222, JPEG, DVCPRO HD and HDV compressed video formats. On Windows, you can choose between AVI and QuickTime file formats and even play back TARGA and BMP image sequences in the Premiere Pro timeline in real time. Uncompressed QuickTime files can be freely moved between Mac OS X and Windows systems.

Down Conversion and Real Time Effects

When running on Mac OS X DeckLink cards feature broadcast quality down conversion and is deal for mastering HD edits to SD. DeckLink HD Extreme uses custom poly-phase interpolation and filter processing for incredible quality conversion at the highest 10-bit precision. DVCPRO-HD multi-layer editing in Mac OS X with Final Cut Pro can also be downconverted and played out in standard definition, even when running complex multi-layer HD real time effects.

DeckLink HD Extreme

Professional Quality Audio

Featuring unbalanced AES digital audio I/O, DeckLink HD Extreme guarantees incredible quality and sample accurate AV sync. Unbalanced AES connections are also compatible with S/PDIF, so you can use inexpensive consumer equipment for audio monitoring. Also offers two channels XLR-balanced audio I/O. Take advantage of a massive 12 channels of embedded SDI audio when switched to HD, or 8 channels of embedded SDI audio when working in standard definition.

3 Gb/s SDI Connections

The DeckLink HD Extreme includes high speed 3 Gb/s SDI connections allowing 4:4:4 RGB and 2K film connection with a single BNC cable. 3 Gb/s SDI runs twice the data rate of normal HD-SDI video, however instantly switches to traditional SD/HD-SDI. 3Gb/s SDI allows 4:4:4 RGB workflow or full resolution 2K feature film quality 24 fps 2048 x 1556 capture and playback. 2K via SDI lets you connect film resolution video around your facility using the same familiar workflow as a "normal" video job!

Highest Quality Electronics

DeckLink HD Extreme features the latest in high quality ultra low noise design. It features custom 14-bit analog output, for incredibly accurate conversion, resulting in crisp clean output from the most demanding computer generated graphics. DeckLink HD Extreme is unique with multiple power supplies that completely isolates the card from noisy computer power, while including hundreds of filter components dedicated to eliminating digital noise.

Inputs/Outputs

- 4:2:2 HD/SD-SDI input
- HD/SD-SDI (x2) outputs that can switch to fill and key output for graphics.
- 12-bit analog component input and 14-bit analog component, that switches to composite NTSC/PAL, or S-Video formats.
- SDI in and out support 12 channel audio in HD, and 8 channel audio in SD modes.
- 2 channels of analog balanced XLR audio input and output
- 2 channels of digital AES/EBU input/output
- RS-422 interface
- Genlock/Tri-Sync reference input

	DeckLink HD Extreme	DeckLink HD Pro
SDI Video Input	1 x 10 bit SD/HD	2 x 10 bit SD/HD
SDI Video Output	2 x 10 bit SD/HD	2 x 10 bit SD/HD
Supported Video Formats	525 NTSC, 625 PAL, 720HD and 1080HD switchable	
Analog Video Input	12 bit Component YUV/NTSC/PAL/S-Video switchable between SD and HD in Component	No
Analog Video Output	14 bit Component YUV/NTSC/PAL/S-Video switchable between SD and HD in Component	
AES Audio Input	2 Channels unbalanced AES/EBU compatible with S/PDIF digital audio	
AES Audio Output	2 Channels unbalanced AES/EBU compatible with S/PDIF digital audio	
SDI Audio Input	**HD**: 12 channels on Mac OS X, 8 channels on Windows. **Standard Definition**: 8 channels. Full support for the maximum 6 channels in Adobe Premiere Pro	
SDI Audio Output	**HD**: 12 channels on Mac OS X, 8 channels on Windows. **Standard Definition**: 8 channels. Full support for the maximum 6 channels in Adobe Premiere Pro	
Analog Audio Input	2 Channels of professional balanced XLR analog audio	No
Analog Audio Output	2 Channels of professional balanced XLR analog audio	No
Video Sampling	4:2:2	4:2:2 and 4:4:4
Color Precision	4:2:2 10 bit	4:2:2 and 4:4:4 10 bit
Color Space	4:2:2 YUV	4:2:2 YUV and 4:4:4 RGB

Loads of Software Utilities Free



Bundled software utilities assist real world production needs. Use Blackmagic LiveKey to switch DeckLink HD Extreme into a keying card. For broadcast graphics and paint, Photoshop plug-ins are included for capture and output of still frames. For DPX image sequences and DI workflow, FrameLink lets you instantly access QuickTime and AVI media as DPX files. Blackmagic Deck Control lets you control a deck remotely via RS-422 for capture and play-out clips to and from tape with timecode accuracy. For easy disk array setup, Blackmagic Disk Speed Test checks your disk array with speed results displayed in frames per second.

DeckLink HD Pro

If your looking for a pure digital card for Dual Link 4:4:4 editing with Sony SR decks, but don't need a lot of the features of DeckLink HD Extreme, Blackmagic offers the Dual Link 4:4:4 DeckLink HD Pro. Available in PCI Express or PCI-X, DeckLink HD Pro allows you to edit in high quality RGB 4:4:4 using the traditional Dual Link 4:4:4 video via 1.5 Gb/s SDI. DeckLink HD Pro doesn't have 3D LUTs, 3 Gb/s SDI, HDMI, analog audio, or analog video input. However it is a good solution for 4:4:4 Dual Link editing when you need to build this support inside the machine as a plug in PCI card. If you need the features of DeckLink HD Extreme, combined with Dual Link 4:4:4 features, check out Multibridge Pro or Multibridge Eclipse.

DeckLink HD Extreme *(Mfr # BDLKHDEXTR • B&H # BLDLHDX)* **799.95**
DeckLink HD Pro PCIe 4:4:4 PCIe: *(Mfr # BDLKHDPRO-PCIE • B&H # BLDLHDPDLPE)* **1129.95**
DeckLink HD Pro PCI-X 4:4:4 PCI-X *(Mfr # BDLKHDPRO-DL • B&H # BLDLHDPDL)* **1399.95**

MULTIBRIDGE PRO • MULTIBRIDGE ECLIPSE

Uncompressed HD/SD Capture and Conversion Systems



Multibridge is an external PCI Express capture and playback solution that instantly switches between SD, HD and 2K, in 4:2:2 or 4:4:4 video quality. Connect to PC or Mac via high speed 10 Gb/s PCI Express for the world's highest quality editing system, or use independently as a bi-directional SDI video converter.
With 3 Gb/s SDI standard connections, Multibridge Pro allows twice the SDI data rate than normal HD-SDI, while retaining compatibility with normal HD-SDI and SD-SDI equipment. Use 3 Gb/s SDI for 4:4:4 HD using a single BNC connection, or use Blackmagic's 2k via SDI for high resolution real time 2048 x 1556 feature film editing. For greater assistance in the feature film editing process, Multibridge Pro includes color management via built in 3D lookup tables.

Consisting of a compact (1RU) but robust PCI Express break-out box, Multibridge Pro connects to a computer via PCI Express 4 lane, allowing full audio and video capture and playback. Disconnected from the computer, it instantly transforms into a standalone converter. This functionality is possible because of the unique PCI Express cable connection used for connecting to Mac or Windows computers. This allows all the electronics to be built into the break-out box, creating a much more useful and intelligent solution.

Multibridge Pro switches between HD and SD video, and features an SD/HD-SDI input, and two SD/HD-SDI outputs. It also includes 12-bit analog video input and incredible 14-bit A/D video conversion output.

The analog video connections can be independently switched to component (YUV), composite NTSC/PAL and S-Video. When using component (YUV) video, the analog connections will switch between HD and SD allowing connection to HDV cameras, or analog decks such as Betacam SP. There are two 2 channels of analog balanced XLR audio, 4 channels of AES/EBU digital audio I/O with each input featuring sample-rate converters, and 2 channel unbalanced audio out for HiFi monitoring. Multibridge Pro also includes a built-in HDMI digital monitoring output. HDMI allows up to 12 bit at full HD resolution for a very high quality built-in digital video monitoring solution.



MULTIBRIDGE ECLIPSE

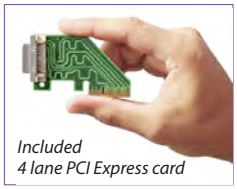
Designed for more complex needs in high end broadcast and post production, Multibridge Eclipse steps up with a larger 2 rack unit size for a massive 12 channels of AES/EBU, 4 channels of XLR balanced audio, and 32 independent audio level meters for audio monitoring. It also incorporates an advanced front panel design with status lights that shows users instant feed-back of operational status—resolution, genlock format and video input status— vital in busy broadcast facilities.

World's Highest Quality

Fully compatible with SDI and HD-SDI 4:2:2, Multibridge Pro and Eclipse also features Dual Link HD-SDI 4:4:4 connections for feature film quality. Dual Link 4:4:4 is used on the latest Sony HDCAM SR decks, and contains additional color detail giving you full RGB color bandwidth and extra precision of up to 10-bit SDI video. When connected via PCI Express to a host computer, this higher quality video can be captured and played back completely uncompressed for amazing feature film quality.

MULTIBRIDGE PRO • MULTIBRIDGE ECLIPSE

Capture and Playback


Included 4 lane PCI Express card

Multibridge Pro and Eclipse connect to your computer via PCI Express and work just like a capture and playback card inside your computer. All electronics are contained in a compact external chassis connected to your computer via an included PCI Express cable and plug-in board. This unique design allows space for lots of video and audio connections, and they can be used as a video converter when not connected to your computer. 25x faster bandwidth than FireWire, high speed 10 Gb/s PCI Express doesn't suffer from any latency or require any video compression, so you get a fast acting and fluid editing experience at the the highest video quality.

Connect to Anything

Capture and playback from any SDI, HDMI or analog deck, camera or monitor. Use Multibridge as a bidirectional video converter and convert from SDI to analog and HDMI, and analog to SDI and HDMI simultaneously. For the widest compatibility, SDI, HDMI and analog component connections switch instantly between standard and high definition.

All-in-one Converter

Disconnect the PCI Express cable from the host computer and Multibridge Pro and Eclipse instantly switch into a bi-directional broadcast video and audio converter. Simultaneously convert from digital to analog, and analog to digital all at the same time with selectable audio embedding and de-embedding. (SDI audio is de-embedded and output on audio outputs, while audio inputs can be embedded into SDI video outputs).

Down Conversion and Real Time Effects

Multibridge features massive processing power, that is fantastic for broadcast quality HD down conversion and other processing based features. Even complex multi layer HD editing can be down converted and played out in standard definition all in real time. Down conversion uses custom polyphase interpolation and filtering for incredible quality at the highest 10-bit precision.

Audio

Multibridge Eclipse supports a massive 12 channels of AES/EBU digital audio on balanced XLR connectors, as well as 4 channels of pro balanced analog audio on XLR connectors. Multibridge Pro supports 8 channels of AES/EBU digital audio on a multi-pin DB-25 connector, as well as 2 channels of pro balanced analog audio on XLR connectors. Both support sample rate converters on AES/EBU inputs for the widest plug and play audio compatibility, and both include 2 channel RCA audio outputs for low cost HiFi monitoring.

3 Gb/s SDI Connections

Multibridge Eclipse and Pro include high speed 3 Gb/s SDI connections via a single BNC cable. 3 Gb/s SDI runs twice the data rate of normal HD-SDI video, however instantly switches to traditional SD-SDI and HD-SDI. 3 Gb/s SDI allows 4:4:4 RGB workflow or full resolution 2K feature film quality 24 fps 2048 x 1556 capture and playback. 2K via SDI allows a revolutionary change to feature film workflow as you can connect film resolution video around your facility as easily as video is handled today. This eliminates retraining time and cost when you want to work on film projects. For greater assistance in the feature film editing process, Multibridge Pro and Eclipse include color management via built in 3D lookup tables. 3D lookup tables allow the accurate matching of film stock so editors can see the correct color of the final film output when editing.

Multibridge Pro rear



Multibridge Eclipe rear



Built in HDMI

Both feature full resolution HDMI input and output. Use the HDMI output for connecting to any HDMI television or video projector for full HD resolution monitoring at much lower cos. Use the built in HDMI input to capture from cameras with HDMI outputs. Unlike Firewire capture, using the HDMI output of consumer cameras means you get the highest quality uncompressed video from the camera, and your video files can use the native compression of your editing software, such as uncompressed, JPEG, DVCPRO HD, and ProRes. Unlike FireWire compression, the native compression of your editing software lets you use real time effects and real time playback direct to large screen displays and broadcast monitors.

Standard Definition, HDTV or 2K Film

They feature dual rate SDI and are completely format independent, so you can instantly switch between standard or high definition. Connect to SD-SDI equipment such as Digital Betacam, as well as HD-SDI equipment such as HDCAM. Because they include the extreme quality of Dual Link SDI connections, you can work in 10 bit 4:4:4, and connect to the decks such as Sony HDCAM SR. With the ability to update new formats via USB, you can connect to virtually any equipment, now and in the future. They supports 2K 2048 x 1556 at 23.98 and 24fps, 1080 lines at 23.98PsF, 24PsF, 50i, 59.94i, 60i, 720 lines at 50p, 59.94p, 60p and VariCam. NTSC, PAL and S-Video.

Compatible with all Video Software

Multibridge is compatible with QuickTime and DirectShow so you can use any supported video software in standard definition, high definition, or even 4:4:4 10-bit RGB HD. Use your favorite video software such as Final Cut Pro, Premiere Pro, After Effects, Photoshop, Combustion, Fusion and many more. They work in Windows XP, Vista and Mac OS X systems. Instantly switch between 2K, 1080 HD, 720 HD, NTSC and PAL for worldwide compatibility.

MULTIBRIDGE PRO • MULTIBRIDGE ECLIPSE

2K Feature Film Resolution

- Multibridge Pro and Eclipse have the speed of PCI Express combined with support for an Apple 30" Cinema display when used with the HDLink Pro. That allows the full resolution of a 30" display to be used for native playback 2K feature film resolution, so you see pixel for pixel feature film resolution. When combined with HDLink Pro, large 30" 2560 x 1600 resolution displays can be used for native 2048 x 1556 playback. Imagine editing 2K video in real time at full resolution without proxies.

Software Utilities

- For broadcast graphics and paint, they include Photoshop plug-ins for capture and output of still frames. If you need DPX image sequences for DI workflow, the Blackmagic FrameLink lets you instantly access QuickTime and AVI media as DPX files.
- Blackmagic Deck Control application lets you control a deck remotely via RS-422. Capture and play clips to and from tape with time-code accuracy. Easy to use, just enter an IN and OUT timecode point, and select grab, or put, and your clip will be transferred between Multibridge and your broadcast deck. Its all automatic, so its fast. .
- For easy disk array setup, the cards include Blackmagic Disk Speed Test for real world checking of your capture disk, with speed results displayed in easy to understand video frames per second.
- Blackmagic's Software Codec lets you open and render files even without the DeckLink hardware installed.
- Blackmagic Codec features correct anti aliasing 4:2:2 color filtering, so RGB graphics convert to correct 4:2:2 YUV video-space without aliasing problems.

Conveniences

- Designed for installation, Multibridge Pro and Eclipse come in compact rackmount design. Or remove the rack brackets and install the included rubber feet for desktop use.
- Video Desktop for output from non video software. Realtime RAM preview in After Effects, Motion, Fusion and Combustion.
- Forget annoying DIP switches, as Multibridge features all settings and software updates via built-in USB 2.0 connection.

	MULTIBRIDGE PRO	MULTIBRIDGE ECLIPSE
SDI Video Input	2x 10-bit SD, HD, 3Gb/s HD and 2K switchable. Usable as Dual Link HD-SDI for 4:2:2 or 4:4:4 connection or 3 Gb/s for HD-SDI 4:4:4 or 2K.	
SDI Video Output	2x 10-bit SD, HD, 3Gb/s HD and 2K switchable. Usable as Dual Link HD-SDI for 4:2:2 or 4:4:4 connection or 3 Gb/s for HD-SDI 4:4:4 or 2K.	
Supported SDI Formats	525 NTSC, 625 PAL, 720HD, 1080HD and 2K 2048 x 1556 switchable	
Analog Video Input	Component YUV, NTSC, PAL and S-Video switchable between SD and HD in Component	
Analog Video Output	Component YUV, NTSC, PAL and S-Video switchable between SD and HD in Component	
Supported Analog Formats	525 NTSC, 625 PAL, 720HD and 1080HD switchable	
SDI Audio Input	16 channels in HD and 2K capture and playback mode. 8 channels supported in SD. 16 channels de-embedding supported from SDI input in converter mode.	
SDI Audio Output	16 channels in HD and 2K capture and playback mode. 8 channels supported in SD. 16 channels de-embedding supported from SDI input in converter mode.	
Analog Audio Input	2 channels of professional balanced XLR analog audio	4 channels of professional balanced XLR analog audio
Analog Audio Output	2 Channels of professional balanced XLR analog audio 2 Channels of unbalanced RCA analog audio for monitoring	4 Channels of professional balanced XLR analog audio 2 Channels of unbalanced RCA analog audio for monitoring
AES/EBU Audio Input	4x inputs on DB-25 for 8 audio channels. Sample rate converted.	6x inputs on XLR connectors for 12 audio channels. Sample rate converted.
AES/EBU Audio Output	4x outputs on DB-25 for 8 audio channels.	6x outputs on XLR connectors for 12 audio channels.
HDMI Audio Input	2 Channels	2 Channels
HDMI Audio Output	2 Channels	2 Channels

Capture Gamma Tables

Capture video direct from log video sources by using custom gamma tables loaded into the DeckLink system preference. DeckLink uses the same gamma table technology and file format as the popular HDLink DVI converter, so you can reuse your custom gamma tables facility wide. You can even customize lift, gain and gamma settings for each RGB channel, if you're simply color balancing input video. They also include Panasonic and Grass Valley Viper camera standard gamma tables, allowing instant setup when on the production set.

Multibridge Pro *(Mfr # MULTIBRPRO2 • B&H # BLDLMBPQ2)* **1499.95**
Multibridge Eclipse *(Mfr # MULTIBRECL • B&H # BLDLMBEQ)* **2569.95**

Accessories for Multibridge Pro/Extreme

PCIe Host Adapter *(Mfr # ADPT-1PCIESLCAB • B&H # BLAPE4S)* **49.95**
6.6' Host Adapter Cable *(Mfr # CABLE-4LANEPCIE2M • B&H # BLCPCIE42)* **129.95**
Universal Power Supply Adapter *(Mfr # PSUPPLY-12V45W • B&H # BLPSMB)* **59.95**

MINI CONVERTERS

Advanced Converter Family for SD and HD

Build your SDI studio with the worlds most advanced and easy to use converters. Blackmagic's Mini Converters include auto SD/HD switching, redundant input, AES/EBU and analog audio on 1/4" jacks, combined with advanced 3 Gb/s SDI technology. There are 4 great models to choose from depending on the conversion you need, plus a sync generator model.



- Mini Converters instantly switch between SD and HD video formats and changeover is automatic when the video input changes. A huge range of video standards are supported including, NTSC, PAL, 1080i/59.94, 1080i/50, 1080psf/23.98, 1080psf/24, 720p/59.94 and 720p/50 formats, plus new formats can be added via USB.
- They feature a unique redundant input for mission critical tasks such as broadcast or live events. You can connect a redundant cable to the second input, so if the main input is lost, the Mini Converter will automatically switch over to the redundant input cable. This lets you can use Mini Converters in locations where crowds or the environment might cause cable damage, or lets you place Mini Converters in hard to reach locations such as roof mounted video projectors etc. A loop though SDI output is also provided for connecting to other devices.
- They include the latest 3 Gb/s SDI technology and upgrades can be loaded via the built in USB connection for future video format compatibility. 3 Gb/s SDI is also fully compatible with all your standard definition and high definition SDI equipment.
- The Mini Converters are equipped with 1/4" jacks that accept balanced analog or AES/EBU digital audio. This means you only need one model of Mini Converter for both analog and digital audio. You select the type of audio from one of the mini switches on the side of the Mini Converter unit. On modes with AES/EBU digital audio in, a sample rate converter lets you connect to any AES/EBU source, either synchronized, or un-syncronized. On HDMI models, you also have full access to the HDMI audio embedded in the HDMI video connection.
- Use them anywhere in the world. A universal power supply is included with international socket adapters for all countries. To stop power accidentally being disconnected, a cable tie point is included to lock down the power connection tight.
- Mini Converters are built to highest quality standards with low SDI jitter so you get the longest SDI cable lengths combined with multiple internal power supplies for ultra low noise broadcast quality analog video and audio. Mini Converters feature the highest grade broadcast quality analog audio and video electronics. In fact, Mini Converters uses the same analog video design as the award winning Multibridge Eclipse. That means you get the highest quality, all in a very affordable and incredibly compact unit.

SDI to Analog *(Mfr # CONVMSA • B&H # BLSDIAMC)*
Includes everything you need to convert from SDI to analog in HD/SD component, NTSC and PAL video, plus balanced AES/EBU and analog audio. Now you can easily connect equipment such as Betacam SP, VHS, and analog video monitors to SDI based equipment **469.95**

Analog to SDI *(Mfr # CONVMAS • B&H # BLASDIMC)*
Perfect for converting from analog video in HD/SD component, NTSC, PAL or S-Video to SDI video with the choice to embed SDI audio from balanced AES/EBU or analog audio inputs **469.95**

SDI to HDMI *(Mfr # CONVMSH • B&H # BLSDIHDMIMC)*
Converts from SDI to HDMI video with embedded HDMI audio, plus balanced AES/EBU or analog audio. Use big screen TVs and video projectors for broadcast video monitoring **469.95**

HDMI to SDI *(Mfr # CONVMHS • B&H # BLHDMISDIMC)*
Ideal for converting from HDMI devices to SDI video with the choice to embed SDI audio from HDMI, AES/EBU or balanced analog audio inputs. Add SDI outputs to cameras with HDMI connections, or add if your computer supports HDMI compatibility via DVI to HDMI adapters, then you can use for adding SDI outputs to computers **469.95**

Sync Generator *(Mfr # CONVMSYNC • B&H # BLSGMC)*
Includes 6 crystal stabilized video reference outputs for referencing all the video equipment in your studio in either high definition Tri-Sync or standard definition blackburst **279.95**

Broadcast Converter *(Mfr # CONVBR • B&H # BLBCC)*
Combines most mini converters features into a 1RU chassis that allow bi-direction conversion. Convert SDI to analog/HDMI while at the same time converting analog to HDMI to SDI. Complete solution for connecting analog decks to SDI based systems in a compact rack mount design **944.95**

HDLink • HDLink Pro

Advanced HD Monitoring Solutions



Monitoring converters for professional post production editors and broadcast paint and effects artists, HDLink and HDLink Pro allow any supported DVI or HDMI display to be used for incredible HD/SD-SDI monitoring. When DVI-D or HDMI monitors are connected, HDLink instantly switches between HD and SD, and allows pulldown for best monitor compatibility. For highest quality, HDLink features 4:2:2 and dual link 4:4:4 quality combined with 10-bit lookup tables. HDLink also supports stereo RCA audio output for monitoring on consumer equipment, as well as software for Windows XP and Mac OS X via an easy to use software interface.



Supporting the 3 Gb/s SDI standard, the HDLink Pro allows 4:4:4 video via a single BNC cable or Blackmagic's 2k via SDI allows high resolution real time 2048 x 1556 feature film editing. HDLink Pro includes color management via built in 3D lookup tables that allow any feature film stock to be simulated so editors can always see the correct color of the final film output. Popular 3D lookup tables can be loaded for various film stocks, and HDLink Pro is compatible with third party software for generating tables. Included in HDLink Utility software is full control for adjusting tables and generating custom "looks" for download into HDLink Pro. When editing with complex 5.1 surround sound audio tracks, HDLink Pro allows full 5.1 monitoring by including 6 separate channels of audio output.

FEATURES

Full Resolution HD Monitoring

- HDLink and HDLink Pro connect SDI video directly to any supported DVI-D based LCD computer monitor for incredible true HDTV resolution video monitoring.
- HDLink Pro features 3 Gb/s SDI for high resolution 2K film monitoring when connected to a large 30" DVI display. With every individual pixel in the HD or 2K SDI connection digitally mapped directly to the pixels of the LCD display, you get a perfect digital-to-screen pixel for pixel HDTV or 2K display.
- Connect any HDMI TV or video projector to HDLink for cinema style monitoring. Even large 23" CRT-based monitors can't display the full resolution of the HD-SDI signal, but with HDLink you see every pixel in the HD signal, so you'll always see a perfect image. You'll be amazed at the quality of HD or 2K video when you monitor via HDLink for the first time. There's simply no higher resolution HDTV monitoring possible!

Support both DVI and HDMI

- They support DVI-D based digital computer displays and include HDMI video support. HDMI supports video at 1080i/50, 1080i/59.94 and 720p/59.94 on any HDMI device.
- DVI-D supports displays at 1920 x 1200 (16:10) resolution for all 1080 HDTV formats. When working in 720 HDTV formats you can even use lower cost 1280 x 800 resolution display for pixel for pixel 720p viewing.
- When working in NTSC or PAL, HDLink can 2x oversize the displayed image making viewing easier. Because most computer displays are limited to approximately a 60 Hz refresh rate, HDLink will automatically apply pull-down to allow video frame rates to be displayed.
- HDLink includes a built-in Power PC processor allowing automatic adjustment of native display resolutions using VESA E-EDID1.3.

World's Highest Quality 3 Gb/s SDI in 4:4:4

- HDLink introduced the world's first full HDTV resolution 4:4:4 monitoring solution that supports both standard definition SDI, HD-SDI and Dual Link HD-SDI 4:4:4 for full resolution color monitoring. Dual Link HD-SDI 4:4:4 uses two HD-SDI video cables for twice the color resolution. Conventional SD and HD video is 4:2:2 based, which limits color detail while 4:4:4 HD video preserves the full color detail which is important for critical keying and feature film work.
- HDLink Pro is the first solution for the new high speed 3 Gb/s SDI standard for 4:4:4 RGB and 2K film monitoring. 3 Gb/s SDI runs twice the data rate of normal HD-SDI video, allowing 4:4:4 RGB video to be connected using a single SDI connection. 3 Gb/s SDI also allows full resolution 2K feature film quality 2048 x 1556 video to be connected via SDI.

HDLink • HDLink Pro

Standard Definition, HDTV or 2K

- HDLink and HDLink Pro support all SDI based formats from standard definition NTSC/PAL to HD-SDI 1080 and 720 when used with DVI displays. HDLink Pro features 3 Gb/s SDI, so it also works with real time 2K monitoring as used on Blackmagic's Multibridge Eclipse.
- HDLink's SDI video input automatically switches between SD, HD and 2K. HDLink also supports all HDTV frame rates and formats including progressive HD formats.
- SMPTE 352M video payload identification ancillary data is used for automatic input format recognition and RGB/YUV color space detection. Color precision is at an incredible 10-bit in both SD and HD formats. Video data is automatically rounded down to the bit depth of the connected LCD display for superior viewing quality.

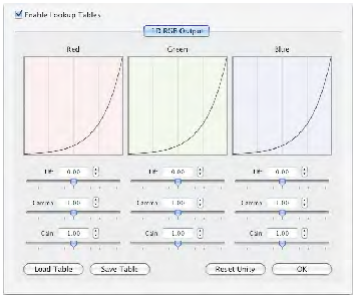
Analog Audio Monitoring Output

- Audio outputs are de embedded from the SDI input and then converted to analog at an incredible 24 bit. HDLink supports 2 channels of audio out, while HDLink Pro supports 6 channels out allowing easy monitoring of 5.1 surround sound audio. Audio is output on RCA connectors so you can easily connect to standard HiFi systems.
- If the connected display requires pull-down processing then HDLink will apply a variable audio delay ensuring perfect audio to video sync. To protect speakers and eliminate loud pops and other audio glitches, HDLink gently mutes the audio if video formats change or when SDI signals are connected and disconnected.

Format Support

- SDI 4:2:2, 4:4:4 and 2K support.
- Video formats supported on DVI Displays: 2K 2048 x 1556 at 23.98PsF, 24PsF. 1080 lines at 23.98PsF, 24PsF, 25PsF, 48i, 50i, 59.94i, 60i. 720 lines at 50p, 59.94p, 60p. Standard Definition NTSC and PAL.
- Video formats supported on HDMI Displays: 1080 HD at 23.98PsF, 24PsF, 25PsF, 48i, 50i, 59.94i, 60i. 720 lines at 50p, 59.94p, 60p. Standard Definition NTSC and PAL.
- Selectable 16:9 or full screen resize in SD
- Color precision support: 4:2:2 10 bit, 4:4:4 10 bit and 2K 10 bit. Color space support: 4:2:2 YUV, 4:4:4 RGB and 2K RGB.

Color Management via 3D Lookup Tables



- For matching LCD display colorimetry and simulating various types of film stocks, HDLink includes 1D RGB lookup tables, while the HDLink Pro model features more advanced 3D lookup tables. Advanced 3D lookup tables increase color control because a blend of red, green and blue video can be output to each primary color on the connected display. Only advanced 3D lookup tables can give full color control for accurate simulation of almost any feature film stock.
- Lookup tables are fully adjustable via high speed USB 2.0 port using the included HDLink Utility software for Windows and Mac OS X. This allows full custom 10-bit lookup tables, combined with lift, gamma and gain adjustments in red, green and blue channels. This is vital when color calibrating for various popular brands of connected LCD panels, and ensures accurate broadcast quality color representation of the HD-SDI video input.
- Users can load their own custom lookup tables, or select from the built in lookup tables compatible with Panasonic and Grass Valley Viper standard gamma encoded video. As an added bonus, the built in USB interface also allows software updates, so HDLink is never obsolete as software updates add new features.

CONNECTIONS	
SDI Video Input	12x SDI switchable between HD and standard definition.
SDI Video Outputs	24x SDI switchable between HD and standard definition.
Dual Rate Support	Auto detection of HD or standard definition SDI inputs. Simultaneous routing of both HD and standard definition video.
Device Control	12x bidirectional Sony compatible RS422 deck control ports. Serial ports TxRx pin reversible under software control.
Router Control	USB 2.0 high speed interface shared over IP network.
Updates and Configuration	USB 2.0 high speed (480Mb/s) interface.
Re-Clocking	On all SDI inputs, auto switching between high-definition and standard definition.
STANDARDS	
HD Format Support	1080p24, 1080p25, 1080p30, 1080i48, 1080i50, 1080i59.94, 720p30, 720p50, 720p59.94 and 720p60.
SD Format Support	625/25 PAL and 525/29.97 NTSC.
SDI Compliance	SMPTE 292M, SMPTE 259M, SMPTE 296M, ITU-R BT.656 and ITU-R BT.601.
SDI Video Sampling	4:2:2 and 4:4:4 when using 2 routes.
SDI Color Precision	4:2:2 and 4:4:4 10-bit when using 2 routes.
SDI Color Space	YUV, or RGB when using 2 routes.
SDI Metadata Support	Video payload identification ancillary data as per SMPTE 352M.
SDI Audio Sampling	Television standard sample rate of 48 kHz and 24-bit.

HDLink *(Mfr # HDL-DVI • B&H # BLHDL)* **409.95**

HDLink Pro *(Mfr # HDL-DVIPRO • B&H # BLHDLP)* **729.95**

WORKGROUP & BROADCAST VIDEOHUB

Dual-Rate HD/SD SDI Routing Switchers

Workgroup Videohub rear



Now you can afford to connect everyone together in both HD or SD and eliminate the mess of manually patching editing systems to decks. Workgroup Videohub eliminates complicated manual cable patching by connecting everyone together into a fully featured professional routing switcher. Workgroup Videohub automatically switches between SD-SDI and HD-SDI with full 12x24 routing, with 12 extra independent SDI monitoring outputs allowing separate monitoring direct from the router. Also included are 12 RS-422 deck control ports with two channels in internal processing for HD down conversion and a keying frame store.



Broadcast Videohub rear

Stepping up, the Broadcast Videohub is a powerful broadcast grade routing switcher that features a massive 72 SDI inputs, 144 SDI outputs, 72 deck control ports, twin redundant power connections, SDI re-clocking, auto switching SD, HD and 3 Gb/s SDI technology all in a compact 8 rack unit chassis less than a few inches deep. Workgroup and Broadcast Videohub include an easy to use control software application that works on Mac OS X and Windows systems, and all control is done via the local network so no extra cabling is required when installing.

FEATURES

- Video routing switchers allow non-technical people to connect to each other and share broadcast decks without the complexity of manual cable patching. Remote switching via your IP network means you don't even need to walk to a central patch panel which is great when there are many people are working on the same client job.

In the past, most studios have been forced to use manual patching to connect editing workstations and decks. However, this can become too complicated for creative designers, graphic artists and editors to understand, plus it gets even more complicated as your studio grows. Manual patching also caused problems with limited SDI cable lengths, and patch cables quickly wear out, so you get glitches as other uses bump them while patching.

Workgroup and Broadcast Videohub eliminate this problem since everyone is permanently connected, and no cables need to be physically changed ever. All video connections are changed from an easy to use software application right from your computer desktop. Unlike manual patching, the Workgroup and Broadcast Videohubs re-clock the SDI video signal for long cable lengths. You can also send one SDI video connection to as many outputs as you like, so multiple people can access any SDI video source, all at the same time.

High end post production and broadcasters have understood the advantages of professional routing switchers for decades, and now with Workgroup and Broadcast Videohub, everyone can afford these same workflow advantages.

- Workgroup and Broadcast Videohub are easy to install. All connections are grouped together to include an SDI input, SDI output, deck control port, and SDI monitor output for each user. The Videohubs have twice as many SDI outputs as inputs, so each user can connect monitoring directly to the router. This lets people control their monitoring without affecting the input of their editing workstation. This is important when more than one person is working on a post production project, and the client wants to switch monitoring to see the entire project being worked on.
- Workgroup Videohub has fully reversible rack mounting in a compact 3RU size, 1" deep, the Broadcast is 8RU and a few inches deep. They can be mounted front side for traditional installation, backwards for patch panel installation, or on the rear side of equipment racks to save valuable space.

WORKGROUP & BROADCAST VIDEOHUB

Deck Control Routing

With 12 or 72 independent Sony compatible RS-422 serial control ports included, each editing system can control any deck in your facility. Each deck control connection is independently reversible via software control, so it's easy to connect edit stations or decks to any of the 12 or 72 deck control ports. Reversible deck control serial ports are ideal when using deck-to-deck editing or deck emulation DDR software.

SD or HD

- They use standard and high definition SDI connections, so you can connect any device used in television production. You can connect editing systems, decks and even equipment within telecine suites. Use Videohub for connectivity within the telecine workflow, such as color correction noise reduction, frame stores and disk recorders. You can use two inputs and outputs on Videohub for routing dual link 4:4:4 video.
- With built-in powerful HD down conversion, you can convert HD into standard definition video and then send it to any device on the router. That's great if you're doing an HD job but need to monitor in standard definition, or record client tapes.

Integrated Video Processing

- The most exciting features of the Videohubs is their powerful real time video processor. Integration with the router is via an additional 2 SDI input and output connection. Real time video processing allows high quality down conversion, and simultaneous keying frame store and with customizable video frames loaded onto the host and downloaded via USB on demand from any client computer. The keying frame store is great for test signals and identity logos, working in both high definition and standard definition.
- For added reliability in critical environments, router connections are preserved in non volatile ram in case of power failure. When power is restored all connections recover instantly even if the host computer is not connected.
- Fully compatible with Windows and Mac OS X, you can mix and match platforms for router control and even host control. You can use both platforms in any combination.

SDI Re-Clocking

They include built in SDI re-clockers on each SDI input which regenerate the SDI video signal. Every inch of video cable from your SDI video devices degrades the SDI signal. Expensive premium grade "digital" cables can help, however simply cannot eliminate this loss. With SDI re-clocking you can a regenerated and clean SDI signal out to all the SDI devices in your studio. That means longer cable lengths, and no glitches in your video.

Network Router Control

Workgroup and Broadcast Videohub use software control panels running on Windows and Mac OS X. This lets you control the router from the same system you edit on. The Videohub connect to any computer via USB and is then shared over your local network. Any computer can be the host and simply connecting to the router via a USB 2.0 connection activates that computer as the host, and allows other computers on your network to connect. Router labels can be changed from any computer and are fully unicode compatible for foreign language support.

Broadcast VideoHub Only

- Broadcast Videohub includes two high reliability power supplies even though you only need one. The extra power supply is used as a backup and power changes over is instant in case of failure. You could also connect the second power supply to a different power circuit in your building or a UPS. For extra protection in case of a complete power failure, when the power comes back, all your connections are instantly restored.
- With 3 Gb/s SDI connections built in, Broadcast Videohub allows twice the SDI data rate than normal HD-SDI. Use 3 Gb/s SDI for high resolution real time 2048 x 1556 feature film editing. 3 Gb/s SDI has full compatibility with SD, HD or 2K in 4:4:4 or 4:2:2 all with a single BNC cable. With 3 Gb/s SDI built in, you have fully compatibility with all your current SD-SDI and HD-SDI equpment, plus any new formats that come in the future.

	BROADCAST VIDEOHUB	WORKGROUP VIDEOHUB
SDI Video Input	72x 10-bit SD SDI, HD-SDI, 3Gb/s HD and 2K switchable	12x SDI switchable between HD and standard definition
SDI Video Output	144x 10-bit SD SDI, HD-SDI, 3Gb/s HD and 2K switchable	24x SDI switchable between HD and standard definition
Dual rate support	Auto detection of SD, HD or 3 Gb/s SDI. Simultaneous routing of both HD and standard definition video.	Auto detection of HD or standard definition SDI inputs.
Device Control	72x bidirectional Sony compatible RS422 deck control ports. Serial ports TxRx pin reversible under software control.	12x bidirectional Sony compatible
Router Control	USB 2.0 high speed interface shared over IP network	
Updates & Configuration	USB 2.0 high speed (480Mb/s) interface	
Re-Clocking	On all SDI inputs, auto switching between standard definition, high definition or 3 Gb/s SDI video.	On all SDI inputs, auto switching between standard definition or high definition video.
SD Format Support	625/25 PAL and 525/29.97 NTSC	
HD Format Support	1080p24, 1080p25, 1080p30, 1080i48, 1080i50, 1080i59.94, 720p30, 720p50, 720p59.94 and 720p60	
2K Format Support	2048 x 1556/23.98 and 24	None
SDI Compliance	SMPTE 292M, SMPTE 259M, SMPTE 296M, SMPTE 424M, ITU-R BT.656, ITU-R BT.601	SMPTE 292M, SMPTE 259M, SMPTE 296M, ITU-R BT.656 and ITU-R BT.601

Workgroup Videohub
(Mfr # WGVHUB • B&H # BLWGVH).....**4599.95**

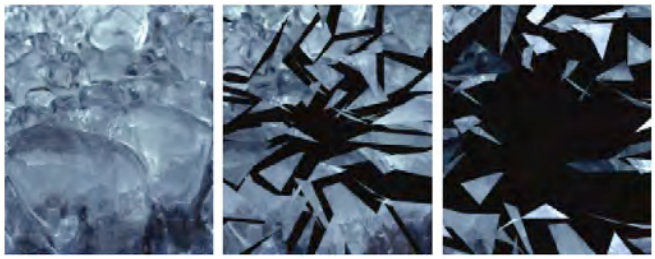
Broadcast Videohub
(Mfr # VHUB/BR • B&H # BLBCVH).....**14,694.95**

GRAFFITI



Broadcast-Quality 2D and 3D Titling Effects

Create titles and graphics directly inside your nonlinear editing system without importing and exporting. Easily create sophisticated title animation including type on text, text on a path, jitter and randomization. Create 3D text with bump maps and reflections. An expansive Style Palette and the Boris Library Browser provide easy access to hundreds of preset effects and styles. Adding Graffiti to your existing NLE system puts the most innovative and user-friendly titling tools in the industry at your fingertips.



EPS Import and Extrusion

Scalable vector art can be imported directly into Graffiti. Add, delete or modify the original spline points right within the Graffiti interface and the result can be extruded and animated in 3D space. Unlike raster art which is pixel based, vector art never suffers a loss in quality when it is resize or scaled. Most company logos are generated in this format.

Resolution Independent Vector Text

Text created in Graffiti using the vector text option remains razor sharp at any scale. This is important when dealing with titles that change size at different points along the timeline. Raster-based text will display visible artifacts when scaled up, but because the text in Graffiti is vector based, it is always sharp.

Advanced Type-On Title Animation



Graffiti includes some very powerful type-on controls for generating animated titles, which makes it very easy to create eye-catching animations. Make titles appear to pop in to the center of the scene from behind the camera or slide in from left or right. Add jitter to the color or position of a title or page of text.

Text On a Path

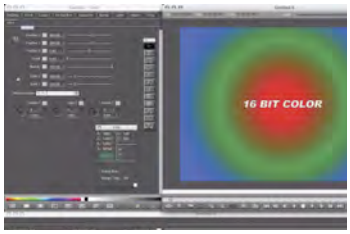
Text can be animated along a user generated vector path in Graffiti. Options include the ability to set the angle of the letters along the path, the position of the letters on the path and the justification of the text along the path. The reverse path option flips the text upside down along the path. Motion blur can be added to the text for added realism.



Automated Rolls, Crawls, Fades and Zooms

Title Container automates the chore of creating rolls, crawls, faces, zooms and shuffles. With unlimited pages of text per container, built-in DVE controls, background generator, 27 composite mixable modes with built-in color correction tools and of course motion blur, creating titles has never been easier.

16-Bit Color (host dependant)



Generate smoother gradients and more precise color correction via an enhanced color palette, which expands the available color gamut from 16 million in 8-bit color to trillions of colors. The result is that gradients are far less prone to mach banding or color stepping. 16-bit color in Graffiti is host dependent and will only work in hosts that support this feature, such as Avid systems.

35 Filter Effects Including Several FEC Filters



Snow Generator

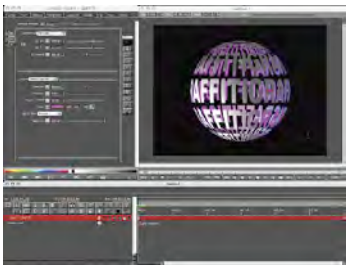
The original filter effects in Graffiti have all been replaced with the more powerful filters from the Boris Continuum. There are 35 effects filters including radial blurs, particles, glows, distortions and procedural generators such as snow, rain and clouds. Also included are several filters from the Final Effects Complete package.

Support for 3rd Party AE Plug-in Filters

Most 3rd party After Effects filters can be used in Graffiti, and thereby the editing system into which it is plugged into making it easy to use some of your favorite AE filters in the host editing environment.
A complete list of the supported filters is available on the Support section of the BorisFX web site.

GRAFFITI

3D Shapes such as Cylinders, Spheres and Cubes



Graffiti includes the ability to map generated text onto 3D objects such as cylinders, spheres and cubes. These objects can be manipulated in 3D space with controls for camera, lights and motion blur. Each of the objects has it's own unique features, such as the ability to disassemble a cube or unwrapping a cylinder or sphere over time. You can even map text onto a page turn shape and peel back pages of text to create flip-book style text animations.

2D and 3D Chart Generator with Import Feature



The Chart Generator enables users to enter data in a spreadsheet format via the built-in chart editor, which is then converted into flat or extruded graphical charts. Charts can take on the form of pie, bar, line and filled and can be animated and revealed or removed in a true 3D environment. Graffiti charts can also be generated from imported user data, which was saved in Microsoft Excel format.

3D Text with Textures, Reflection Mapping, Materials and Lights

Any 2D text object can be extruded and converted into a 3D object in Graffiti. Reflect the background track onto the 3D text that is above it, or add a separate texture track to the text or use bump mapping for added photo-realism. The position, orbit and pan camera controls make it easy to animate the 3D object in 3D space and the depth of field option emulates the out of focus ranges of real camera lenses.

3D User Modifiable Spline Primitive Shapes

Several spline primitive shapes are included with Graffiti and all of these shapes can be filled, stroked or even extruded into 3D objects. The extruded objects can also be reflection, texture and bump mapped for added realism. Every aspect of the shapes can be modified by the user; points can be added, deleted or manipulated just like any other bezier spline shape.

Gradient Generator



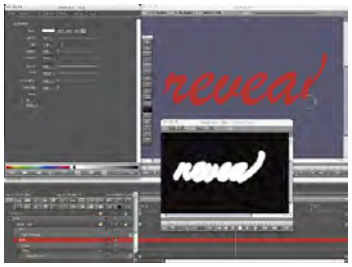
A procedural media generator that is capable of generating smooth gradients with options for linear, contour, bevel, edge and revolve gradient styles. Every parameter of the gradient can be animated, including the gradient color and stops.

Audio Import with Scrubbable Waveform



Title effects are more often than not accompanied by audio sound cues like a pop or splash. Graffiti enables users to import scratch audio tracks and the visual cues from the waveform monitor in the timeline helps users to synchronize the video effect with the imported audio track. The audio track can be played with the effect preview and the timeline waveform can be scrubbed to ensure correct synchronization of the audio and video.

Vector Paint System



The vector paint system in Graffiti can be used to generate 2D geometric shapes that can be used as a graphic element in your composition or as part of a mask track. The style palette can be used to apply beveled edges to filled or stroked paint and in addition to this, animated vector paint strokes can be used to create write-on title effects.

Hardware Accelerated OpenGL Previews

Graffiti takes advantage of the built-in OpenGL libraries included with most video cards to accelerate the preview of effects on-screen. Although the level of OpenGL support does not extend to rendered output files, this feature speeds title effects generation making on-screen previews immediate, which is especially useful when dealing with 3D elements.

Library Browser with Hundreds of Preset Animations



The built-in Library Browser contains hundreds of preset compositions, all of which are user-modifiable. Categories include lower thirds, path text and animated type-on effects. Users can save customized composition settings into the Library Browser for future retrieval and use on other projects.

Graffiti For Windows *(Mfr # BGW500 • B&H # ARBBGW500)*, for Macintosh *(Mfr # BGM500 • B&H # BOG52M)* **279.95**

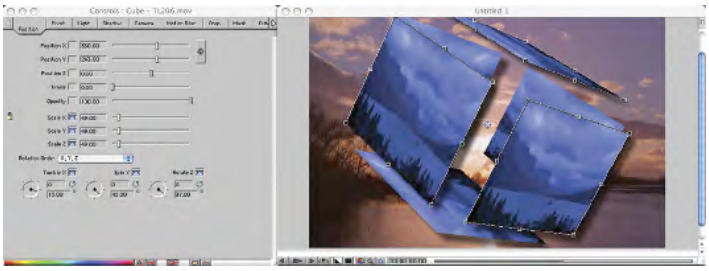
Graffiti / FX Bundle For Mac *(Mfr # BFXGRAFBUNM • B&H # BOBFX9G5M)* for Windows *(Mfr # BFXGRAFBUNW • B&H # BOBFX9G5W)* **459.95**

BORIS FX

FX



Effects, Image Processing, Paint & Rotoscoping



FX is a great value with realistic lighting, advanced keying and color correction, compositing, DVE, vector paint and support for third-party After Effects filters. Need an effect completed quickly? FX offers a Library Browser with hundreds of high-quality presets for easy application in over 20 NLEs. Sophisticated vector paint and spline tools allow you to create animatable masks. More than 115 video filters include motion tracking and image stabilization, as well as self-animating natural effects that easily interact with timeline video.

Unlimited Layers of Media

FX includes the ability to create unlimited layers of media of any size, which can be used to generate complex composites using the many apply modes included on each layer. Multiple apply modes can be mixed to generate unique effects. Layers can be masked with the built-in pixelchooser matting and masking system or by adding spline-based garbage mattes. The masking system in FX features both upstream and downstream masking, making this a very flexible compositing system.

Oversize Image Import for Pan and Scan

Import image-based media of any size into your editing timeline using FX and animate the position and scale of the layer to create smooth pan and scan documentary-style effects.

3D Shapes such as Cylinders, Spheres and Cubes

FX includes the ability to map generated text onto 3D objects such as cylinders, spheres and cubes. These objects can be manipulated in 3D space with controls for camera, lights and motion blur. Each of the objects has its own unique features, such as the ability to disassemble a cube over time or unwrapping a cylinder or sphere over time. Create bouncing balls mapped with video, cylindrical video tunnels or spinning video cubes with ease and speed.

3D User-Modifiable Spline Primitive Shapes

Several spline primitive shapes are included with FX and all of these shapes can be filled, stroked or even extruded into 3D objects. The extruded objects can also be reflection, texture and bump mapped for added realism. Every aspect of the shapes can be modified by the user; points can be added, deleted or manipulated just like any other bezier spline shape.

Gradient and Procedural Media Generator

Included in FX is a procedural media generator that is capable of generating smooth gradients with options for linear, contour, bevel, edge and revolve gradient styles. Every parameter of the gradient can be animated, including the gradient color and stops.

Motion Blur

Built into every shape track in FX, Motion Blur adds a photo-real touch to animated objects. Motion Blur can also be used on animated masks to match the natural motion blur recorded by the camera.

Volumetric Lighting Filters

Use one of the many included lighting filters in FX to simulate volumetric lighting in which objects appear to be in a scene with hazy air, dust, smoke, steam, mist or fog. Several filters in FX specialize in creating different volumetric lighting effects, such as textured or puffy light.

Motion Tracking, Stabilization and Corner Pinning

The motion tracker can track an object over time and apply the recovered motion to a second object, such as paint, to lock the movement of the paint to the motion of the object in the clip. Image stabilization is used to remove unwanted camera shake from a clip and the corner pinning function enables the user to accurately and easily pin one image clip to another with perspective distortion.

Over 115 Filter Effects Including Several FEC Filters

FX ships with over 115 distinct filter effects from Continuum Complete. Also included are many filter effects from the Final Effects Complete product. Each of the included filter effects has a built-in preset manager, which can be used to load any of the 1000 + filter presets designed to ease effects creation. The preset manager can also be used to save out custom favorite filter effects settings, which can be shared across networked environments. Each filter also includes the pixelchooser masking and matting system and a built-in motion tracker.



Graffiti / FX Bundle For Mac *(Mfr # BFXGRAFBUNM • B&H # BOBFX9G5M)*, for Windows *(Mfr # BFXGRAFBUNW • B&H # BOBFX9G5W)*.....**459.95**

BORIS FX

GRAFFITI / FX

INTEGRATION AND PRODUCTIVITY

	GRAFFITI	FX
Host Integration	Custom UI	Custom UI
Number of Supported Hosts	20	20
Open GL Acceleration	✓	✓
User Interface with Sticky Magnetic Windows	✓	✓
Mini Timeline with Keyframes in Composite Window	✓	✓
16-Bit Deep Color (Host Dependant)	✓	✓
Library Browser with animated preset effects	✓	✓
Keyframer for offline effects creation	✓	✓
Customizable keyboard shortcuts	✓	✓
Searchable Electronic Help System	✓	✓
Static generator for Sony Vegas 7 Host	✓	✓
Filter Palette and Plug-in Filter Manager	✓	✓
Non-modal Options Palette	✓	✓
Save customizable workspaces	✓	✓
Resolution Independent	✓	✓
Industry-standard file format support	✓	✓
Preview to monitor via FireWire; Track Sliding	✓	✓
User-defined title safe grid; History Palette	✓	✓
Layers of Media	Unlimited	Unlimited
3D Bezier Spline Shapes and Masks	✓	✓
3D Shapes - Cylinder, Sphere, Cube	6	6
3D Spline Primitives	✓	✓
3D Containers		✓
Spline Compound Paths; Spline Styles; Vector Paint	✓	✓
Static gradients; Animated gradients	✓	✓
Natural Media; Import Bitmap Graphics	✓	✓
Brush Stroke Reveal Effect	✓	✓
Tumble, Spin and Rotate in 3D Space	✓	✓
Soft Drop Shadows, Edge Borders	✓	✓
Import Oversize Images with Alpha		✓
Motion Blur for Shapes	✓	✓
Redesigned Noise Map Generator		✓
Film Effects including Film Damage, Film Grain		✓
Precise Keying Filters; Particle system and 3D particles		✓
Distortion filters including Ripple, Wave and Twirl		✓
Volumetric Light filters including Light Zoom		✓
Procedural Generators including rain, snow, and clouds		✓
Superior Color effects		✓
3rd Party AE Filter Support	✓	✓
Corner Pin Tracker; Motion Stabilizer		✓
Motion Tracker, Motion Path Effect		✓
Compositing Apply Modes; Preview to RAM Option	✓	✓
Audio Import and Playback; Effects Library Browser	✓	✓
Offline Effects design (Keyframer); OpenGL Support	✓	✓

COMPOSITING

	GRAFFITI	FX
Animatable Apply Modes	✓	✓
Vector paint and Rotoscoping		✓
Vector Paint Only	✓	
3D Shapes including cubes, spheres and cylinders	✓	✓
Motion Tracking		✓
Image Stabilization and corner pin tracker		✓
PixelChooser Masking		✓
Support for 3rd party After Effects filters	✓	✓
High-quality 3D DVE		✓
Upstream and Downstream masking		✓
Preserve layers of imported Illustrator files	✓	
True cast shadows, Track-based Motion Blur	✓	✓
Pixel-based Motion Blur		✓
Import Oversized Images		✓
3D Primitives with Bump Maps and Textures	✓	

GRAPHICS AND TITLING

Vector Text ; 2D and 3D Text	✓	
Auto-animated rolls and crawls	✓	
Support for multi-layer Photoshop files		✓
Type-on animation by word, character or line	✓	
Animate and extrude multi-layer EPS files	✓	
Animatable 3D spline objects	✓	
Animated Gradients; Natural Media generation	✓	✓
Texture Maps; Bump maps and Reflection maps	✓	
2D and 3D animated charts; Write-on text effects	✓	
Text jitter, text on a path, text randomization	✓	

TEXT AND PAGE FORMATTING

Resolution Independent Vector text	✓	
Library Browser template Mode	✓	
Appearance Preferences	✓	
Support All Outline Font Types	✓	
CJK Multibyte Font Support	✓	
Native Unicode Support	✓	
Kerning, Tracking and Leading	✓	
Word Wrap, Page Width, Justification	✓	
Skew and Baseline	✓	
Top Down Vertical and Left to Right	✓	
Per Character Font and Point Size	✓	
Text Tool (Entering Text Directly Over Video)	✓	
Snap Text to Grid or Guides	✓	
Import RTF or ASCII Text Files	✓	
Insert Text	✓	

RED



Titling, Effects and Compositing Software

The only integrated 3D compositing, titling, and effects application to deliver unparalleled performance to over twenty NLE's including Apple Final Cut Pro, Adobe Premiere Pro, and Avid systems. Designed specifically for editors, RED offers an unprecedented range of features and adds a standalone engine for rendering. It integrates 2D and 3D compositing, native vector titling, motion tracking, vector paint, rotoscoping, a full suite of tools to create and extrude vector objects, 3D creation and animation, and the industry-leading software DVE technology. Save time and money using one interface, in one system.

Step-up Features from Graffiti and FX (Combined)

- Film effects including DeGrain, Match Grain
- Film process image retouching including Wire Remover and Light Wrap
- Raster Paint
- Clone Paint
- Paint with Images
- Time-based effects including Optical Flow and Temporal Blur
- Motion Path Effect
- Standalone render engine with render queue
- Intersect shapes in Z-space
- Export to TIFF and PICT
- Standalone rendering to Quicktime and AVI file formats
- Export to Flash (.swf)
- Import and animate Photoshop layers

User Interface

- New UI look and feel to better match an NLE's buttons, colors, other UI elements.
- Toolbar is context sensitive
- Button array now features bigger buttons that are user configurable
- Buttons highlight as the cursor is rolled over them in the button array, the toolbar and at the bottom of the controls and composite windows
- Redesigned render queue delivers more feedback to the user
- All windows feature tabs that automatically layer so that they remain visible regardless of the window size

Windows

- RED's timeline window features the ability to concurrently display an unlimited number of comps from the same project, with each composite occupying a separate tab.
- Improved project window includes a media tab, which displays a thumbnail and list view of all imported media associated with the open project. Information such as the media name, type, size and length are displayed. Clicking on any of the name, length, type or size buttons will cause the media to be sorted according to the selected criteria.
- Composite window features a show / hide timeline toggle switch, a color depth toggle switch, additional play controls, timeline marker creation and navigation controls and a button that enables you to add the current comp to render queue. Composite window also includes a mini timeline providing users with the ability to add and modify keyframes without having to go to the timeline.

Motion Key

Optical flow based motion key filter enables users to remove foreground objects from a scene with little effort. Objects that pass through a scene can be isolated and removed completely as if they were never there to begin with, using only a few rough keyframes which are required to show the filter where the object to remove from the scene is located.

Optical Stabilizer

Optical stabilizer can be used to remove unwanted camera shake from an image with no user input other than applying the filter to the clip and selecting stabilize from a pop-up menu.

Motion Path Filter

Animating shapes along a custom spline path is easier than ever with the motion path filter, which automatically positions nested items along the length of the user drawn spline path.

Subtitle Import

Enables users to import EBU subtitle files and modify the imported text slates to suit their requirements right within the RED timeline. As added bonus to FCP users, the modified subtitle file can then be exported as FCP XML data.

Vector Trace Tool

Enables the conversion from a raster bitmap image such as a TIFF, JPEG or a frame from a movie file to a scalable vector graphic with the ability to extrude any of the resulting vector shapes. Options for this function include the ability to select the color or alpha channel with which to base the conversion.

Options Palette

Options Palette makes working with functions, such as grids and guides, or vector splines easy. It can be left open at all times and changes made are instantaneous. Available for Vector Trace, Splines, Grids and Guides, Keyframe Interpolation, Keyframe Generator and Timecode.

BCC Filters

Ships with over 150 filter effects. Each of the filters includes a preset manager, which can be used to load any of the included 1500+ preset effects settings. The preset manager can also be used to save custom settings, which can be shared with BCC filters that have been installed into any other host on your network.

RED

Paint Engine

- With the clone paint brush users can clone areas from one part of the image source to another area within the same image, or even from a separate image input taken from another track in the timeline.
- Full support for Wacom tablet pressure channels, which means that you can use the data recorded by the Wacom tablet device to control various aspects of the paint stroke, such as opacity, size and color.
- Support for pressure sensitive Wacom tablets, les users use the Wacom data to drive raster paint strokes a variety of different ways. The data gathered from the tablet includes: pressure, velocity, direction, tilt, bearing, jitter, white noise, length and reverse length. Any one of these can be used to drive the color, opacity, and size of the brush along the length of the stroke.
- Paint with image media as the paint source. Any image or clip residing on your system can be used as a paint brush stamp. Most standard media file formats are supported including native photoshop files (both flattened and layered) and movie media.
- When using layered photoshop files as the brush source, each individual layer can be automatically sequenced over the course of the paint stroke, either in the order that they exist in the photoshop file or in a random order. When using a movie clip as the brush stamp, the movie will update as the user moves through the timeline.
- In addition to the conventional oil paint brush, there is also a spray airbrush option, which can be used to spray specs of paint onto the canvas. options for this brush type include pixel, dot (3x3 pixel array) or blot (5x5 pixel array) and a flow modulator function that controls the speed of the paint as it flows out of the airbrush nozzle.
- Roller brush applies paint in the style of a flat roller brush using a still image or a movie clip as the brush source. The resulting stroke can be angled in 3D space, which can be used to produce a wavy ribbon-like effect.
- All raster paint strokes created with any of the brushes in RED 4 can be converted to a vector spline shape with the touch of a button. The bezier spline that results from this conversion can be animated as you would any other vector spline shape within RED.

Bump Maps



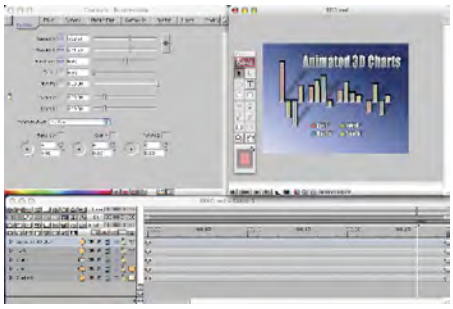
In addition to the textures and materials for 3D extrusions found in earlier versions, RED also offers bump maps with a variety of presets (including rock and steel plate), all customizable and animatable. Bump maps may also be derived from any still or animated image, including video. The "height" of the bumps may be controlled and animated so that surfaces push up or down. The bump map's original color can even be passed through to combine with the material attributes. As RED 's 3D environment continues to evolve and expand, 3D cameras now include control over depth of field.

Natural Filters



- Fire is an auto-animated procedural fire effect which offers control over flame width and height, color, and movement. It can use the alpha channel in any other layer as a Map layer, allowing fire effects to conform to a pre-composed image or logo.
- Clouds can act as a filter on a layer, or generate a sky with clouds and a horizon layer. Three types of clouds automatically animate using the direction, angle and speed you set. Mask and map layers can also be used to constrain clouds or smoke to a specific shape.
- Rain and Snow are auto-animated as well, and offer a wide range of interactions with the compositing environment, such as snow piling up on 3D text, or rain bouncing off a logo and the bottom of the frame
- Stars is an auto-animated star generator which can composite stars over a sky color or an image layer. can also use the alpha channel in any other layer as a map layer, allowing you to create skies in which stars fill a precomposed image or logo.
- Comet and Sparks offer a variety of possibilities beyond what their name v suggests, as they are specialized particle generators. As such, they can be configured in a variety of ways beyond their auto-animated defaults.

2D and 3D Animated Charts



Video editors are used to editing, and may be less familiar with the world of graphic creation. Even expert graphic artists, however, have had few options for to quickly create high-quality animated charts. Rather than trying to squeeze broadcast-quality results out of multimedia business applications, you can tap into RED's powerful vector graphics to instantly create pie, bar, line and area charts use data generated from spreadsheets or input data directly using a simple Chart Editor.

Red 4: For Windows and Macintosh *(Mfr # BRWM400 • B&H # BOBR4)* **929.95**

Class on Demand: The Complete Training for Boris Red 4
For beginners or advanced users, and hosted by Red expert Steve Oakley, the training program features six hours of content. *(Mfr # CODDVDRED4 • B&H # BOTCODBR4)* **129.95**

BLUE

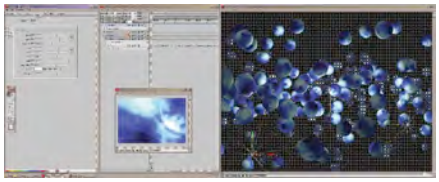


Real-time 3D and Motion Graphics Solution for High-Speed Compositing and Effects Creation

Boris Blue is a standalone 3D compositor for Windows XP as well as a plug-in for Adobe After Effects, Premiere Pro, and Avid editing and finishing systems. Based on the familiar Boris interface, Blue is designed for video editors and compositors who want to create stunning 3D looks without the learning curve and render times associated with 3D applications. Perfect for post facilities with client-supervised sessions or demanding deadlines, Blue uses the latest generation NVIDIA GPU-based graphics cards to provide an interactive effects design experience. Blue delivers real-time processing of 2D and 3D effects as well as real-time playback of video and audio media. Users can adjust effect parameters during playback, a "front room" capability that is ideal for working side by side with clients. The fast export to disk, including hardware rendered anti-aliasing, motion blur, and 3D shadows, provide significant time savings.

FEATURES

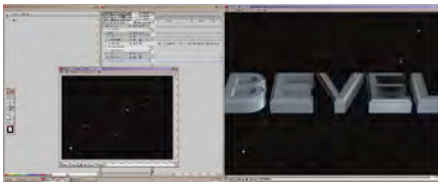
Particles



Use any 3D object as a particle, including extruded shapes and imported 3D Models. Multiple attractors and repellers provide dynamic particle interaction. Sprite-based particles simulate Fire, Smoke and Sparks.

- Hardware accelerated for real-time interactivity during effect design and extremely fast export to disk.
- Any shape can be a particle.
- A single particle emitter can contain multiple particle types with their own individual properties.
- Particles can be used to create realistic simulations like fire, smoke, and sparks.
- Particles can be used as design elements like backgrounds or animated 3D objects.
- Particle emitters include useful preset emitter shapes, also other 3D shapes in the composition can act as particle emitters.
- Particles can be influenced by attractors or emitters to simulate wind or other forces.
- Particle Emitters can be animated along a user defined path

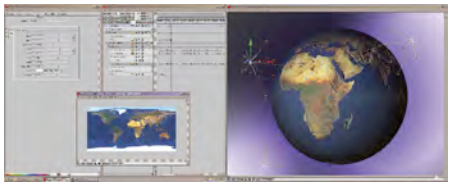
Enhanced Extrusions



Create custom bevels by defining a curve with spline drawing tools. Extrude text, spline primitives, free hand spline drawings and imported EPS files. Import 3D models in the .3ds and .obj formats, preserving individual geometry groups.

- Custom bevel and extrusion surfaces - can be user-defined using Blue spline creation tools.
- Any vector based media can be extruded: text, spline primitives, imported eps files, and spline objects drawn with the Blue spline creation tools, or pasted from another application.
- It is also possible to start with a pixel-based image and use the Blue Bitmap to Vector Trace feature to create a vector-based spline which can then be extruded.
- Hardware accelerated for real-time interactivity during effect design and extremely fast export to disk.

Materials



Materials include per-pixel lighting controls and texture, bump and reflection mapping. Fully hardware-accelerated for blazing speed.

- Per-Pixel Lighting controls allow for precise individual control over Ambient, Diffuse, and Highlight colors and intensities.
- Texture maps allow for mapping media such as moving video, still graphics, gradients, or natural media (Blue generated procedural textures) to the surface of any 3D object.
- Ceate the illusion of 3D bumps by affecting how the material responds to light.
- Reflection maps can be used to define an image the material will seem to reflect - Blue reflection maps include support for 6-layered cube maps which can create a very realistic 3D reflection and can also be displayed as an environment map for the 3D scene.
- Blue Materials include support for masking (including user-defined masks that can be created with Blue spline creation tools), as well as cropping and tiling of texture maps.
- Also includes Materials which use anisotropic lighting to simulate shiny surfaces such as Metal and other specific materials.

BLUE

Deformers, Image Processors and Generators



Vertex Deformers provide true 3D warping of 3D objects. Blue's Deformers, Image processors and generators are fully hardware accelerated for blazing speed.

◆ Deformers provide true 3D distortions that can apply to any 3D shape.

◆ Image Processors can be applied to any texture map or at the scene level.

◆ Image Processors include utility effects such as luma and color adjustments and keying effects for blue/green screen keying, as well as stylize effects, 2D distortions, and wipes.

◆ Generators include animatable noise-based effects such as clouds and electricity.

◆ Hardware accelerated for real-time interactivity during effect design and extremely fast export to disk

◆ New 3D Deformers include:

- Curl
- Flatten
- Mesh Chaos
- Mesh Shatter
- Model Displacer
- Pre-Transform
- Pulse
- Slice-Stretch
- Un-Deform

◆ New Image Processor Effects include:

- Film Grain
- Film Process
- Glow Edge
- Glow Light
- Glow Light Replace Color
- Glow Remove Color
- Mist

Comparing Blue and RED

Boris Blue and RED are both professional compositing and motion graphics solutions used to achieve outstanding visual effects. Even though Blue is based on the award-winning Boris RED, the two products are actually quite different from one another. When used together they can create visually stunning results faster then ever before.

Advantages of Blue over RED

- 100% hardware preview and rendering to disk means faster speed.
- Imported models - Blue can work with a large number of polygons.
- Custom spline-based bevels on extrusion give Blue more modeling power.
- Material shaders include bumps and reflections, giving users more control over 3D materials.
- 3D deformers– more animation options
- Sprites and 3D models, more particle options and on screen interaction.
- Movie direct streaming from hard drives with Audio - no need to preview to RAM.
- Animate multiple objects on spline based paths.
- Type On effects allow intersection of objects in 3D - more options than in RED.

Advantages of RED over Blue

- More integrations with many NLEs - not yet in Blue
- Mac OS support - not yet in Blue
- Wider graphics card support - not yet in Blue
- Chart generator - not yet in Blue
- Pixel Chooser - not yet in Blue
- Compatible settings with FX, Avid FX and Graffiti - Blue has own settings format
- Large selection of software filters - not yet in Blue (many made into Blue shaders but not all, Blue accepts plug in filters such as Continuum but they are not included)

Sophisticated Animation Made Fast and Easy

Blue includes tools such as Type On Containers and the Motion Path filter for more convenient creation of complex 3d animations. Combined with full hardware acceleration, these high quality effects can be designed and exported with amazing speed.

◆ Hardware accelerated for real-time interactivity during effect design and extremely fast export to disk.

◆ True 3D animation of individual text characters while they are preserved as a single editable text block.

◆ Easily design sophisticated text reveal, remove, and wave effects.

◆ Text appearance can be changed globally by applying Extrusion Styles from the Style Palette.

Boris FX Blue 2.5: For Windows *(Mfr # BLUEW200 • B&H # BOB2W)* **994.95**

Crossgrade Boris Red to Boris Blue for Windows: Allows owners of Red to purchase Boris Blue at a reduced price when compared to buying the full version of the software.
Mfr # BLUEXW100 • B&H # BOCBRBBL) **279.95**

Crossgrade Boris Blue 2 to Red for Windows: Allows Blue owners to crossgrade to Red at a reduced price when compared to buying the full version of the software.
(Mfr # BLUEXW200 • B&H # BOCB2R) **294.95**

BORIS FX

CONTINUUM COMPLETE



Native Filters and Transitions

Boris Continuum Complete (BCC) is an expansive plug-in filter set that lets you create effects from the practical to the inspired directly in your native host interface for unprecedented workflow. Over 180 filters and 1,500 presets include lights, advanced keying, matting, image processing, distortion, temporal effects, generators, wipes, and motion tracking. These filters provide the creative freedom to animate your graphical elements or video at any speed, acceleration, or position you want. New BCC 5 filters include UpRez, Pan and Zoom, MatchMove, LED, Scanline, Prism, Damaged TV, Turbulence, Noise Map 2, and Color Choke. BCC 5 also delivers user work-space enhancements including on-screen and contextual controls for faster effects design.

The BCC 5 Product Family consists of:

**** BCC 5 AE for Adobe Creative Suite 3 (also supports earlier versions of After Effects, Premiere Pro, and After Effects-compatible applications.***

**** BCC 5 FxPlug for Apple Final Cut Studio 2***

**** BCC 5 AVX for Avid editing and finishing systems***

FEATURES

BCC5 AE Key Features

- Onscreen controls for easy parameter set up
- Motion Key for removing foreground object based on Optical Flow
- Image Stabilization without point trackers
- Optical Flow based footage retiming and motion blurl
- Original eye-catching effects such as Artist's Poster, LED, Cartooner, Rays
- Texture generators for Brick, Cloth, Wood Grain
- Natural effects such as Fire, Rays, Sparks, Stars
- Compositing tools: Light Wrap, Matte chocker
- Light effects: Glare, Glint, Glitter, Light Sweep
- Special effects: Damaged TV, Scanline, Prizm
- Time effects: Jitter, Looper, Sequencer, Temporal Blur
- Performance and quality
- 16-bit processing, OpenGL acceleration, and multi-core performance

BCC5 FxPlug Key Features

- High quality SD to HD conversion tool
- Professional Ken Burns effect with large still images
- Integrated Match Move right inside Final Cut timeline
- More than 1500 presets, save your own settings and share with other editing systems
- Precise Keying and advanced Matte filters
- Motion Tracking is integrated into all appropriate effects
- Integrated PixelChooser masking tool
- Each filter includes integrated online help
- Common post production tasks are simplified with wire removal, light wrap, as well as dust and scratches
- OpenGL filters add new unique looks to your video with blazing rendering speed
- Advanced high quality keying
- Stack multiple filters on keyed elements or titles
- Sophisticated layer blending
- Optical Flow creates keyframable motion effects and super smooth slowmotion
- A wide variety of effects such as Blurs, Glows, Light Rays,
- Wave Distortions, Particle Wipes, and 3D Shapes
- Film effects for making video appear more like film
- Auto-animating Wipe Transitions

Boris Continuum Complete 5.0 AVX for Mac *(Mfr # BCCAVXM500 • B&H # BOCC5AMCM)* **1994.95**

Boris Continuum Complete 5.0 FxPlug for Mac *(Mfr # BCCFXPLUG • B&H # BOCC5FXPM)* **849.00**

Boris Continuum Complete 5.0 AE for Mac *(Mfr # BCCAEM500 • B&H # BOCC5AEM)* **849.00**

Boris Continuum Complete 5.0 AE for Windows *(Mfr # BCCAEW500 • B&H # BOCC5AEW)* **849.00**

Boris Continuum Complete Training DVD for Final Cut Pro and Motion
(Mfr # BCCFCPTRDVD • B&H # BOTCCAE) **98.95**

CONTINUUM COMPLETE

BCC5 AVX Key Features

- Working in the native Avid interface reduces your learning curve to virtually zero
- Advanced image processing algorithms which enhance image quality while transform scaling a clip
- Pan and Zoom filter with extensive on-screen UI and rotation control
- Avid AVX 2 architecture support including extensive use of HUD (heads-up display) user interface controls and Avid's advanced keyframing mode
- EZ parameter display mode and ability to display only modified or animated filter parameters
- The unique PixelChooser provides integrated channel or region-based masks.
- A custom option lets users draw an animatable vector-based bezier spline masks using onscreen controls
- Motion Tracking is integrated into all appropriate filters. The Motion Tracker lets you pre-process your image to increase accuracy
- New OpenGL category includes hardware accelerated filters such as Glint, Lens Flare, LED, Prism, Damaged TV
- Volumetric lighting filters including Rays Cartooner, Texture, Streaky and Light Zoom
- Combine and animate apply modes in a single layer
- Auto-animating wipes use a unique influence parameter to create custom shapes based on channel information
- Precisely key with spill suppression, Chroma, Luma and Two Way Key, Matte Choker, Light Wrap and Wire Remover
- Motion Key foreground object removal
- State-of-the-art Time filters include Temporal Blur, Velocity Remap, Jitter, Looper and Optical Flow
- Primary and secondary color correction filter
- 35 real-time processing filters and 16 real-time static texture generators
- Create 3D geometric shapes such as spheres and cylinders, which intersectin Z-space with soft cast shadows and 3D spotlights
- Over 1500 factory installed presets
- Deep color support with 16 bit image processing

SOME OF THE NEWEST FILTERS

Pan and Zoom Filter





Designed to make easy work of documentary style Pan and Zoom techniques. The filter uses on-screen controls for the size and position of the zoom region along with additional on-screen UI for the anchor point, and a preview window where you can see a small rendering of the final result. This filter employs very sophisticated image sampling technics with edge detection, providing a very high quality image result without the need for additional post processing or filtering.





LED Filter

Designed to make an image, clip or text element with alpha appear as though it was constructed out of an array of blinking or solid LED lights similar to the display boards seen in sports stadiums. By default, the lights take their color from the clip to which it was applied and can be set to either square or round diodes or "bulbs". Alternately the filter can apply a tint of color over the media element to which it was applied.

Scanline Filter





Designed to generate rolling RGB scanlines over the source image clip, emulating the effect of a computer monitor which was shot on video tape or film. The RGB bars rolling scan lines that the filter generates can be offset from each other in yx space and time to generate photorealistic effects. The filter also includes a user controlled noise generator function for added realism.

Damaged TV Filter

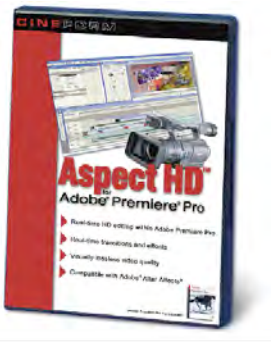




Emulates the appearance of a CRT style television set that is receiving a bad antenna signal or is in need of repair, complete with gun offset, distorted edges, image roll, noise, scan lines, and interference lines. This powerful filter features both fully automatic or manual modes of operation. When using it in automatic mode, the filter will automatically animate image roll, scan lines, noise or any other visible parameter - and even though the filter is being used in automatic mode, the user retains full control over every parameter.

CINEFORM

NEO • ASPECT • PROSPECT



CineForm offers two families of products, each offering an online compressed Digital Intermediate (DI) workflow for HD post-production, whether your source is HDV, full-raster HD, or up to 4K. This means you never have to work with proxy files, and you never have to conform a project at completion - you're always working with full-resolution source material using the Visually Perfect CineForm Intermediate codec.

Each enables cross-platform and cross-applications compatibility:

*The **NEO** family delivers a software post-production environment compatible with most high-resolution video/film applications on Windows and Mac OS X, including those from Adobe, Apple, Autodesk, Sony, and others. NEO supports spatial resolutions from HDV to 4K, I/O precision up to 12 bits, and numerous format conversion features including inverse telecine for 24p workflows and export compatibility with RedCine. Features are similar on both platforms whenever possible, and resulting CineForm files are always compatible across platforms.*

*The **Aspect** and **Prospect** family run on Windows, and include all the features of NEO. But in addition, Aspect and Prospect include CineForm's real-time video processing engine for Adobe Premiere Pro that delivers unmatched real-time, multi-stream editing performance on the Premiere Pro timeline that eliminates the need for rendering for most common functions including transitions, effects, titles, motion, etc., all performed without rendering. This results in a very efficient workflow, allowing you to spend time editing, not rendering. In fact, with the Aspect HD or Prospect HD/2K real-time software engine, you can play from 3 to 6 HD streams in real-time on the Premiere Pro timeline - simultaneously. CineForm's real-time video engine is software-based, so it scales fully with CPU performance and is never limited in functionality as is common with hardware-based architectures. Prospect HD/4K also include the CineForm QuickTime codec for Mac.*

FEATURES

- "Normalize" myriad camera, tape, and file formats into CineForm AVI or MOV files as your new digital master
- Remove telecine (24p from 60i), de-interlacing, spatial resampling, plus many more pre-processing features
- Up to 4K spatial resolution, 12-bit precision, plus 4:2:2, 4:4:4:4, and Raw chroma formats
- Converted files are Windows and Mac compatible: Premiere Pro, After Effects, Vegas, Final Cut Pro, Motion, etc.
- Post-production is always "online" meaning you edit the CineForm master files – no proxy files or conforming
- CineForm files are visually equivalent to using uncompressed files – but smaller.

Neo HDV *(Mfr # N2040DL • B&H # CINHD)* **219.95**
Neo HD.....**CALL**
Neo 4K .....**CALL**
Aspect HD *(Mfr # A1050 • B&H # CIAHDQ)*.....**449.95**
Prospect HD *(Mfr # P3030 • B&H # CIPHDQ)* **949.95**
Prospect 4K .....**CALL**

Cineform Workflow

Upon source acquisition, CineForm Intermediate or CineForm RAW files become the online digital master throughout a project – from acquisition, into long-term archive, through post, and into final export. This is possible because CineForm files offer the highest visual fidelity, easily holding up to the rigors of a multi-generation or effects-heavy workflow.

CineForm Intermediate files are source independent, allowing conversion of varying media, from SD to HD to 4K, with I/O precision up to 12 bits, and with 4:2:2 or 4:4:4 chroma. Variable frame-rate support, inverse telecine processing, plus spatial and temporal resampling are but a few of the optional source pre-processing options. CineForm files are compatible across operating systems and applications, offering the industry's most versatile and interoperable workflow, with support for both Windows .AVI and QuickTime .MOV wrappers.

Throughout post, CineForm's compressed DI workflow frees you from restrictions imposed by old-style proxy/conform methodologies in which many required elements can only be performed after a final conform. When using a CineForm workflow your media is always online, so you can color correct or composite at any point in your project, or deliver a high-resolution review copy or film festival export on demand. Keying CineForm Intermediate files is a breeze as color information is so accurately preserved that key results are virtually identical to using uncompressed sources.

To share files or portions of a project with a client or others, the CineForm decoder (Windows or Mac OS X) is easy to download and install directly from CineForm's website.

Upon project completion, the cross-platform compatibility of CineForm files makes it easy to export to virtually any desired presentation format, right from the timeline of your favorite NLE, whether for film or digital projection, broadcast, or Internet delivery. And because CineForm files are the Digital Master, your completed project and associated CineForm media are now ready for long-term project archive. Whether you are a seasoned film or television professional, or are taking your first step into HD, CineForm's software products are designed for your post production needs.

CINEFORM

NEO • ASPECT • PROSPECT

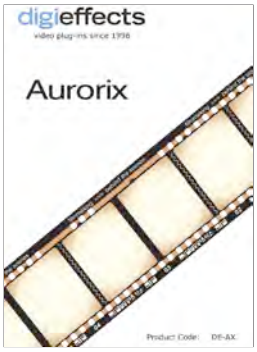
	NEO-HDV	NEO-HD	NEO-4K	Aspect HD	Prospect HD	Prospect 4K
Operating System	Windows	Windows Mac OS[1]	Windows Mac OS[1]	Windows	Windows Mac OS[1]	Windows Mac OS[1]
Max spatial resolution (capture/export)	1440	1920	Unrestricted	1440	1920	Unrestricted
I/O Precision	8-bit	10-bit	10- / 12-bit	8-bit	10-bit	10- / 12-bit
Chroma Format	YUV 4:2:2	YUV 4:2:2	YUV 4:2:2 RGB 4:4:4 RGBA 4:4:4:4	YUV 4:2:2	YUV 4:2:2	YUV 4:2:2 RGB 4:4:4 RGBA 4:4:4:4 RAW Bayer
CineForm RAW Encoding (Windows Only)	—	✓	✓	—	✓	✓
480i/p, 720p, 1080i/p	✓	✓	✓	✓	✓	✓
Decoder Resolution - Unrestricted	✓	✓	✓	✓	✓	✓
CineForm RAW Workflow	—	—	—	—	—	✓
Active Metadata: WB, Color Matrix, 3D LUT[3]	—	—	✓	—	—	✓
Acquisition sources:	—	—	—	✓	✓	✓
- HDV including scene split	✓	✓	✓	✓	✓	✓
- DVCPRO HD MXF	✓	✓	✓	✓	✓	✓
- Sony XDCam HD / XDCam EX Conversion	✓	✓	✓	✓	✓	✓
- JVC TOD File Conversion	✓	✓	✓	✓	✓	✓
- HDMI (using Blackmagic Intensity)	✓	✓	✓	✓	✓	✓
- Single-Link HD-SDI (AJA or Blackmagic)	✓	✓	✓	✓	✓	✓
- Dual-Link HD-SDI	—	—	Not Yet Supported	Not Yet Supported	Not Yet Supported	Not Yet Supported
HDV/P2 camcorders - special mode support:	✓	✓	✓	✓	✓	✓
- Canon: i) 24p; ii) 24F / 25F / 30F	✓	✓	✓	✓	✓	✓
- JVC: i) 24p/25p; ii) 50p/60p	✓	✓	✓	✓	✓	✓
- Panasonic: Variable Frame Rate	✓	✓	✓	✓	✓	✓
- Sony: i) 24p; ii) CineFrame	✓	✓	✓	✓	✓	✓
RedCine Export Compatible (CineForm 444)	—	—	✓	—	—	—
Selectable Wrapper - AVI or MOV	✓	✓	✓	✓	✓	✓
AVI <--> MOV Rewrapping	✓	✓	✓	✓	✓	✓
Image Spatial Resampling	✓	✓	✓	✓	✓	✓
Telecine Removal (24p in 60i)	✓	✓	✓	✓	✓	✓
Image Flip (for 35mm adapters)	✓	✓	✓	✓	✓	✓
DPX <--> CineForm Batch File Conversion[2]	✓	✓	✓	✓	✓	✓
Slow Motion - Up To 2.5X	✓	✓	✓	✓	✓	✓
M2T File Export from Premiere Pro Timeline	—	—	—	✓	✓	✓
Real-time Editing Engine for Adobe Premiere Pro	—	—	—	✓	✓	✓
- Keyframeable Color adjustment	—	—	—	✓	✓	✓
- Over 40 Parameter-Controllable Transitions	—	—	—	✓	✓	✓
- Slow-motion and Frame Hold	—	—	—	✓	✓	✓
- Static and Moving Titles and Video Overlays	—	—	—	✓	✓	✓
- Pan/Scan/Rotate/Zoom (PSRZ).	—	—	—	✓	✓	✓
32-bit Floating-point Effects Processing	—	—	—	—	✓	✓
Multiple Spatial Resolutions on Timeline	—	—	—	✓	✓	✓
CineForm MOV Render Output	—	—	—	✓	✓	✓
Batch Capture HDV with Timecode	—	—	—	✓	✓	✓
Batch Capture HD-SDI with Timecode	—	—	—	—	✓	✓
HD-SDI Monitoring of Editing Timeline (AJA only)[4]	—	—	—	—	✓	✓

1. CineForm Mac OS codec only 2. Not yet shipping 3. Currently supported only in CineForm RAW. Will be added for CineForm 444
4. Monitoring using OEM Xena-2K is not yet supported, but it is on the list to complete

PLUG-INS

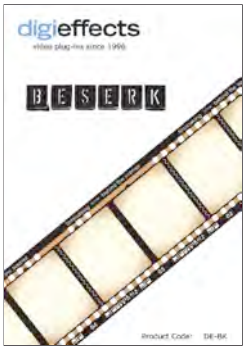
For Adobe After Effects, Premiere Pro, Apple Final Cut Pro and Autodesk Combustion

Aurorix



While After Effects users have demonstrated that the program is capable of creating almost anything, they are often limited by the source footage they have. Aurorix provides some interesting texture and pattern generation filters such as Soap Film and Strange Nebulae. Unique distortion filters such as Infinity Warp and Turbulent Flow can use existing footage to make original patterns as well. Aurorix also comes with tools for simulating lighting, including the 3D Lighting filter that can also add bump maps for an embossed look. Finally, Aurorix includes Aged Film, the filter for adding grain, hair, dust, and discoloration to footage, which eventually went on to spawn DigiEffects popular Cinelook.

Aurorix: For Macintosh and Windows.....**CALL**

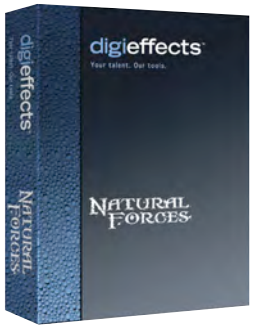


Beserk

Berserk is an awesome set of incredibly useful and creative After Effects tools. A pack of 20 award-winning special effects plug-ins, Beserk offers atmospheric effects including StarField and FogBank, distortions including Perspectron and Cyclowarp, and stylistic effects like VanGoughist and Night/Bloom. One of the 20 plug-ins is called Blizzard. Like its name, Blizzard uses a particle system to create a simulated snow storm. You can adjust the number of flakes, speed and size of the flakes, lilt amount, gravity and the opacity of the flakes. You can simulate light snow or full blizzards. By combining Blizzard with other filters, you can create interesting animated textures.

Beserk: For Macintosh and Windows.....**CALL**

Natural Forces



The most potent power in the world is the power of nature. Water cuts canyons from solid rock, fog can cut visibility to mere feet, stars inspire, fire consumes. Natural Forces harnesses the power of nature for you to command. Snow, rain, fog, clouds, fire and electrical arcs are just a part of this collection of effects.

Natural Forces: Vapor
A collection of effects designed around the creation of clouds, fog, haze and smoke.....**CALL**

Natural Forces: Aqua
A collection of effects focused on various forms of weather and water effects including Rain, Puddle and Waterbeads.....**CALL**

Natural Forces: Astro
A collection of effects focused on space with Comet, Star Dust, Star and more.....**CALL**

Simulate



Creating effects in-camera is a time-tested method of constructing illusion. However, there are occasions when limitations in time, budget (or pre-planning) prevent practical effects from being executed in the field. Simulate collection enable you to deal with everything from shot exposure to an aged film aesthetic to firearms discharge.

Simulate: Illuma
Light and filter options like Halo, Lightracer Photogust and Luminus.....**CALL**

Simulate: Camera *(Mfr # SIMULATECAMERA • B&H # DESIMULATECAMERA)*
Providing practical lighting and camera filter effects including Archive, Overexposure, Iris, Destabilizer and Lens Flare.....**CALL**

Simulate: Pyor
You guessed it. Muzzleflash, Laser, Fireworks, Inferno, Sparkler and Voltage effects.....**CALL**

DAMAGE



Damage harnesses the destructive power of lame rabbit ears, bad BNC cables, tree branch-obstructed satellite dishes, poorly tracking VHS machines, scratched DVDs, low fidelity security cameras, micro-datarate cell phones...the list goes on. Damage contains four plugins:

Blockade: Blockade makes your clip look like it is highly compressed and being transmitted through a very bandwidth-limited pipe. Areas of subtle color subsample aliasing blocks blending with frame stuttering mimic low data rate rate video acquisition devices. Essential for simulating internet based micro cam display or personal video communication.

Artifact: Artifact simulates lost DCT blocks and frame dropping, most often seen when a digital video file suffers from corruption or a satellite feed is hampered by weather. If you've ever experienced these kinds of defects, you'll instantly recognize them. Make sure you warn clients and your house engineer that it's only an effect...

Skew: Uniquely analog/broadcast image badness like noise, image shearing, ghosts...

Interference: If it's television you want, traditionally you'll need some sort of interlaced field scanning to achieve that sense of "broadcast video." Interference creates the look of interlaced video fields, even on progressive footage or still images, adding noise, colorization and offset separately for each field. Interference will make any footage superimposed on CRTs in your scenes instantly more credible.

DAMAGE: For Macintosh and Windows ..... **CALL**

Buena Depth Cue



Buena Depth Cue is a set of plug-ins that adds realistic depth effects to 3D layers. Each effect works on a 3D layer and changes based on the location of the layer, lights, and cameras in 3D space. Included with Buena Depth Cue are seven plug-in effects including:

3D Composite: Allows 2D footage with a depth channel, such as you might generate in Maya, 3D Studio Max, or other 3D applications, to interact with After Effects' 3D layers.

Depth: Displays the depth of each layer in grayscale for use as a gradient map with other plugins, or with other applications.

Falloff Lighting: Lights your layers realistically. Layers farther away from lights are illuminated less than those near lights.

Fog: Shrouds your layers in a light haze or a deep, murky mist. Objects farther away from the camera have more fog applied to them than objects close to the camera.

Rack Focus: Produces realistic depth of field effects and focus pulls, including simulating boke and anamorphic lens effects.

Camera Mapper: Turn 2D stills and footage into 3D scenes right in After Effects. It works by projecting parts of your 2D footage onto 3D solids in a composition, then rendering the composition from different angles.

Flipside: Maps one layer onto the back side of another layer. This allows you to flip the front layer over to reveal the back layer. It does this without creating any gap between the 2 layers, and without the occlusion problems that sometimes show up when trying to put 2 layers very close together in a composition.

Buena Depth Cue
For Macintosh and Windows ..... **CALL**

Delirium



Delirium contains over 39 special effects plug-ins. It also contains tools for creating particle-based fire, smoke and bubbles. These particle effects enhanced with built-in turbulence processing to create realistic imagery without resorting to complex 3D programs. Many of the plug-ins AutoAnimate, meaning that many of the plug-ins will begin to animate as soon as they are applied to an image, meaning you no longer have to tweak parameters to get quick results.
All plug-ins can save, load and modify presets. No need to navigate to find a preset - just click the pop-up! Each plug-in has several presets to get you started quickly. FireWorks creates amazing pyrotechnic displays automatically – it's an AutoAnimate plug-in. It can create spectacular spherical explosions complete with sparkly trails quickly and easily.

Delirium: For Macintosh and Windows ..... **CALL**

CONTOUR DESIGN

MULTIMEDIA CONTROLLER



ShuttlePRO

The ShuttlePRO is a powerful productivity enhancement tool for video and audio editors. It ships pre-configured for many leading video and audio applications and you can easily customize it for virtually any application. The ShuttlePRO is designed for ergonomic integrity and maximizing productivity, allowing one-hand access to the fully programmable buttons and jog/shuttle knob.

- Nine of the buttons have removable keycaps for easy labeling and referencing.
- The inner ring or 'jog' rotates through 360° and provides precise frame-by-frame control.
- The outer black ring or 'shuttle' is rubberized and spring-loaded; it facilitates fast forward and rewind.
- You can also use the jog and shuttle for many other purposes such as scrolling, volume control, and sequencing.

ShuttlePRO *(Mfr # SPROV2 • B&H # COSPRO2)* **79.95**

ShuttleXpress

Modeled after the award-winning ShuttlePRO, the ShuttleXpress brings professional multimedia control to users at an even more attractive price. It can be used by itself or along with a ShuttlePRO for multiple device control. The ShuttleXpress is a 5-button jog and shuttle multimedia control surface. Comes pre-configured or can be customized for virtually any application.



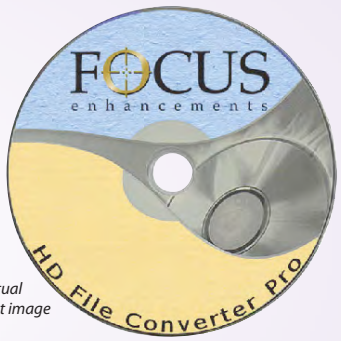
- Designed for ergonomic integrity and maximizing productivity, allowing one-hand access to the five fully programmable buttons and jog/shuttle knob.
- The inner ring or 'jog' rotates through 360° and provides precise frame-by-frame control.
- The outer black ring or 'shuttle' is rubberized and spring-loaded; it facilitates fast forward and rewind.
- You can also use the jog and shuttle for many other purposes such as scrolling, volume control, and sequencing.

ShuttleXpress *(Mfr # SXPRS • B&H # COSX)* **49.95**

FOCUS ENHANCEMENTS

HD File Converter Pro

Panasonic P2 cameras and decks capture DVCPRO HD, DVCPRO 50 and DVCPRO/DV video and audio in the industry-standard P2 Material Exchange Format (MXF). With HD File Converter Pro, you can convert HD and SD P2 MXF files to or from the most popular DVCPRO HD, DVCPRO 50 and DVCPRO/DV-based video and NLE file formats. HD File Converter Pro sports an intuitive drag-and-drop interface that makes multi-format digital video file conversion remarkably fast and easy.



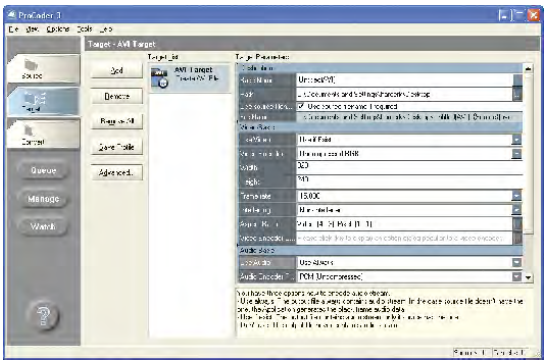
Not actual product image

- Convert to and from DVCPRO HD, DVCPRO 50 and DVCPRO/DV formats
  - In DVCPRO HD mode, convert to/from P2 MXF, QuickTime, AVI and RawDV
  - In DVCPRO 50 mode, convert to/from P2 MXF, QuickTime, AVI and RawDV
  - In DVCPRO/DV mode, convert to/from P2 MXF, Avid OMF, QuickTime, RawDV, AVI Type 2, Matrox AVI, Canopus, and more
- Create XML metadata files for DIF files
- Generate the P2 MXF directory structure and thumbnails
- Insert or extract embedded audio
- Combine several video files to create one large clip (spanning clips support)
- Take advantage of auto conversion and FTP transfer

HD File Converter Pro *(Mfr # ASYF1279-01 • B&H # FOHDFCP)* **298.95**

PROCODER 3

Ultimate Format Converter



ProCoder 3 software combines speed and flexibility into a streamlined video conversion tool. Widely acknowledged as the leading software transcoder, it features extensive input/output options, advanced filtering, batch processing, and an easy-to-use interface. Whether encoding MPEG video for DVD production, producing Window Media for streaming or transcoding between NTSC and PAL, ProCoder 3 makes video format conversion quick and easy. With it you can encode a single source to multiple targets simultaneously, run multiple conversion jobs back-to-back in batch mode, or use drag-and-drop preset icons to start conversion with a single click. ProCoder 3 has an array of high-performance features, including a design that efficiently leverages CPU power, broad codec support, local and networked use capabilities to fit your workflow, and queue management to ensure your jobs are performed in just the right order.

FEATURES

- Professional high-speed, high-quality encoding and conversion of video to all popular formats including MPEG-1, MPEG-2, Windows Media, QuickTime, and more.
- Grid encoding for MPEG-2 (transport stream, program stream).
- Support for multiple CPUs within one PC (including quad core).
- Stitching of multiple source files to create single file.
- Multiple color-space support including YUV and RGB.
- Aspect-ratio and NTSC/PAL conversion, frame-rate interpolation, and automatic adaptive de-interlacing.
- 3:2 pull-down and inverse telecine.
- Multi-pass VBR processing.
- Full HD support for MPEG and Windows Media.
- VOB file and DVD-video image creation with chapter points.
- Save droplets for quick, drag-and-drop conversion.
- Separate audio import/export options including multiplexing and audio mapping.
- Export plug-in for EDIUS and Adobe Premiere Pro applications that provides extensive timeline export capabilities including DVDvideo image export options.

Speed Without Limits

- Using Canopus scalable-technology architecture, ProCoder 3 leverages the full power of your CPU, including quad-core machines. The more powerful your system, the faster the software's conversion speed. In many cases, it can transcode files faster than real time, outperforming many costly hardware encoders.

Any Format In/Out

- ProCoder 3 software includes conversion options for many popular video codecs out of the box to support encoding needs ranging from mobile/handheld to high-definition (HD) formats. These codecs include the high-quality, high-speed, Canopus DV and Canopus HQ models as well as H.264 and MPEG-2 encoders. It also supports codecs already installed on your system.
- The ProCoder 3 software also imports still images for animation-sequence encoding and imports external audio files for music and narration, or for multiplexing with elementary video streams for output.

Local/Networked Watch Folders

- You can configure ProCoder 3 software to automatically encode any video file copied to a designated watch folder. You can also assign specific encoding parameters to the desired watch folder and place it on a network so that anyone, including editors on Macintosh operating system-based platforms, can encode video.

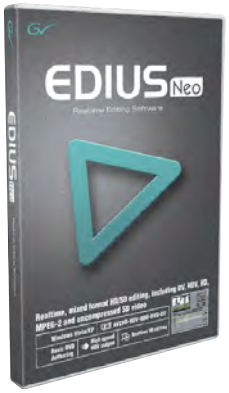
Queue Management

The queue manager within the ProCoder 3 lets you manage multiple transcoding jobs easily, letting you keep track of which jobs are being encoded, and pause, remove, or restart jobs as needed. The queue manager also provides information on each job's progress, as well as warnings or error messages if they occur.



ProCoder 3 Encoding Software for Windows
(Mfr # 606195 • B&H # GRPC3) **449.95**

EDIUS Neo



Affordable Non-Linear Editing

Begin your journey into the world of standard definition (SD) and high definition (HD) video editing with Grass Valley's EDIUS Neo. Featuring a basic, entry-level range of tools and features, the EDIUS Neo software is perfect for those new to video editing. Yet it also provides powerful nonlinear editing features common to all GV EDIUS solutions, such as real-time, multi-track, mixed-format HD/SD editing, chroma keying, titling, and DVD authoring. Built on the same highly-acclaimed technology as the EDIUS Pro application, EDIUS Neo software offers native editing of various formats including AVCHD, HDV, DV, Windows Media, and QuickTime—and provides a seamless, real-time workflow that supports the mixing of all formats within the same timeline. And should you need to extend your editing capabilities, you can upgrade to the EDIUS Pro application at any time.



FEATURES

- Realtime, mixed format HD/SD editing, including DV, HDV, AVCHD, MPEG-2, Windows Media and QuickTime video
- Fast, flexible user interface, including unlimited video, audio, title and graphics tracks
- Realtime editing and conversion of different HD/SD aspect ratios, such as 16:9 and 4:3.
- Realtime editing and conversion of different frame rates, such as 60i, 50i and 24p.
- Realtime editing and conversion of different resolutions, such as 1440 x 1080, 1280 x 720 and 720 x 480.
- Realtime HD/SD effects, keyers, transitions and titles.
- Realtime, render-free DV output directly from the timeline.
- Nested timeline sequences.
- High-speed HDV timeline export, built for Dual Core CPU technology.
- Segment encoding (smart rendering) export for MPEG and HDV.
- Direct-to-DVD timeline export with menus.
- Quick Titler software, for realtime titling including rolls and crawls.
- Requires no special hardware to work—it can run on a laptop as well as a workstation system, and can input/output video from any OHCI FireWire-compatible hardware.

Exceptional Mixed-Format Editing

Featuring unrivaled realtime video transcoding technology, EDIUS Neo performs realtime conversion between different HD and SD resolutions, aspect ratios and frame rates. Edit 1080i on a 4:3 SD timeline, use NTSC together with PAL or combine them all into a 720/24p project without wasting a single moment on conversion or rendering. EDIUS Neo also features realtime playback and DV output of all effects, keyers, transitions and titles.

Unsurpassed Image Quality and Performance

EDIUS Neo features the revolutionary Canopus HQ Codec. Designed with Scalable Technology, this innovative codec offers the highest image quality and performance available. It provides superior Luma and Chroma sampling of HD video, plus offers adjustable bitrate for increased video quality when capturing and encoding on high-performance systems.



EDIUS Neo XL

For those who need analog I/O support, the EDIUS Neo XL package includes the Neo software and a ACEDVio board. Featuring an OHCI-based design, and legendary ADVC analog/DV conversion technology, the ACEDVio board is equipped with high-quality analog and digital inputs/outputs for DV, composite, S-Video and unbalanced audio. It allows you to connect to DV, HDV and AVCHD camcorders.

Because the ACEDVio board doesn't require any additional software or hardware drivers, installation is a breeze. As an extra bonus, its platform-free design also makes it possible for you to use the hardware with any other separate program that features IEEE 1394 FireWire support, in addition to working hand-in-hand with EDIUS Neo.

EDIUS Neo: Editing software for Windows *(Mfr # 606249 • B&H # GREDIUSNE)*.....**239.95**
EDIUS Neo XL: Neo Software and Capture Card *(Mfr # 636246 • B&H # GRENXL)*.....**449.95**

GRASS VALLEY

EDIUS Pro • EDIUS Broadcast

Editing Software for DV, HDV and HD



Whether you are working with standard definition or high definition video, EDIUS Pro frees you from the limitations of conventional editing systems. Providing a seamless realtime workflow supporting all video acquisition formats, including all DV and HDV cameras and decks, EDIUS Pro features realtime, multi-track, mixed format HD/SD editing (HD, HDV, DV, MPEG-2, lossless and uncompressed SD video), compositing, chroma keying, titling and timeline output capabilities. EDIUS Pro can edit DV content in HD resolutions, providing automatic, realtime upscale conversion from SD to HD video, and all project titles, graphics and effects are applied in HD resolution. Ensuring a painless transition to the world of HD, editors can edit and output HDV content to hard disks or DVD-R drives without requiring an HDV camera or deck. A highly flexible craft editing solution that delivers maximum productivity to video professionals, EDIUS Pro offers advanced features such as multicam support, nested sequence editing, improved trimming tools, alpha-channel support in the HQ codec, and keyframe support for color correction. Otherwise the same, EDIUS Broadcast provides support for higher-end video equipment and formats such as Panasonic DVCPRO 50, DVCPRO HD, DVCPRO P2, AVC-Intra, VariCam, and Sony XDCAM. (EDIUS Pro is upgradeable to EDIUS Broadcast).*



FEATURES

Edit Mixed Formats in Realtime

Seamlessly edit, in realtime, any mix of HD, HDV, DV, uncompressed SD and MPEG-2 video, maintaining the full native format, resolution and color space quality of all video clips. The EDIUS engine is resolution and frame-rate independent, ensuring support of future video codecs and formats. Whether its native 720/24p HDV, 1080/30p, QuickTime H.264, or standard definition NTSC/PAL DV or AVI footage, productivity gains from realtime mixed format editing are immense as there is no time-consuming format pre-conversion or preparation required prior to editing.

They provide support for Windows Media and include EDIUS Speed Encoder for HDV for fast HDV video output. The parameter-based keyframe support for frame-by-frame color correction gives users the tools to quickly enhance the quality of their video productions.

Nested Timeline Sequences

Nested Sequences expands exponentially the realtime editing power and exceptional responsiveness of EDIUS Pro. Create projects within projects, complete with all of the realtime effects, keyers, transitions and titling features already available in EDIUS Pro. Combine your sequences together for the final edit. Sequences can be handled like standard clips on the timeline, allowing you to apply any number of filters and effects. Support for nested timeline editing lets users work on sections of a production as separate timelines and nest them into a master project for simplified editing, task separation and organization. Nested Sequences combined with EDIUS Pro's realtime multi-format, multi-frame rate editing capabilities gives you limitless editing potential.

Multi-Format Support

EDIUS Pro provides capture, edit, and export support for Sony 1080/24p, 1080/25p, and 1080/30p and JVC 720/60p and 720/50p HDV formats. EDIUS Broadcast adds support for higher end Panasonic DVCPRO and Sony XDCAM formats. Both programs can also import AVCHD MPEG-4 material, which you can either edit natively or convert to HQ format for increased realtime productivity. Import and export Advanced Authoring Format (AAF) files from Pro Tools and After Effects, and various forms of Edit Decision List (EDL) files from other packages. Seamlessly edit and combine native Windows Media footage, including WMVHD, with any other supported format, without rendering or pre-processing footage.

Multicam Editing Mode



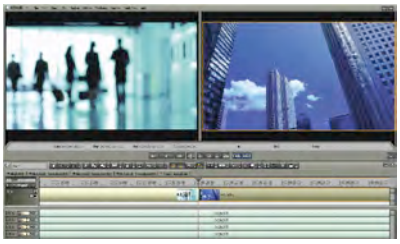
Multicam feature supports up to eight cameras and provides realtime monitor preview, as well as a master channel preview that displays all eight camera angles. Users have the feel of a live switcher, but with the flexibility of a nonlinear editing environment. Edit a sequence using up to eight different sources and view them simultaneously. Switching between cameras is as easy as pressing the number keys on your keyboard. When editing is finished, keep all the footage on the timeline with original tracks intact, including the unused sections, or automatically condense the timeline into a single track, retaining only the trimmed clips.

EDIUS Pro • EDIUS Broadcast

User Interface



- Interface features advanced bin window media management with "watch" folder clip import, media searching tools, productive yet simple mouse gestures for clip trimming, scrubbing and playback, and a realtime Vectorscope and Waveform monitor for detailed analysis of footage while capturing and editing.
- Customize the appearance and functions of the user interface. Features include a floating window design with adjustable preset positions, options to add and remove function buttons within each window, and a keyboard shortcut mapping utility that allows users to change virtually any keyboard commands to suit their workflow.
- Features the traditional "File, Edit, View..." menu system. However, you can reposition the various application panels easier than ever.
- Can display all video and audio effects as visually recognizable icons; effectively making them behave in much the same way as would any media clip within the Bin.
- Change the color of the interface, zoom into the Waveform and Vectorscope displays and add 4:3 or 14:9 safe area markers when editing 16:9 projects.
- User Profiles can be created and imported at any time, and you can export and import customized project settings). This allows you to take customized interface and application settings with you when jumping from EDIUS system to EDIUS system. Save out and import:
  - Window layouts
  - Application settings, including timeline and render settings
  - Customizable settings, such as GUI buttons and keyboard shortcuts
  - Plug-in settings
- Time Remap feature lets you set multiple, keyframed speed adjustments to a clip, without affecting its duration on the timeline. Via Time Remap, speed up and then slow down a clip's playback, and then speed it up again—all in realtime, with perfectly smooth results.
- Timeline trimming functions can be performed within a specialized view in the Monitor window. With a refined set of keyboard shortcuts and GUI buttons, you can easily perform ripple, slip, slide, and rolling edits with precision.



Realtime Effects and Titles in HD and SD

EDIUS Pro or EDIUS Broadcast empower editors with an array of realtime filters, keyers and transitions to refine and enhance video projects, without the need for rendering. Realtime effects, filters and keyers within EDIUS Pro can be stacked and used in any combination to provide unrestricted creativity. Video and audio effects may be customized and saved as presets for use in future projects. They features 28 different realtime video filters to style, enhance or correct any video project. Each filter offers simple yet powerful adjustment controls to further refine an effect.

- Includes realtime keying effects, such as Chromakey for compositing. With realtime, multi-track editing power and intelligent keying controls, any sequences that feature Chromakey, Lumakey or Picture-in-Picture effects, can be previewed and output instantly. They provide 16 layer blending keyers for high-quality compositing of video layers, based on different image properties. Blend keyers include Color Burn, Difference, Exclusion and Soft Light.
- They include Xplode for EDIUS and EDIUS FX, advanced 2D and 3D video effect engines. These transition effects incorporate proprietary Canopus Effects Technology and provide the power to create stunning and professional quality video transitions. With over 40 transition groups to choose from, each with customizable options, controls and numerous presets, Xplode for EDIUS and EDIUS FX provide sophisticated power for the demanding video editor.
- Bundled Quick Titler is a basic character generator and titling program that allows editors to quickly create titles in HD or SD resolution. Features preset text styles and artwork objects for fast title creation, in addition to providing the tools and options for creating customized titles and objects, all of which can be aligned and positioned with absolute precision. Quick Titler also supports text file importing and titles can be set with either a static, roll or crawl animation preset, resulting in effortless creation of project credits.
- Include Inscriber TitleMotion Pro for EDIUS, a specially-optimized, full version of the popular broadcast titling package, which provides editors with tools to create high-quality titles with realtime preview and playback during composition in either SD or HD. Featuring keyframed animation capabilities within both 2D and 3D spaces, TitleMotion Pro can produce polished, broadcast titles within minutes. TitleMotion Pro titles can be created and stored within the Bin window, or created directly from the editing timeline.
- In addition to the included audio filters, they can use third-party audio effects that make use of the Virtual Studio Technology (VST) interface standard. This allows any number of additional realtime audio effects to plug into EDIUS Pro/Broadcast for more sophisticated audio editing.
- The HQ codec has been enhanced, upporting alpha channel information within the video data. This means that you can avoid using storage-consuming formats such as uncompressed HD or still image sequences when compositing and layering video.
- All color correction filters feature keyframe controls for every property within each filter. In addition, genuine keyframe curve manipulation has been added to provide the highest level of precision.
- Alpha Channel support means that you can avoid using storage-consuming formats such as uncompressed HD or still image sequences when compositing and layering video.

EDIUS Pro • EDIUS Broadcast

Audio

- If you need to work with individual audio channels, whether two, four or eight, EDIUS Pro can automatically map individual channels to appropriate audio tracks within the timeline, complete with a separate waveform display for each channel.
- Panning controls have also been enhanced, with logical left and right panning defaults.
- AC-3 audio decoding and encoding enables clips that feature Dolby Digital audio to be imported to the timeline. This is a particularly useful feature for importing DVD-based material, and for exporting DVD-compatible streams with smaller audio file sizes.
- Using the PCM WAVE exporter option creates files with BWF TimeReference metadata, compatible with any third-party applications that support BWF audio files.

Output

- Upon completion of a project, export to all widely used file formats and mediums, such as MPEG-2, DV, and HDV. To assist in choosing the right options for your delivery format, you can also export your timeline with ProCoder Express for EDIUS. Built with the same high-speed, high-quality encoding and media technology found in Grass Valley ProCoder 3, ProCoder Express features an easy-to-use Wizard interface, guiding you every step of the way to export to QuickTime, Real Video, Windows Media, and more.
- Use the Batch Export feature to not only queue up export jobs for multiple sequences within your project, but you can also assign multiple target formats for your project. Once set, you can leave EDIUS to encode away, one file at a time.
- Bundled DVD Creator is a basic DVD authoring package for quickly putting together simple DVD titles with static menus based off the artwork included in the style gallery. DVD Creator can either use the material on the current EDIUS Pro timeline, or import a pre-encoded MPEG-2 stream.
- Create DVD titles with simple menus and chapter navigation, using built-in menu button and background artwork. The 'Print to DVD' function offers a choice of constant or variable bitrate video encoding, and Dolby Digital AC-3, PCM Wave or MPEG Layer II audio encoding.

Additional Features

- Segment Encoding ('Smart Rendering') supports standard definition (480i, 576i) and 1080i MPEG-2 content. Reduces the time taken to export projects to the same format and bitrate, by simply encoding the edited and modified sections of any source MPEG-2 clips that match the target MPEG-2 format (e.g. frame rate, resolution, bitrate).
- EDIUS Speed Encoder for HDV boosts the speed of HDV MPEG-2 export, by not only taking advantage of dual CPU system configurations, but also of the Dual Core processor technology featured with Intel and AMD CPUs. This optimization dramatically reduces the time needed to encode native HDV MPEG-2 transport streams from the EDIUS Pro timeline.
- Exporting your finished projects gets a boost with EDIUS Pro or Broadcast. You can now use the Batch Export feature to not only queue up export jobs for multiple sequences within your project, but you can also assign multiple target formats for your project. Once set, you can leave EDIUS to encode away, one file at a time.
- Create your own custom export targets based off the inbuilt exporters included with EDIUS. This means that you can have an exporter specifically create for a certain type of medium you want to deliver your work out on, and reuse that specialized exporter again in the future.

EDIUS Pro Video Editing Software *(Mfr # 606256 • B&H # GREDIUSP4)* **599.95**

NX Express (PCIe) Baseboard with EDIUS Pro Software: Provides DV and HDV I/O, composite and S-Video I/O and unbalanced audio I/O. Hardware-based video overlay design for accelerated HD/SD editing. Also features analog input signal cleaning and enhancement.
(Mfr # 690194 • B&H # GREDIUSNXP45) ..... **Call**

NX Express (PCIe) Baseboard with HD/SD Component Output and EDIUS Pro Software: Same as above, plus a daughter card with component output (BNCx 3), as well as accelerated standard definition MPEG-2 and MPEG-4 encoding. *(Mfr # 640205 • B&H # GREDIUSNEE)* **1249.95**

EDIUS NX Express 5.25˝ Bay: Sleek, black, 5.25-inch breakout panel provides front-mounted connectors for 4-pin FireWire, composite, S-Video and unbalanced stereo RCA audio. Includes all cables for connecting the bay to the EDIUS NX Express board. *(Mfr # 630060 • B&H # GREDIUSNB)* **149.95**

EDIUS Broadcast Video Editing Software *(Mfr # 616255 • B&H # GREDIUS4B)* **899.95**

EDIUS SP Baseboard with HD/SD Component Output Module: Provides DV and HDV I/O, composite, S-Video and component I/O, reference input, unbalanced audio and XLR-balanced audio input/output. Also has RS-422 (9-pin) deck control Hardware-based video overlay design for accelerated HD/SD editing. Also features analog input signal cleaning and enhancement. Includes Multi-I/O cable connector. *(Mfr # 650198 • B&H # GREDIUSBE)* **1699.95**

EDIUS SP Breakout Box: With a solid, 1U 19" rackmount design, the EDIUS SP Breakout Box option is a tidy and convenient solution for connecting the many different analog and digital video devices that EDIUS SP supports.
Connected via the included D-Sub data cable, the breakout box features the same connectors as the multi-I/O connector cable shipped with EDIUS SP including FireWire, SD component input, HD/SD component output, balanced and unbalanced audio, S-Video and composite. Does not include the Multi-I/O cable connector. *(Mfr # 630039 • B&H # GREDIUSBB)* **549.95**

EDIUS SP Baseboard with HD/SD Component Output Module and EDIUS SP Breakout Box
(Mfr # 660197 • B&H # GREDIUSPBOB) **2049.95**

Class on Demand: Complete Training for Edius 4.5
Comprehensive training program for Edius Pro/Broadcast presented on a DVD-ROM. The training is hosted by Mike Downey, who has more than a decade of experience using the EDIUS NLE system.
(Mfr # 98090 • B&H # CLTENX) **124.95**

CORE 2 QUAD

Next-Generation Processor



The Intel Core 2 Quad processor is the latest in cuttinge-edge processor technology for the desktop PC. Based on Intel Core microarchitecture, the Intel Core 2 Quad processor delivers four complete execution cores within a single processor, delivering unprecedented performance and responsiveness in multi-threaded and multi-tasking applications. More instructions can be carried out per clock cycle, shorter and wider pipelines execute commands more quickly, and improved bus lanes move data throughout the system faster. This quad-core processor represents Intel's continued leadership and drive of multi-core processing and more parallel computing.

Built on Intel's 45nm manufacturing technology, the processor uses hafnium-infused Hi-k transistors, enabling even more processor performance by doubling the transistor density, improving efficiency and speed relative to the previous generation, and increasing cache size by up to 50 percent.

The Intel Core 2 Quad processor is at the center of today's most interactive and content-rich software experiences. Whether it's encoding, rendering, editing, or streaming, make the most of your professional-grade multimedia applications with a PC powered by the Intel Core 2 Quad processor. With four processing cores and up to 12MB of shared L2 cache and up to 1333 MHz Front Side Bus, it brings a multimedia powerhouse to your house.

FEATURES

- Quad-Core processor provides four complete execution cores in a single processor with up to 12 MB of L2 cache and up to a 1333 MHz Front Side Bus. Four dedicated, physical threads help operating systems and applications deliver additional performance, so users experience better multi-tasking and multi-threaded performance across many types of applications and work loads. Each of the four execution cores can complete up to four full instructions simultaneously.
- Smart Memory Access optimizes the use of the data bandwidth from the memory subsystem to accelerate out-of-order execution. A newly designed prediction mechanism reduces the time in-flight instructions have to wait for data. Pre-fetch algorithms move data from system memory into fast L2 cache in advance of execution. These functions keep the pipeline full, improving throughput and performance.
- Intel® Advanced Digital Media Boost accelerates the execution of Streaming SIMD Extension (SSE) instructions to significantly improve the Media Boost performance on a broad range of applications, including video, audio, and image processing, and multimedia, encryption, engineering, and scientific applications. SSE4-optimized applications, such as video editing and encoding in high-definition resolution, will see additional performance improvements.
- Intel 64 Architecture alows the processor to access larger amounts of memory. With appropriate 64-bit hardware and software, platforms based on an Intel processor supporting Intel 64 architecture can allow the use of extended virtual and physical memory.
- Advanced Smart Cache provides shared level 2 cache across each pair of cores that can be dynamically allocated to each processor core, within the pair, based on workload. This efficient implementation increases the probability that each core within the pair can access data from fast L2 cache, significantly reducing latency to frequently used data and improving performance.
- Execute Disable Bit provides extended virus defense when deployed with a supported operating system. Memory can be marked as executable or non-executable, allowing the processor to raise an error to the operating system if malicious code attempts to run in non-executable memory. This can prevent the code from infecting the system.
- Digital Thermal Sensor (DTS) provides more efficient processor and platform thermal control improving system acoustics. The DTS continuously measures the temperature at each processing core. The ability to continuously measure and detect variations in processor temperature enables system fans to spin only as fast as needed to cool the system.

Quad-Core Intel Xeon Processor 5300 Series

Maximize performance/density and performance/watt with the the highest performance available for 2-way servers running high performing infrastructure applications.

Quad-Core Intel Xeon Processor 7300 Series

Maximize performance, scalability and reliability available for data-demanding applications while offering the headroom and peak-load responsiveness for large virtualization and server consolidation.

PROFESSIONAL SERVICES FROM THE PROFESSIONAL SOURCE

- Non-linear Editing Systems
- Digital Audio Workstations
- Media Management Servers
- Compositing and Animation Systems



Turnkey Systems
With a 15-year track record of building Professional Turnkey Systems, The B&H Research & Development team utilizes a trial-and-error diagnostic process, following a strict code of quality which minimizes the potential need for on-site troubleshooting.

Sales Consultation
Our Sales Associates are experts in their fields and are well-versed in all the latest technologies. With many years of professional experience and rigorous vendor training, you can rest assured that you are getting the best solution, tailored to your specific needs.

On-Site Installation
Our in-house team of installers and consultants design, spec, and install professional solutions for your studio location. From basic system setups to video server fibre channel arrays, B&H now offers everything professionals seek in a streamlined solution.

Service & Support
As an Authorized Service Center, The B&H Engineering staff goes through extensive vendor training and offers you expert knowledge and experience. B&H offers unparalleled support with complimentary 1-year Phone, Remote Access, and In-house Repair services for every Turnkey system.

For more information please call
800.947.1175

B&H
PHOTO · VIDEO · PRO AUDIO

CS-3000 SERIES


MCS-3800W

Media Command Stations

MCS-3000 Series products are the pinnacle of JL Cooper's control station product line. The MCS-3800 and other Media Command Stations are in daily use with systems from Apple, AVID, BitCentral, Doremi Labs, Digidesign, DVS, Enco, Grass Valley, Leitch, IBIS, IFX, Harris, Inscriber, IRIDAS, MOTU, Merging Technologies, Panasonic, Roland, Steinberg, Yamaha and many others. Media Command Stations provide tactile control of popular computer-based workstations for audio/video production, post production, color correction, broadcast automation and other applications. Edit and refine your work to perfection, using tactile controllers from the A/V industry's most widely used control surface technology.

FEATURES

- MCS-3000 stations are designed with a modular approach. This lets you customize the control surface for your specific needs. No other control product offers the advanced flexibility and proven reliability.
- Add tactile controls to digital audio and video workstations. The stations feature touch-sensitive motorized faders, programmable function keys, innovative, dynamically-relegendable LCD keys, back lit LCD displays, VF displays, rotary encoders, professional transport controls and full size numeric keypads.
- They advance the state of modular, control for non-linear audio and video editing systems. They expand to offer as many as 64 moving faders. Models include JLCooper's custom, optically-encoded, concentric jog wheel with shuttle ring. The SP jog/shuttle mechanism on the MCS-Transport SP) offers a more traditional feel for video applications.
- Interfacing options including Ethernet, USB, RS-422, Quad RS-422, RS-232, MIDI and GPI.
- Stations are solid, professionally crafted controllers beautifully sculpted with an optional simulated stone (granite) trim and wrist rest ('W' models include contoured simulated granite wrist rest).
- Provide access to on–screen mixing and DSP functions.
- Software lets you add additional controls to most applications.
- Low profile and compact design with heavy duty construction.
- Combine units to form a custom configuration for specific requirements and budget.

MCS-3800

The MCS-3800 is an eight fader main console with a full complement of necessary controls. It features touch–sensitive motorized faders, 60 function keys, full-size numeric keypad, professional transport controls, LCD and LED displays. Includes built in MIDI I/O and two card slots for optional interface cards. It serves as a hub for an expanded system with a wide variety of optional accessories. Customize by adding MCS-3000x, MCS-Panner and MCS-Bridge and other options.

MCS-3800 Media Command Station *(Mfr # MCS-3800 • B&H # JLMCS3800)* **3093.50**

MCS-3800W Media Command Station with Wrist Rest (*Mfr # MCS-3800W • B&H # JLMCS3800W)* **3655.95**

MCS-3400

The MCS-3400 is a smaller main console for applications where space is at a premium or fewer than eight faders are required. It features four touch–sensitive, motorized faders and it's smaller size makes it the ideal addition to personal editing suites. Includes built in MIDI I/O and two card slots for optional interface cards. It may be fully expanded with a variety of options and it can be used with a many computer-based editing systems. It is otherwise identical to the MCS-3800.

MCS-3400 Media Command Station *(Mfr # MCS-3400 • B&H # JLMCS3400)* **2624.95**

MCS-3400W Media Command Station with Wrist Rest (*Mfr # MCS-3400W • B&H # JLMCS3400W)* **3093.50**

MCS-3000

The MCS-3000 is a smaller main console for applications where space is at a premium or no faders are required. It is a low profile, compact design, with professional controls and quality construction. Supports the MCS-3000x and MCS-3000XL 8 channel fader expanders and other expansion options. Has built in MIDI I/O and two card slots for optional interface cards.

MCS-3000 Media Command Station *(Mfr # MCS-3000 • B&H # JLMCS3000)* **2058.95**

MCS-3000W Media Command Station with Wrist Rest (*Mfr # MCS-3000W • B&H # JLMCS3000W)* **2624.95**

Expansion Options for the MCS-3800, MCS-3400 and MCS-3000

MCS-3000X: 8-channel fader expander *(Mfr # MCS-3000X • B&H # JLMCS3000X)* **1964.95**

MCS-3000 XL: Same as above, plus the potential to display channel labels, color coded track arming status and other mission critical information *(Mfr # MCS3000XL • B&H # JLMCS3000XL)* **2799.95**

MCS Panner: Three Axis Joystick Controller *(Mfr # MCS-PANNER • B&H # JLMCSP)* **1218.50**

MCS Bridge: Channel Display and Pan Option *(Mfr # MCS-BRIDGE • B&H # JLMCSBRIDGE)* **937.50**

MCS Wiper: Transition Controller *(Mfr # MCS-WIPER • B&H # JLMCSW)* **937.50**

MCS3– MEDIA CONTROL STATION³ABC

Professional Remote Control for VCRs, MIDI, Audio, Video and Multimedia Software



Media Control Station3 features professional transport buttons for Record, Play, Stop, FF and REW. It has 18 physical buttons for a variety of editing functions and the V/Stick Navigation Control. A precision, optically encoded jog wheel with a concentric shuttle ring lets you control audio or video effortlessly and with frame accuracy. Available in a number of different versions, MCS3 features a balanced, optical jog wheel with shuttle ring and RTZ and shuttle back at play speed. It provides remote transport control, permits remote track arming, and is made of durable all metal construction.

JLCooper controllers let you work faster. They provide the ease–of–use and tactile elegance that's missing from "software only" user interfaces.

Professionals can depend on JLCooper control products to provide reliable service that far outlasts plastic alternatives.

MCS³ USB

Controls all Mac and Windows Applications

Working with virtually any software program, Media Control Station³ USB version features professional transport buttons, a precision optically encoded jog wheel with a concentric shuttle ring and 18 function keys. Supports Mac OS9 & OSX, Windows 98, 2000, Me, XP and Vista. Lets you use and customize supplied keysets for advanced control of applications including Final Cut Pro, iMovie, Premiere Pro, Pro Tools, Nuendo, DP5, Vegas Video, Virtual VTR and others.

(Mfr # MCS3-USB • B&H # JLMCS3USB) **524.95**

MCS³ RS-232

Controls Windows Applications

Media Control Station³ RS-232 features professional transport buttons, a precision optically encoded jog wheel with a concentric shuttle ring and 18 function keys. Supplied software is compatible with Windows 98, 2000, NT, Me, XP and Vista, and can be used with any editing software program. MCS³ works with Premiere Pro, Cakewalk Pro, MPEG Edit Studio and other systems.

(Mfr # MCS3-RS-232 • B&H # JLMCS3RS232) **524.95**

MCS³ MIDI/MMC

Controls Audio Hard Disk Recorders

Media Control Station³ MIDI/MMC version sends MIDI Machine Control messages for controlling compatible hard disk recorders and computer based editing systems. Use it with recorders from Alesis, Akai, Mackie, Roland, Tascam and others. It can be coupled with FaderMaster Pro, FM 4/100 or MCS-ProTracker to form a compact custom console.

(Mfr # MCS3-MIDI • B&H # JLMCS3M) **524.95**

MCS³ RS-422

With JLCooper Jog/Shuttle Mechanism

Media Control Station³9-Pin version features professional transport buttons, a precision optically encoded jog wheel with a concentric shuttle ring and 18 function keys. It's a 9-Pin/P2 compatible universal VTRor DDR jog/shuttle remote with Sony BVU 800/900 emulation. It couples to MCS-Locator to as a full function controller, capable of controlling up to 4 professional video decks.

(Mfr # MCS3-9PIN • B&H # JLMCS3RS422) **524.95**

MCS³ SP RS-422

With VTR Style Jog/Shuttle Mechanism

Features the familiar push-push jog/shuttle controller. Push wheel once for Jog mode. Push wheel again for shuttle mode. In shuttle mode, it features a detent "click" when stopped. Controls AVID Symphony Nitris, Grass Valley Edius, professional P2 compatible VTRs and hard-disk based VTR emulators. Couples to MCS-Locator as a full function controller, capable of controlling up to 4 professional VTR's.

(Mfr # MCS3-SP-RS422 • B&H # JLMCS3SP422) **776.50**

MCS³ SP USB

With VTR Style Jog/Shuttle Mechanism

Media Control Station3 SP USB features professional transport buttons, a VTR Style Jog/Shuttle Mechanism and 18 function keys. MCS3 SP USB is the first Mac compatible USB controller with VTR style Jog/Shuttle and the best way for classic video editors to work with a familiar jog wheel on the Mac. Supplied software lets you use and customize keysets for advanced control of Quicktime compatible applications including Final Cut Pro, Pro Tools, DP5, Virtual VTR and others.

(Mfr # MCS3-SP-USB • B&H # JLMCS3SPUSB) **743.50**

MATROX

RT.X2



Professional Realtime HD Editing for Adobe CS3

Ideal for corporate communicators, event videographers, project studios, educational facilities and digital filmmakers, the RT.X2LE allows users to get maximum productivity from Adobe Premiere Pro CS3 and CS3 Production Premium. The RT.X2 LE is a ¾-length PCIe card with a professional breakout box, that lets you edit HDV or P2 MXF 720p and output HD. Plus, you can capture other HD and SD formats over the analog inputs, and mix all types of footage on an HD or SD timeline in real time.

RT.X2 LE goes far beyond the capabilities of systems that combine Premiere Pro CS3 and a simple I/O card. The RT.X2 hardware provides accelerated editing of full-quality, full-frame-rate video, export to DVD, Blu-ray, QuickTime, Adobe Flash and other formats, and extra productivity with WYSIWYG graphics and realtime downscaling of HD projects for SD delivery.

Otherwise the same, the full-version RT.X2 provides full-resolution HD monitoring on an inexpensive flat panel display via its independent DVI output. In fact, the RT.X2 provides better HD video definition, with pixel-to-pixel mapping on a flat panel (1920 x 1200), than you will get on expensive professional HD monitors which re typically limited to approximately 800 lines of resolution. And for those working exclusively in SD (Standard Definition), the RT.X2 SD is available.

FEATURES

Realtime Multi-Layer HD/SD Workflows

- Designed primarily for realtime native HDV, DV, and Panasonic P2 720p and SD editing, the RT.X2/LE also provides a high-quality MPEG-2 4:2:2 I-frame codec so you can capture other HD and SD formats over the analog inputs, and mix all footage on an HD or SD timeline in real time.
- Extensive support for a wide range of analog, DV, HDV, and P2 cameras including: JVC GY-HD110, GY-HD200 and GY-HD250, Sony HVR-A1, HVR-Z1, HVR-V1, PDW-F330, Panasonic HVX-200, HDX-900, HD-C27H, HPX2000, Canon XH-A1, XH-G1, XL-H1.

Highest Quality Realtime Effects

Provides performance- and quality-optimized effects processing. Built on Matrox Power of X and Flex technologies, the RT.X2/LE leverages CPU and GPU power to provide a tightly integrated, high performance editing environment for Adobe Premiere Pro. RT.X2/LE's broadcast quality effects are fully keyframeable and feature a high level of control for detailed work. Each effect has a series of parameters that can be fine tuned to get just the look you want. To save time you can use the preconfigured effects presets or create and save your own presets.

Most Realtime Video/Graphics Layers

RT.X2/LE doesn't compromise quality or effects refinement to increase the number of layers—it always deliver maximum realtime quality. Timelines with more layers and/or effects than can be processed in realtime can benefit from hardware-accelerated previews. The RT.X2 always play back the timeline at the best possible quality and if necessary, gracefully reduce the frame rate. You get in-context feedback as you work.

Realtime Native HDV Editing Workflow

Transfer native HDV footage over IEEE1394 to your RT.X2/LE system. Native HDV material can be mixed in real time on your HD timeline with MPEG-2 I-frame clips. You can also place SD clips on your HD timeline and RT.X2 will upscale them in real time so you can mix NTSC material into a 1080i at 29.97 fps timeline.You can also mix 576p or 486p material into a 1080p timeline. When your edits are complete, you can record your project directly to tape using RT.X2/LE's analog component HD output or or export to HDV for playout over IEEE1394.

Realtime Editing of Panasonic P2 MXF 720p Files

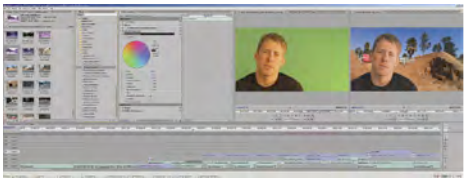
- Provides native editing of Panasonic P2 MXF 720p files at 23.98, 25, 29.97, 50, and 60 fps and SD files at 23.98p, 25i and 25p, 29.97i and 29.97p fps in Premiere Pro and After Effects. In addition, the bundled Matrox EZ-MXF utility lets you use your native MXF files in animation, compositing, and motion graphics applications that support Video for Windows AVI files. RT.X2/LE also supports the use of the Focus Enhancements FireStore drives allowing you to simply transfer P2 and HDV files to your RT.X2/LE system and edit them in real time. RT.X2/LE supports Panasonic VariCam 24p and 25p workflows with the HVX-200 camera via MXF file transfers.
- RT.X2/LE extends Windows Explorer functionality to simplify AVI and MXF file management. Important details such as User Clip Name, Start Timecode, End Timecode, Duration, etc. are available in the Windows Explorer Details View. A clip icon can also be displayed in the Thumbnails View to let you more easily identify your clips.

RT.X2

- Downscale HD projects to broadcast-quality NTSC and PAL with proper conversion of the HD color space to the SD color space. You can print your HD edit to analog SD tape in real time and or use this feature to preview HD projects on inexpensive SD monitors.
- Capture in HD, then edit in SD for maximum realtime performance. You maintain the quality of the original footage, yet benefit from maximum realtime performance during editing, similar to what you will experience when editing in native DV. When your edits are complete, you can output straight to SD. When you view the SD master you will see very littel difference in quality compared to a project that is edited in native HDV then downscaled to SD. If you need an HD master, you can open the same SD project in an HD timeline. No recapturing is necessary.
- All RT.X2 cards provide amazing realtime editing performance in DV. On a reasonably performing system, you can expect to edit at least five native DV video layers plus six graphics layers and effects in real time. Other SD clips captured from analog SD sources with the same resolution and frame rate can be mixed on your SD timeline in real time.
- When the need arises, HDV clips can also be placed on your SD timeline. The RT.X2 cards will downscale them so you can mix 1080i at 29.97 fps material into an NTSC timeline or 1080i at 25 fps material into a PAL timeline in real time. With Matrox RT.X2 and RT.X2 LE, you can also mix MPEG-2 I-frame HD material on an SD timeline in real time.
- The voiceover feature of Premiere Pro is supported to let you record audio directly in the timeline. Also supports Premiere Pro's multi-channel 5.1 surround sound mixing.
- WYSIWYG video output plug-in for After Effects and Photoshop lets you see your work directly on your video monitor. The Adobe Dynamic Link feature is also supported.
- VU meters let you see if your audio input is active and also let you monitor and adjust audio levels in order to obtain the optimal signal-to-noise ratio and dynamic range.
- You get instant output of video files such as MPEG, DivX, and AVI on your broadcast monitor using Adobe Bridge, Windows Media Player or other DirectShow-based applications. Use to show different versions of your work to clients on a broadcast monitor without having to open Adobe Premiere Pro.

RealtimeFlex CPU and GPU Effects

The RT.X2 platforms rely on the power of your CPU to perform a variety of realtime and accelerated effects. They are also available in Adobe After Effects. Using the power of your system GPU, you can create a wide variety broadcast-quality 2D and 3D digital video effects.



RT.X2 provides one of the finest realtime chroma keyers in the industry. Clean blue- and green-screen keys are easy to achieve, even with DV and HDV material shot in less than optimal lighting conditions. Your video is upsampled to 4:4:4:4 resolution and advanced noise reduction algorithms are used to ensure superior results. The auto key button intelligently adjusts the key with soft edges, spill removal, and shadow preservation. Further refine the key with manual controls.

- Page curls are true 3D with full-motion video on the reverse side and realistic highlights. Page curls on graphics let you create great looking text effects. You control the position, rotation, scaling, and zooming of page curls in 3D space. You also have control over the softness of the edges.
- RGB curves control offers a fast, natural way to fine-tune the colors in your video. If, for example, you want to remove a blue tint from your video, you simply drag the blue curve down. With RGB curves you can also achieve wild color effects and other looks that are otherwise impossible.
- Primary color corrector provides basic proc amp control; three-way color correction complete with master, shadows, midtones and highlights control; input/output level control; and RGB curves control.
- Easily adjust four proc amp controls - hue, saturation, brightness, and contrast. . You can also use these controls to create special effects, such as black and white, in real time.
- Colors can be corrected using 9 parameters related to the black (shadow), midtone, and white (highlight) levels of a clips. Easily match colors or balance blacks, whites, and grays against a reference shot in one step.



Realtime track matte effect lets you superimpose one clip onto another using an animated matte (traveling matte), to determine how the two clips are composited (keyed). You can use a grayscale video or graphics clip as your matte, or use a graphics clip or graphics sequence with an alpha channel as your matte.

- Position your clips anywhere in 3D space while adding soft edges and rounded borders with color gradients in real time.
- Simulate camera defocus and create unique effects in real time with Blur/glow/soft focus.
- The surface finish effect gives metal, brick, wood, or granite textures to your video clips and titles with color spot lighting.
- Mask effect lets you choose from dozens of soft-edged cutout shapes for your video clips. You can also create your own masks.
- Realtime pan and scan filter lets you convert footage from any aspect ratio to any other.
- Page curls are true 3D with full-motion video on the reverse side and realistic highlights. Page curls on graphics let you create great looking text effects. Control position, rotation, scaling, and zooming of page curls in 3D space. Control the softness of the edges.
- Realtime mask blur effect lets you create a "region of interest" by adding a mask and applying blurring to it.

RT.X2 SD Capture Card *(Mfr # RTX2SDNAC • B&H # MARTX2SD)* **795.00**
RT.X2 LE Capture Card *(Mfr # RTX2LE/NAC • B&H # MARTX2LE)* **995.00**
RT.X2 Capture Card *(Mfr # RTX2NAC • B&H # MARTX2Q)* ..... **CALL**
RT. X2 SD, RT.X2LE, RT.X2 bundled with Adobe Premiere Pro CS3 ..... **CALL**

MATROX

AXIO LE

Realtime Engine for HD Editing for Broadcast and Post



Axio LE makes Adobe Premiere Pro CS3 and CS3 Production Premium the foremost realtime HD and SD editor for demanding broadcast and post-production environments. It features no-render HD and SD finishing in compressed and uncompressed formats, superior realtime color correction tools, advanced realtime effects, and a full complement of analog and digital audio and video inputs and outputs. It also lets users work seamlessly with the other Adobe Production Studio applications, fully supporting Adobe Dynamic Link and providing WYSIWYG video output support for After Effects and Photoshop, as well as other industry-leading animation and compositing packages.

Stepping up from RT.X2 platform, the Axio LE features simultaneous HD and SD output, SD/HD-SDI input/output, analog component input/output, SD genlock and Tri-level HD genlock. It also supports full 1080i resolution at 25, 29.97 and 1080p at 23.98, 24 and 25, and offers Closed Captioning (CC) support.

	AXIO LE	RT.X2	RT.X2 LE	RT.X2SD
HDV 1080i / HDV 1080p / HDV 720p	✓ / ✓ / ✓	✓ / ✓ / ✓	✓ / ✓ / ✓	capture only / capture only / —
DVCPRO HD / DV, DVCPRO, DVCAM / DVCPRO50	✓ / ✓ / ✓	— / ✓ / —	— / ✓ / —	— / ✓ / —
P2 MXF – DVCPRO50, DVCPRO HD	✓	720p/SD only	720p/SD only	—
XDCAM MXF – DVCAM, IMX / XDCAM HD MXF	✓ / ✓	— / —	— / —	— / —
Uncompressed	8-bit SD, HD / 10-bit SD, HD	—	—	—
MPEG-2 4:2:2 I-frame HD	1440 / 1920 / 1280 Hor. Res. 50-300 mbps	1440 Horizontal Resolution 50-100 mbps	1440 Horizontal Resolution 50-100 mbps	—
Compressed HD for offline	✓	Editing only	Editing only	—
Realtime Video Effects	Three-way primary color correction, Three-way secondary color correction, Super smooth field- or frame-blended slow motion, Advanced 3D DVE, Chroma/luma keying, Dissolve, wipes, Surface finish, Blur/glow/soft focus, Shadow Transitions, Page curls, Mask, Pan & Scan, Mask mosaic, Mask blur, Four-corner pin, Track matte, Native Adobe transitions Native Adobe effects – opacity, crop, motion, etc., Accelerated shine, Crystallize, Old movie, Lens flare, Move & scale Ripple, Twirl, Impressionist, Adobe garbage mask, Sphere, Timecode, Accelerated cube (Requires GPU with 512 MB.)			
Video Editing	Ultra high performance editing with Adobe Premiere Pro CS3, Realtime mixed-format timelines, EDL import and export, AAF export, Waveform and vectorscope monitors, User customizable keyboard, Multiple nestable timelines, WYSIWYG for compositing and graphics applications			
Audio Editing	Support for multi-channel 5.1 surround sound, mixing and monitoring, Sub-frame audio editing Audio sweetening with VST plug-in support, Voiceover recording in the timeline, VU meters on capture			
Closed captioning support in NTSC	✓	—	—	—
Analog Audio I/O	2 in / 6 out (XLR)	2 in / 2 out via System Sound Card		
AES/EBU audio, SDI embedded audio	2 in / 6 out, 8 in / 6 out	—	—	—
1/4" Output for Stereo Monitoring	✓	—	—	—
Simultaneous HD and SD output	✓	—	—	—
DVI-D preview output	—	✓	—	—
SD Video I/O	1394, Composite, Y/C, Analog component			
SDI – SMPTE 259M Video I/O	✓	—	—	—
Analog and Digital Genlock	Analog Only	—	—	—
HD 1394 Video I/O	✓	✓	✓	Input Only
SDI HD – SMPTE 292M Video I/O	✓	—	—	—
Analog YPbPr component Video I/O	✓	✓	✓	—
Tri-level Genlock	✓	—	—	—

MATROX

MXO2



Mfr # MXO2
B&H # MAMXO2

Complete Portable I/O for Mac

The first truly complete portable I/O device for the Mac, the MXO2 is lightweight, fits in your laptop bag, and runs for hours on a field battery or the or the included AC adapter. It lets you work seamlessly in any format you want. Designed to streamline editing workflow with Apple Final Cut Studio and Adobe CS3 Production Premium on MacBook Pros and Mac Pros, the MXO2 provides broadcast-quality input/output, monitoring, and up/down/cross conversion. Users can benefit from file-based workflows with native support for XDCAM, XDCAM HD, XDCAM EX, and P2. In addition, they are not limited to using a single codec as with some other I/O devices on the market.

FEATURES

Truly Portable

◆ The first truly portable I/O device for the Mac. It fits easily into your laptop bag and can run off standard field batteries or the included AC adapter. It connects to your MacBook Pro via Apple's ExpressCard/34 slot or to your Mac Pro via a PCI Express adapter card.

HD and SD Inputs/Outputs

◆ Features a full complement of professional inputs and outputs. RS-422 machine control is provided for frame-accurate capture and print-to tape with Final Cut Pro and Adobe Premiere Pro. Up to five user selectable simultaneous video outputs, HD and/or SD on HDMI, SDI, and analog are supported.

– Video inputs include HD/SD-SDI, analog component HD, composite, S-Video and HDMI

– Audio inputs include two XLR-balanced, two RCA unbalanced, two AES/ABU, SDI and HDMI embedded (up to 8 channels).

– Video outputs include two HD/SD-SDI, 12-bit analog component, 12-bit composite, and S-Video, one HDMI.

– Audio outputs include four XLR-balanced, six RCA unbalanced for surround sound monitoring, two AES/ABU, SDI and HDMI embedded (up to 8 channels).

◆ The MXO2 provides SD analog black burst (bi-level) or HD tri-level sync genlock. It can genlock to any type of video input or to house sync. Timing offset controls can be used to align your video output relative to your external genlock source to compensate for cable delays within your facility.

Flexible Workflows

The MXO2 gives you a wide range of workflow possibilities by providing frame-accurate capture via RS-422 deck control to a variety of codecs including:

- ProRes 422 • ProRes 422 HQ
- DV • DV50 • DVCPRO • DVCPRO HD
- Uncompressed HD/SD (8- and 10-bit)
- Offline RT

◆ Work with file-based formats such as XDCAM, and P2 on your timeline.

HD and SD Monitoring

◆ The MXO2 turns your HDMI monitor into a true-color video display you can trust, even for color grading. It's packed with features that make it the ideal monitoring solution for Final Cut Pro, Adobe Premiere Pro, and other QuickTime-based applications. No need to buy expensive HD monitoring equipment. In addition, realtime downscaling feature lets you view your HD projects on an SD monitor.

◆ Adjust and control your HDMI monitor exactly like you would a broadcast HD monitor. Controls for hue, chroma, contrast and brightness are provided. Also has a Blue-only mode to gives you completely accurate color representation.

◆ Provides 1:1 pixel mapping on HDMI monitors that support this feature. You get accurate monitoring on your HDMI display in the following resolutions: 720 x 486 (NTSC), 720 x 576 (PAL), 1280 x 720 and 1920 x 1080.

Audio Monitoring

◆ Provides built-in 5.1 surround sound monitoring via RCA and HDMI so you don't have to buy more equipment. The MXO2 also lets you map any audio track in Final Cut Pro or Adobe Premiere Pro to any audio output.

Realtime Hardware Conversion

◆ Provides realtime HD to SD downscaling. Proper conversion of the HD color space to the SD color space and proper aspect ratio conversion to anamorphic, letterbox, and center cut are supported.

◆ Provides realtime SD to HD upscaling with proper conversion of the SD color space to the HD color space.

◆ Offers realtime cross conversions from 720 to 1080 and 1080 to 720. Realtime frame rate conversion is also supported with the following cadences – 2:3:2:3, 2:3:3:2, and 2:2:2:4. It also facilitates monitoring when, for example, you need to work with 23.98 fps footage but your monitor does not support that frame rate. You can use MXO2's realtime frame rate conversion to view your project at 29.97 fps.

Final Cut Pro Acceleration

◆ In Dynamic RT editing mode, Final Cut Pro automatically reduces frame size to let you preview non-realtime segments of a project at a better frame rate. The MXO2 hardware upscaler accelerates these segments to their original frame size saving processing power for other Final Cut Pro operations, so you get better realtime performance.

MOTU

V4HD

FireWire Video Interface



With one simple plug-and-play FireWire 400 or 800 connection, the V4HD turns your Mac or PC desktop or laptop computer into a powerful HD/SD video production workstation equipped with all the video and audio I/O you need. Connect all your gear, from SD camcorders and monitors to professional HD cameras, video decks, LCD reference monitors and plasmas – all at the same time, with no cable swapping. Choose your input source, then log and capture HD or SD clips directly into Final Cut Pro or Premiere Pro.

In Final Cut Pro, the V4HD supports full-raster 1920 x 1080 HD capture and playback using Apple's ProRes 422 codec in both standard and HQ modes. Final Cut users can ingest an uncompressed SDI or component HD source and then capture and edit in ProRes while monitoring their ProRes timeline in HD and SD simultaneously via the V4HD's hardware-accelerated up- and down-conversion.

In Final Cut Pro and Premiere Pro, the V4HD provides hardware-accelerated capture and playback of DVCProHD, DVCPro50 and DVCPro25 video streams, plus 8- and 10-bit uncompressed SD — with convenient plug-and-play FireWire connectivity and CPU-efficient intra-frame editing. The V4HD can also instantly playback DVCProHD/P2 clips (imported or ingested) with no transcoding necessary. Conversely, you can connect any SD or HD video source such as an HDV camera, legacy video deck or DVD player and then capture it directly as a DVCProHD clip in Final Cut or Premiere.

Many cameras now feed their uncompressed SDI or component output directly from the camera's optics and imager, before compression, for the best-possible picture quality during capture. Need to bring SD material into your HD project? The V4HD even provides hardware-accelerated SD-to-HD up conversion for capturing SD sources in DVCProHD format.

FEATURES

- HD/SD FireWire video interface for Mac and Windows — provides HD and SD capture and playback for any current-generation FireWire equipped computer.
- Plug-and-play connectivity via FireWire 400 or 800 — connects to either a desktop tower or a portable laptop.
- Captures and plays 25 HD and SD formats up to and including 1080p30 (720p, 1080i, 1080p and 1080PsF).
- Full-raster Apple ProRes workflow — supports full-raster capture and playback (1920 x 1080 and 1280 x 720) in Apple's ProRes 422 HD codec in both standard and HQ modes. Work with ProRes clips pixel for pixel in full 10-bit 4:2:2 resolution.
- HDMI monitoring — connect a large-format HD plasma, reference LCD, consumer DLP or other flatscreen for flexible and affordable "pixel for pixel" HD monitoring.
- Provides hardware-accelerated capture and playback of industry standard DVCProHD/P2, DVCPro50 and DVCPro25 video streams to/from Final Cut Pro and Premiere Pro.
- Connect multiple HD and SD sources and destinations simultaneously. Switch HD/SD sources on the fly while converting to multiple HD/SD destinations. All outputs are "hot", regardless of source format.
- Pristine HD quality and efficient editing — ProRes and DVCProHD formats provide 10-bit 4:2:2 broadcast quality color and CPU-efficient, intra-frame native editing.
- Captures and plays uncompressed SD — 8-bit or 10-bit NTSC or PAL.
- Broadcast quality hardware-based real time SD-to-HD up-convert — capture SD while working in HD; monitor HD when working in SD.
- Broadcast quality hardware-based real time HD-to-SD down-convert — capture HD while working in SD; monitor SD when working in HD.
- Hardware-accelerated 2:3 or 2:3:3:2 pull-down insertion and removal — go between film and NTSC rates in real time, with no rendering required.
- Comprehensive up/down conversion formatting — anamorphic, pillar box, letterbox, 14:9 pillarbox, 14:9 letterbox and full screen.
- Two rack space form factor with dedicated connectors — no cable swapping or gangly, inconvenient breakout cables.
- Stand-alone operation — converts and distributes selected input source to all supported output formats with SD-to-HD up-convert, HD-to-SD down-convert and pull-down insertion/removal.

MOTU

V4HD

Video I/O

◆ Choose any input as a video source and the signal is distributed to all outputs, both HD and SD simultaneously, via hardware-accelerated up/down conversion. This allows you to work with both HD and SD devices without cable swapping. The HD-SDI and SD-SDI banks supply two mirrored outputs so that you can connect both a deck and a monitor to each bank. Independent banks of HD and SD component are also supplied, along with legacy SD formats (composite and S-Video).

• HD-SDI and SD-SDI in and out (4:2:2 10-bit) on independent BNC connectors.

• Extra HD-SDI and SD-SDI output connector.

• HDMI output (4:2:2 10-bit, YCbCr or RGB).

• Support for DVI output with optional HDMI-to-DVI adapter.

• HD and SD component in and out (10-bit, YPbPr or RGB) on independent BNCs.

• Composite and S-video in and out (10-bit).

Audio I/O

◆ 32 channels of simultaneous audio input and output (four 8-channel banks: analog, AES/EBU, optical and embedded).

◆ 8 channels of analog in/out at all standard sample rates from 44.1 to 192kHz.

◆ Four XLR analog in/out — 4-channel direct connection without a breakout cable.

◆ 8 channels of AES/EBU digital in/out at sample rates up to 96kHz.

◆ 8-channel HD-SDI and SD-SDI embedded audio in/out, 24-bit at 44.1 or 48kHz.

◆ 8-channel HDMI embedded audio output, 24-bit at 44.1 or 48kHz.

◆ 8-channel ADAT optical digital audio in/out.

◆ Headphone jack with volume control.

Synch and Device Control

◆ Video reference in / thru — resolve to blackburst, composite or HD Tri-level sync.

◆ Time code I/O: LTC, VITC (SD analog), D-VITC (SD-SDI) and embedded (SD/HD-SDI).

◆ RS-422 machine control via 9-pin protocol.

◆ Word clock in, out and thru at sample rates from 44.1 to 192K.

◆ DSP-driven phase lock engine provides ultra-low jitter.

Built-in Mixer

◆ The V4HD is equipped with a complete 32 x 32 on-board digital mixer, allowing you to quickly route any combination of inputs to outputs. This is a bona fide monitor mixer complete with 16 stereo busses, and panning, mute and solo on all input channels. Multiple mix outputs can share inputs, giving you complete flexibility for any audio mixing application. Transfer from any audio format to any other audio format with zero latency.

– 32-channel, 16-bus mixer for monitoring live inputs from cameras, mic preamps or other audio sources with no delay. Set up send/return loops to digital mixers and outboard audio processing.

– Multiple CueMix DSP mixes -- create 16 separate stereo monitor mixes (8 stereo at 176.4 or 192kHz) for main outs, headphones, outboard gear send/return loops, etc.

– Audio delay compensation -- both fully automated and programmable controls ensure that audio always remains perfectly in sync with picture

– Audio only mode -- operates as a 32 channel cross-platform audio interface

– Stand-alone operation -- mix and monitor with no computer connected

Laptop Operation



Thanks to FireWire, the V4HD opens the door to a world of possibilities for laptop systems. All current and late-generation MacBook and MacBook Pro computers are equipped with both FireWire 400 and 800. Most PC laptops are equipped with built-in 4-pin FireWire 400. In both cases, the V4HD gives you plug-and-play broadcast-quality capture and monitoring. With the enormous performance gains seen in laptop technology, they are now powerful enough to easily capture and play back both HD and uncompressed SD video. You can essentially build a complete capture/edit system that fits in a backpack.

Using FireWire for Video I/O also frees up the PC card slot on your laptop for professional-grade video storage solutions. Expresscard-based storage solutions offer enough storage space and access speed to support the most demanding HD and uncompressed SD workflows. Alternately, you can daisy-chain a FireWire 800 hard drive on the same bus as the V4HD connected to the computer via FireWire 800. This offers compact, portable yet large-scale storage.

With Premiere or Final Cut

◆ The V4HD is the first and only all-in-one capture/playback solution for Premiere that provides both SD and HD capture over FireWire, allowing you to build a comprehensive, yet compact and portable desktop workstation without the need for separate PCI expansion products.

◆ The V4HD provides support for full-raster 1920 x 1080 HD capture and playback using Apple's ProRes 422 codec in both standard and HQ modes. Ingest any uncompressed SDI or component HD source and then capture and edit in ProRes while monitoring your ProRes timeline in HD and SD simultaneously via the V4HD's hardware-accelerated up- and down-conversion. The V4HD also offers hardware-accelerated DVCProHD capture and playback from Final Cut.

◆ Using the V4HD with Final Cut Pro couldn't be easier. The V4HD software installer provides Easy Setup presets, Sequence presets, Capture presets and Device Control presets to get you going quickly. In minutes, you'll be ready to log and capture, edit and monitor your project material.

◆ The V4HD features 9-pin device control for batch capture, print to video and edit to tape operations. It also provides up to 16 simultaneous channels of audio capture and playback with Final Cut Pro in any of four support audio formats: analog, AES/EBU, optical and embedded.

V4HD - FireWire Video Interface *(Mfr # 4026 • B&H # MAV4HD)*.....**2849.95**

VT[5]

Integrated Production Suite

A TV studio in a box, VT[5] defines the cutting-edge in live production. More powerful, flexible and affordable than ever before, VT[5] features live switching and Web streaming of up to 24 cameras, live virtual sets, real-time keying, titling, the world's fastest SD & HD editing and video painting. All this is tightly integrated with everything you need for production, post-production, and graphics.

VT[5]'s extensive HD post production capabilities include sophisticated real-time, non-linear editing, video painting and a full-featured animated character generation package. VT[5]'s real-time, uncompressed video processing with component and optional SDI output delivers unsurpassed video quality. The optional SD switcher adds an additional eight SDI inputs and SDI routing functionality to the system. Designed for the video producer that wants to expand their services without breaking the bank, VT[5] gives the power, flexibility and functionality of a system costing much more. Whether the project calls for a live CEO message integrated with pre-edited segments or a complex edit for broadcast television, VT[5] gives you the tools necessary to complete your next award-winning project.

FEATURES

Live Switching

- Add up to 32 external inputs using SX-84 and SX-SDI expansion modules
- 16:9 wide-screen and 4:3 support
- Advanced matte capabilities for luminance and chroma keying with adjustable controls for spill removal, tolerance, smoothness and garbage matte removal
- Key settings are stored for each camera input
- Key preview is visible before you take it live
- LiveSet real-time virtual studio enviroments with multiple camera angles and focal lengths, real-time shadows, reflections, lighting and more
- Support for transitions between virtual sets
- LiveSet Constructor utility to create up-stream key graphics, virtual sets, fixed background keys and more
- Upstream effects bus for double-box interviews and picture-in-picture effects
- 2D and 3D DVE Transitions
- Hundreds of reversible DVEs (Fades, Wipes, Curls, Trajectories, Rotation, Compression, Borders, Chroma FX, Overlays and much more...)
- iVGA adds external computer displays (Mac and PC) as a switcher channel with multiple input selection
- Integrated DSK with both take and fade in/out
- Titling, graphics, videos and animations directly assigned to switcher buses
- Dynamic switcher buses allow reconfiguration (no need to re-cable the video inputs)
- Save/load switcher configuration

Titling or Character Generator

- Save As Title Template feature to create Live Title Templates for VT[5] and TriCaster
- WYSIWYG editing
- Interactive template based CG module
- Display Program output within CG interface
- Use any installed TrueType font
- Powerful drawing tools
- Create and insert graphic objects (boxes, circles, splines, images)
- Save pages as 32-bit images or animations
- Save or recall text styles

Digital Disk Recorder

- Multi-format, multi-standard on-screen video player
- Play back a single clip or list of clips
- Cue clips to roll instantly when triggered by Switcher
- Use multiple DDRs simultaneously
- DDR can be assigned to the Downstream Keyer (DSK) providing live animated overlays
- Count up or count down in either project time or clip time
- Record program out to hard drive either as a DV file or uncompressed

Video Monitors

- Full-field on-screen playback on computer monitor
- Monitor program, preview, key or DSK buses
- Display supports 4:3 and 16:9 widescreen
- Underscan mode; YUV video display
- Zebra stripes for both 75 IRE and over-legal video
- Adjustments to match computer display to reference video monitors

VT[5]

External Controller

- Control external RS-422 and DV decks from your VT[5] desktop
- Batch capture deck lists and configurations
- Record allows user to enter time code settings

Audio Mixer (using SX-84 expansion box)

- Mix 8 live sources (stereo) and 8 online sources (4-channel)
- 4 adjustable XLR balanced mic/line inputs with phantom power
- 6 stereo unbalanced audio inputs from live sources
- 8 inputs from computer sources
- DV and SDI audio inputs
- EQ, balance, mute and mono for all inputs
- Audio-follows-video capability
- Talk over (reduces mix levels for mic inputs)
- Automated mixing to transition between audio presets
- 4-channel audio (4 discrete channels) in/ out
- PA mix output for live PA or control room feed

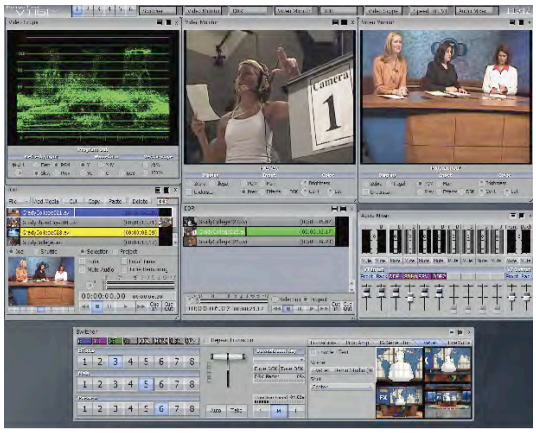
Signal Correction Proc Amp

- Brightness, contrast, hue, saturation
- U offset, V offset, U gain, V gain
- Calibrate computer sources as well as analog sources
- Advanced panel with 70+ adjustable parameters
- Auto calibration for 75 IRE, 100 IRE bars and video pass-through mode (requires SX-84)

Aura Video Paint

- Amazingly fast 2D paint and animation engine
- Paint over live video
- Four-point pixel tracking
- 3D compositing
- Stroke recorder
- Instantly use a graphic alpha channel
- Animate text along path

Live Virtual Sets



VT[5] includes LiveSet, a proprietary new technology that allows users to implement multi-channel virtual sets in a live environment with unprecedented realism and video quality. This groundbreaking technology, integrated into a live production environment, fundamentally changes the quality and the power of the tools available for video producers.

NewTek's proprietary LiveSet system in VT[5], allows separate virtual sets to be assigned independently to all switcher inputs, including all cameras and DDRs. In addition, each input has an independent LiveMatte matting module that eliminates the need for expensive hardware for each source connected to the system. Each virtual set supports virtual cameras with multiple angles and zoom levels, with support for secondary video sources for on-set virtual monitors. All effects are rendered with unprecedented photo-realism, including reflections, refractions, shadows, bump maps, and sophisticated filtering. Additionally, the advanced keying capabilities included in the LiveMatte technology enable refined previews of mattes for the precise isolation of color, edge and spill for the sharpest possible results.

Video Scope Waveform Monitor

- Waveform of Y/V, Y, C, YUV or RGB
- Vectorscope at either 75% or 100% chroma
- Monitor program or preview feeds
- Adjustable display brightness and tint

DVD Authoring

- Complete DVD authoring
- Direct encoding from a VT-Edit projects.
- Instant DVD Project playback
- MPEG-2 encoding and decoding

VT[5] Supported File Formats

Video Formats: AVI, DV, RTV, MPEG1, MPEG2 Program Stream, MPEG2 Transport Stream, HDV, Quicktime (with alpha support), MPEG-4 (including PSP and iPod), Image sequences, Flash, WMV HD (Render only) and VC-1.

Graphic formats: PG, JPEG, PNG, Targa (TGA), Tiff, BMP,WBMP, PCX (alpha-channel support for Targa and PNG)

Audio Formats: WAV, MP3, AU, SND, AIFF, WAX, DIF

VT[5] Systems and Components

VT[5] Integrated Production Suite for Windows with SpeedEDIT (see next page)
(Mfr # VT090000-0501 • B&H # NEVT5F) ..... **Call**

VT[5] LIVE! Integrated Production Suite for Windows with SX-84 Expansion Box (see next page) *(Mfr # RST00000-0504 • B&H # NEVT5BQ)* ..... **Call**

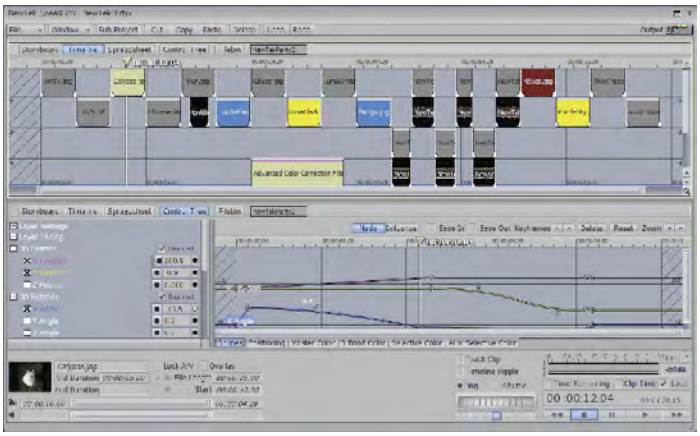
SDI Option for VT[5] *(Mfr # SD090010-0101 • B&H # NESDIOVT)* **995.00**

SX84 A/V Switcher Expansion Module for VT[5]: Provides 24 composite and 8 component and Y/C inputs, 4 balanced Audio In/Out, 12 RCA Audio In, 8 RCA Audio Out, RS-422.
(Mfr # SX080000-0901 • B&H # NESX84) **2495.00**

SX-SDI Expansion Box: SDI Switching Hardware Extension
(Mfr # SD190010-0101 • B&H # NESXSDI) ..... **Call**

VT[5]

SpeedEDIT Non-Linear Editor



Anyone that needs to produce video for web, broadcast or DVD will love from SpeedEDIT's clean design, streamlined operation, and pristine output. SpeedEDIT is a resolution-independent video editor designed to work quickly and efficiently on any project, from web streams to HD. SpeedEDIT works smoothly and natively with MPEG-2, AVI, QuickTime and most popular video formats in either SD or HD. Enjoy real-time, full resolution on-screen HD previews with FireWire output to camera or deck.

Rather than emulating the "old school" film-cutting workflow, NewTek streamlines the editing process by eliminating many unnecessary steps. SpeedEDIT allows all editing functions to be performed directly on native clips within its unique timeline and storyboard interface. This avoids time consuming transcoding or pre-trimming. SpeedEDIT further accelerates the editing by dynamically linking Storyboard and Timeline, which allows the performance of many common functions in fewer steps. Ripple edits, clip replacement, segment repositioning, 3D video rotation, color correction and animated titles are just a few of the everyday tasks that SpeedEDIT performs faster than any other professional editor.

FEATURES

- Whether your are rendering an HD project in Windows Media HD, VC-1, Blu-ray or HD DVD, SpeedEDIT already has you covered.
- Virtual Studio Technology allows you to use hundreds of audio tools for sophisticated sweetening, and SpeedEDIT even provides dozen useful audio plug-ins.
- SpeedEDIT lets you use project markers to determine the exact frame to begin each DVD chapter, for faster authoring.
- Let the SpeedEDIT Project Backup Wizard quickly conform all your assests to another drive for easy transport or archiving.
- It doesn't matter what you want to create, you can output in that resolution. Low-res web streams, standard def, or high def can all be created from the same project file by simply rendering out the desired size.
- Don't waste time conforming or converting clips. DVCPro HD, MPEG-2, M2t, QuickTime, AVI and most other formats are ready to use the moment you drag them into SpeedEDIT.
- Using Image Super-sampling, SpeedEDIT allows you to transparently scale standard-definition clips up to High-definition.
- One keystroke is all it takes to insert smooth fades into a selected region or your entire project. Keep building your story, without even thinking about the process behind it.
- Stack clips as you need, and slide them to one side or another to shorten/lengthen the pace of the dissolve. Its about working visually.
- Enjoy the flexibility of adding or deleting clips from your project — WHILE it plays.
- SpeedEDIT lets you lasso a group of clips and with one gesture, shorten, lengthen, rotate or color-correct the entire region at once.
- Quickly choose the shot you want from among numerous takes, and drag it straight to Timeline or Storyboard, without importing or creating intermediaries or converting or…
- Need another copy of the clip you're working on? Hold down Ctrl key and drag a fresh copy, complete with all settings from the original.
- If you have already edited, sized or positioned a clip, it can be effortlessly replaced withanother by just holding down the Alt key while dragging the new clip on top. All of the created properties are instantly applied to the new clip.
- Left-clicking on the bottom of a Timeline clip pops up a thumbnail showing the frame. Holding the left button down and dragging horizontally will perform a 'local scrub' of just this clip. This is handy when you are trying to find a clip or frame in a layer of elements.
- When active, clicking on any clip in the project causes the time bar to snap to that clip. This behavior can also be refined by having the time bar jump to the first, middle or last frame in the clip.
- Any adjustment to audio levels are immediately visible in the clip's timeline waveform, as you adjust.
- HD and multi-layered SD projects may require more disk bandwidth than your laptop can provide. SpeedEDIT has dynamic background renders that keep your complex comps ready for playback as soon as possible. Make a small change, and only that adjusted portion re-draws for immediate feedback.
- Load that project tonight, tomorrow or two years from now, and you can undo your steps back to the project's first action (if that is how your preference is set).

VT[5]

- Ctrl-drag a clip into a folder and it saves clip settings. This provides multiple benefits, such as music clips already marked to the beat of the music. These instances point back to the source clips, and take no disk space.
- Use your own system to visually distinguish between audio narration, music clips and background efx; pinpoint problem areas from your last session.
- Combine SD and HD clips on the timeline. Anything can be edited alongside or on top of anything else. Mixing your existing library into your new HD clips never gets in the way of the story, as there's no converting or re-scaling to distract you.
- Edit a project in any resolution, from a 320 x 240 web stream to 2880 x 1920 max resolution and then render it out to any resolution, progressive or fielded, that you need. This also gives you the ability to output HD, SD and web-sized versions of the same project.
- No intermediaries. Drop an HD clip onto the timeline from a folder and it is ready to scrub and play. Avoid time wasted converting or rendering clips when you could be building your project. SpeedEDIT allows you to send your project back through the camera for HDV playback on your broadcast monitor.
- Output any frame-rate or resolution. Whether you are editing for output to Jumbotron, HD, DVD or broadcast, you can provide exactly what your client wants. Edit any clips you have, and focus on the pacing and storyline. When completed, you can render out to any resolution you need.
- Perfect a move or color-correction once. Then, with two clicks, recall it to apply to one or dozens of clips in the project.
- CG Post allows animated titling in any aspect or resolution. Nearly 200 preset pages allow a quick starting point for fast set-up.
- SpeedEDIT lets you make both subtle and major warm/cool correction to your video.
- Pick a color. Any color. Now, modify just that color with saturation or hue. Do that three more times and you have the ability to fine-tune anything in the frame.
- Simultaneous wide and close-up views of the project.
- Real-time chroma and luma keying with spill suppression.
- Real-time animatable video and audio filters.

SDI I/O Expansion Card

NewTek's SDI option allows you to send VT's pristine D1 video output in real-time in an absolutely lossless, uncompressed state to any SDI-capable capture device or tape deck using a single coaxial cable. For users of Digital Betacam or Digital-S equipment, this is the perfect solution, providing a direct digital connection between your source or master tapes and VT.

SX-84 Switcher Expansion Module (6U Breakout Box)

The SX-84 is the heart of the VT[5] LIVE! Switcher, offering component, Y/C or composite ins and outs, along with audio, preview, alpha channel, tally, GPI and machine control. There are 8 Video input rows, but that does not indicate the true flexibility of this rack-mountable beauty measuring 18 7/8" wide by 10 ½" high (or 6 rack-units high) and 1 ½" deep. This is a production switcher that saves you both time and money.

All inputs can use whatever cameras you have at your disposal, and unlike most switchers, does not require cameras to be genlockable. VT[5] performs all this internally, with each input having its own dedicated genlock controls in software. This means less gear to haul to a shoot, less time in setup and less investment for you to produce a multi-cam production. There is even an input for house synch, so you can time VT[5] to the other suites.

SX-SDI Switcher Expansion Module (2U Breakout Box)

In addition to live switching of 8 digital sources, SX-SDI also serves as a signal router, with the ability to assign any of the serial digital inputs to any of 5 digital outputs. Further flexibility is provided on the audio side, with support for embedded digital audio selectable from any SDI input, as well as AES-EBU audio in and out. While the SX-SDI adds additional inputs to VT[5], it does not limit the capacity of the SX-84 analog switcher. This means an SX-SDI added to a VT[5] LIVE! system continues to provide component, Y/C and composite in and out in addition to the digital connectivity.

	VT[5]	VT[5] LIVE!	+ SX-SDI
VT[5] 32-Bit PCI 66 MHz card	✓	✓	✓
1 in/out Component YUV or Y/C or composite	✓	—	—
1 in/out Unbalanced stereo audio	✓	—	—
1 genlock input	✓	—	—
1 Alpha out / preview out	✓	—	—
SX-84 switcher expansion module (6U breakout box)	Option	✓	✓
8 component or 8 Y/C or 24 composite inputs	—	✓	✓
4 component or Y/C outputs	—	✓	✓
4 composite program outputs	—	✓	✓
4-Channels XLR balanced audio in/out	—	✓	✓
12/8 RCA unbalanced audio in/out	—	✓	✓
1 Tally / GPI connector	—	✓	✓
SX-SDI switcher expansion module (2U breakout box)	Option	Option	✓
8 Serial Digital inputs	—	—	✓
1 Serial Digital Preview + 1 Program outputs	—	—	✓
5 Serial Digital routeable outputs	—	—	✓
Embedded Serial Digital audio: 1 input /1 output	—	—	✓
AES-EBU Serial Digital audio: 1 input /1 output	—	—	✓
SDI I/O Expansion Card	Option	Option	

MAGIC BULLET SUITE 2007



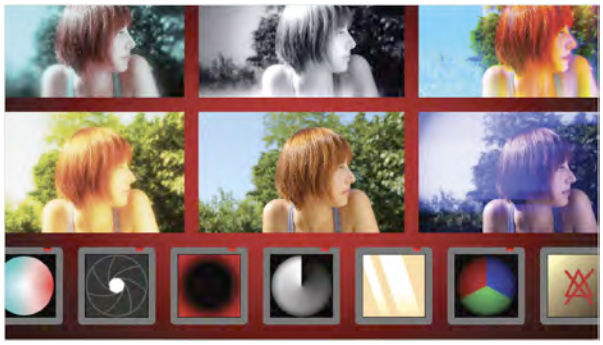
Powerful Finishing Tools in One Package

Magic Bullet Suite 2007 supports After Effects, Final Cut Pro, Motion, Premiere Pro, and Avid. The full suite of tools includes Magic Bullet Looks (including Misfire), Magic Bullet Frames, Magic Bullet Colorista, and Instant HD for high-quality up-conversion. (Each package is also available individually).

MAGIC BULLET SUITE 2007 *(B&H # REMBS07)* **699.95**

Magic Bullet Looks

Set the mood on any timeline



Desert sunrise, Arctic tundra, nighttime urban streets: the look of your footage defines the mood. Now you can define the style of your video or film, regardless of on-set conditions, with powerful imaging tools. Choose from 100+ Look presets, to help set the mood for everything from a wedding to the next Sundance original. You also get the standalone Magic Bullet LooksBuilder, for pre-visualizing looks on set or anywhere. Portable presets load into any editing hosts, so the same Looks you create on set are the ones you finish with in the editorial suite: no need for an expensive finishing system.

- Designers interface balances ease of use with the power of 36 distinct Look Tools that emulate how light is captured on film. Emulate the appearance of specific film stocks and technical processes such as TechniColor, Bleach Bypass, 2 and 3 process. Tool controls keep clutter to a minimum. A linear-light processing engine provides fluid interaction using the power of your graphics card.
- More than one hundred unique Looks, conveniently organized by category in the Look Library, are a great starting point for defining the mood of any scene. The presets range from simple exposure and film process emulation to radical color changes. Best of all you can use the Look Theater to browse through the library using your own images — finding a look couldn't be easier.
- Magic Bullet Looks works as both a plug-in and a standalone application. The LooksBuilder plug-in accesses presets and renders looks inside a variety of popular editing software packages.
- Customize one of the 100 presets with LooksBuilder (organized by category, ranging from simple exposure and film process emulation to radical color changes), or create your own unique looks from scratch and save them for later use. The application lets you refine and create looks anywhere, from on set to your edit suite, using any image as a foundation. Go from pre-visualization to final output, all with the same look.
- Match look of TV or film (for example, The Matrix, Traffic, CSI, and Saving Private Ryan).
- Quick Drawers provide access to tools and presets without wasting valuable space.
- Get blazing speeds with GPU acceleration (using your ATI or NVIDIA card).
- Include Magic Bullet Misfire, which adds film damage such as dust and scratches to artificially age a film.
- Adjust the mood to match the scene or dialogue throughout your movie. Add warmth to wedding videos, even when shot on cloudy days. Simulate different time periods and aged appearance. Create a distinctive look to visually distinguish a flashback or other special sequences. Presets without taking up valuable space.
- Works as a plug-in for Final Cut Pro, Motion, After Effects, Premiere Pro, and Avid systems or a standalone application.
- Use either a trackball or trackpad for instant manipulation of a tool's controls.
- Handles SD, HD, 2K, and 4K images on standard hardware, or up to 8K x 8K pixels with the latest NVIDIA GPUs.
- Unique linear-light processing engine and HDR support yield true-to-life results.

What is a Look?

Traditionally achieved with filters, filming techniques or chemical processes, a "look" was any treatment applied to film stock to lend it a color, appearance, or mood. With digital editing, many more sophisticated effects are now possible. Often referred to as color correction, the process is similar to working in a virtual darkroom. Ordinary footage can be made to look like old films or TV, colors can be adjusted to turn a daytime shoot into film noir, and camera tricks can be simulated digitally.

RED GIANT

MAGIC BULLET SUITE 2007

Magic Bullet Colorista

Simple, fast, industry-standard color correction



Now that you've locked your edit, load Magic Bullet Colorista and make your project shine. Under the hood is the next-generation Magic Bullet engine with real-time processing for fast review and rendering. Colorista is ready for action with industry-standard color wheels for precise color control. Plus, use the Power Mask tool to isolate areas - the easiest way to light up your talent.

- Colorista make your whites look white and your talent look their best with controls for modifying shadows, mid-tones and highlights. Colorista uses the Lift, Gamma, Gain color model to assure that shadow values do not become too bright during the tinting process.
- Color Finesse 2 uses Offset Gamma Gain and will cause shadow brightening when using tint that can be objectionable because it lowers the contrast of an image making it look muddy and less detailed.
- Saturation and Exposure options let you makes flesh tones look natural, plus set the highlight and shadow levels exactly. Apply the correction just where you need it. With Colorista you can create a simple circular or rectangular shape to isolate a specific zone. No longer is it necessary to pre-mask a shot to deepen the color of a sky or redefine the actionable area of the shot. The animatable controls for area and feather let you work right in the canvas or composer window.



Magic Bullet Frames

Give interlaced video the 24p look of film

Start with ordinary interlaced video, apply Frames, sophisticated algorithms, and you'll get the smoother, professional de-interlaced look of 24p film. Choose between motion-adaptive and field-blended approaches, and you'll get high quality footage at high speeds, right in your editor's timeline. NTSC-to-24p and De-interlacing filters offer both a field-blended and a motion-adaptive de-interlacing approach that deliver great artifact-free video. Includes letterboxing and line offset controls to easily create mattes and adjust the image inside the letterbox area.

- Shoot on low-cost video and get the expensive look of film. Converts interlaced 60i/50i to 24p/30p/25p right on the timeline without going to another program.
- Get true 24p conversion from interlaced material (including NTSC, PAL, and HD) in Final Cut Pro, Premiere Pro, After Effects and Motion. Filters support greater than 8-bit per channel processing in all hosts.

Magic Bullet Instant HD

Crystal-clear HD with one click!



Instant HD up-converts DV video into a variety of HD video formats. Choose from a list of preset resolutions to easily integrate DV video into your next HD production. When scaling from standard definition (SD) to high definition (HD), Instant HD's algorithms generate the missing pixels with integrated sharpening and anti-aliasing for sharp, clear results inside your favorite video application.

- 5 simple controls: Output Size, Filter Type, Sharpness, Quality settings, and Antialiasing
- Output resolution presets lets you quickly choose the right HD output resolution
- Improve the final appearance with integrated sharpening
- Antialiasing smoothes the rough edges of DV video
- Conform standard defintion motion graphics for high definition broadcast
- Use Instant HD output with Magic Bullet to deliver professional "film look" HD masters

Magic Bullet Looks *(B&H # REMBC)* **399.00**
Magic Bullet Colorista *(B&H # REMBC)* **196.95**
Magic Bullet Frames *(B&H # REMBF)* **196.95**
Magic Bullet Instant HD *(B&H # REMBIHD)* **97.95**

RED GIANT

TRAPCODE SUITE 2008.5



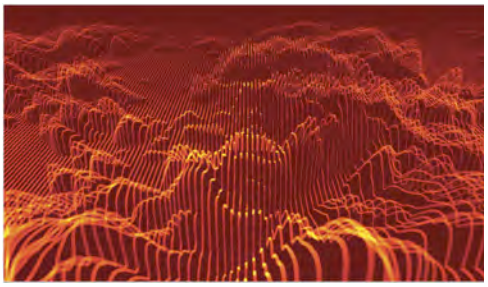
All the Trapcode plug-ins at one affordable price

With Trapcode Suite 2008.5, the right effects plug-in will always be at your fingertips, because they're all included! This motion graphics bundle of products provides a wide variety of the industries' best tools to create unique, eye-popping effects easily. Included are light effects, 3D particle systems, back grounds, 3D lights and much more. Includes Trapcode Particular, Form, Shine, Starglow, Lux, 3D Stroke, Particular, Echospace and Sound Keys, and the new Trapcode Form plug-in. (Each package is also available individually).

TRAPCODE SUITE 2008.5 *(B&H # RETS2008)* **699.95**

Trapcode Form 3D Surface Generator

Words dissolve into sand, logos catch fire, and water droplets ripple to bass guitar. All of this is possible with a single powerful plug-in that generates animated 3D shapes to mesmerize and entice viewers. Choose from 61 customizable presets, or tweak your own to get just the look you want. Full integration with After Effects' 3D environment allows you to fly cameras through and around your animated forms.



Trapcode Particular Quick-rendering 3D particles



Particular is a powerful 3D particle system that can produce a wide range of effects from natural smoke and explosions to geometric or organic abstract motion graphics design elements. Tight integration with Adobe After Effects provides bouncing particles on 3D layers, emitting particles from layers and lights and using a layer as custom particle. Comp-camera aware and 16-bit of course! The physics engine includes air resistance, gravity and turbulence, providing very realistic particle motion. The keyframable Physics Time Factor gives you full control over time so you can freeze time and move the camera around in a scene.

Trapcode 3D Stroke

Create glowing, swirling shapes and lines, then fly the camera through them!



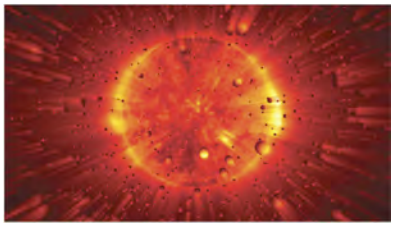
3D Stroke uses paths from one or more masks to render volumetric strokes that can be rotated and moved freely in 3D space. Path reveals are made easily using the keyframable sliders for start and end. With 3D Stroke, paths, logos or lines can take on lives of their own: glowing, tapering, and moving in complex ways through 3D space, while a built-in camera lets you capture the action from any angle. Its broadcast TV's secret weapon for animated logos and sophisticated write-on effects.

RED GIANT

TRAPCODE SUITE 2008.5

Trapcode Shine

Ultra-fast light ray effects!



Create compelling light effects without leaving your editing timeline, and without the tedious render times of specialized 3D applications. Sunshine through clouds, headlights through fog, or horror movie titles: Shine does it all. Choose from 22 powerful presets, or make your own light ray effects from scratch. 16- and 32-bit support guarantee high-quality light effects for any project.

Trapcode Horizon

The sky is no longer the limit!!



Give your compositions what they've been missing with this unique mapping tool. Trapcode Horizon plug-in is a camera-aware image mapping tool that ties your After Effects camera to a 3D world. By applying images or gradients to the inside of a giant sphere, Horizon creates an infinite background. No matter where your camera is directed, the simple ontrols make photorealistic backgrounds or sky gradients a snap.

Trapcode Sound Keys

Synchronize video to any audio

Audio-intensive animations no longer require time-consuming hand-tweaking of keyframes. Trapcode Sound Keys, a plug-in for Adobe After Effects, makes it easy to synchronize motion and sound using either amplitude or frequency ranges. Unlike palette-based audio-sync products, Sound Keys is applied as a regular effect, making it possible to save settings with your project, generate keyframes into output parameters, and link keyframes to expressions.

Trapcode Starglow

Give ordinary highlights a dazzling, sparkling effect

Starglow is a fast-rendering multi-directional glow effect. It can be used to create multi-colored star shaped glints like those created by a camera filter. Each customizable glow consists of up to eight directions, and each direction can be assigned an individual color map and streak length offering endless possibilities.

Trapcode Lux

See the light in After Effects



After Effects' 3D lighting feature creates pools of light generated from light sources in 3D space — but you can't see the light itself or the cone it produces. Lux simulates the "visible light" phenomenon of light in a dark or foggy environment. Use Lux to create incredibly realistic visible light sources for spotlights, flashlights, headlights, or stage lighting of all kinds.

Trapcode Echo Space

Create painless 3D layer instances!



Echo Space takes the tedium out of working with multiple layer instances in After Effects. Begin with an image, text, footage, or even compositions, and Echo Space will create multiple versions of that layer which can be controlled as a group or individually. Movement and effects can ripple through the stack — with offset and delay controls and much more.

TRAPCODE SUITE 2008.5 *(B&H # RETS2008)*	**699.95**	**TRAPCODE HORIZON** *(B&H # RETH)*	**97.95**
TRAPCODE FORM *(B&H # RETF)*	**196.95**	**TRAPCODE SOUND KEYS** *(B&H # RETSK)*	**147.50**
TRAPCODE PARTICULAR *(B&H # RETP)*	**295.95**	**TRAPCODE STARGLOW** *(B&H # RETST)*	**97.95**
TRAPCODE 3D STROKE *(B&H # RET3DS)*	**97.95**	**TRAPCODE LUX** *(B&H # RETL)*	**196.95**
TRAPCODE SHINE *(B&H # RETS)*	**97.95**	**TRAPCODE ECHO SPACE** *(B&H # RETE)*	**68.50**

RED GIANT

PRO KEYING SUITE 2008



Everything you need to pull the perfect key in After Effects

Frizzy hair? Semi-transparent glass? This bundle of Primatte Keyer Pro 4.0 and Key Correct Pro lets you tackle the toughest keying challenges with confidence and in record time. Begin by using Key Correct Pro's pre-key tools to prep your footage for keying in the powerful Primatte Keyer, then touch up your mattes in Key Correct Pro for pixel-perfect results within After Effects.

PRO KEYING SUITE 2008 ..... **699.95**

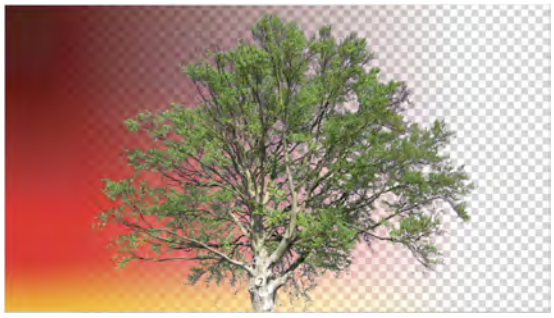
KEY CORRECT PRO

The Ultimate Greenscreen Companion



Key Correct Pro is a set of 15 plug-ins designed to help After Effects users create better composites with built-in keying tools. This set of plug-ins can be in used in combination with any keyer to soften alpha channels, match foreground and background colors, fix outlines, and clean up noise. Ensures top-quality results from popular keyers such as Primatte Keyer, Keylight, and Ultimatte.

- Color Matcher filter re-maps foreground colors to match backgrounds, making it easy to put your subject in front of a virtual sunset or other compelling backgrounds.
- The deartifactor PreKey filter fixes chroma sampling problems that are often found in footage shot on DV or HDV cameras.
- SmoothScreen minimizes background color variation before the key is pulled, while Alpha Cleaner fills in the holes in a matte afterward.
- With Matte Feather and Edge Blur, you can accurately soften the edges of mattes, hiding the uneven and chattering edges that are often caused by noise, grain or DV artifacts.
- Light Wrap gives the illusion that background-layer light is reflecting in the foreground, allowing colored lights from sunsets or other scenes to reflect on your subject.



Primatte Keyer Pro

A perfect key with a single click!!

Primatte Keyer Pro is a professional greenscreen tool that extracts keys from any color background quickly and easily. Brings new levels of power and speed to After Effects, Avid and Final Cut Pro. New features include easy-to-use Auto setup, which creates an almost-perfect key with one click. Powerful features allow Primatte Keyer to overcome keying challenges such as uneven lighting, compression artifacts, subtle shadows, and edge light contamination. Best of all, Primatte Keyer 4 works right on the timeline.

Users get the power of Primatte's amazing quality, but with just one click. The new auto-setup analyzes the backing color and creates the key setup automatically.

With new versions for Final Cut Pro and Motion, users can create mattes right on the timeline without leaving their editing application.

Light wrapping and color match features ensure keys that look like they've always belonged on the background of your choice.

Key Correct Pro *(B&H # REKCP)* **394.95**

Primatte Keyer Pro *(B&H # REPKP)* **493.95**

RED GIANT

KNOLL LIGHT FACTORY

Lens flare tool from Academy Award winner John Knoll

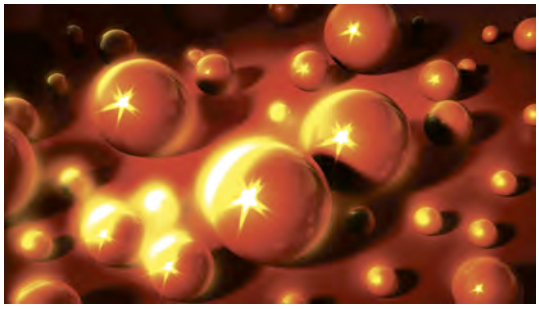


Created by John Knoll, Photoshop co-creator and Star Wars effects guru, Knoll Light Factory is one of the industry's most popular motion graphics tools. It is most famous for its high-fidelity simulations of light effects called flares, which simulate reflections from a very bright light source as seen through a camera's lens. Knoll Light Factory is Hollywood's go-to tool for adding interest to text or logos or extra pop to FX explosions.



- Build your own flares or edit a preset with the custom lens editor. Choose from elements such as StarFilter, Ellipse, or PhotonSpikeBall, and control each element's position, color, scale, thickness, angle, and width. You also get pinpoint control over brightness, scale and color of the lens as a whole.
- Use the same presets (over 70) that the pros turn to every day for sports events and major motion pictures. Presets include Desert Sun, Arc Welder, Generic Panavision, Spikey Glow, Pv1 (for exploding stars), RedLaser, RockConcert, Omnimax (a flare seen on IMAX projection), or Distant Quantum (the original photon torpedo).
- Flares can be obscured by objects (cars, enemy spacecraft) that come between them and the viewer. The auto-track feature tracks specific points in an existing alpha channel, making flare location a snap. The integrated Knoll Unmult tool generates alphas, making it easier to include lights and flares in complex composites.

Knoll Light Factory *(B&H # REKLFP)* **394.95**



RADIUM GLOW

Easily add sophisticated glimmer to your projects

Unlike most glow filters that just blur your source video, Radium Glow gives you pinpoint control over the glow, with editable shapes that can generate precise outlines or create glimmering points. Includes advanced edge controls, built-in masking, and output controls that mimic real light behavior. Choose one of three separate glow plug-ins to add nice neon-shaped glows to text, or combine Radium Glow with Trapcode Particular or other plug-ins to create dazzling highlight effects.

- Radium's intelligent area selection system makes the image glow where the source is the brightest. Bright parts of the subject glow larger, much like the result of widening a real camera's iris. This yields natural-looking halos and sparkle that cannot be replicated with other glow effects.
- Plug-ins include Glow which offers advanced masking and intensity controls, Glow Lite has simple controls to apply a glow quickly, and Glow Edge applies glows only around the edges of objects. Four quality levels and full 32-bit floating-point rendering let you find the right tradeoff between speed and detail.
- Radium Glow uses shapes to generate a glow. Simple circles and star shapes are included, along with a library of 10 other shapes to enable sophisticated glow effects. Glow can even use any source image as a shape, giving you powerful creative control.

Radium Glow *(B&H # RERG)* **97.95**

VEGAS PRO 8



Professional Video, Audio and DVD Creation Software

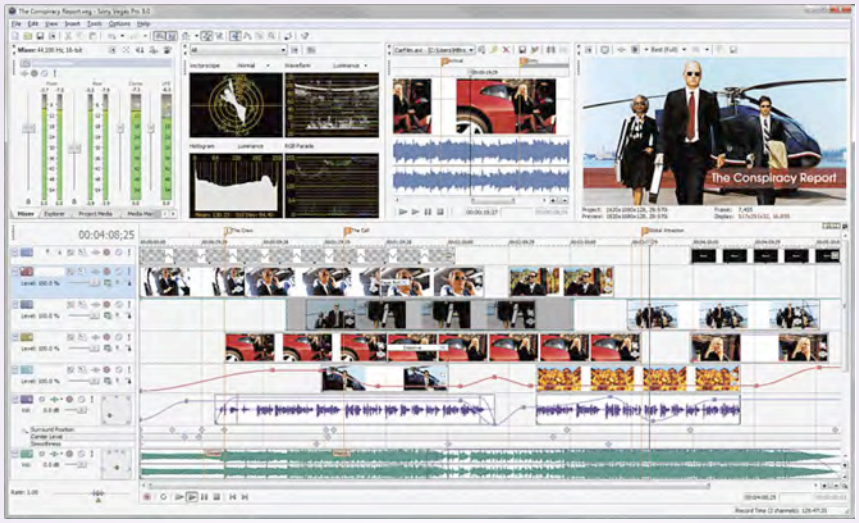
Vegas Pro 8 is actually a collection of software, including Vegas Pro 8, DVD Architect Pro 4.5, and Dolby Digital AC-3 encoding software, to offer an integrated environment for all phases of professional video, audio, DVD, and broadcast production. These tools let you edit and process DV, AVCHD, HDV, SD/HD-SDI, and all XDCAM formats in real time, fine-tune audio with precision, and author surround sound, dual-layer DVDs.

Vista-compatible, Vegas Pro 8 expertly delivers broadcast-ready, high definition content through its flexible user interface and extensive professional toolset. It offers customizable creation tools Including ProType titling technology, multicamera editing, and Blu-ray disc burning. Equipped with a new 32-bit floating point video engine, Vegas Pro 8 delivers increased quality and accuracy of final output while handling a 10-bit SDI interface at full capacity.

The software offers enhanced scripting capabilities for automating complex workflows, as well as providing new capabilities for editing and delivering Sony AVCHD content. Sony Vegas Pro 8 also introduces a new channel-based mixing console and other audio enhancements, continuing its legacy as the most optimized solution for integrating audio within the video production environment.

FEATURES

- Edit multicamera productions intuitively and quickly by specifying shots as you watch your project. Switch between as many as 32 video sources. Vegas Pro 8 keeps all unused shots as alternate takes to make fine-tuning your edits more efficient.
- Surpasses traditional 10-bit standards with 32-bit floating point video processing. Take advantage of greater color range for more vivid colors, reduced gradient banding and posterization for smoother color transitions, linear light capability for optically correct compositing, and many other precision enhancements.
- Edit on 23.976, native 24, 25, 29.97 or 30 fps timelines. Use video in different sizes and frame-rates all on the same project or on the same track—no conversion is necessary. Render Vegas projects out to just about any resolution.
- ProType Titler lets you create animated text effects with splined paths, per-character animation, and advanced curves. Add shadows, glows, blurs, and gradients for unique text treatments. Supports Unicode and TrueType fonts, as well as OpenType fonts with kerning pairs, alternate styles, bidirectional text, ligatures, custom kerning, and more.



Fast, flexible, and feature-rich, Vegas Pro 8 is ideal for SD and HD digital video production, streaming content creation, broadcast production, and more. Edit SD or HD video with drag-and-drop functionality, mouse and keyboard trimming, and ripple editing. Features include ProType Titling technology, multicamera editing tools, 32-bit floating point video processing, customizable window layouts, color-coded snapping, improved HDV/SDI/XDCAM support, Cinescore plug-in support, A/V synchronization detection and repair, and auto-frame quantization.

SONY

VEGAS PRO 8

- Digital signage support makes it easy to author video for tall signage purposes.
- Multiprocessor support significantly reduces complex project-render times on multi-processor, HT, and multicore systems.
- Use multiple file formats and frame rates in the same project or on the same track, and crossfade them on the same track roll—all without conversion or rendering.
- Provides high-quality MPEG-2 encoding for DVD, broadcast and other delivery targets.
- Powerful color correction and matching tools let you adjust differences in video from different camera setups or lighting situation. Enhance dull, washed out footage; or make specific color ranges stand out.
- Supports high-performance native HDV M2T playback, and 601/709 color space handling. Offers superior SD downconversion and frame-rate conversion including 24p, and precision upconversion for HD-SDI mastering. Also has powerful no-recompress technology for faster render times.
- SD/HD-SDI support for Blackmagic DeckLink boards and AJA Xena cards allow you to capture, edit, monitor, and print-to-tape using SDI and component SD and HD decks.
- Choose from over 190 customizable video effects including: Lens Flares, Light Rays, Film Effects, Chroma Key, Timecode Overlays, Color Gradients, Media Generators, Credit Rolls, Text Effects and more.
- Over 175 2D and 3D real-time transitions, including Barndoor, Clock Wipe, Dissolves, Iris, Linear Wipes, Page Peels, Venetian Blinds, Zooms, 3D Fly In/Out, 3D Shuffle and more. All transitions are customizable and can be keyframed to change over the length of each fade or overlap.
- Envelope Brush "Paint" Tool lets you "paint" an envelope curve over time by holding down the shift key. This is a quick way to outline the general shape of an envelope without placing and modifying many distinct points. Once you rough in your envelope, the auto thinning feature approximates the drawn curve with as few points as possible. These points can then be further adjusted.
- Transition progress envelopes provide full keyframeable control over all transition attributes across the length of an event overlap. Create customizable fades or reverse, hold and repeat individual transitions.

DVD Creation



Nothing beats DVD Architect Pro software for professional DVD authoring. Its clean, drag-and-drop interface and powerful layout and authoring tools make it easy to develop dynamic menu-based DVDs, movies, picture slideshows, and music compilations. DVD Architect Pro 4.5 software works seamlessly within the Vegas Pro 8 environment.

With Vegas Pro 8 you can burn a Blu-ray Disc directly from the timeline. Blu-ray Disc burning allows you to create a disc similar to a "single movie" DVD—the movie has no titles, menus, or buttons. Blu-ray Disc burning in Vegas Pro 8 provides an alternate distribution option for high-definition content, rather than traditional file-based hard disk or streaming media formats. You can also use the Blu-ray Disc burning feature to create high-definition discs that can playback on a set-top Blu-ray Disc player or on a Sony PS3 gaming system.

- Author menu-based and single-title DVDs using backgrounds, motion menus, buttons, text, and effects. Set content to loop, hold, or timeout at the end of a scene. Import layered Photoshop (PSD) files for use as backgrounds, buttons, masks, graphics.
- With Sony Cinescore installed, use it within DVD Architect Pro to generate music for menus, slideshows, and media without leaving the DVD Architect Pro environment.
- Create and run scripts in final DVD design. With scripting you can build robust interactivity into DVD projects.
- Add keyframes to the DVD Architect Pro timeline to animate objects such as buttons and graphics. You can also use keyframes to control pan/crop attributes over time.
- Different marker types give you complete control over: Scene selection, Navigation and Button-over-video placement.

- Create instantly previewable 3D motion effects in realtime with precise control over Z-depth, plane intersection, compositing and more. Track grouping model allows multiple tracks to move and rotate in 3D space.
- Produce keyframeable Bezier masks for complicated objects. Create depth-of-field effects, apply color correction to specific areas of a clip, crop surrounding source material and create mask overlays. Multiple animated free-form shapes can be created in a single window, with mask invert control for each object. Feather and blend hard edges, set opacity levels for each layer, and zoom the workspace to the sub-pixel level for extremely accurate Bezier mask creation.
- Full screen timeline playback to secondary displays via component or DVI connections, with support for scaling, de-interlacing, and color profiles. Additionally, supports timeline monitoring using DeckLink cards, at all supported resolutions.
- Make subtitles for use in DVD Architect Pro. Create named regions, export the list as a text file using the provided script, then import the file into DVD Architect Pro to auto-generate frame-accurate subtitles. Translated files can also be used as alternate language subtitles in a DVD Architect Pro project.
- Directly import Flash (.swf) files which can then be scaled to any project size without loss of resolution. Create complex text animations and other effects for projects using any editing tool that supports .swf export.
- Capture, edit, and render 24p for DV, XDCAM MXF, HD-SDI and more. Export 24p MPEG-2 for use in DVD Architect, create 24p DV, XDCAM HD and HDCAM masters, or create 24p files for conversion to film.
- Includes Vectorscope, Waveform, Parade and Histogram scopes to accurately measure—in realtime— the color, black and whites of video, and locate illegal chroma and luma levels so you can fix them prior to output.

VEGAS PRO 8

Audio Production



Vegas Pro 8 includes a powerful set of audio tools for the most demanding productions. 24-Bit/192 kHz audio, 5.1 surround mixing, effects automation and time compress/expand. Mix audio in a multitrack environment on an unlimited number of tracks. Use on-the-fly punch-in recording, real-time record meters, 32 assignable effects, 26 Master and Aux outputs; perform automatic crossfades and take advantage of hands-on mixing using external control surfaces and envelope automation recording. Apply customizable, real-time audio effects like EQ, Reverb, Delay, and more. Expand your audio processing and mixing options with supported third-party DirectX and VST audio plug-ins. Use the Mixing Console for precise audio control. No other NLE provides as robust an audio feature set as Vegas Pro 8 software.

- The Mixer Console provides sophisticated hardware emulation to mix audio, specify routing, assign audio effects, and control automation. Customize your console layout and the details of all track and bus controls—including FX sends—to make working with your audio mixes efficient and productive.
- Vegas Pro 8 takes advantage of new multicore and hyper-threading computer systems to maximize available hardware resources. By leveraging the full capabilities of the hardware and reducing direct CPU load, you will notice:

• Greater number of tracks and audio/video effects for real-time preview

• Improved performance at lower latencies • Faster audio render times

- Vegas Pro 8 automatically detects the existence of Sony Cinescore software, if installed, so you can use Cinescore software within the Vegas Pro environment. This allows you to edit your video and quickly create a custom soundtrack in one application.
- Supports full resolution 24-bit/32-bit 192 kHz files for the ultimate in audio fidelity. Import, save, and even record to this resolution if your hardware supports it.
- Apply over 30 customizable, real-time audio effects. Automate delays, reverbs, EQs and more with envelope control for each parameter. Use over ten automated effects such as Track EQ, Reverb, Chorus, Delay, Noise Gate, and Flange/Wah/Phase. 5.1 DirectX effects for the master bus include EQ, Dither, and Wave Hammer Surround compression tools.
- Use effects to manipulate the audio components of your project. The included audio plug-ins can improve the quality of the audio in your project or create unique sounds. Vegas software supports additional DirectX and VST effects from a variety of vendors. Audio effects can be applied to all events on a track, to busses, or as assignable effects.
- Extensive tools for the creation of 5.1 surround mixes. Keyframeable surround panning for tracks and busses lets you mix the most demanding DVD soundtracks without leaving the Vegas environment. Apply 5.1-channel audio effects to the master bus for enhanced control over DVD mixes. Export projects as discrete tracks for post-encoding, or encode directly to Dolby Digital surround with the Dolby-certified AC-3 encoder. DVD Architect Pro 4.5 imports AC-3 files for the creation of multichannel 5.1 DVDs.
- On-the-fly punch-in recording on armed tracks while playing back your Vegas Pro project. Record and maintain multiple takes of audio into an empty track, a time selection, an event, or a combination of time and events.
- Perform tape style auto-input record monitoring with event ASR parameters applied to the incoming signal. Monitor input signal when playback is both stopped and during recording.
- Includes 19 user-definable timestretch modes that let you choose the resampling method that best fits your audio material. Select: change pitch, change length; change length, preserve pitch; or change pitch and preserve length, by semitones or cents.
- You can use scrubbing to scroll playback of your project at varying speeds. Vegas Pro 8 also has a tape-style scrubber above the timeline that mimics dragging an analog tape past the playhead.
- Use ACID loops in your Vegas Pro project to perform easy video scoring and audio mixing. ACID loops, or any audio event that has had ACID metadata assigned to it, will auto-stretch to the existing project tempo.
- Change the pitch of ACID loops, or any audio event that has had ACID metadata assigned to it, via keyboard commands and modify your audio mix in realtime. Pitch, tempo and stretch amount information is displayed in timeline events.
- In addition to supporting Microsoft Mapper, Windows Classic Wave, and WDM drivers, Vegas Pro 8 also supports professional-quality low latency ASIO drivers.
- You can use Broadcast wave format files to exchange audio between audio editors or broadcasting platforms. Broadcast wave format files are similar to standard .wav files, but they contain additional metadata including timestamps that tell the software where to add audio on the Vegas Pro timeline.
- Film-Style 5.1 Surround Panning mode supports panning between pairs of adjacent speakers using a constant power model, and is optimized for theater-style speaker placement.
- Vegas Pro 8 provides real-time downmix previewing of audio from 5.1 surround to stereo, or from stereo to mono, to ensure that your mix will sound as intended no matter what the destination playback device.
- Create complex sub-mixes with bus-to-bus routing. The routing flexibility provided by Vegas software gives you a more robust structure for mixing audio projects.
- Modify your project's volume, effects, and panning at the sub-group level. Use bus envelopes to set track effect parameters, volume, and panning for your entire Vegas project.
- Supports the Gracenote MusicID media recognition service. When you extract audio from a CD, you can now view information the tracks including title, artist, and song name.

VEGAS PRO 8

Capture, Import and Export

Vegas Pro 8 has extensive capture, import, and export support for video and audio. It allows you to efficiently edit and process DV, AVCHD, HDV, SD/HD-SDI, and all XDCAM formats in real time, fine-tune audio with precision, and author surround sound, dual-layer DVDs.

- Capture DV from a variety of sources with automatic scene detection, batch capture, tape logging, media bins and thumbnail previews. Print projects to DV tape directly from the Vegas Pro timeline with NTSC or PAL color bars, tone, and source file or timeline timecode windows.
- High-quality 2-pass VBR MPEG-2 encoding for DVD, broadcast, and other delivery targets. The high-quality DV codec delivers pristine colors, incredibly sharp images, artifact-free compositing and unparalleled recompression quality.
- Edit Atrac files and encode to a file format used by Sony MP3 players, NET-MD players, and HI-MD players.
- Import and arrange multichannel Broadcast Wave files. These files are used by field/hard disc recorders such as Nagra, Sound Devices, Mackie, and Tascam. Vegas Pro 8 provides a workflow by recognizing time-stamp information on multichannel files and working well with these field recorders.
- Import multichannel audio from pro cameras and decks over SDI. Vegas Pro 8 can treat audio files from these sources as logical grouped events.
- On faster PCs, Vegas can now print to tape without creating an audio proxy.
- Burn projects directly to VideoCD
- Master and burn Red Book Audio CD pre-masters suitable for professional replication directly from the Vegas timeline, with ISRC, UPC, and PQ list support.
- Create user-customizable scripts for batch rendering, still image export, timecode export, XML-based project export and see how Vegas scripting can optimize your workflow.
- Supports Windows Media Audio 9 file format, providing users with high-quality, low bitrate compression options, including lossless, CBR, VBR and 5.1 surround audio.
- Insert metadata command markers to launch Web sites during media file playback, display captions and more.

Efficient, Professional Workflow

The Vegas Pro 8 interface provides a fully customizable workspace for accomplishing a wide range of production requirements. Dock multiple windows across multiple monitors, and save your layouts to fit specific editing tasks; nest Vegas projects within the timeline, customize and save keyboard commands, and use application scripting to automate repetitive tasks. System-wide media management produces maximum efficiency. Network rendering saves time by using multiple computers and networked drive arrays to render complex projects. Vegas Pro software also supports 24p, HD and HDV editing.

- Supports HD editing and rendering, including output to 1080/60i, 1080/30p, 1080/24p, 720/60p, 720/30p, and 720/24p. Output HD video to .AVI, .MOV, MPEG-2, Windows Media, RealVideo, .PNG and .JPEG sequences. Work with projects up to 2048 x 2048.
- Efficiently edit and arrange events on the timeline via drag-and-drop. Apply real-time effects, transitions, envelopes, color changes, reverse, time-stretching and motion effects. Expertly edit complex SD or HD long-form projects using mouse or keyboard trimming along with powerful ripple editing modes.
- Playback and edit effects, transitions and composites on-the-fly without rendering while viewing each change on a monitor in real-time. Vegas Pro takes advantage of the PC's processing power by caching complex processes or effects directly to RAM for smooth frame-rate playback and previews.
- Projects can be rendered to an iPod®-compatible file that can be transferred using iTunes.
- MPEG-2 encode supports I-frame insertion at timeline markers. By providing I-frames at timeline markers, a rendered file has precise chapter and navigation point placement for DVD Architect Pro4 software.
- Customize the layout and positioning of the traditional Vegas layout. Dock multiple windows and save up to ten layout configurations for single and dual monitor systems. Recall a customized window layout for a specific task, and instantly switch to new layouts during playback.
- View the Vegas timeline on both an internal monitor and an external device (or secondary display) simultaneously.
- Split-screen A/B previewing lets you compare affected and unaffected video, or compare the timeline with a clipboard image—all viewable in real-time on an external monitor via 1394 enabled hardware.
- Use the Media Manager window to search and manage media assets. Media Manager maintains a database of your files, including the attributes, ACID metadata, and tags that you can assign to classify your audio and video clips.
- Use AAF (Advanced Authoring Format) files to exchange projects between applications.
- When audio and video events are not aligned, Vegas will highlight the events in the timeline so you can see synchronization problems at a glance.
- Record track envelope and keyframe parameters in real-time using a mouse or external control surface hardware with touch and latch record modes and automatic post-record keyframe thinning. Automation parameter control is available for both stereo and 5.1 tracks and buses, as well as for video track envelopes.
- Use the Trimmer window to select portions of a piece of media that can be placed into events on tracks, and create media subclips that reference portions of a media file.
- Scan your project to quickly find edit points using new tape-style scrubbing. Control playback of your project at varying speeds. Scrub using JKL/shuttle or keyboard commands.
- Create and edit new keyboard shortcuts, import a keyboard mapping scheme or save your current layout for use as a backup.
- Instantly reverse audio and video events on the timeline either as a locked A/V event group or as independent elements.
- Effects packages retain their chain order and individual plug-in settings so you can quickly apply desired effects to media.
- Expertly edit complex long-form projects using mouse or keyboard trimming, event shuffling, as well as advanced ripple editing modes.

Vegas Pro 8 Video Editing Software for Windows *(Mfr # SVDVD8000 • B&H # SOVP8)*.....**Call**

SORENSON

SQUEEZE 5



High Quality Compression Made Easy

Squeeze 5 is the latest version of Sorenson Media's award-winning compression and encoding software. In only three quick steps users can select, pre-process, and compress video for output in a variety of formats and publish directly to websites or burn to CD or DVD. Squeeze allows users to output content in all popular formats including: Flash, QuickTime, Windows Media, MPEG-1, MPEG-2 and MPEG-4. Squeeze 5 offers best in class workflows, the highest quality audio & video codecs, simultaneous multi-file encoding, and optimized filter presets, along with an unmatched level of automation. Squeeze requires no in-depth knowledge of compression formats and allows users to work faster without compromising quality. Squeeze 5 includes Sorenson Video 3 Pro, Sorenson Spark Pro, Sorenson MPEG-4 Pro and Sorenson H.264 Pro video codecs. It also supports the On2 VP6 Pro Encoder and Bias Soundsoap plug-ins (sold separately). VP6 and Soundoap are included as part of Squeeze 5 Pro.

FEATURES

- The Squeeze single-pane interface enables you to compress video without requiring a detailed knowledge of codecs or compression settings.
- Includes Microsoft VC1 codec for Blu-ray encoding, high quality H.264 codec, improved MPEG-1 and MPEG-2.
- Audience Presets feature allows users to bundle preprocessing filters, filter order, encoding settings and even output destinations, such as FTP, into a single custom preset. Squeeze 5 also allows presets to be sorted by either format or output target. In addition, a convenient active-search feature built into the preset lists allows users to quickly find what they need.
- New video filters include Watermarking, Hue, Saturation, and Sharpen. Enhanced filters include Inverse Telecine and Deinterlacing. New audio filters include Audio Duration and Audio Volume.
- Squeeze is easy to use for beginners and pros, and integrates seamlessly with leading video production applications and finished work distribution options. Squeeze's optimum workflow will minimize the amount of time spent on the compression task.
- Easy to understand layout offers individual customization and shortcut keys where you need them.
- Squeeze includes High Definition (HD) encoding options for AVC/H.264, Flash, MPEG-1, MPEG-2, MPEG-4, QuickTime, RealMedia, and Windows Media.
- Import digitized video files, reference movies, or capture from DV cameras. After importing files, publish video in the format of choice and have it automatically sent to an application, to another location on your network, or uploaded to the Web via FTP.
- Works the same on Mac and Windows. Learn it once and use it on either OS.
- Maximum flexibility with advanced controls of audio/video parameters such as: audio normalization, contrast/brightness, de-interlacing, fade-in/out, telecine removal, video noise reduction, white/black restore with image smoothness slider.
- Sorenson Media FLV player makes it possible to play and preview encoded FLV files.
- Squeeze supports Two-Pass VBR, which produces higher-quality video than standard compression while only adding slightly more processing time.

Squeeze 5 Pro Step-up Features

Squeeze 5 Pro is the industry-leading video encoding tool, enabling users to efficiently re-purpose video content for web, CD, DVD or applications. Squeeze allows users to output content in all popular formats including: Flash, QuickTime, Windows Media, MPEG-1, MPEG-2 and MPEG-4. Squeeze 5 Pro includes Sorenson Video 3 Pro, Sorenson Spark Pro, Sorenson MPEG-4 Pro and Sorenson H.264 Pro video codecs. Includes the On2 VP6 Pro Encoder and BIAS Soundsoap plug-ins. It also includes the Complete Squeeze 5 Training DVD.



Squeeze 5
For Windows and Mac.
(Mfr # 20310-31 • B&H # SOS5) **499.00**

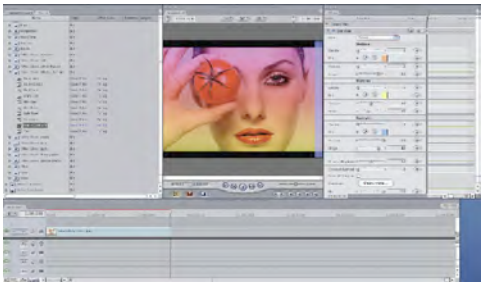
Squeeze 5 Pro
For Windows and Mac.
(Mfr # 20350-31 • B&H # SOS5P)...**599.00**

DFX



Digital Filter Suite Software

Free your creative potential. Choose from a palette of up to 1,000 definitive digital filters. Tiffen Dfx represents a technological breakthrough that both complement and expand the extraordinary creative control Tiffen optical filters bring to imaging. Unlike other software, Dfx offer effects that simulate the extensive range of Tiffen's world-reknown optical filters, plus much more! They also provide ease of use, unmatched performance, tremendous flexibility, and infinite creative control.



Dfx is offered both as a stand-alone and as a suite of application-specific plug-ins. The plug-ins seamlessly integrate with today's popular image-manipulation or video post-production software. Both the suites and stand-alone are Windows and Mac compatible. For videographers and editors, a video production version of the Dfx filter suite allows for seamless integration with today's most popular post-production software, including Final Cut Pro, Avid Xpress, Adobe After Effects, and other compatible programs.

Dfx Complete Edition (Stand Alone) *(Mfr # DFXCMP • B&H # TIDFXCMP)* ..**199.95**

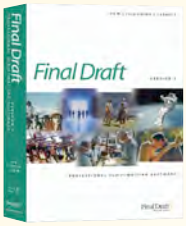
Dfx Plug-in for Avid AVX *(Mfr # DFXA • B&H # TIDFXA)* **599.95**

Dfx Plug-in for Adobe After Effects *(Mfr # DFXAE • B&H # TIDFXAE)* **599.95**

Dfx Plug-in for Final Cut Pro *(Mfr # DFXFC • B&H # TIDFXFC)* **599.95**

SCREEN WRITING SOFTWARE

FINAL DRAFT



Final Draft 7 Script Writing Software for Mac/Windows
The number-one selling word processor specifically designed for writing movie scripts, television episodics and stage plays. It combines powerful word processing with professional script formatting in one self-contained, easy-to-use package. There is no need to learn about script formatting rules – Final Draft automatically paginates and formats your script to industry standards as you write. *(Mfr # FD7 • B&H # FIFD7)* **194.95**

SYD Field's Screenwriting Workshop Tutorial - DVD *(Mfr # SYD1NTSC • B&H # FISFSWW)*
Available for the first time on video, this legendary course will help you convert your idea into a properly structured screenplay, one you will feel confident submitting to film studios and production companies worldwide **27.95**

Final Draft AV 2.5 for Mac/Windows *(Mfr # FDAV25 • B&H # FIFDAV25)*
Dedicated full-featured scriptwriting software designed for professional writers of commercials, corporate and training videos, documentaries and presentations. Unlike standard word processors, Final Draft AV keeps the audio and video columns automatically aligned when text is added, edited or deleted. There are no complicated commands to learn and no need to worry about style or placement of text; Final Draft AV creates a professionally formatted Audio-Visual script in no time.....**134.95**

Scriptwriter's Suite *(Mfr # FD7AV25 • B&H # FISWS25)*
Includes Final Draft 7 and Final Draft AV 2.5 for Mac and Windows **279.95**

POWER PRODUCTION



Storyboard Quick 5
A quick and easy way to create storyboards for film, music videos, commercials and other projects. The software is simple to use and features pre-drawn props, characters and locations. It lets you import digital photos and easily output finished storyboards so that you can collaborate with others on your project. Storyboard Quick allows you to easily create professional storyboards, even if you can't draw to save your life. It features an intuitive interface and a plethora of pre-drawn props, customizable characters and locations for use in your story-boards. It even allows you to import your script to more easily create a visual outline of your project before you ever turn on the camera.

Storyboard Quick 5 *(Mfr # PPS1005 • B&H # POSBQQ)*
For Mac and Windows **289.95**

B&H

PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 13b

ANIMATION SOFTWARE

Autodesk.....1147-1163

Newtek.....1164-1165

SoftImage.....1166-1169

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 13B, Animation Software use Quick Dial #: 831

AUTODESK

3DS MAX

3D Modeling, Animation and Rendering Software



Highly and customizable, 3DS Max is a powerful, integrated 3D modeling, animation, and rendering application. Its accessible tools enable artists to quickly ramp up for production. 3DS Maxis used by design visualization professionals, game developers, film and video artists, multimedia designers (print and web), and 3D enthusiasts to achieve stunning results in less time. 3ds Max 2008 dramatically improves productivity by streamlining the process of working with complex scenes. This is achieved through significant performance improvements—in areas such as viewport interaction, interactive transform and material assignment—as well as through the addition of new, artist-friendly UI and scene management features. The latest version marks the launch of Review, a toolset that delivers interactive previewing of shadows, the 3ds Max sun/sky system, and Architectural and Design material settings.

In addition, 3ds Max 2008 delivers enhanced support for complex pipelines and workflows—an integrated MAXScript ProEditor makes extending and customizing 3ds Max easier than ever. Plus, enhanced DWG file-linking and data support strengthen interoperability with applications such as AutoCAD, AutoCAD Architecture, and RevitArchitecture software. Last, contains numerous Biped improvements, including new ways of layering character motion and exporting it to game engines, as well as tools that give animators new levels of flexibility with regards to their Biped rigs.



FEATURES

3ds Max User Interface—Maximize Your Productivity

- Artists gain unmatched productivity through a combination of performance and workflow features, including a fast, efficient, WYSIWYG (what you see is what you get) viewport environment, schematic view, multiple coordinate systems, interactive axis constraints, customizable menus and buttons, viewport grips/manipulators, and modeless keyboard entry. Streamline workflows through the creation of hotkeys.
- The unique modifier stack gives artists the option of using a powerful, visual, parametric workflow: changes made anywhere in the modifier stack, no matter how significant, are automatically propagated to the end result. This feature enables artists to work in a nonlinear fashion—for example, on a completed high-resolution character model, revert to the original low-resolution geometry at the bottom of the stack, and add details, such as buttons on a shirt or tweaks to the nose. Those changes pass up through all the finishing modifiers (such as smoothing, mapping, and skinning) to appear in the completed character.
- Mouse or tablet-based paintbrush interface for object selection and deformation, vertex color, and radiosity touchup.

Data and Scene Management Tools

Boost productivity and workflow flexibility with external and internal data and scene management features

- File management utilities—project folders, repathing tools, relative paths, asset tracking, increment on save, auto-backup, resource collector, dynamic texture reloading, and log files—manage daily use and transfer of 3DS Max data between file iterations, users and locations.
- Scene Explorer Panel enables users to sort, filter, and search a scene by object type or property (including metadata) with stackable filtering, sorting, and searching criteria. Users can save and store multiple explorer instances and link, unlink, rename, hide, freeze, and delete objects regardless of what objects are currently selected in the scene.
- External file referencing (for scenes, objects, or materials) enables efficient team management of complex scenes and animations.
- The Layer Manager enables artists to quickly isolate related scene elements by working in layers via the Layer Manager.
- Asset Tracker provides source control management for in-use assets. Tightly integrated with Autodesk Vault asset management software and compatible with most third- party asset management solutions.

3DS MAX

Modeling

Efficiently create parametric shapes and objects to begin modeling quickly

- The vast selection of ready-to-use geometry includes standard primitives, extended primitives, 2D shapes, and architectural elements, such as doors, windows, and stairs.
- Compound objects can be created using any of the following operations: Scatter, Connect, Booleans, ShapeMerge, Morph, BlobMesh, Terrain, and Loft.
- Parametric and compound objects can be converted to any of the following base geometric types for more detailed editing: editable mesh, editable poly, editable patch, or NURBS objects.
- 2D shapes can be used as a starting point for creating editable splines and spline cages to convert to any of the 3D geometry types.

Spline/Extended Spline Modeling

- Precise spline-based curve and surface construction tools include loft, one- and two-rail sweep, beveling, extrude, filet, cap, offset, lathe, ruled, mirror, multisided blend, and other tools.
- Surfaces can be attached, detached, aligned, stitched together, extended, filleted, or rebuilt, with a high degree of control over parameterization and continuity.
- Spline modifiers—for those modeling with the modifier stack—let the user deform, lathe, normalize spline, set spline render properties, sweep, and trim/extend.
  A range of modifiers is provided for direct manipulation of subobject geometry (for example, Curve CV, Surface CV, surface).

Polygon Modeling and Texturing

A polygon/trimesh architecture lets artists efficiently create, edit, and texture mesh models. These models can contain color-per-vertex channels, mapping channels, selection channels, and explicit normals, all of which can be animated in the modifier stack.

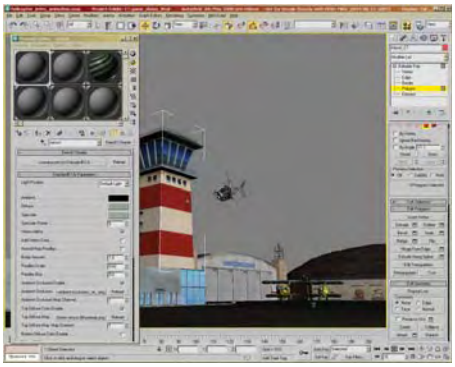
Polygon Modeling Tools:

- A complete set of creation and editing tools includes create, collapse, attach, bridge, flip, hinge from edge, turn, cut, split, slice, quick slice, wedge, bevel, extrude, chamfer vertex, extrude along a curve, mirror, edge loop, and edge ring tools.
- ProBooleans can be used to re-evaluate and optimize the topology of meshes, and more. The ProCutter tool lets artists quickly fracture geometry into smaller, individual chunks.
- Workflow features include Preserve UVs, which separates texture coordinates from the polygon vertices to edit the mesh without destroying UV data; sub-object (for example, vertices, edges, faces) selection sets, which intelligently convert between different types of selections (for example, edges to vertices); interactive previewing of edits and animated edits; and the ability to make modeling hotkeys and pivots become temporary overrides.
- A large range of modeling modifiers is available for working with geometry and sub-object geometry in the modifier stack, including Projection, Edit Normals, Vertex Paint, and those that let you bend, bevel, cap holes, cross section, displace, extrude, and subdivide polygons.

Subdivision Surfaces and Polygon Smoothing:

- Subdivision methods include NURMS Subdivision, which produces an object similar to a NURBS object; classic, which like MeshSmooth produces three- and four-sided facets; and quad output, which produces only four-sided facets.
- Mesh smoothing of polygon objects provides control over the polygon count of the final mesh for render optimization or level of detail.
- Subdivision surface and polygon smoothing tools available to those modeling with the modifier stack include a hierarchical subdivisions surface modifier, MeshSmooth, and TurboSmooth.

Texture Assignment/Editing:



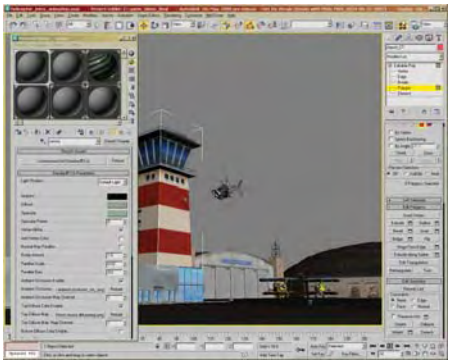
- 3ds Max offers a wide range of operations for creative texture and planar mapping, including tiling, mirroring, decals, angle, rotate, blur, UV stretching, and relaxation; Remove Distortion; Preserve UV; and UV template image export.
- The streamlined texture workflow includes the ability to combine an unlimited number of textures, a material/map browser with support for drag-and-drop assignment, and hierarchies with thumbnails.
- UV workflow features include Pelt mapping, which defines custom seams and enables users to unfold UVs according to those seams; copy/paste materials, maps and colors; and access to quick mapping types (box, cylindrical, spherical).
- Artists can use up to 99 UV sets for texture layering.
- Extensive UVW mapping tools include direct manipulation of texture mapping coordinates.
- Texture modifiers for working in the modifier stack include Camera Map, Material Modifier, UVW mapping modifiers, UV Xform, Map Scaler, and Surface Mapper.

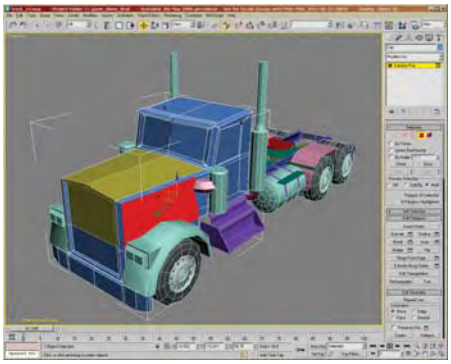
3DS MAX

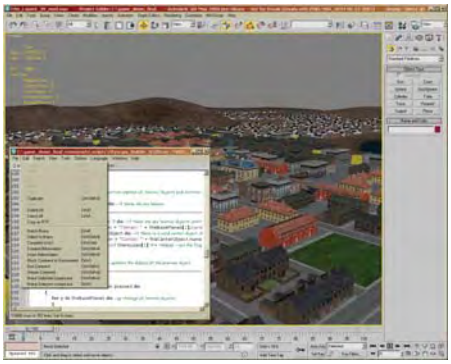
General Animation

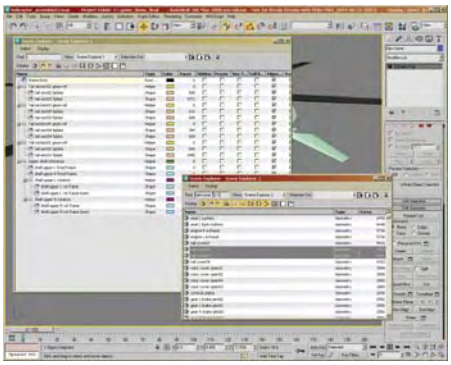
Benefit from a broad range of tools for keyframe and procedural animation that can be used to animate almost any parameter in your scene

- Set key and auto key modes offer support for different keyframing workflows.
- Fast and intuitive controls for keyframing—including cut, copy, and paste—let the user create animations with ease.
- Animation trajectories may be viewed and edited directly in the viewport.
- Key-based and parametric controllers may be used to animate the full transform or the position, rotation, or scale of objects.
- Key-based controllers, such as Bézier and TCB, store values and interpolation methods in each key, which can then be edited.
- Objects can be animated along curves with controls for alignment, banking, velocity, smoothness, and looping, and along surfaces with controls for alignment. Weight path-controlled animation between multiple curves, and animate the weight.
- Objects can be constrained to animate with other objects in many ways—including look at, orientation in different coordinate spaces, and linking at different points in time. These constraints also support animated weighting between more than one target.
- Parametric controllers store values that affect the animation throughout: controls are unique to each controller type.
- Create procedural animation based on numerous built-in controllers include noise, expressions, waveform, spring, and audio.
- Custom controllers can be used as scripts and expressions. Expressions allow the animation to be controlled by any math function as well as by any MAXScript.
- Multiple animation tracks can be blended into a single result using a hierarchy of controllers in a list.
- List controllers can be used to store different poses and versions of animation on the same object or objects. The influence of each controller in the list can be weighted and animated over time.
- Keyframe animation can be edited track by track using curves along the timeline, so the animator can more easily visualize the components of the interpolation.
- Reactions can be set up to make objects respond to the animation of other objects.
- Tools for editing curves include limiting, curve drawing, and curve modifiers.
- Keys or sets of keys can be slid, moved, and scaled in both time and value.
- Animation may be edited track by track by copying, pasting, and instancing controllers.
- Dense animation can be precisely controlled using soft selection falloff and key-reduced into sparse keys that maintain the integrity of the original animation.
- Sound tracks can be loaded into a Track View for easy syncing with the target animation.
- Animation can be viewed before and after the current frame, for evaluation of object motion.
- Modifier stack offers animators another procedural approach to animation as all modifier parameters can be keyed.
- Point Cache modifier can be used to save and load surface deformations for easy swapping and fast playback.
- Morpher modifier is an interface for organizing and animating morphing targets and includes support for progressive morphing.
- Either the Skin or Physique modifier may be used to achieve precise control of skeletal deformation, so the character deforms smoothly as joints are moved, even in the most challenging areas, such as shoulders.
- Skin deformation can be controlled using direct vertex weights, volumes of vertices defined by envelopes, or both.
- Weight tables, paintable weights, and saving and loading of weights offer easy editing and proximity-based transfer between models, providing the accuracy and flexibility needed for complicated characters.
- Rigid bind skinning option is useful for animating low-polygon models or as a diagnostic tool for regular skeleton animation.
- Additional modifiers, such as Skin Wrap and Skin Morph, can be used to drive meshes with other meshes and make targeted weighting adjustments in tricky areas.









3ds MAX

Character Generation

Get the tools you need to animate sophisticated digital characters

Biped Overview:

- Integrated Biped toolset provides fast, intelligent biped, physique, and crowd animation functionality.
- Biped automates the creation of bipedal character skeletons, enabling the user to animate before the biped skeleton structure has been determined and retarget onto bipeds of differing structures.
- Biped delivers state-of-the-art, intuitive FK/IK blending as well as a powerful IK pivot animating system that lets hands and feet roll and rotate around points other than their base pivots.
- Biped Xtras let users create and animate extraneous Biped features anywhere on the rig via FK chains that can be attached anywhere and which are parentable to any Biped object (and are animatable in rotation and position). Xtras can be saved as .bip files.
- Unique Biped and spline dynamics tools enable animators to precisely control the physical forces acting on a character, and can be used to calculate biped airborne trajectory, knee bend on landing, and overall balance.
- Integrated crowd system lets users control biped characters or any 3ds Max object using intelligent behavioral interactions, like goal seeking and avoidance.
- Behaviors can be scripted or written as C++ plug-ins and users can move between them based on any scriptable or programmable criteria using cognitive controllers.

Skeletons and Inverse Kinematics (IK):

- Characters can be rigged with custom skeletons using 3ds Max bones, IK solvers, and rigging tools.
- Expressions, scripts, list controllers, and wiring—can be used along with a set of utilities specific to bones to build rigs of any structure and with custom controls, so animators see only the UI necessary to get their characters animated.
- Includes four plug-in IK solvers— history-independent solver, history-dependent solver, limb solver, and spline IK solver—reducing the time it takes to create high-quality character animation.

High-Level Animation Tools

Animation Assets:

- Biped and 3ds Max objects have systems for storing, loading, and retargeting animation assets. Enables artists to reuse content and greatly expand the usefulness of each clip.
- Though the Biped file format is specific to itself—thereby offering unparalleled power and ease of restructuring and retargeting—it can also contain 3ds Max animation that a biped may depend on.
- Animation data can be exported from any object or character to an XML file and then re-imported with track-to-track mapping, or in the case of a character, object-by-object control for retargeting onto characters whose proportions differ from the original.

Motion Mixer:

- Biped and 3ds Max objects are supported by the nonlinear animation mixer. Libraries of motions can be stored for use with the mixer, and motions applied and retargeted to single objects, entire characters, or specific sets of objects and tracks within characters.
- Lets users intelligently move between motion clips, based on the patterns of the clips themselves, for ultimate smoothness.
- Muting and soloing capabilities provide control over each animation sequence in isolation or in the context of other animations.

Animation Layers:

Both Biped and 3ds Max objects can beanimated in layers, allowing for targeted tweaks on even the densest of animation data without compromising the underlying keyframes.

Biped Copy/Paste:

A powerful copy and paste system for storing, sharing, and retrieving poses, postures, and tracks on whole bipeds or sets of objects therein, thereby facilitating animation blocking and hand posing.

Biped Workbench:

A specialized version of the track view is available for editing, analyzing, and modifying biped animation based on high-level criteria such as acceleration, spikes, and noise.

Biped Footsteps:

Bipedal characters can be animated with footstep gizmos that represent and control the placement of IK constraints for locomotion.

Motion Capture:

Motion capture data —both hierarchical and marker—can be easily imported and retargeted onto both bipeds and 3ds Max objects.

3ds Max objects are supported using the HTR and TRC import formats, which can be converted into XML or biped formats for reuse and retargeting on any character.

Modifier

Select, model, map, and animate objects and subobjects using the modifier stack

Selection:

Subobject selections can be moved up the stack to other modifiers using Mesh Select, Poly Select, Patch Select, and Volume Select.

Animated Deformations:

Animated deformers add life to creatures, simulate fluidic effects, and more. Deformers work on all geometry types, including particles.

Modifiers for creating animated deformations include free form, ripple, wave, squeeze, twist, bend, stretch, spherify, noise, displace, skew, and relax.

World Space modifiers operate at the top of the modifier stack and bind objects to animated world conditions, such as surfaces, forces, fields, and deflections.

Modeling and Mapping:

Edit mesh, poly, patch, and spline modifiers let the artist use base-level geometry editing tools on parametric objects.

Meshsmooth, Turbosmooth, Subdivide, Tessellate, and HSDS modifiers increase the resolution of objects or subobjects and offer controls specific to each technology.

Rduce the resolution of objects while maintaining important characteristics.

UV Map and UV Unwrap add texture coordinate manipulation tools into the stack of any object.

Other parametric processes—such as adding custom attributes, capping holes in geometry, painting vertex colors, overriding material IDs, and adjusting surface normals—benefit from the modifier stack's flexibility.

3ds MAX

Space Warps

Add world space conditions to control the behavior and interactions of all scene objects

- Space Warps—objects that can be bound to geometry and particles—introduce world space animation effects.
- Force-based Space Warps, such as wind and gravity, add natural behavior to selections of objects.
- Modifier-based Space Warps can be used to deform many objects in relation to each other.
- Deflectors contain the animation of objects and particles to enable parametric bouncing and friction.
- Space Warps can be included in dynamics simulations to enhance physical realism.

Dynamics:

- Create effects through the dynamic interaction of geometry, including collisions between rigid and soft bodies
- The integrated reactor plug-in,lets users create a full range of rigid and soft-body dynamics simulations, and is compatible with the 3ds Max Space Warp modifiers.
- Multiple constraints can be used to create intricate and accurate physical relationships between objects.
- Simple constraints, such as springs and dashpots, require little computation and create realistic dynamic connections between two objects.
- Cooperative constraints, such as hinge, car wheel, point-to-point, and rag-doll, although more computationally intensive, enable the user to generate more complex and accurate multi-object simulations.
- A real-time simulation window facilitates trial-and-error iteration.
- Realistic, high-speed simulations of multiple rigid objects are easy to set up and iterate upon using reactor object collections.
- Detailed control over mass, friction, and elasticity lets the user determine each object's physical characteristics.
- Deformable objects and surfaces can interact with rigid bodies and add secondary motion effects, such as clothing, jiggling fat, and floppy ears.

Cloth

Use powerful cloth simulation tools to create realistic fabric simulations and tailor-made clothing for characters.

- Cloth-simulation engine enables users to turn almost any 3D object into clothing, or build garments from scratch.
- Collision solving is fast and accurate even in complex simulations.
- Local simulation lets artists drape cloth in real time to set up an initial clothing state before setting animation keys.
- Cloth simulations can be used in conjunction with other 3ds Max dynamic forces, such as Space Warps.
- Multiple independent cloth systems can be animated with their own objects and forces.
- Cloth deformation data can be cached to the hard drive to allow for nondestructive iterations and to improve playback performance.

Fashion Design:

- Several preset cloth types to choose from—and fabric types and weights can be mixed on one garment.
- Real-world patterns can be used as the basis for clothing—including jackets with collars, vents and lapels, and pants with cuffs and pockets, as well as loose or tight-fitting clothing styles. Seams can be quickly defined and stitched to construct garments on characters.
- Clothing can be tailored in the stack—hems shortened, darts pinched, sleeves tightened, and more—using standard modeling techniques to quickly customize the fit.

Animation:

- Any cloth object can be animated to achieve the effect of sails, skins, tents, drapery, bedding, and so forth. Clothing moves, folds, and gathers whenever characters move.
- Texture maps can be used to create wrinkles, deforming the cloth.
- Animatable cloth constraints allow for greater control of realistic clothing behavior. These constraints can be used to create effects such as wet (clingy) or slippery cloth.

Particles

Control fully integrated particle effects by forces based on real-world physics or by deformers

Extensible Integrated Particle System:

- Seven different particle emitters give artists a wide range of event-driven and non-event-driven particle behaviors, including spray, snow, blizzard, and super spray.
- Particle Flow provides a sophisticated event-driven particle toolset that lets the user design the behavior of a particle based on a series of defined events.
- Workflow features include script and expression-based control over particle attributes, motion, and dynamics; direct manipulators for interactive control of particles, fields, and emitters; and the ability to have particles controlled by texture values.
- Artists can use geometry instancing to place individual objects, or a sequence of objects, onto any particle.
- Deformer modifiers—such as bend, twist, and taper—can be applied and layered for non-physically based particle effects.

Operators and Tests:

- Particle systems can be built using operators that control particle characteristics, such as emission, speed, geometry, and materials.
- Artists can build particle event systems using tests—which trigger changes in behavior—and spawning based on characteristics such as age, speed, and collision.
- Operators and tests can be customized using scripts or the particle flow API (application programming interface).

Forces:

- Users can bind Space Warps—such as wind, gravity, and vortex—to particle systems and operators to generate world space conditions.
- Custom forces may be added via the extensive dynamics API.

3ds MAX

Multiple Rendering Options

Use multiple renderers, tightly integrated through a consistent rendering interface, to create any look.

3ds Max Production Renderer

- Fast scanline renderering for efficient, production-quality software renders.
- Raytrace materials and maps provide realistic reflections and refractions.
- A full range of effects include depth of field, motion blur, film grain, hair, fur, and lens-based effects.
- Photometric lighting support allows for the use of real-world lighting profiles.
- Create atmospheric effects using plug-ins available for volumetric light and fog, as well as for fire.
- Advanced software shader types include anisotropic, metal, and ink 'n paint (for cartoon looks).
- High-quality software particle rendering provides fine control over the assignment of materials to particles.
- mental ray® shading is available for use with conventional 3ds Max materials.

Integrated mental ray Renderer

- 3ds Max physical sun and sky workflow are available via mental ray.
- Included advanced photorealistic lighting features, such as Global Illumination, caustics, blurry reflections and refractions, ambient occlusion, and motion blurred particles and contours shading.
- Artists and programmers can create custom mental ray shaders.
- Users can convert light baking of shadows and lights, including Global Illumination and Final Gather, to file textures or to color-per-vertex data.
- Photometric lighting support allows for the use of real-world lighting profiles for rendering or lighting analysis.
- Supports direct rendering of fur and hair.
- Architectural and car paint shaders provide rich, easy-to-use rendering capabilities.
- Sky Portal simplifies the process of lighting indoor scenes with outdoor lighting, recreating the lighting of windows, sky lights, open doors and more.

Rendering Controls and Effects

Set up and evaluate your scene or create popular effects

Viewport Renderer

- Multithreaded viewport maximizes productivity and creativity; adaptive degradation technology automatically simplifies the scene display to meet user-defined target frame rates.
- DirectX viewport shading displays materials as they would appear in other real-time applications.
- Support for all shader types is available via MAXScript—including HLSL and Cg shaders, along with shader performance enhancements. Work with CgFX files alongside .fx files in the viewport.
- Review gives users immediate feedback on various render settings, including GPU-based, real-time shadow support, including support for self-shadowing and up to 64 lights simultaneously.
- Preview window lets the user evaluate lighting and material changes to a scene.

Render Elements

- Users can output multiple components from any software renderer simultaneously for reassembly in a compositor.
- Output elements include diffuse color, lighting, alpha, reflection, refraction, and shadow.
- Z-depth and motion vector data can be stored separately for use in post processes.

Render to Texture

- Each object's material and lighting can be baked into new texture maps.
- Supports output per element to allow for easy generation of specific characteristics, such as diffuse color, height, normal, lighting, and mental ray ambient occlusion.

Material Design Workflow

- Use the Material Editor to design and edit simple to complex shading hierarchies.
- Material/Map Navigator displays libraries of textures and images or image swatches for easy management and selection.
- An extensive library of 3D procedural maps includes cellular, dent, falloff, marble, noise, particle age, particle motion blur, planet, smoke, stucco, wood, waves, and more.

Render Management

Backburner render management software gives you the ability to render on an unlimited number of networked machines running the same operating system (mental ray excepted).

Load and Save Render Presets contain settings for active renderers, lighting schemes, and overall render quality and enable studios to share render settings between artists, reducing scene setup times and helping maintain consistency across the entire production for most rendering parameters.

Hair and Fure System

Easily create hair, fur, and other strand-derived effects via the Hair and Fur modifier.

Creation Tools

- Hair is integrated into the 3ds Max interface, enabling artists to create and manipulate hair directly in the viewports using Hair's selection and styling tools.
- Hair can be copied and pasted from one object to another.
- Artists can derive hair from splines and convert it to splines or meshes.
- Any source object may be instanced as hair strands.

Styling

- Delivers a brush-based interface for the creation of hair and fur styles: control hairs can be directly manipulated along the contours of an object—individually, in groups, or globally—into any number of styles using traditional transformations (move, rotate, and scale) as well as tools for cutting, brushing, clumping, and more.
- Kinkiness and frizziness can be added and frequency and speed animated.

3ds MAX

3ds Max 2009 Commercial New SLM *(Mfr #128A1-05A111-1001)* **3495.00**

3ds Max 2009 Commercial New SLM Additional Seat
(Mfr #128A1-050111-10A1) **3495.00**

3ds Max 2009 Commercial New NLM *(Mfr #128A1-05A211-1001)* **4370.00**

3ds Max 2009 Commercial New NLM Additional Seat
(Mfr #128A1-050211-10A1) **4370.00**

3ds Max Commercial Subscription (1 year)
(Mfr #12800-000000-9860) **495.00**

3ds Max Commercial Subscription (1 year) (Renewal)
(Mfr #12800-000000-9880) **495.00**

3ds Max 2009 Commercial Legacy SLM *(Mfr #128A1-05A411-2011)* **2445.00**

3ds Max 2009 Commercial Legacy SLM Additional Sea
(Mfr #128A1-050411-20A1) **2445.00**

3ds Max 2009 Commercial Legacy NLM *(Mfr #128A1-05A511-2001)* **3320.00**

3ds Max 2009 Commercial Legacy NLM Additional Seat
(Mfr #128A1-050511-20A1) **3320.00**

3ds Max 2009 Commercial Crossgrade from VIZ 2008 on Subscription
(Mfr #128A1-05A711-1002) **695.00**

3ds Max 2009 Commercial Crossgrade from VIZ 2008 on Subscription Additional Seat *(Mfr #128A1-050711-10I2)* **695.00**

3ds Max 2009 Commercial Crossgrade from VIZ 2006-2008
(Mfr #128A1-05A711-1001) **1495.00**

3ds Max 2009 Commercial Crossgrade from VIZ 2006-2008 Additional Seat *(Mfr #128A1-050711-10I1)* **1495.00**

3ds Max 2009 Commercial Upgrade from 3ds Max 2008
(Mfr #128A1-05A411-1011) **895.00**

3ds Max 2009 Commercial Upgrade from 3ds Max 2008 Additional Seat
(Mfr #128A1-050711-10I1) **895.00**

3ds Max 2009 Commercial Upgrade from 3ds Max R9
(Mfr #128A1-05A411-1021) **1795.00**

3ds Max 2009 Commercial Upgrade from 3ds Max R9 Additional Seat
(Mfr #128A1-050411-10K1) **1795.00**

3ds Max Network License Activation Fee *(Mfr #12800-000000-0001)* **875.00**

3ds Max Support Fee *(Mfr #99999-000000-0425)* **395.00**

3ds Max 2008 Commercial New SLM *(Mfr #12813-051462-9000)* **3495.00**

3ds Max 2008 Commercial New SLM Additional Seat
(Mfr #12813-050000-9000) **3495.00**

3ds Max 2008 Commercial New NLM *(Mfr #12813-051462-8000)* **4370.00**

3ds Max 2008 Commercial New NLM Additional Seat
(Mfr #12813-050000-9100) **4370.00**

3ds Max 2008 Commercial Crossgrade from VIZ 2008
(Mfr #12813-051462-9320) **1495.00**

3ds Max 2008 Commercial Crossgrade from VIZ 2008 Additional Seat
(Mfr #12813-050000-9320) **1495.00**

3ds Max 2008 Commercial Crossgrade from VIZ 2007
(Mfr #12813-051462-9325) **1495.00**

3ds Max 2008 Commercial Crossgrade from VIZ 2007 Additional Seat
(Mfr #12813-050000-9325) **1495.00**

3ds Max 2008 Commercial Crossgrade from VIZ 2006
(Mfr #12813-051462-9330) **1495.00**

3ds Max 2008 Commercial Crossgrade from VIZ 2006 Additional Seat
(Mfr #12813-050000-9330) **1,495.00**

3ds Max Design 2009 Commercial New SLM
(Mfr #495A1-05A111-1001) **3495.00**

3ds Max Design 2009 Commercial New SLM Additional Seat
(Mfr #495A1-050111-10A1) **3495.00**

3ds Max Design 2009 Commercial New NLM
(Mfr #495A1-05A211-1001) **4370.00**

3ds Max Design 2009 Commercial New NLM Additional Seat
(Mfr #495A1-050211-10A1) **4370.00**

3ds Max Design 2009 Commercial Subscription (1 year)
(Mfr #495A0-000110-S001) **495.00**

3ds Max Design 2009 Commercial Subscription (1 year) (Renewal)
(Mfr #495A0-000110-S003) **495.00**

3ds Max Design 2009 Commercial Crossgrade from 3ds Max 2008
(Mfr #495A1-05A711-1012) **895.00**

3ds Max Design 2009 Commercial Crossgrade from 3ds Max 2008 Additional Seat *(Mfr #495A1-050711-10J2)* **895.00**

3ds Max Design 2009 Commercial Crossgrade from 3ds Max R9
(Mfr #495A1-05A711-1022) **1795.00**

3ds Max Design 2009 Commercial Crossgrade from 3ds Max R9 Additional Seat *(Mfr #495A1-050711-10K2)* **1795.00**

3ds Max Design 2009 Commercial Crossgrade from VIZ 2008 on Subscription *(Mfr #495A1-05A711-1002)* **695.00**

3ds Max Design 2009 Commercial Crossgrade from VIZ 2008 on Subscription Additional Seat *(Mfr #495A1-050711-10I2)* **695.00**

3ds Max Design 2009 Commercial Crossgrade from VIZ 2006-2008
(Mfr # 495A1-05A711-1001) **1495.00**

3ds Max Design 2009 Commercial Crossgrade from VIZ 2006-2008 Additional Seat *(Mfr # 495A1-05A711-1001)* **1495.00**

3ds Max Design Network License Activation Fee
(Mfr # 49500-000000-0001) **875.00**

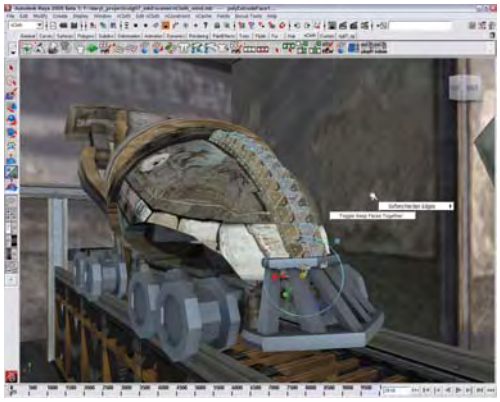
AUTODESK

MAYA COMPLETE 2008

Integrated 3D Modeling, Animation and Rendering Software



Award-winning Maya software is a powerful, integrated 3D modeling, animation, effects and rendering solution that enables leaders in film and television, game development, design visualization, and education to stay ahead of the game. Maya 2008 delivers faster, more efficient tools and workflows for creating the stunning, high-resolution characters, environments, and performances that will populate the games consoles, theater screens, and televisions of the future.
Because Maya is based on an open architecture, all your work can be scripted or programmed using a well-documented and comprehensive API (application programming interface), or one of two embedded scripting languages. This, combined with an industry-leading suite of 3D tools, means Maya enables you to create engaging and lifelike digital images, realistic animations, and extraordinary visual effects. Whether you are a film or video artist, game developer, graphic artist, digital publishing professional, or 3D enthusiast, Maya 2008 helps you realize your creative ideas.



Maya 2008 features a new non-destructive editing workflow for character rigging and skinning. New and enhanced tools for both the high-level manipulation and component level editing of polygon models. New tools that facilitate fast, precise shaping and forming of models. Redesigned support for Smooth Mesh previewing and workflows lets you create and edit smoothed meshes more efficiently. Multiple enhancements to the high quality render view, including support for layered textures and multiple UV sets, increase the fidelity of interactive previews. In addition, accelerated mental ray texture baking performance significantly improves your productivity. Character animators will enjoy new levels of flexibility in their skinning and rigging workflows. It also lets game developers more effectively create and display sophisticated looks for content destined for the next-generation game consoles. Best of all, working with Maya gives you the widest selection of hardware technologies and operating systems of any 3D package in the entertainment industry.

FEATURES

NURBS Modeling

Maya software delivers unparalleled, precision surface-modeling tools.

- Precise spline-based curve and surface construction tools include lofting, birail, beveling, extrusion, trim, boundary, offset, Booleans, rounding, square, and many other tools.
- Surfaces can be attached, detached, aligned, stitched together, extended, filleted, or rebuilt with a high degree of control over parameterization and continuity.
- Multiple NURBS patches can be merged into a single polygon mesh.

Subdivision Surface and Polygon Proxy Modeling

Get access to a wide range of versatile subdivision surface tools.

Subdiv Proxy

- Rapid construction of high-resolution polygon meshes: Artists can now preview a smoothed mesh while editing the mesh cage.
- Choice of smoothing techniques provides fine control over the polygon count of the final mesh for rendering or level-of-detail.
- Variable creasing supported on vertices as well as edges for both the Subdiv Proxy and Smooth Mesh preview.

Hierarchical Subdivision Surfaces

- A distinctive hierarchical approach for local refinement lets artists start modeling with a simple object and selectively generate increasing levels of detail only where needed.
- Partial and full creasing tools make it easier to construct both rounded, organic forms and hard-edged objects.
- Streamlined workflow for creative texturing, including UV auto-projection tools and UV Snapshot.

AUTODESK

MAYA COMPLETE 2008

Polygon Modeling

Maya software provides a full complement of sophisticated polygon modeling tools and UV editing tools.

- Nonmanifold architecture, focused on the details of creating, editing, and texturing polygonal models, includes multiple sets of animatable color-per-vertex, prelighting, user-defined normals, and normal map generation suitable for games/interactive users.
- Editing tools, including bridge, poke, cut, wedge, bevel, extrude, chamfer vertex, extrude along a curve, mirror cut, edge loop, edge ring, slide edge, and pick-walk tools.
- Streamlined workflow for creative texturing—including UV creation and editing, auto-projection and relaxation, interactive lattice and smudge tools, along with quick access to commonly used tools via the UV Texture Editor toolbar.
- Multiple UV sets allow separate texture coordinates for separate texture channels.
- Per-instance UV sets allow a single mesh to be used to represent multiple objects, reducing scene overhead.
- Transfer Polygon attributes enable transfer of UV, color-per-vertex, and vertex position information between polygon meshes of differing topologies, even if they are separated in space or of different proportion/scale.
- Artists can use the paint tool to blend between source and target deformations.
- Optimization tools include Polygon reduction, data cleanup, blind data tagging, and level-of-detail tools enable artists to optimize scenes for interactive display.

3D Paint

Paint color, bump, displacement, transparency, and other textures directly on surfaces.

- Integrated texture painting of color, bump, transparency, displacement, and other effects directly onto polygon, NURBS, and subdivision surfaces.
- Can be used with either image-based brush profiles or any Maya Paint Effects brush.
- Brush modes include paint, smear, blur, clone, and erase.
- Automatic conversion of procedural textures and PSD files.

General Animation

Maya software delivers a broad range of specialized tools for keyframe and procedural animation. Playback speed can be clamped to implement accurate frame rate.

- Fast and intuitive controls for keyframing, including cut, copy, and paste, allow animations to be created with ease.
- Animation of an object along a curve or surface with automatic bank, roll, and yaw.
- Editing of motion path or other animation parameters during playback.
- Choice of Euler and quaternion math options provide accurate results in all situations.
- Animation curves can be templated—to prevent accidental modification.
- Powerful, precise function curves to control how animated attributes change over time.
- Rapid and intuitive global editing of keyframe timing.
- Lattice and fall-off tools aid the manipulation of dense keyframe data such as data from motion capture devices.
- A comprehensive assortment of constraints, including parent, point, aim, orient (with animatable offsets), as well as scale, geometry, normal, tangent, and pole vector.
- Multiple animation channels can be mixed with each other into a single result.
- MEL procedures and expressions can be used to create complex animation as an alternative to traditional keyframing.
- Complex relationships between animated parameters can be keyframed . Multiple attributes can be controlled with a single slider.
- Trax Nonlinear Animation:
  - Nondestructive mixing and editing of poses and animation clips (including constraints and expressions) with total control over all aspects of motion blending.
  - Libraries of performances can be stored and edited.
  - Muting and soloing capabilities provide control over each animation sequence in isolation or in the context of other animation.
  - Multiple sound tracks can be matched up visually with animation and played back to facilitate character lip-synching and other audio matching requirements.
- Animation on selected channels or key frames may be temporarily disabled to focus on a specific motion.
- Animation can be viewed prior to/after the current frame so you can evaluate motion.
- Deformations on polygon, NURBS (including curves), and subdivision surface geometry can be cached for faster playback and rendering of scenes, as well as for transfer to other 3D packages such as 3ds Max. Caches can be edited and blended together in Trax.

Particles and Fields

Fully integrated particle effects can be controlled by forces based on real-world physics or by deformers.

- Fully integrated, with expression-based control over particle attributes, motion, and dynamics.
- Wizard enables easy particle sprite setup.
- Direct manipulators provide interactive control of particles, fields, and emitters.
- Particles can be controlled by texture values.
- Geometry instancing allows for the placement of individual objects, a sequence of objects, or an array of different objects onto any particle system.
- Field forces—such as gravity, vortex, air, and turbulence—can be applied to rigid bodies, soft bodies, or particle objects.
- Collision events can trigger multiple procedural animation effects.
- Intuitive control of particles via geometric shapes makes it easier to place particles where and when you want them.
- Standard Maya deformers can be applied and layered—including lattices, clusters, soft modification, and nonlinears—for non-physically realistic effects.
- Custom fields may be added via the extensive dynamics API.
- Library of ready-made effects such as fire, curve and surface flow, shatter, fireworks, and lightning.

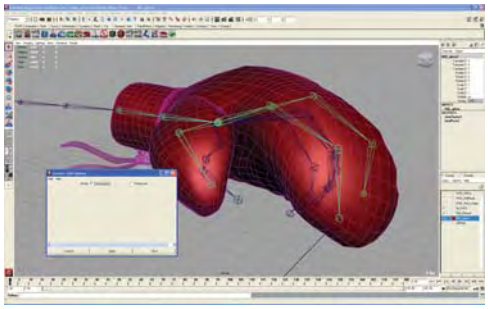
AUTODESK

MAYA COMPLETE 2008

Deformation Tools

- Can be used statically for modeling and sculpting.
- Animated deformers can add life to creatures and other objects.
- Includes Lattices, Sculpt Objects, Skin Clusters, Point on Curve Constraints, Blend Shapes, Wires, Wrinkle Tool, Bind/Detach Skin, Flow, Jiggle, and Wrap deformers.
- Soft Modification tool allows for controllable falloff around vertices or points.
- Most deformations work on all supported geometry types, including particles.
- Paintable weights on Clusters, Sculpt Objects, Blend Shapes, Jiggle, and Wires allow you to control the region and extent of the deformation.





Rigid and Soft Body Dynamics

Create effects through the dynamic interaction of geometry, including collisions between rigid and soft bodies.

- Realistic, high-speed simulation of multiple rigid objects.
- Includes dynamic constraints such as nails, hinges, barriers, pins, and springs.
- Accurate and rapid simulation of flexible objects allows for the rapid creation of secondary motion effects such as muscle jiggle, floppy hats, etc.
- Powerful spring architecture offers precise control of any flexible surface down to the individual spring.

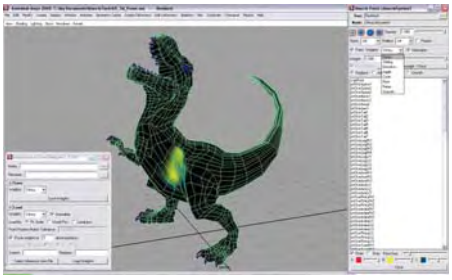
Toon Shader

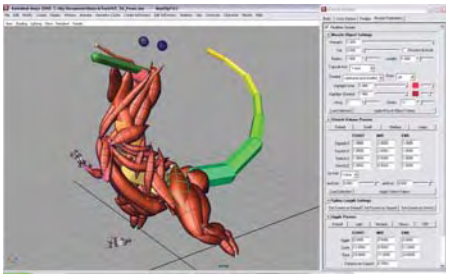
- Supports a wide range of non-photo-realistic rendering styles for traditional 2D cartoons, comic book-style imagery, Japanese manga / anime, and more.
- Maya Paint Effects brushes can be used on an outline with access to an extensive range of painterly effects as well as line style, placement, and width.
- Near real-time interactive previews.
- Can be rendered in mental ray for Maya, or the Maya software or hardware renderers.

Character Animation

Maya 2008 gives you the tools you need to animate sophisticated digital characters.

- Skeletons and Inverse Kinematics (IK)
  - Seven built-in IK solvers reduce the time it takes to create high-quality character animation; attributes include joint limits, preferred angles, joint mirroring, etc.
  - Spline IK solver allows for the easy animation of skeletal chains, like a character's spine or tail, and includes easy-to-use twist and roll controls.
  - Single chain and lightweight 2-bone solvers are optimized for real-time interactivity.
  - Spring IK solver allows for precise control over multi-jointed appendages such as insect legs.
- Full Body IK System
  - Fast easy rigging and posing of characters.
  - Delivers natural articulation of biped and quadruped models.
  - Blendable IK/FK System
  - Smooth blending between IK & FK animation
- Motion capture, or other animation data, applied to one character can be reapplied to an entirely different character, even one with a different skeletal hierarchy.
- Original direction of existing motion capture, or other animation data, can be changed at any point in time.





Maya Artisan

Maya gives you a suite of integrated, pressure-sensitive brush tools with built-in mirroring.

- Natural brush interface can be used to interactively sculpt polygon, NURBS, and subdivision surfaces.
- Complex selections of components, such as vertices, faces, edges, can be made without selecting through to the back of the model.
- Editing smooth skin or soft-body goal weights, painting per vertex color or blind data, adding geometry to the scene, and other complex tasks can be quickly performed.

MAYA COMPLETE 2008

Rendering Controls and Effects

Efficient tools help you set up and evaluate your scene or create popular stylized effects.

- Instantaneous editing of color, texture, lights, shadows, glows, motion blur, and many other effects in final-rendered-quality imagery.
- Multi-threaded to maximize productivity and creativity.
- Supported by mental ray for Maya and the Maya software renderer.
- Can be used to design and edit simple to complex shading networks.
- Visual outliner (Visor) displays libraries of textures and images, or image swatches for easy management and selection.
- Bins allow for sorting and organization of rendering nodes such as materials, textures, and lights.
- Able to render on an unlimited number of networked machines of the same operating system (mental ray excepted).
- Artists can transfer normal, displacement, diffuse, shaded, ambient occlusion, and custom mental ray shader information between models of differing topologies.
- An HDR image can be baked from the Transfer Map feature.

The OpenMaya API/SDK

This key unlocks the power of the Maya software architecture for programmers and technical directors.

- Maya plug-ins and standalone applications that run from the Maya command line can be written using C++.
- Maya scene hierarchy can be traversed with iterators.
- Maya plug-ins can be registered to receive a comprehensive range of Maya messages.
- Manipulators and locators can be created.
- New types of Maya objects can be developed, including file translators, hardware shaders, surface shapes and MEL commands.
- Existing Maya objects, such as geometry, lights, shaders, transforms, scene hierarchy, and dependency graph nodes can be queried and modified.

Skinning

Animators and animation technical directors usually find it necessary to work iteratively on their rigged characters. Maya 2008 can streamline iterative skinning workflows by enabling you to modify the skeleton of a bound character, without having to rebind it after, thus preserving any work done after the skeleton was bound. This process is supported through new tools for inserting, moving, deleting, connecting, and disconnecting joints on a bound skeleton, as well as support for multiple bind poses.

- Precise control of skin behavior, even in the most challenging areas such as shoulders.
- Smooth Bind Skinning allows geometry to be connected to skeletons so that the character deforms smoothly as joints are moved.
- Substitute Geometry tool allows for easy editing and transferring of skinning information between models.
- Rigid Bind Skinning provides direct manipulation of geometry by individual joints.
- Nondestructive workflow for skin editing capabilities include the ability to insert, move, delete, connect, and disconnect joints on a bound skeleton (no need to rebind after changes have been made).
- Support for multiple bind poses.

Maya Paint Effects

Ground breaking paint technology for creating amazing natural detail on 2D images (including textures) or 3D objects attached to polygonal and NURBS surfaces.

Powerful Painting Techniques:

- Can be used to create animatable effects, such as plants growing, unfurling, or swaying in the wind.
- Game-content artists can paint repeating textures for levels that update right on the model.
- Artists can define a logotype in oil paint and watch it draw on the screen.

Maya Paint Effects Brushes:

- More than 500 editable, pressure-sensitive, preset brushes completely integrated within the Maya application.
- Extensive range of traditional painterly brushes, including airbrushes, oil paint, chalk, pastels, pencils, watercolors, wet brushes, and markers.
- Options for a vast range of realistic effects including trees, grass and flowers, realistic hair, eyebrows, and beards.
- Special effects like lightning, clouds, rain, star fields, fireworks, fire, and sparks.
- Mesh brush type creates organic or hard-edged geometry that is convincing even close up. Used with environment reflections it can create looks such as chrome, glass and shiny paint or displacement/ bump mapping.
- Thin Line brush can be used to quickly paint on high-quality hair that can be efficiently rendered.

Paint Effects Rendering:

- Strokes can be drawn fully rendered during interactive painting, providing immediate feedback.
- Features fast, resolution-independent final rendering that can include 3D cast shadows, depth-of-field, fog effects, and motion blur.

Brush Attributes:

- All brushes can be used in true 3D space (to paint on or between 3D objects in a scene), on a 2D canvas (to create images and textures), or within the 3D Paint tool (to create textures by painting directly on the model).
- Brushes can be blended together to make an infinite range of new, user-customized presets.
- Brush growth attributes include bend, curl, and twirl.
- Brushes are fully animatable and have built-in preset dynamics such as turbulence and gravity.

MAYA COMPLETE 2008

Multiple Rendering Options

Multiple renderers, tightly integrated through a consistent rendering interface, let you create any look from photo-realistic imagery to a simple vector graphic.

Maya Software Renderer

- Hybrid design uses fast, selective ray-tracing for maximum efficiency.
- Multi-threaded, multiprocessor support with built-in memory handling maximizes productivity and provides large scene rendering capabilities.
- Full range of effects, including depth of field, motion blur, soft shadows, and lens flares.
- Volumetric materials, such as noise and fog, aid in the creation of environmental effects.
- Advanced attributes, such as light absorbance and chromatic aberration, provide sophisticated, creative options.
- Ramp Shader effects include glass, stone, cartoon-like shading, X-ray, etc.
- Anisotropic and diffraction shaders available.
- High-quality software particle rendering with a comprehensive assortment of effects—including blob, tube, and cloud rendering—for gas clouds, fire, liquids, etc.

mental ray (3.6 core) for Maya

Maya 2008 uses the latest mental ray 3.6 core, which boasts dramatic performance improvements in the translation of polygon meshes and instances for rendering, as well as for IPR (Interactive Photorealistic Rendering) start-up. Additionally, particle types previously supported only in the Maya Hardware renderer can now be rendered in mental ray, eliminating the need to combine outputs from multiple renderers.

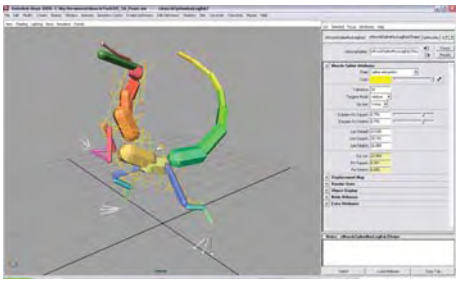
- User-friendly UI and workflow
- Advanced photo-realistic lighting features, such as global illumination, caustics, ambient occlusion, blurry reflections and refractions, and motion-blurred particles.
- Custom mental ray® shaders can be used.
- Ships with shader presets, including physically accurate sun and sky shaders, a set of architectural shaders for hard-to-realize materials, a round corner shader (softens geometrically precise corners), and more.
- Photometric lighting support allows for the use of real-world lighting profiles.
- Light baking of shadows and lights, including global illumination and final gather, can be converted to file textures or to color-per-vertex data. Image-based lighting allows for the emission of photons, caustics, or direct illumination lights from spherical image maps.
- HDR images can be baked from the mental ray batch bake option.
- Ability to directly render Maya Fur, Maya Hair, Maya Fluid Effects and shader glow.
- Photon visualization lets you preview the placement of photons and final gather points in the 3D scene.

Hardware Renderer

- Generates near-software-quality images at significantly faster render times for broadcast or pre-visualization needs.
- High-quality rendering in the viewport lets you immediately see the results to changes, no need for a separate rendering calculation.
- Support for color-per-vertex in both offline rendering and the interactive viewport.
- Support for DirectX HLSL, CgFX, and ASHLI shaders—includes a user-friendly UI and workflow. Hardware shader API accessible through the OpenMaya API.

Vector Renderer

- Windows 32-bit and Mac OS X on PowerPC systems only.
- Can be used to turn 3D content into 2D content for the web or print.
- Output to Macromedia Flash (SWF or SWFT), Illustrator (.ai), SVG, EPS, or bitmap formats.
- Provides a range of non-photo-realistic looks, including hidden-line rendering.



Integrated Scripting

Two fully integrated scripting languages let script writers and programmers customize, extend, or manipulate Maya software.

MEL:

- Offers full scripting of any Maya software feature—everything can be accessed.
- Artists and technical directors can easily create custom windows and scripts or reconfigure the Maya user interface to make a completely custom application.
- Commands can be issued from an HTML page—scripts can be recognized by an external web browser via the Maya web browser plug-in.
- A Python command allows MEL scripts to call Python code. This gives MEL users the option to mix Python scripts with their MEL scripts, a good way to transition into using Python.

Python:

- Integrated into Maya at the same level as MEL.
- Higher-level language constructs allow for increased developer productivity and easier maintenance of code.
- Readily available scripting resources and knowledgeable community of users.
- Highly extensible, with a collection of third-party tools and modules available.
- Bindings to the OpenMaya API give programmers an alternative language for plug-in development.
- The Maya Python modules can be imported into an external stand-alone Python interpreter for batch processing.

MAYA COMPLETE 2008

Connectivity and Integration

Adobe Photoshop Integration

- Artists can create shading networks with connections to layers sets in a PSD file and include procedural or 3D painted textures as starting points and UV layouts for reference.
- Render layers can now be rendered to layered PSD files.
- Any PSD file can be used as a texture map and rendered directly in the Maya software and hardware renderers and in mental ray for Maya.
- PSD files containing layer sets can be converted into a layered texture within Maya.
- A multi-layered PSD file can be automatically connected to multiple material attributes.

Adobe Illustrator Object Nodes

- Supports both beveling and curves.
- Maintain Construction History enables Illustrator files to be substituted or edited while maintaining the bevel history.

Supported Vector Formats*

PostScript, EPS, Macromedia SWF, Swfit3D, Adobe Illustrator, SVG.

Compositing Integration via Render Layers Functionality

- Allows multiple passes from any of the four Maya renderers, as well as post processes, such as Maya Fur and Maya Paint Effects, to be managed in a single scene.
- A system of per-layer and per-object overrides means that objects can have different shading and rendering attributes on different layers.
- Workflow streamlines rendering by preparing renders for optimal output to the compositor of choice—or Photoshop (PSD) or Flash (SWFT) output—with objects and elements isolated in individual layers.
- Depth and motion vector data can be stored separately and used in post processes.
- Artists can generate an Autodesk Toxik software composition from within Maya based on the render layers in the scene, streamlining the workflow and allowing for multiple iterations.

MAYA UNLIMITED 2008



The ultimate version of Maya software—Autodesk Maya Unlimited—is the choice of digital artists who are looking to make their 3D projects stand out. Maya Unlimited includes all the functionality found in Autodesk Maya Complete and provides professional artists and animators with additional industry-leading innovations such as Maya Fluid Effects, Maya nCloth, Maya Hair, Maya Fur, and Maya Live for the creation of superior digital content. Autodesk Maya Unlimited contains everything in Autodesk Maya Complete, plus:

Maya Fluid Effects:

Simulate and render a huge variety of atmospheric, pyrotechnic, viscous liquid, and open ocean effects. Maya Fluid Effects overcomes one of the greatest barriers in computer animation.

Maya Fur:

Easily create realistic fur, short hair, wool and grass on NURBS, subdivision surfaces, or polygonal models. Incredibly realistic styling and rendering of short hair and fur, with Maya Artisan Brush Interface for painting fur attributes.

Maya Hair:

Create, style, and render fully dynamic long hair on NURBS or polygon objects. Make any NURBS curve dynamic for use in advanced character rigging and effects. Maya Hair can also be used to create a wide range of non-hair effects.

Maya Live:

Combine 2D live-action with 3D elements. Maya Live provides greater flexibility, a fast-integrated 2D Tracker, and an interactive Root Frame Solver. Maya Live also allows you to reconstruct live-action elements as 3D geometry as well as output to external applications.

Maya nCloth:

As the first Maya module built on the Autodesk new Nucleus technology, Maya nCloth functionality lets you quickly direct and control cloth and other material simulations in entirely new ways. Maya nCloth objects can be as stiff, viscous, or flowing, and as tightly or loosely woven as you desire. Rapidly create cloth-on-cloth simulations—such as a shirt over pants—with believable influences and collisions. Bend, stretch, shear, dent, or even tear your Maya nCloth fabrics with ease. Beyond cloth, Maya nCloth lets you create deformable plastic and metal simulations, inflatable objects, as well as rigid-body and fluidic-type effects.

MAYA 2008

Maya Complete 2008 Commercial New SLM
(Mfr # 72202-059062-9000) **1995.00**

Maya Complete 2008 Commercial New SLM Gold Bundle
(Mfr # 72202-05BNDL-9000) **2995.00**

Maya Complete 2008 Commercial New SLM Flexible Bundle
(Mfr # 72202-059062-9012) **1700.00**

Maya Complete 2008 Commercial New SLM Additional Seat
(Mfr # 72202-050000-9000) **1995.00**

Maya Complete 2008 Commercial New SLM Subscription Bundle
(Mfr # 72202-05BNDL-1111) **2590.00**

Maya Complete 2008 Commercial New SLM Gold Bundle Additional Sea
(Mfr # 72202-05BNDL-9001) **2995.00**

Maya Complete 2008 Commercial New SLM Flexible Bundle Additional Seat *(Mfr # 72202-050000-9012)* **1700.00**

Maya Complete 2008 Commercial New SLM Subscription Bundle Additional Seat *(Mfr # 72202-05BNDL-1114)* **2590.00**

Maya Complete 2008 Commercial New NLM
(Mfr # 72202-05BNDL-9100) **2995.00**

Maya Complete 2008 Commercial New NLM Gold Bundle
(Mfr # 72202-05BNDL-9100) **3995.00**

Maya Complete 2008 Commercial New NLM Flexible Bundle
(Mfr # 72202-059062-9111) **2700.00**

Maya Complete 2008 Commercial New NLM Additional Seat
(Mfr # 72202-050000-9100) **2995.00**

Maya Complete 2008 Commercial New NLM Subscription Bundle
(Mfr # 72202-05BNDL-1112) **3590.00**

Maya Complete 2008 Commercial New NLM Gold Bundle Additional Seat
(Mfr # 72202-05BNDL-9102) **3995.00**

Maya Complete 2008 Commercial New NLM Flexible Bundle Additional Seat *(Mfr # 72202-050000-9111)* **2700.00**

Maya Complete 2008 Commercial New NLM Subscription Bundle Additional Seat *(Mfr # 72202-05BNDL-1113)* **3590.00**

Maya Complete Commercial Subscription (1 year)
(Mfr # 72200-000110-S001) **595.00**

Maya Complete Commercial Subscription (1 year) (Renewal)
(Mfr # 72200-000110-S003) **595.00**

Maya Complete Commercial Subscription Late Processing Fee (Renewal)
(Mfr # 72200-000000-9580) **100.00**

Maya Complete Commercial Subscription Gold Support (1 year)
(Mfr # 72200-0000SA-G861) **1295.00**

Maya Complete Commercial Subscription Gold Support (1 year) (Renewal) *(Mfr # 72200-0000SA-G880)* **1295.00**

Maya Complete Commercial Subscription Gold Support Uplift (1 year)
(Mfr # 72200-000110-S009) **700.00**

Maya Complete 2008 Commercial Upgrade from Maya Complete 8.5
(Mfr # 72202-059062-9303) **895.00**

Maya Complete 2008 Commercial Upgrade from Maya Complete 8.5 Additional Seat *(Mfr # 72202-050000-9303)* **895.00**

Maya Complete 2008 Commercial Upgrade from Maya Complete 8
(Mfr # 72202-059062-9305) **1795.00**

Maya Complete 2008 Commercial Upgrade from Maya Complete 8 Additional Seat *(Mfr # 72202-050000-9305)* **1795.00**

Maya Complete Network License Activation Fee
(Mfr # 72200-000000-0001) **1000.00**

Maya Unlimited 2008 Commercial New SLM
(Mfr # 72402-059062-9000) **4995.00**

Maya Unlimited 2008 Commercial New SLM Gold Bundle
(Mfr # 72402-05BNDL-9000) **6490.00**

Maya Unlimited 2008 Commercial New SLM Additional Seat
(Mfr # 72402-050000-9000) **4995.00**

Maya Unlimited 2008 Commercial New SLM Gold Bundle Additional Seat *(Mfr # 72402-05BNDL-9001)* **6490.00**

Maya Unlimited 2008 Commercial New NLM
(Mfr # 72402-059062-9100) **6245.00**

Maya Unlimited 2008 Commercial New NLM Gold Bundle
(Mfr # 72402-05BNDL-9100) **7740.00**

Maya Unlimited 2008 Commercial New NLM Additional Seat
(Mfr # 72402-050000-9100) **6245.00**

Maya Unlimited 2008 Commercial New NLM Gold Bundle Additional Seat *(Mfr # 72402-05BNDL-9103)* **7740.00**

Maya Unlimited Commercial Subscription Gold Support (1 year)
(Mfr # 72400-0000SA-G861) **1495.00**

Maya Unlimited Commercial Subscription Gold Support (1 year) (Renewal) *(Mfr # 72400-0000SA-G880)* **1495.00**

Maya Unlimited 2008 Commercial Crossgrade from 3ds Max 2009
(Mfr # 72402-05A711-1004) **1495.00**

Maya Unlimited 2008 Commercial Crossgrade from 3ds Max 2009 Additional Seat *(Mfr # 72402-050711-10I4)* **1495.00**

Maya Unlimited 2008 Commercial Crossgrade from Maya Complete 2008
(Mfr # 72402-059062-9320) **2995.00**

Maya Unlimited 2008 Commercial Crossgrade from Maya Complete 2008 Additional Seat *(Mfr # 72402-050000-9320)* **2995.00**

Maya Unlimited 2008 Commercial Crossgrade from MotionBuilder 7.5
(Mfr # 72402-05A711-1002) **995.00**

Maya Unlimited 2008 Commercial Crossgrade from MotionBuilder 7.5 Additional Sea *(Mfr # 72402-050711-10I2)* **995.00**

Maya Unlimited 2008 Commercial Upgrade from Maya Unlimited 8.5
(Mfr # 72402-059062-9303) **1795.00**

Maya Unlimited 2008 Commercial Upgrade from Maya Unlimited 8.5 Additional Seat *(Mfr # 72402-050000-9303)* **1795.00**

Maya Unlimited 2008 Commercial Upgrade from Maya Unlimited 8
(Mfr # 72402-059062-9305) **2795.00**

Maya Unlimited 2008 Commercial Upgrade from Maya Unlimited 8 Additional Seat *(Mfr # 72402-050000-9305)* **2795.00**

Maya Unlimited Network License Activation Fee
(Mfr # 72400-000000-0001) **1250.00**

AUTODESK

MotionBuilder



Take on the most demanding, high-volume animation projects with confidence. Create state-of-the-art animations in record time. MotionBuilder is the foremost 3D character animation productivity suite for game, film, broadcast, and multimedia production. This award-winning software combines a unique real-time architecture, animation layering, and Story Timeline non-linear editing environment with an intuitive workflow and tools that streamline the character animation pipeline. With a strong focus on workflow efficiency, MotionBuilder enables traditional animators and technical directors alike to take on the most demanding, high-volume animation projects. Available for Windows and Macintosh, MotionBuilder natively supports the platform-independent Autodesk FBX 3D authoring and interchange format that allows Autodesk MotionBuilder to integrate with any application in a production pipeline that supports FBX.

FEATURES

- MotionBuilder software is built on a unique, real-time architecture that enables you to work unhindered by the need to create previews of your work. What you see is what you get.
- Provides a comprehensive suite of real-time animation tools for advanced key frame animation, animation layering, and motion capture editing—so you can quickly generate unsurpassed animation.
- A comprehensive suite of specialized character performance tools and workflows that address the need to quickly create and edit unsurpassed character performances and scene previews/ pre-visualizations.
- Create a wider variety of character setups with inverse bending knees or elbows—dogs, birds, or unique creatures of your imagination. Support for inverse bending joints includes the ability to retarget animation from one character to another.
- The unique MotionBuilder Story Timeline provides an integrated non-linear editor in which to combine audio, video, 3D elements, and camera shot decisions, all in real time.
- Simplifies the process of working with motion capture data and other dense datasets through an integrated suite of tools for solving, editing, and blending. Add to that the ability to stream and record live data from popular motion capture hardware into MotionBuilder and view the results on a full resolution, fully textured character in real time.
- Using tools designed to maximize speed and efficiency, you'll get instant playback of character performances, alleviating the need to preview or render your work.
- MotionBuilder delivers key productivity-enhancing features such as file batching tools, support for multiple animation takes in a single scene, and a streamlined method for loading and saving character animation.
- In addition to support for external motion capture systems, MotionBuilder supports an unlimited number of built-in or third-party devices, allowing each to be online and live simultaneously in the scene.
- MotionBuilder functionality can easily be extended via Python scripting, as well through the software's C++ Open Reality SDK.
- MotionBuilder integrates easily into new and existing production environments with support for third-party asset management systems, hardware rendering and support, as well as support for a wide variety of industry-standard file formats, including native support of Autodesk FBX format.
- Natively supports Autodesk FBX, an OS-independent, high-end 3D interchange format. Widely used in the digital entertainment industry, the FBX file format—and free Software Development Kit (SDK)—lets you readily acquire and exchange 3D assets and media from a wide variety of sources.
- Beyond the MotionBuilder animation specific tools, other general 3D functionality is supported, such as lights, cameras, materials, textures, and shaders.
- With real-time, language-independent phoneme extraction technology, MotionBuilder allows you to rapidly generate realistic lip-sync and facial animation.
- MotionBuilder offers a task-based, productivity-enhancing user interface that makes the software easy to learn and use—even for non-technical animators.
- MotionBuilder gives users the flexibility to customize the software's interface with a layout manager, keyboard shortcut selector, and many in-context menus and options to streamline the animation process.

MotionBuilder 7.5 Commercial New SLM *(Mfr # 72701-051452-9000)* **3995.00**

MotionBuilder 7.5 Commercial New SLM Additional Seat *(Mfr # 72701-050000-9000)* **3995.00**

MotionBuilder 7.5 Commercial New NLM *(Mfr # 72701-051452-9100)* **4995.00**

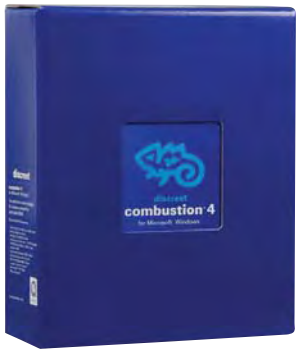
MotionBuilder 7.5 Commercial New NLM Additional Seat *(Mfr # 72701-050000-9100)* **4995.00**

MotionBuilder Commercial Subscription Gold Support (1 year) *(Mfr # 72700-0000SA-G861)* **795.00**

MotionBuilder Commercial Subscription Gold Support (1 year) (Renewal) *(Mfr # 72700-0000SA-G880)* **795.00**

AUTODESK

COMBUSTION



Desktop Paint, Color Correction, Compositing and Visual Effects Program

Combustion is the all-in-one professional compositing application designed to enable the full creative potential of digital video artists. With its easy-to-use interface, nondestructive workflow, and extensive toolset, Combustion delivers incredible power at an economical price and instantly augments the creative potential of any serious desktop video artist. A single integrated application for vector paint, motion graphics design, animation, and compositing. Advanced visual effects tools include keying, color correction, tracking, grain management, and masking tools. Comprehensive paint and rotoscoping tools, including fully customizable brushes. Comprehensive animation tools, animation curve editor, keyframing, and expressions. Intuitive schematic view to simplify visualization and organization of complex effects. OpenGL application programming interface acceleration, multi-processor support, and extensive caching for improved system performance. Multiple simultaneous viewports with real-time RAM looped playback. Resolution-independence with 8-, 10-, 12-, 16-, and 32-bit (float) per component image processing.

FEATURES

Composite

- Composite two inputs using any one of a variety of transfer modes
- 3D perspective positioning and animation
- 3D animatable camera with real-world camera attributes
- Unlimited color light sources, with attributes like spot, point, and distant light
- Realistic ray-traced shadows and reflections
- Layer projection to create stained glass–type lighting effects
- High-quality motion blur with multiple transfer modes
- Multiple object parenting, hinging, and path alignment
- Nest multiple layers inside a composite for greater efficiency

Color Correction

- Comprehensive color correction tools, including Color Balance, Brightness/Contrast, Levels, Gamma, Equalize, Tint, Curves, Shadow/Midtone/Highlight adjustment, and more
- NTSC and PAL color limiting and RGB and HSV color space models
- Precise and automatic color matching of footage from different sources

Paint

- B-splines with edge softness for greater control when defining shapes
- Control point grouping to facilitate roto work and shape animation
- Corner Radius specifies corner curvature when creating rectangles
- Integrated pivot point adjustment and rotation directly in vector object
- Real-Time Roto—paint in one viewport while watching the result loop playback in another
- All paint strokes and objects are resolution-independent vectors and fully editable
- 30+ real-time draw modes, including smooth, brightness, blur, emboss, and more
- Cloning and reveal controls for interactive painting between video clips and frames
- Custom brushes help you create unique tools for advanced effects and textures

Timewarp

- Time-remapping operator for creating slow-motion and speed-up effects
- Timing, speed, and duration controls for advanced manipulation of speed changes
- User-definable between-frame interpolation to create smooth blends or trails

Particle System

- Real-time particle system for creating smoke, fire, explosions, water, and other effects.
- Includes a library of hundreds of preset effects, each one fully customizable.
- Create your own particle effects using sprites created from custom bitmaps, or use any element in the Combustion workspace—such as text or paint objects—as a particle.
- Use deflectors to bounce particles during animations.
- Motion-track emitters to lock particle effects to moving objects in an image sequence.
- Control the color, emission, and behavior properties of the particles, including direction, life, number, spin, bounce, velocity, randomness, and more.

Motion Tracking

- Four-corner pinning and image stabilization to remove unwanted camera roll, shake, and jitter.
- Unlimited number of track points for complex changes in position, scale, and rotation
- Animate any keyframeable parameter using the tracker in context.
- Export tracking data to other compositing systems as ASCII data.

COMBUSTION

Color Warper

- Performs primary and selective color correction allowing for precise fine-tuning with multiple levels of adjustment in a single pass
- Interactive adjustment of gamma, gain, offset, hue, saturation, and contrast; apply animatable settings to all channels or independently to R, G, and B
- Intuitive hue shift and tint color wheel for fast, accurate color balancing; visual color sampling palette for precise color matching
- Interactive Histogram and Curves editing modes for subtle, precision tweaking of color components
- Independent controls for color correcting shadow, midtone, and highlight regions—features user-definable luminance ranges
- "Match" feature for fast scene-to-scene color correction
- "Selective" feature for sampling up to three different color regions for isolated correction
- High-quality RGB vector scope, and a 3D histogram for precise color monitoring

Edit Operator

- Simultaneously trim head and tail (maintains duration)
- Current and total duration displayed in the timeline segment
- Assemble clips, and render them or use them as layers in a composite
- Trim, slip, slide, and ripple clips with transitions
- In-context editing between the edit operator and your composites
- Use multiple edit operators to easily create complex effects
- Full support for multiple resolutions—mix and match clips as needed

Keying

- Professional bluescreen/greenscreen keying with advanced matte control tools
- Intuitive Keyer—RGB, YUV, HLS, Channel, Luminance, RGB-CMYL, and custom
- Matte edge and softness controls, including levels, shrink and erode, and Gaussian blur
- Advanced spill and color-suppression controls

CG/ Text Effects

- Fast, interactive text editor for resolution-independent, nondestructive text animation
- Direct WYSIWYG manipulation of text within the context of the overall composite
- Font attributes (face, outline, shadow) have individual color, gradient, texture controls
- Control of phrases, words, and even single characters for precise editing and animation
- Animate text along a path, with full onscreen editing of path control points
- Support for Adobe PostScript and TrueType fonts; international right-left, vertical text entry; double-byte (Asian, Arabic fonts)
- Generators for creating frame counters, time-code burn-in, sequential and random numbers

Selections and Masks

- B-spline shapes for smoother control of edges when creating masks. Create animatable, trackable shapes using Bézier, B-Spline, Freehand, Rectangle, and Ellipse tools
- Animatable magic wand—keyframe or track the magic wand selection point
- Keyer-based selection for advanced color-based extraction and rotoscoping
- Edge gradient—a powerful three-spline rotoscoping technology for variable-edge softness; inner and outer mask or selection softness for motion blur compensation
- Boolean operations for combining masks and selections, including add, subtract, intersect, and replace
- Create multiple and articulated shapes in a single pass for faster rotoscoping

Audio

- Supports QuickTime, AVI, WAV, and AIFF files
- Synchronize audio to operator in the process tree, or use as a global reference track
- Display the audio waveform over the timeline for accurate synchronization
- Simultaneously play audio in real time with cached animation
- Volume controls and VU/Peak meters

Advanced Film Tools

- Export OpenEXR file sequences for easy integration into film pipelines
- Look-up Tables (LUTs) enable artists to accurately display digital film scans on computer monitors
- Add Grain and Remove Grain filters include automatic grain matching with presets for popular film stocks
- Native 10-bit Cineon support—paint or rotoscope directly in 10-bit log without conversion

Filters and Plug-Ins

- Fast GBlur, an optimized, high-quality blur filter with constant-speed rendering independent of blur radius
- GBuffer Builder can custom-combine your image bitmaps into RPF files for use with Combustion software's 3D Post operators
- 3D Post effects for RPF/RLA images, including 3D depth of field, 3D fog, 3D glow, 3D lens flare, and 3D motion blur
- De- and re-interlace, 3:2 pull-down removal/addition, reverse dominance, and broadcast-safe
- Save effect operator presets to create a library and share effects
- Compatible with most Adobe Photoshop and Adobe After Effects plug-ins

Keyframe and Timeline Controls

- Customizable channel filtering in the timeline
- Layer-based timeline and animation curve editor
- Markers provide ability to add notes and visual cues to your timeline
- Clip trimming, advanced keyframe, and object control
- Perform copy/paste and math operations on channels or groups of keyframes
- Automatic ease in/out control over single or multiple keyframes
- Define curve interpolation per keyframe, and define extrapolation per channel

Combustion 4.0 Compositing Software for Windows
(Mfr # 622040914089000 • B&H # AUC4W) **889.95**

LightWave 3D



Model/Animate/Render

LightWave is the most complete and robust 3D system right out of the box anywhere at any price. It is a thriving, dynamic system, ever evolving to meet the user needs. Newtek works closely on a day-to-day basis with LightWave artists so they know exactly what you are trying to accomplish. The LightWave renderer is first class, best in show and infinitely easier to set up and use than any other. It serves as the centerpiece in the production pipeling of many facilities both large and small. Render nodes are free and set up is quite straightforward. LightWave Modeler excels both as a subdivision surface and a polygonal modeler, fast, efficient and again, straightforward in functionality. In addition, an industry leading node-based texturing and shading system allows you to create any look you desire - quickly and easily.

LightWave has long been a mainstay in production and TV studios, creating fantastic effects for blockbuster movies, such as 300, The Guardian, The Da Vinci Code, Pan's Labyrinth and The Aviator, as well as shows such as CSI: Miami, CSI: NY, Battlestar Galactica, Drive and many others. LightWave works along side other 3D applications and compositing programs to help produce results in the studio pipeline. LightWave's open formats make integration into the pipeline a straightforward process. Lightwave works the way you do. Smart and efficient. A program that's intuitive and responsive. Powerful enough to tackle any job, yet simple enough to be mastered by a single artist. Everything you need is in the box, no "unlimited" this or "advanced" that, no up sell and no extras.

FEATURES

General Controls

- Support fractional frames at make key for IK Booster
- Tool for moving an object on or by an offset distance across the surface of a target mesh.
- A new rotation controller offers quaternion rotations to minimize gimbal lock.
- Tool which modifies a channel based on closest distance between an object and a mesh or other items.
- Align to Path command now offers a robust new align-to-path algorithm, unaffected by very slow or no motion. The original Align is renamed to more accurately describe its function, "Align to Velocity."
- Squash and stretch tool
- Free-form and locked IK goals
- Separate animated channels
- Animatable UV coordinates

Motion Mixer

- Non-linear animation system for blending any curve track inside of LightWave 3D; Perfect for blending motions, endomorphs or any animatable parameter in LightWave
- Load and save Hierarchical Motion (HMOT) data containing all relevant components, motions and channels for a character group
- Position and scale motions and groups of channels in track view
- Quickly blend multiple motion tracks together with user definable curve
- Channel editor enables/disables independent items or channels from each HMOT behavior
- Absolute and Relative Offset motions settings
- Animation baking for full scene or defined range
- Select by Descendants, Hierarchy, Actor or Motion

Graph Editor

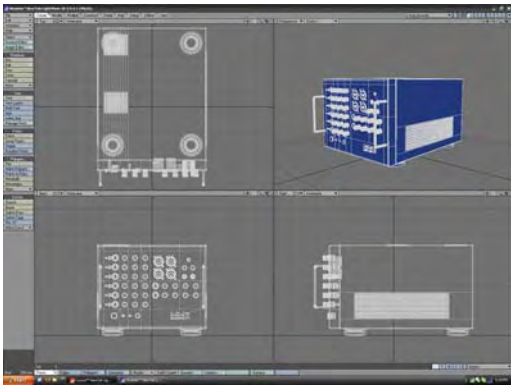
- Completely new Channel Editing System
- OpenGL interface allows editing hundreds of realtime curves and thousands of key frames
- Multiple curve types (Linear, Bezier, Stepped, Hermite Spline, TCB) allows for multi-select and editing of heterogeneous curve types - includes key roll option, interactive key copy, and much more
- Track Layout's selection option, automatically updates current selection of editable curves to match selected item
- Curve View allows collapsible curve list and options sections to provide optimized space for curve editing
- Lock Motion Keys in Time provides quick method for locking channels for '5.6 style' curve editing
- Customizable key editing behaviors and interface

LightWave 3D

Motion & Displacement Controllers

- Modified bones deformation algorithm reduces cross talk between bones, providing a more natural deformation of skin surfaces without any point assignment required
- Spline-based motion and deformation
- New bones system with support for direct vertex assignment and soft influence as defined by user-created weight maps
- Facial animation tool with Endomorphs and Motion Mixer.
- Follower channel modifier to link any items channel to another
- Oscillator channel modifier allows sinusoidal motions to be automatically generated with control of phase, time offset and damping
- Texture motion provides a method for adding a texture to a motion path
- Displacement of geometry along normals, in 3D space or along a specific axis - multiple layers allow combinations
- Integrated Sub-division Bump Displacement creates an accurate displacement of vertices on the surface at the time of subdivision creating very natural, high definition geometric bumping
- Integrated expressions engine and channel repository allowing all animated items in a scene to be referenced, link, or drive one another; also allows surfaces to be modified based on various input parameters or even linked to motions or any other envelope in the scene
- New Bone Editing Tools will make character rigging a snap.
- Import/Export RIG functions give you the ability to reuse and share rigs from object to object, via the new .rig file format.
- Bone Edit Mode allows you to edit your character rigs quickly and easily within the scene you are creating.
- Bones On/Off activates/deactivates all bones in all loaded objects.
- IK Booster offers one-click IK setup and intuitive tools to help with setup of constraints
- Morph Mixer offers faster performance and an incredible range of control for object morphing, including character animation, in an intuitive interface.

Modeler



- Phantom subpatch point selector allows users to click directly on the subpatch curve intersection for editing
- Translate Plus allows you to use a point's normal, a segment, or a segment's normal to define how to move, rotate, scale a selection. You can even just use global X, Y, or Z.
- Move Plus adds translation along local normal or averaged normal using the right mouse button.
- Segment Scale allows users to move points along an edge.
- Point Normal Move allows you to select the points you want to move on their normals, then click and drag on the screen to move them in and out.
- Divide will divide edges into two segments based on point selection. Also has polygon mode for splitting polygons.
- Make Pole triangulates all selected polygons with a pole at the center. Can be used with the Fix Pole tool to open up geometry for manipulation.
- SuperShift is an interactive tool to smooth shift and bevel polygons. Can work with averaged normals when shifting or scaling.
- Bridge Tool easily joins selected sets of polygons to reshape a mesh with bridges or tunnels, or join meshes.
- Edge Tools split and modify polygon edges. When tools are activated, handles appear on polygon edges that can be drawn between and moved to create a set of polygon splits.
- Fix Poles will take a group of connected triangles which share a point, and create a bevel which will help smoothing.
- Rotate Skelegons allows you to quickly adjust the bank handles of skelegons as well as preview rotational deformations (this includes the deformation of sub-patches).
- Create JointMorph works a lot like Rotate Skelegons but is helpful when creating endomorphs for joints.
- Enhanced "Make Polygon" tool that works in Symmetry mode and will also close holes in geometry.
- Convert between polygons and subdivision surfaces at any time during the modeling and animation process
- Intelligentities with Endomorphs, Skelegons and MultiMeshes
- Endomorphs allow morph data to be stored in the object file so changes can be made to the base model without disturbing targets
- Segment Scale allows users to move points along an edge.
- Point Normal Move allows you to select the points you want to move on their normals, then click and drag on the screen to move them in and out.

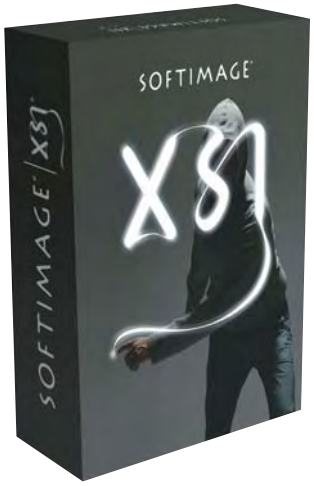
LightWave 3D v9 for Mac and Windows *(Mfr # LW040000-0901 • B&H # NELW3D9M)* ..... **Call**

3D Arsenal Creation Theatre for LightWave 3D
Lets you easily create 3D logos, text effects and 3D special effects with virtually no learning curve. Works with your copy of LightWave 3D utilizing its rendering engine and features a custom interface to facilitate easy graphic creation. Additionally, you'll get 11 plug-ins that will function in LightWave 7.5 and 8.x. You'll also get 750 templates to get you started. For Windows *(Mfr # AR00090-4010 • B&H # NE3DAW)*, for Mac *(Mfr # AR040030-4010 • B&H # NE3DALWM)* **295.00**

Class on Demand Training: Lightwave "KICK ASS" LOGOS *(Mfr # 96007 • B&H # CLTLKL)* **59.95**

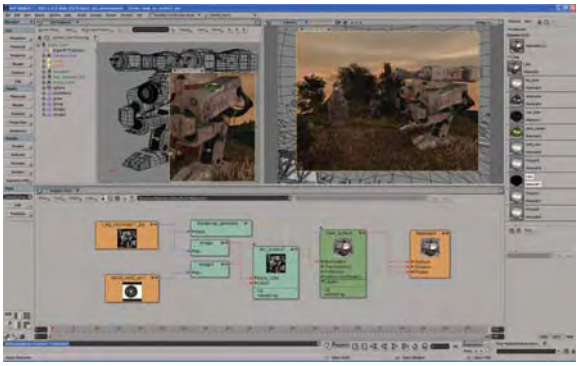
Class on Demand Training: What's new in Lightwave 9.2 *(Mfr # 98030 • B&H # CLTWN9)* **59.95**

SOFTIMAGE|XSI 6.5



3D Animation and Visual-Effects Software

SOFTIMAGE|XSI 6.5 is an advanced 3D animation and visual-effects software that features a complete toolset for everything from 3D modeling and animation, to rendering and compositing. With XSI 6.5, artists can create compelling 3D character performances, immersive 3D worlds and mind-blowing visual-effects that push the boundaries of art and technology. SOFTIMAGE|XSI 6.5 is the most advanced 3D animation software for games, film and television. Now you can model, animate and render with unparalleled performance. The XSI Gigapolygon core, capable of handling massively detailed models with millions of polygons, is the number one reason why leading entertainment companies are switching their next generation projects to XSI. Built on the newest code base and designed for the way the artist thinks, XSI empowers you to bring your creative vision to life.



FEATURES

Gigapolygon Core

The gigapolygon core in XSI is the engine that moves millions of polygons in real-time and allows you to non-destructively sculpt them without losing UVs, shapes, weight maps and skinning information. It offers a built-in advantage for next generation games and film pipelines that increasingly require finely sculpted, massively detailed characters and environments. The gigapolygon core allows XSI to load this dense information into memory, reducing it in a way that retains definition so you can edit it in a manageable way.

Iterative Workflow

XSI offers the best iterative workflow of any 3D package. Non-destructive tools let you add new details to rigged or shape-animated characters whenever you want, without tedious hours of rework. Full mental ray integration means you can generate full-quality previews directly in an XSI viewport for hassle-free client-attended review and approval sessions. And with XSI's built-in compositor you can preview the results of multi-pass renders without switching environments. .

Animation Tools

- Fast, flexible animation is the heart of XSI. Streamlined workflows make it easy to pose and keyframe highly detailed characters. You get more keying done while watching your character in the viewports, without having to open another editor. Real-time playback means you can see what you're doing without waiting for animation previews.
- A clean, responsive curve editor and dopesheet make it easy to manipulate animation. Easy animation layering and mixing simplify the process of breaking animation into parts and moving it around.
- Animation layers give you an interactive and non-destructive way to add keyframes on top of existing animation, so you can work with motion capture data without wading through highly dense FCurves.
- New Character Key Sets let you easily set keyframes on predefined sets of parameters for a faster animation workflow. Updates and enhancements to the dopesheet and Fcurve editor, improve the artist's workflow across the board. Fast, flexible and intuitive, XSI is the leading character animation solution.

Paint and Composite

Can your 3D software edit textures and image-based lighting in real time? XSI's built-in compositor is designed to do just that. Based on Avid's Matador, Media Illusion, and Elastic Reality, XSI Illusion is a fully integrated, resolution-independent 2D paint and compositing module. With over 130 film-quality effects and more than 60 programmable brushes for 2D raster and vector painting, you can use XSI Illusion to rough out final shots, touch up your textures, morph, warp and rig images, create custom mattes and tweak the results of a multi-pass render – all without switching apps.

Film-Quality Normal Map Generation

Going far beyond normal maps, XSI "Ultimapper" tool can generate all kinds of cinematic-quality maps from arbitrarily complex models in just a few clicks, while taking full advantage of the sophisticated rendering possibilities of mental ray. Ultimapper can generate normal, ambient occlusion, difference, light, and albedo maps with an instant mental ray, DirectX, or OpenGL preview directly in the XSI viewports.

SOFTIMAGE|XSI 6.5

Shade and Texture

From scales and skin, to metal and stone, to cartoon ink and paint, XSI's Quick Shade technology and texturing tools help you get the look you want—fast. An interactive texture editor lets you unfold UVs and place texture maps precisely. The powerful render tree and texture layer editor make it easy to build complex materials. A fully integrated customizable shaderball engine renders preview thumbnails wherever you need them.

A generalized shaderball engine, gives you step-by-step previews of your materials wherever you need them, while the new material manager offers a dedicated view to create, assign, edit, and manage the materials that bring your scenes to life. XSI's shaderball is completely customizable and fully integrated; from the render tree, to the texture layer editor, the new material manager and material panel, to the separate shaderball windows.

Model



With a complete modeling toolkit that takes full advantage of the Gigapolygon core architecture, XSI lets you work with unprecedented levels of detail. Push millions of polygons interactively, using tools that make 3D modeling feel like sculpting. No more waiting for your 3D software to catch up to your imagination!

- A Gigapolygon core architecture that can push millions of subdivided polygons interactively lets you scale your creations to unprecedented levels of detail. With XSI, you'll never have to wait for your 3D software to catch up to your imagination.
- The world's fastest subdivision surface modeler is powered by the Gigapolygon core so you can work in real time at any mesh resolution. You can continue to use all polygon mesh modeling tools on subdivided meshes - even animated characters - and move points directly on the subdivision surface.
- Enjoy working without speed, editing or geometry restrictions—XSI can subdivide triangles, quads and n-sided polygons with all subdivision types, including mixed subdivision types for triangulated meshes.

Completely Non-Destructive Character Set-up & Rigging

Softimage believes that you should be able to change whatever you want, whenever you want, so they built XSI with innovative character rigging and animation tools that allow you to make changes at any time without destroying any work.

XSI makes life easier by allowing modeling, texturing, and even rigging changes to take place on rigged & animated characters without re-construction of bones, bone weights or shape animation. Easily add new details to rigged or shape-animated characters without the hours of tedious rework, even in mixed pipelines.

Powerful Animation Mixing

XSI was the first application to feature true, non-linear character animation. With its unique clip-based interface, the XSI Animation Mixer gives you the high-level control and low-level precision you need to create compelling 3D character performances. The mixer is the heart of XSI's animation power, offering both high-level control and low-level precision. Mix anything — animation clips, composite clips, constraints, expressions, shapes, textures, etc — and even sync audio using the mixer's intuitive clip-based editing interface. Easily handle motion capture sequences using motion matching, marker placement, offsets and frequency-based transitions. Transition a walk to a run without slipping feet, or link one character's animation to another's in just a few clicks. Only XSI can non-destructively animate, blend, offset and re-use any motion source.

SOFTIMAGE|XSI FOUNDATION

Powerful Personal 3D Suite

XSI Foundation is hands-down the most complete entry-level 3D animation package available. It's packed with professional-grade features and powered by the XSI Gigapolygon core so it doesn't slow you down. Whether you're new to 3D, a long-time enthusiast or a freelance artist looking for an affordable solution, XSI Foundation is ideal for you. Boasting the world's fastest subdivision surface modeler, intuitive tools that make 3D modeling feel like sculpting, and a unique non-destructive environment, XSI Foundation keeps you focused on the art. With the XSI Gigapolygon core under the hood, you can push millions of subdivided polygons interactively, and scale your creations to unprecedented levels of detail. With XSI, you never have to wait for your 3D software to catch up to your imagination.

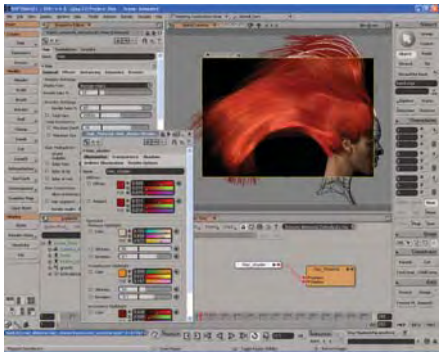
- Fast, flexible animation is the heart of XSI. Streamlined workflows make it easy to pose and keyframe highly detailed characters. You get more keying done while watching your character in the viewports, without having to open another editor. Real-time playback means you can see what you're doing without waiting for animation previews. A clean, responsive curve editor and dopesheet make it easy to manipulate animation.
- From scales and skin, to metal and stone, to cartoon ink and paint, XSI's Quick Shade technology and texturing tools help you get the look you want. A fast, interactive texture editor lets you unfold UVs and place texture maps precisely, while the powerful render tree and texture layer editor make it easy to build complex materials. A fully integrated customizable shaderball engine renders preview thumbnails wherever you need them, so you can see what your materials look like, and how they're built.
- A shared-memory architecture with the award-winning mental ray renderer built right in makes XSI the best 3D animation package for cinematic-quality multi-pass rendering. You can delve into powerful shaders in the render tree and set up breathtaking photorealistic lighting with just a few clicks. The Gigapolygon core and shared-memory architecture mean that you can render more detail using less memory than in any other package.

SOFTIMAGE|XSI 6.5

Tweak Component Tool

Featuring optional component manipulators and quick manipulation planes, the Tweak Component Tool makes it easy for you to work at your own artistic rhythm. This all-in-one manipulation tool for fast freeform modeling allows you to move, rotate, scale or translate points, edges and polygons - all with a single key. You can also loop and range select any component or even slide your selection to exactly match its neighbor's position.

XSI Hair and Fur



Create long, luxurious, and truly realistic hair and fur with dynamic effects—all rendered using mental ray. XSI hair offers a range of specialized tools for creating hair, including the innovative proportional grooming tool. Use any native XSI deformers, including lattices and curves, for precise, natural hair styling with complete control over the animation.

Integrated Syflex Cloth

Syflex is an incredibly fast and stable simulation engine that lets you create a broad range of cloth and flesh effects directly within the XSI interface. Extremely simple to learn and use, Syflex makes it easy to create digital cloth.

Powerful mental ray rendering

With the award-winning mental ray renderer deeply integrated in XSI, you can render production-quality previews, create detailed shaders and materials, and set up cinematic-quality multi-pass rendering all from within the XSI interface. And with the Gigapolygon core under the hood, you can render more detail using less memory than in any other 3D package.

Collaborate

A successful production is a team effort, so XSI features the industry's best collaborative environment. Delta Referencing technology allows multiple artists to work on the same 3D assets without getting in each other's way. Crosswalk import/export tools let you move XSI content in and out of other major 3D applications such as Autodesk 3ds Max and Maya.

- Reliable interoperability is the most important part of a mixed-tool pipeline—and that's exactly why Softimage developed Crosswalk. Crosswalk is an ongoing initiative to help seamlessly transfer XSI content into and out of any previously established 3D pipeline. You can transfer assets using the latest dotXSI and COLLADA standards, and take advantage of enhanced import/export tools to get assets in and out of Autodesk 3ds Max and Maya pipelines. Artists can modify assets and then update them non-destructively, for true collaborative workflow. Spend less time moving your characters and more time animating them.
- Delta Referencing technology allows multiple artists to work on the same 3D assets without getting in each other's way. Delta referencing technology is a breakthrough approach to collaborative 3D animation, offering studios the first core architecture for production-level referencing. This lightweight referencing system allows production teams to store 3D assets, and the changes made to those assets, in external files that can be assembled dynamically to produce characters, props and environments.

Reuse

Working with multiple characters often involves tedious manual tasks that you need to repeat for each character. XSI saves you time where it matters most with tools to transfer character setups and animation across rigs. Using the XSI Generalized Attribute Transfer Operator ("GATOR"), you can easily transfer any surface properties between models, regardless of complexity or topology. You can transfer any surface attribute—including materials, UV's textures, weight maps, skinning, and shape animation—even between rigged character models. Gator can also be used to combine models, allowing completed, textured, animated models to be merged without losing important characteristics.

MOTOR is the world's first system for moving keyframe animation across characters, regardless of their proportions or control structures. MOTOR is an intelligent and dependable solution for transferring motion from one character rig to another—think GATOR for character animation. Now you can transfer motion between character rigs of all sizes and proportions, all while preserving keyframe timing. Build reusable libraries of animation by importing and retargeting motion capture data onto arbitrary XSI character rigs.

Programmable realtime shaders

Be ready for the massive power of next-generation GPUs. The sophisticated, completely programmable display architechture integrated in XSI ensures precise visual correspondence between your work-in-progress and your target platform, eliminating unnecessary revision cycles. The dedicated XGS display SDK allows nearly any custom drawing process to be added to geometry views. XSI also features comprehensive support for .FX shaders, with real-time previewing, enabling artists to work with the exact same shaders that run in the game engine.

Render

A shared-memory architecture with the award-winning mental ray renderer built right in makes XSI the best 3D animation package for cinematic-quality multi-pass rendering. You can delve into powerful shaders in the render tree and set up breathtaking photorealistic lighting with just a few clicks. The Gigapolygon core and shared-memory architecture mean that you can render more detail using less memory than in any other package. And integrated frame buffers allow you to render a single default pass that outputs many common channels to separate files.

SOFTIMAGE|XSI 6.5

Built-in Illusion Compositor

XSI is the only 3D package that comes with a built-in compositor. You can touch up textures, morph and warp images, create custom mattes, tweak the results of a multi-pass render, or even finish your 3D visual-effects shots using over 130 film-quality effects and over 60 programmable brushes for 2D raster and vector painting.

Scripting and Development

- Dedicated Tools Development Environment (TDE) for customization and plug-in development makes XSI a developer's dream come true. While other packages force you to learn obscure and limited programming languages, XSI offers flexibility to use the best language for the job. You can create, manage and deploy all of your tools, plug-ins, and workgroups from a single interface, and develop using industry standard languages like C# an object-oriented programming language popular with next-gen 3D game developers, Python, Jscript, and C++.
- The TDE contains multiple script editors, each with syntax help, breakpoints, and external debugging links. Its tree-based Add-On manager can create self-installing shaders, events, and plug-ins from development wizards, using standard scripting languages or directly in C++. Develop in the TDE and enjoy the refined workflow that XSI artists have enjoyed for years.
- With a completely programmable realtime shader pipeline, a dedicated framework to host custom applications, and a rendering SDK that makes it possible to integrate 3rd party renderers, XSI is simply the most customizable 3D package available.
- Supports leading game engines and development frameworks for next-generation games, casual games, mods for existing titles and even Flash-based 3D games, including:

- Microsoft XNA
- Valve Source
- Crytek CryEngine 2 – in development
- Epic Unreal Technology 3
- Anark Gameface
- COLLADA-enabled engines
- Papervision 3D
- OC3 Entertainment FaceFX

SOFTIMAGE|XSI 6.5 is Available in Two Versions:

SOFTIMAGE|XSI 6.5 Essentials — All features as described on pages 1166-1168. Equips artists with everything they need to create compelling 3D characters and content for games, film and television. Comes standard with XSI Hair and Fur and Syflex Cloth Simulation.

SOFTIMAGE|XSI 6.5 XSI Advanced — Includes everything technical directors and studio IT managers need to set up and run a creative animation facility. Like a studio in a box, XSI Advanced includes everything in XSI Essentials plus:

- 36 Nodes of mental ray Rendering Power: XSI Advanced comes with 5 licenses of XSI Batch rendering ($7475 MSRP value). It's a massive boost for your render farm, giving you 12-cpus of mental ray rendering, and an additional 24-nodes of Satellite rendering.
- Behavior Crowd Simulation: Behavior is a powerful framework for choreographing tens, or even hundreds of thousands of XSI-created characters. It includes tools for everything from populating scenes to character dynamics to flocking.

SOFTIMAGE|CAT

Character Animation Plug-in for Autodesk 3ds Max

SOFTIMAGE|CAT is a character animation plug-in for Autodesk 3ds Max. CAT is designed by animators, for animators to take the tedious technicalities out of 3D character animation. Its complete toolset enables easy character rigging, non-linear animation, animation layering, motion capture import, muscle simulation, and more. CAT is fast, stable, simple, and packed with cutting-edge features that give artists an easier way to animate characters in 3ds Max.

- CAT makes it easy to create any kind of character rig. Build custom rigs lightning-quick, or use presets to create everything from humans and horses, to lizards and dragons, to spiders, crabs, and creepy-crawlies of all kinds. Include as many spines, heads, bones, fingers and toes as you want. CAT even supports highly complex rigs like centipedes, which are impossible to create using standard 3ds Max tools!
- Animating with CAT is easy. In just a few clicks, you can create walk cycles using CAT's procedural animation tools and drive your character by attaching it to a path. The CAT rig automatically calculates foot placement, even on undulating terrain! Test and tweak 'til your heart's content—CAT will display the results instantly!
- CAT makes it easy to achieve high quality character animation quickly, reliably, and repeatably. Animation layering and clip editing allow you to create clips and reuse animations non-destructively. You can blend between distinct animations or add additional detail and secondary motion without sacrificing the base animation. Intuitive procedural systems like the CAT spine let you animate extremely complex character movements in a matter of clicks.
- The all new CATMuscle adds incredible realism to your character animations by simulating muscle movements under the skin! CATMuscle is a fully scaleable solution for solving skin deformation problems. Provides you with the tools you need to achieve a smooth, organic skin deformation across a wide range of motion. It's easy to learn, and requires no understanding of anatomy.
- Layers can now have a setup controller rather than just a setup value. Any complex procedural animation can be configured onto the "Setup" or "Base" controller. Bones can also contain a setup controller, which is used to drive animation. These controllers can contain procedural animation such as constraints, and script controllers. Setup controllers for layers and bones are are saved, and loaded with rig presets.

B&H
PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 13c

KEYBOARDS & STORAGE

Bella.....1171

LogicKeyboard.....1172

World Tech.....1173

Ciprico.....1174-1177

Dulce.....1178-1183

FirmTek.....1184-1185

G-Tech.....1186-1189

Lacie.....1190-1191

Sonnet.....1192-1195

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 13c, Keyboards & Storage use Quick Dial #: 831

KEYBOARDS

DV Keyboard 3.0

Now in its 3rd generation, the DV Keyboard 3.0 allows maximum flexibility for all of your video editing needs. It features the world's only built-in jog/shuttle controller, two USB 2.0 ports for direct, high-speed connectivity, and three ports for the optional NeoLite. Also included are free high-quality sticker sets to help you learn and edit more quickly, and multimedia keys for further productivity. Utilizing Bella's unique hybrid technology, the DV Keyboard works on both Mac and PC platforms.



- Integrated programmable jog/shuttle controller – the world's only keyboard to offer this to video editors. Having the jog/shuttle right at your fingertips allows you to edit more efficiently and feel more connected to your audio and video clips, all without your hands ever having to leave the keyboard.
- The shuttle (outer) ring allows play and hold at the speed you want (turns 90° in either direction), while the jog (inner) wheel allows more finite frame by frame control The faster you spin the wheel, the faster your video moves. Additionally, the two Specialty Keys can be programmed for commonly used commands, such as Mark In and Mark Out. Editing your videos has never been easier!
- Optional NeoLite features dual LEDs and a 12" flexible gooseneck that plugs into any of three power ports in the keyboard leaving all USB ports free. Use the NeoLite to illuminate the keyboard or the workspace around
- Two USB 2.0 ports for connecting high-speed USB Flash and Hard Drives
- International symbols allow access to most European letters & symbols
- Includes high-quality sticker sets for Sony Vegas and Apple Final Cut Pro/Express.
- Incorporates a unique Hybrid Technology, allowing it to work on either Mac or PC

DV Keyboard 3.0 for Mac and Windows - USB *(Mfr # 4200 • B&H # BEKBDV3)* **119.95**
DV Keyboard 3.0 for Sony Vegas - USB *(Mfr # 420005 • B&H # BEKBDV3SV)* **169.95**
DV Keyboard 3.0 for Premiere Pro - USB *(Mfr # 5201 • B&H # BEKBP3PP)* **169.95**
DV Keyboard 3.0 for Final Cut Pro - USB *(Mfr # 5202 • B&H # BEKBP3FCP)* **169.95**
DV Keyboard 3.0 for Avid Xpress - USB *(Mfr # 5200 • B&H # BEKBP3AX)* ..... **CALL**
Pro Series Keyboard 3.0 for Avid Media Composer - USB *(Mfr # 5203 • B&H # BEKBP3AMC)* **169.95**
NeoLite Gooseneck Light *(Mfr # NEOLITE • B&H # BENL)* **14.95**

System Requirements for PC

Any PC with an available USB port running on Windows 98, 2000, XP and Windows Vista. A direct connection to the computer's USB port.

System Requirements for Mac

Any Mac with an available USB port with OS X v10.4 and above. Direct connection to the computer's USB port.

Advantage Series 2.0



Bella completely updated their Advantage Series 2.0 keyboards. In addition to the color and icon coded keycaps that made the first generation of the Advantage Series keyboards a hit, they added two USB 2.0 ports, multimedia keys, and a sleek new design making the new Advantage Series 2.0 an even better product – while still keeping a very economical price.

- Multimedia keys allow you quick and easy access to common programs
- Two USB 2.0 Ports located on the back of the keyboard function as a hub for all of your USB devices
- International symbols printed on the front of the keycaps correspond to most European languages.
- Color and icon coded keycaps designed for Premiere Pro and Final Cut Pro
- Can be used as a standard keyboard with all your favorite applications
- Adobe Premiere Pro and Avid Media Composer models incorporates unique Hybrid Technology, allowing it to work on either Mac or PC platforms.

Advantage Series Keyboard 2.0 for Adobe Premiere Pro - USB *(Mfr # 7201 • B&H # BEKBA2PP)* **64.95**
Advantage Series Keyboard 2.0 for Final Cut Pro - USB *(Mfr # 7202 • B&H # BEKBA2FCP)* **64.95**
Advantage Series Keyboard 2.0 for Final Cut Pro - USB *(Mfr # 7202 • B&H # BEKBA2FCP)* **64.95**

APPLICATION SPECIFIC KEYBOARDS

M89



The absolute key to working quickly and efficiently with post production editing applications is the significant number of embedded - often hidden - helpful key commands provided by the software manufacturers. Since the introduction of Application Specific Keyboards by LogicKeyboard, they have become the essential accessory for beginners and experts alike. LogicKeyboard's comprehensive range of keyboard products provides a functional and stylish design with excellent graphical artwork, featuring logical grouping, clear bright colors and friendly icon coded printed keys.

Apple Final Cut Pro Ultra Thin M89 Alu Keyboard

Logickeyboard's custom keyboard for Apple Final Cut Pro is based on the original Ultra Thin Alu Apple Pro keyboard. It offers plug-and-play setup with current USB-equipped Macintosh computer,s with good feel and stylish, modern appearance that match the "new Apple look".

Ideal for post-production facilities, professional video editing houses and anyone else who requires all the custom key commands to be readily accessible from a dedicated, clearly labeled, color-coded keyboard. Using this keyboard is also a great way to learn the Apple Final Cut Pro / Express key commands.

M89 Apple Final Cut Pro Ultra Thin Alu Keyboard *(Mfr # LKBU-FCPX-M89)* ..... **Call**

LogicSkin Final Cut Pro M89 Alu Keyboard *(Mfr # LS-FCP-M89)* ..... **Call**

for Adobe Premiere CS-3

Custom keyboard for Premiere Pro CS3 has good feel and a stylish modern appearance. Makes controlling Premiere PRO CS3 a lot simpler and faster. It is ideal for post-production facilities, professional video editing houses and anyone else who requires all the custom key commands to readily accessible from a dedicated, clearly labeled, color-coded keyboard. Using this keyboard is also a great way to learn the Adobe Premiere's key commands.

Adobe Premiere Pro CS3 Apple G5 Keyboard - USB *(Mfr # LKBU-PPRO3-APG5-US • B&H# LOKBPPM)* **129.50**

Adobe Premiere Pro Customized Classic Keyboard - Grey/PS/2 *(Mfr # LKBU-PPRO-CHPC-US • B&H# LOKBPPP)* **72.95**

Adobe Premiere Pro CS3 Ultra Thin Alu US Keyboard *(Mfr # LKBU-PPRO3-M89-US)* ..... **Call**

for Avid Xpress DV/Pro

Avid Xpress DV/Pro Customized Apple G5 Keyboard - USB *(Mfr # LKBU-DVXP-APG5-US • B&H# LOKBXDVMG5)* **99.50**

Avid Xpress DV/Pro Wireless Apple G5 Keyboard - Bluetooth *(Mfr# LKBU-DVXP-APG5WL-US • B&H# LOKBWLXDVMM)* **137.95**

Classic Keyboard for Avid Xpress DV/Pro for Windows - Grey PS/2 *(Mfr# LKBU-DVXP-CHPC-US • B&H# LOKBPXDVW)* **72.95**

Classic Keyboard for Avid Xpress DV/Pro for Windows - USB and PS/2 *(Mfr# LKBU-DVXP-CHPCC-US • B&H# LOKBCXDVW)* ... **97.95**

Classic Keyboard for Avid Xpress DV/Pro for Windows - USB *(Mfr# # LKBU-MCOM-CHPCC-US • B&H# LOKBCMCW)* **119.95**

Mini Keyboard for Avid Xpress DV/Pro - USB *(Mfr# LKBU-DVXP-MINI-US • B&H# LOKBMXP)* **133.50**

Multimedia USB Keyboards for Final Cut Pro



◆ Compatible with Apple Final Cut Pro 5 & 6 and Final Cut Express HD 3.5 & 4.0

Final Cut Pro (Extended Keyset) Apple G5 Keyboard - USB *(Mfr # LKBU-FCPX-APG5-US • B&H# LOKBFCPG5Q)* . **103.50**

Final Cut Pro (Extended Keyset) Keycaps for Apple G5 Keyboard *(Mfr # LKSU-FCPX-APG5-US • B&H# LOKCFCPG5Q)* ... **68.50**

for Avid Media Composer

Avid Media Composer Apple G5 Keyboard - USB *(Mfr # LKBU-MCOM-APG5-US • B&H# LOKBMCM)* **119.95**

Avid Media Composer Wireless Apple G5 Keyboard - Bluetooth *(Mfr# LKBU-MCOM-APG5WL-US • B&H# LOKBWLMCM)* **137.95**

Classic Keyboard for Avid Media Composer for Windows - USB and PS/2 *(Mfr# LKBU-MCOM-CHPCC-US • B&H# LOKBCMCW)* .. **97.95**

Classic Keyboard for Avid Media Composer for Windows - USB *(Mfr# LKBU-MCOM-CHMU-US • B&H# LOKBUMCW)* **119.95**

Avid Media Composer Ultra Thin Alu US Keyboard *(Mfr # LKBU-MCOM-M89-US)* ..... **Call**

LogicSkin Avid Media Composer M89 Alu Keyboard *(Mfr # LS-MCOM-M89-US)* ..... **Call**

for Grass Valley EDIUS

Classic Keyboard for Canopus Edius Pro 3.0 for Windows - PS/2 *(Mfr# LKBU-EDIUS-CHPC-US • B&H# LOKBPE)* **81.95**

Classic Keyboard for Canopus Edius Pro 3.0 for Windows - USB and PS/2 *(Mfr# LKBU-EDIUS-CHPCC-US • B&H# LOKBCE)* **97.95**

for Sony Vegas

Classic Keyboard for Sony Vegas for Windows - PS/2 *(Mfr# LKBU-VEGAS-CHPC-US • B&H# LOKBPV)* **81.95**

Classic Keyboard for for Sony Vegas for Windows - USB and PS/2 *(Mfr# LKBU-VEGAS-CHPCC-US • B&H# LOKBCV)* **97.95**

WORLD TECH

SPECIALIST KEYBOARDS



Application Specific Keyboards

Designed based on specification from Apple, the Specialist keyboard and QuickCover are designed to help Final Cut Pro users locate important shortcut commands quickly, and maximize the use of shortcut commands built into the Final Cut program.

Designed with more shortcut commands than any other Final Cut keyboard, the Specialist keyboard includes more than 115 laser etched icons and text commands of shortcuts. Color keycaps denote command categories, including Palettes, Image, Layers, File, Edit/Select, and View.

- Includes more than 115 color-coded Final Cut commands
- Designed for Final Cut Pro and is applicable for Final Cut Pro HD and Final Cut Express HD software users
- Color keys denote command categories, including Navigation, Editing, Timeline, Tools, Markers, and others.
- Quick reference card with descriptions of shortcut icons

QuickCover

- Glidecoat coating for smooth movement from key to key
- Quick to install and remove

QuickCover for aluminum USB keyboard
(Mfr # 215-601 • B&H# WOWKBCFCP) **29.95**

Apple Pro USB Keyboard

- Two built-in USB ports for mouse or other USB devices
- USB version includes 3-foot USB ext. cable

Final Cut Pro HD Keyboard with Color Keys - Mac *(Mfr # 215-201 • B&H# WOKBFCP)* **79.95**

Apple Pro Keycaps Kit

- Replaces keys on your G5 USB or wireless keyboard protecting your hardware investment
- Easy to install with key puller included
- Quick reference card with descriptions of etched icons

Apple Pro Keycaps Kit Upgrade Kit for White Apple G5 USB/Bluetooth Keyboard
(Mfr # 215-401 • B&H# WOKCFCPA) **39.95**

For Avid Xpress for Macintosh

Designed based on specification from Avid to help Xpress Pro users locate important shortcut commands quickly, and maximize the use of shortcut commands built into the Xpress program.



Avid Xpress Specialist Keyboard

- Includes more than 50 clearly laser-etched Xpress commands icons
- Color keycaps denote Xpress command categories, including Previewing, Markers, Editing, Jump to points, and Tracks.
- Two built-in USB ports for mouse or other USB devices

Avid Xpress Specialist Keyboard
(Mfr # 222-201 • B&H# WOKBAXDVPA) **69.99**

Keycaps Kit

- Replaces keys on your Apple G5 USB or wireless keyboard protecting your hardware investment
- Easy to install with key puller included
- Quick reference card with descriptions of etched icons

Avid Xpress Keycaps Upgrade Kit for White Apple G5 USB/Bluetooth Keyboard
(Mfr # 222-401 • B&H# WOKBAX). **39.95**

For Adobe Premiere CS3

Adobe Premiere Pro CS3 Specialist Keyboard USB, Black
(Mfr # 111-203-B • B&H# WOSKAPCS3) **79.95**

Adobe Premiere Pro CS3 Specialist Keyboard USB, Ergonomic, Black
(Mfr # 111-502-B • B&H # WOKBEPPC) **99.95**

Keycap Upgrade Kit

- Upgrades WorldTech keyboard from Premiere Pro CS2 to CS3
- Includes key puller and CS3 shortcut quick reference

Adobe Premiere Pro CS3 Keycaps Upgrade Kit from CS2 to CS3
(Mfr # 111-403-B • B&H# WOKCUCS123) **14.95**

For Grass Valley Edius Pro

- Designed for the latest version 4.5 EDIUS software. Color keycaps denote EDIUS command categories, including Scaling, Editing, Play/Pause, File & Clipboard operations
- Includes as much as 100 laser etched icons and text icons of EDIUS commands
- Twelve pre-programmed multi-media keys

EDIUS Pro 4.5 Specialist Keyboard USB, Black
(Mfr # 127-203-B • B&H# WOKBCEP45) **86.95**

EDIUS Specialist Keyboard USB, Black
(Mfr # 107-201-B • B&H# WOKBBE) **64.95**

EDIUS Specialist Keyboard USB, White
(Mfr # 107-002 • B&H# WOKBWE) **74.95**

CIPRICO

MediaVault

High Performance, High Value Storage Solutions for Content Creation



Ciprico products are designed with high performance digital media applications in mind. Whether in animation, editing, or graphics, if the need is for maximum bandwidth at the desktop, the MediaVault disk arrays are the ideal tool for recording or playback of uncompressed (or compressed) SD and HD resolution video content. Available in U320 SCSI and 4Gbit Fibre Channel versions, there is the flexibility of choosing to keep the storage at the desktop or moving it from the desktop to a networked (SAN) configuration, thus providing the means to streamline the content workflow all the way from capture through processing to playback.

As the volume of these created digital media assets grows, the need for scalable, reliable, protected storage becomes more relevant, so the expandability and RAID 6 features of the MediaVault systems are necessary components for creating a secure online archive. Beginning with a single 4Gb 4110 model attached to a dedicated server and daisy chaining units progressively as capacity demands, the cost and security of archive data can be successfully managed.

As the whole DI workflow has migrated from "big iron" to the desktop on high performance Windows, Linux or Mac based workstations, Ciprico's desktop and networked storage solutions have followed step, offering unmatched price/performance via the MediaVault 4Gb RAID systems, deployed in real time 2k and 4k film post processes either as direct-attached devices on color correction or edit and conform stations, or on SAN-based configurations for complete facility DI workflow management.

MediaVault 4Gb FC (Fibre Channel) RAID Disk Arrays

Powerful 4Gb Fibre Channel RAID Storage with daisychain option for simple capacity expansion and workflow performance gains.

- Single or Dual 4Gb Fibre Channel interface
- Fibre expansion technology for daisychaining of multiple RAID systems
- ATA disks
- Selectable RAID level options (0,3) or (0,6)
- RTR – Real Time RAID reconstructs data on the fly
- HDT – High Definition Turbo mode ensures HD data rate throughout the entire array
- Compatible with Mac, Windows, Unix, Linux
- Compatible with major brands of video editing, capture and playback cards/devices and software

Fastest Desktop Performance

MediaVault 4Gb FC products are second generation, market-proven RAID disk arrays capable of sustaining 250MB/s per interface. A single MediaVault channel will record and play back 1080i HD 10 bit video or 4 uncompressed SD video streams, and the dual channel 4210, which doubles the above rates, sets industry standards in content creation, being scalable to the point of delivering up to 4k film resolution playback to the desktop.

Expanded Connectivity

The expansion feature of the MediaVault 4Gb product enables physical connection of multiple units on the same host system interface in a "daisychain" fashion, giving the user the capability of READ and Write speeds of up to 380MB/s per interface, and capacity expansion to several tens of Terabytes of data and hours of video or film resolution footage.

High Reliability

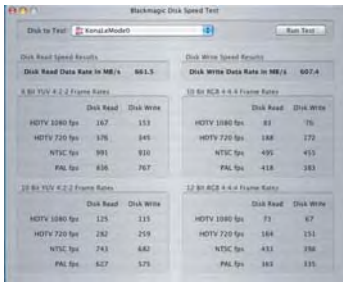
The MediaVault is user configurable for RAID level 0 or 3 and now for ultimate protection RAID 6 is available on select models. Use RAID 0 to realize the greatest performance. Use RAID 3 for excellent performance with no degradation or data loss if a drive fails. Use RAID 6 for excellent performance and maximum data protection with no degradation or data loss if up to 2 drives fail!

Design Flexibility

The MediaVault 4105 has a single RAID 0,3 controller and five removable disks in a tower configuration. The 4210 offers either dual RAID 0,3 controllers or a single RAID 0,6 controller with ten removable disks in a rack mount chassis. The 4110 has a single RAID 0,3 or RAID 0,6 controller and 10 non-removable disks in a 1U rack mount enclosure for the best $/MB in the most compact chassis.

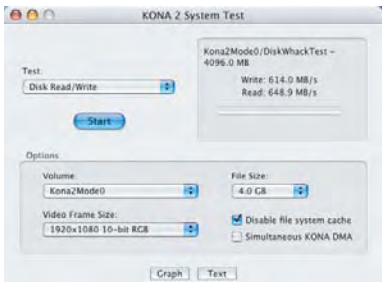
CIPRICO

MEDIAVAULT



Application Compatibility

MediaVault 4Gb Fibre Channel products are certified with multiple hardware and software vendors (including AJA, Blackmagic Design, Bluefish444, Matrox, Adobe, Assimiliate, Digital Vision/Nucoda, Iridas, ATTO Technology, Aurora Video Systems, Canopus, CharisMac, Dalsa, Digital Rapids. Drastic Technologies. Digital Ordinance, Leitch and Tiger Technology) in video content creation and film DI.



MediaVault 4110



Ideal for non-linear editing and real time single-stream HD uncompressed capture & playback, the ultra slim 1U rackmountable MediaVault 4110 features front mounted fibre Channel connections and 10 ATA drives. Perfect for when space is at a premium, capacity and performance are scalable. Features over 300 MB/sec sustained performance up to 5TB and allows you to switch between RAID 0 (performance) or RAID 3 (protected). Plenty of performance to support 10-bit HD applications.

MediaVault 4105



Ideal for non-linear editing and real time single-stream HD uncompressed capture & playback, the 4Gbit Fibre Channel MediaVault 4105 features Ciprico's state-of-the-art 4Gbit controller and third generation ATA based RAID technology. Offers better than 250 MB/sec sustained performance up to 5TB and allows you to switch between RAID 0 (performance) or RAID 3 (protected) selectable. The attractive desktop chassis features built-in Fibre Channel HUB, 5 removable drives, removable power supply and easily supports 10-bit HD applications.

MediaVault 4210



Ideal for non-linear editing, real time single-stream HD uncompressed capture & playback, and real-time 2K/4K film workflow, the third-generation MediaVault 4210 is essentially two 4105's in a 3U rackmount chassis. Incorporating a dual channel 4Gbit interface capable of sustaining 500 MB/sec., the MediaVault 4210 easily supports uncompressed 4:4:4 HD applications. Features SFP (Small Form-factor Pluggable) optical LC Duplex tranceivers and is switchable RAID 0 (performance) or RAID 3 (protected) selectable. Supports Windows, Mac, Linux, Unix and SGI IRIX and Sun Solaris OS. Offers up to 10TB capacity and has built-in diagnostics.

MediaVault 4FB FC ARRAYS

	4105	4210	4110
Available Configurations			
RAID Level	RAID 0,3 5 Drive	RAID 0,3 or 0,6 10 Drive	RAID 0,3 or 0,6 10 Drive
Model (Capacity)	4105-1250 (1250GB) 4105-2500 (2500GB) 4105-3750 (3750GB) 4105-5000 (5000GB)	4210-2500 (2500GB) 4210-5000 (5000GB) 4210-7500 (7500GB) 4210-10TB (10000GB)	4110-2500 (2500GB) 4110-5000 (5000GB)
Performance			
Burst	400 MB/s	800 MB/s	400 MB/s
Maximum	300 MB/s	Near 600 MB/s	300 MB/s
Minimum	100 MB/s	200 MB/s	100 MB/s
Host Interface			
Type	Single Channel 4 Gb FC	Dual Channel 4 Gb FC	Single Channel 4Gb FC
Topologies	Arbitrated loop, fabric switching	Arbitrated loop, fabric switching	Arbitrated loop, fabric switching
Physical connector	SFP-to-LC	SFP-to-LC	SFP-to-LC
Disk Drives			
Single drive capacities	250GB, 400GB, 500GB	250GB, 400GB, 500GB	250GB, 400GB, 500GB
Drive Interface	Parallel ATA	Parallel ATA	Parallel ATA
Physical Dimensions			
Chassis	Tower	Tower or Rack Mount	1U Rack
Dimensions	6.25" x 11" x 12.5"	7" x 19" x 12.25"	19" x 1.75" x 25"
Weight	20 lbs	50 lbs	40 lbs

MediaVault U320R /U320RX

Single and Dual-Channel SCSI RAID Disk Arrays



Reliable RAID solutions, the single-channel U320-R and dual-channel U320-RX have a sustained READ/WRITE performance of 200MB/sec per SCSI channel in HDT mode, and can record and play back the highest quality video, from standard definition up to dual stream uncompressed HD 1080i at 10 bit.

The U320-R supports a single SCSI channel and five disk modules in a tower configuration with up to 2TB of storage. The U320-RX supports dual SCSI channels and up to ten disk modules for up to 4TB of storage. It can be configured for tower or rack mounting.

Both can be configured for RAID 0 (performance) or RAID 3f (protected) operation. In RAID 0 mode, all the drives are used for storage, providing maximum performance. In RAID 3 mode, you can continue working with no degradation in performance and no loss of data should a drive fail. The onboard RAID controller takes care of formatting, striping and all RAID functions.

MediaVault 5100 Series



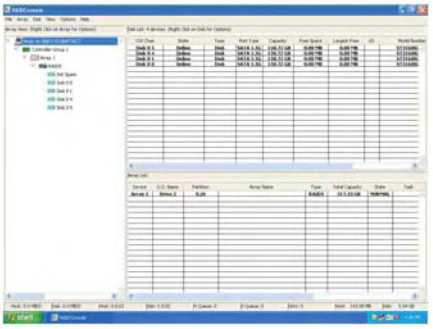
External PCIe Storage Arrays

Based on the new PCI Express (PCIe) external expansion and cable connection standard, the MV5100 series expands your PC, server or workstations core logic PCIe bus outside of the box, enabling the ultimate in direct attached storage. At a raw speed of 20Gbps, overheads from protocol conversion to serial protocols such as Fibre Channel, Inifiniband or Ethernet are totally eliminated. Based on Ciprico's robust RAIDCore host software stack, data is transferred directly from the disk drive cache to the host CPU's memory, eliminating any host cache interference problems often encountered with traditional hardware accelerated RAID techniques.

Powered by Ciprico's RAIDCore technology, MediaVault offers a greatly enhanced RAID feature set including on-line capacity expansion, RAID level migration and flexible drive numbers and sizes. No longer is a user tied to a fixed number of drives. For example, the MV5108 8-drive family with 8 drives populated may be upgraded to a full 16 drive version by simply exchanging the 8 port card with a 16 port RAIDCore adapter and add additional drives one or more at a time expanding both capacity and speed incrementally in line with project needs.

FEATURES

- Includes PCIe host adapter and cable
- 20Gbps host link over 3 or 7 meters of PCIe cable
- 2, 4, 6, 8, 12 and 16TB or high performance SAS or SATA II storage
- RAID 0, 1, 1n, 5, 10, 10n, 50, JBOD
- Zero buffer technology minimizes transfer latency
- Zero protocol conversion
- End to end high performance serial technology – all the way to the drives
- Online Capacity Expansion (OCE)
- Online RAID Level Migration (ORLM)
- Controller spanning; Mirror splitting
- Selectable boot array; Hide/unhide array
- Drive roaming
- Cache support: No cache, read cache, read with write back cache, write back
- Programmable staggered spin-up
- Background array initialization
- Create and delete without reboot
- Background and scheduled consistency checks
- Advanced array partitioning



Robust Data Protection and Management

Offering multiple levels of user selectable mirrored or striped parity RAID, the highest level of protection can be achieved. For the ultimate desktop protection, the MV5100SR offer users with the ability to use higher reliability SAS drives and dual redundant power supplies.
A host based management utility with remote management provides detailed configuration and status monitoring options.

- E-mail event notification
- NT event log integration
- Instant RAID array creation
- Hot swap support

	MV5108	MV5108SR	MV5116	MV5116SR
PCI Host Slot Required	PCI Express 8 or 16 lane (20Gbps)	PCI Express 8 or 16 lane (20Gbps)	PCI Express 8 or 16 lane (20Gbps)	PCI Express 8 or 16 lane (20Gbps)
Cable Lengths	3 or 7m	3 or 7m	3 or 7m	3 or 7m
Disk Type	SATA II	SAS or SATA II	SATA II	SAS or SATA II
Chassis Power Supply	Single 400W	Dual Redundant 430W	Single 400W	Dual Redundant 430W
Mirror Splitting	Yes	Yes	Yes	Yes
Advanced Array Partitioning	Yes	Yes	Yes	Yes
Task Priority	Yes	Yes	Yes	Yes
Consistency Checks	Yes	Yes	Yes	Yes

HD COMMANDER eSATA

eSATA with Port Multiplier



The HD Commander uses the latest eSATA Port Multiplier technology and it is supplied with a five drive enclosure populated with the latest SATA II high performance disk drives; a four port eSATA PCI-e or PIC-x Host Adapter for workstations or a two port eSATA Express Card 34 for laptops. Each eSATA port supports the Port Multiplier feature which translates to future expansion of up to 20 hard disk drives with the four port Host Adapter or 10 hard drives with the two port Express Card 34. Each eSATA port is rated for an amazing 240MB/s data rate, this means the HD Commander can handle any project you throw at it; from DV, DVCPRO HD, uncompressed SD / HD and Apple's latest ProRes 422.

- From 1.25TB to 5TB in a five drive removable managed enclosure.
- Up to 20 drives with the PCI-e Host Adapter or 10 drives with the Express Card 34.
- Port Multiplier capable, each port supporting five drives.
- Up to 235MB/sec bandwidth per port with the PCI-e Host Adapter or 140MB/sec with the Express Card 34.
- Four port PCI-e (x8) or PCI-x Host Adapter or Express Card 34 card included, plus a 1-meter eSATA cable.
- Mac and Windows compatible.
- Final Cut Studio and Premiere Pro certified.
- Operating System managed RAID 0 for performance, RAID 1 for mirror protection, Span and JBOD configurations.

	With PCI Express Controller Card	With PCI-X Controller Card
1.25TB	*(B&H # DUHDCE1250)* **1749.95**	*(B&H # DUDUHDCX1250)* **1987.95**
1.6TB	*(B&H # DUHDCE1600)* **2183.95**	*(B&H # DUHDCX1600)* **2183.95**
2.5TB	*(B&H # DUHDCE2500)* **2279.95**	
3.75TB	*(B&H # DUHDCE3750)* **2999.95**	*(B&H # DUHDCX3750)* **3864.95**
5TB	*(B&H # DUHDCE5000)* **5578.50**	*(B&H # DUHDCX5000)* **5578.50**



DUO QUAD & QUAD

SATA RAID Protected Storage

The Quad and Duo Quad are fully loaded with the latest RAID 6 double disk drive protection feature in addition to the traditional RAID 0, 1, 3, 5, and JBOD capabilities. With capacities up to 8TB for the Duo Quad and 4TB for the Quad, the stylish units are bundled with a PCI-e or PCI-x host side RAID controller complete with cables and drives - everything necessary to be incorporated into a Mac or a Windows PC for video editing, rendering, and creation applications. These units are ideal for serious video professionals where a budget-minded price does not compromise performance, reliability and features.

- Mac and Windows compatible.
- Works with Final Cut Pro, Premiere and all other major creation tools.
- Multiple uncompressed SD streams.
- PCI-express x8 or PCI-x RAID Controller.
- 4 hot swappable SATA II drives.
- RAID 0 for speed, RAID 1 for maximum protection.
- RAID 3 or 5 for efficient speed and protection.
- RAID 6 for ultimate double disk protection.
- Enclosure Management for fan and temperature.
- Hot Spares.
- Web base RAID Management with remote capabilities.
- Automatic E-mail event notification.
- Instant availability with background RAID format.

	Quad-e Quad	Quad-x Quad	Duo Quad-e Quad	Duo Quad-x Quad
1TB	*(DUQE1000)* **2149.95**	*(DUQX1000)* **2392.95**		
1.28TB	*(DUQE1280)* **2558.50**	*(DUQX1280)* **2558.50**		
2TB	*(DUQE2000)* **2839.95**	*(DUQX2000)* **3298.50**	*(DUDQE2000)* **3999.95**	*(DUDQX2000)* **4398.50**
2.56TB			*(DUDQE2560)* **4499.95**	*(DUDQX2560)* **5198.50**
3TB	*(DUQE3000)* **3399.95**	*(DUQX3000)* **3998.50**		
4TB	*(DUQE4000)* **4998.50**	*(DUQX4000)* **4998.50**	*(DUDQE4000)* **6298.50**	*(DUDQX4000)* **6298.50**
6TB			*(DUDQE6000)* **6998.50**	*(DUDQX6000)* **6998.50**
8TB				*(DUDQX8000)* **7997.95**

DULCE

PRO DQ

The Fastest RAID 3/5/6 Protected Storage



The PRO DQ is the fastest RAID protected storage you can have. The proven RAID engine of Dulce's original Duo Quad had been retuned to provide more horsepower than ever. In RAID 3 or 5 protected mode, the PRO DQ can pump out over 570 MB/s sustained. Want to run faster? Configure the RAID engine to RAID 0 mode and the PRO DQ will scream at over 660 MB/s. The truth is, disk drives will fail, and they will fail at just the worst time. Don't give it a chance to ruin your day. RAID 3, 5 or 6 protection schemes are the most cost-efficient approach to insuring workflow continuation. Should a drive fail during your last render before your final tape out, don't sweat it, the hardware RAID protection will keep your workflow going even with one or more drives down.

- Final Cut Studio, Premiere and other popular editor certified.
- ProRes 422, DV, DVCPRO HD, uncompressed SD/HD, 2K Film formats.
- Multiple real-time streams.
- RAID 1/3/5/6 protection against drive failures.
- PCI-e controller supplied.
- Eight high performance 3Gb/s SATA disk drives.
- Up to 8TB of useable storage in RAID 0, 7 TB in RAID 3/5.
- GUI RAID Console management and e-mail event notification.
- Enclosure management.
- Quiet and effective cooling fans.
- Expandable with Dulce's PRO Switch expander.
- Industry's longest 42 month warranty.
- Mac and Windows Compatible.

2TB PRO DQ Hard Drive Array
(Mfr # 960-0200-0 • B&H # DUPDQE2000) **4448.95**

2.56TB PRO DQ Hard Drive Array
(Mfr # 960-0256-0 • B&H # DUPDQE2560) **4999.95**

4TB PRO DQ Hard Drive Array
(Mfr # 960-0400-0 • B&H # DUPDQE4000) **5999.95**

6TB PRO DQ Hard Drive Array
(Mfr # 960-0600-0 • B&H # DUPDQE6000) **6499.95**

8TB PRO DQ Hard Drive Array
(Mfr # 960-0800-0 • B&H # DUPDQE8000) **6999.95**

8TB PRO DQ with PRO EX Expander Switch
(Mfr # 963-9601-5 • B&H # DUPDQE8000PX) **9799.95**

SPARE DRIVES

For Quad, Duo Quad, PRO DQ, and HD Commander

Spare Hard Drives from Dulce Systems are compatible with the Quad, Duo Quad, PRO DQ, and HD Commander arrays by Dulce Systems. The drives ship with or without an installation tray. Having a spare drive available reduces downtime in the event of an individual drive failure. Simply remove the bad drive, insert the new one and let your array automatically rebuild your data. The drives are hot swappable, allowing you to replace a bad drive without having to power down your array. This eliminates the downtime that is often associated with hardware upgrades or replacement, making your job as a system administrator easier.

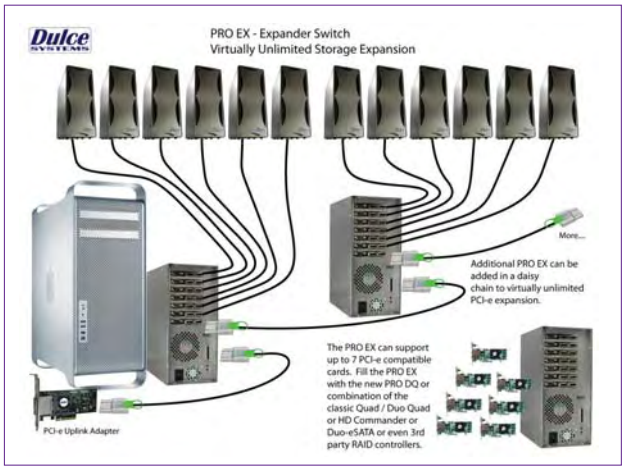


	Spare Drive Without Tray	Spare Drive With Tray
250GB	*(B&H # DUHD250)* **154.95**	*(B&H # DUHDT250)* **179.95**
320GB	*(B&H # DUHD320)* **194.95**	*(B&H # DUHDT320)* **223.95**
500GB	*(B&H # DUHD500)* **343.95**	*(B&H # DUHDT500)* **339.95**
750GB	*(B&H # DUHD750)* **604.95**	*(B&H # DUHDT750)* **624.95**
1TB	*(B&H # DUHD1000)* **866.95**	*(B&H # DUHDT1000)* **869.95**

DULCE

PRO EX

PCI-e Expander Switch



The PRO EX is a PCI-e bus expander and switch combination that is scalable, flexible and very fast when coupled with the Dulce PRO DQ RAID storage system. The PRO EX provides 7 PCI-e expansion slots for scalability. All 7 slots will accommodate a 1/2 length (174 mm) full height PCI-e card with x8 physical slot size or smaller. If additional PCI-e slots are needed, the PRO EX can be daisy chained to one or more PRO EX's for additional PCI-e expansion. This provides a virtually unlimited storage expansion pay-as-you-grow capability. Any combination of Dulce's PCI-e storage controllers and adapters can be used in the PRO EX, including the SATA RAID PRO DQ, Duo Quad, Quad, eSATA HD Commander and Duo-eSATA products. Third party PCI-e cards can be added too. The PRO EX flexibility provides for future proofing of your existing and new storage as well as other PCI-e investments. The PRO EX high performance is attained by the x8 PCI-e speed throughout the PRO EX architecture. An x8 speed uplink port and the x8 speed PCI-e Uplink Host Adapter ensures the highest data bandwidth to and from the host computer. Three slots are x8 speed and four slots are x4 speeds which provides for an even distribution of data flow. The x8 speed slots are rated for 20 Gb/s or about 2 GB/s of data bandwidth; the x4 speed slots translate to a still very high 1GB/s data rate. With the PRO EX populated with three of the Dulce PRO DQ RAID storage systems, a total of 24 drives striped in RAID 5 protected mode achieved a breathtaking 1369 MB/sec data rate speed as measured on an Apple Mac Pro. The PRO EX is housed in an attractive, shiny, smooth, glossy titanium looking case, efficiently sized in a small form factor footprint tower configuration or with an optional 3U rack mount kit. If your existing storage demand is outpacing slots available in your workstation, the PRO EX is the solution.

- Mac and PC compatibe.
- Seven PCI-e x8 physical slots. Three x8 speed rated, four x4 speed rated.
- Uplink Host Adapter provides up to x8 speed (20 Gb/sec) uplink speed.
- Robust and secure 3-meter Uplink Cable.
- Triple cooling fans.
- Enclosure management monitors fans and temperature.
- PCI-e power management with remote power on/off.
- PCI-e slot link status indicators.
- PCI-e bridge and switch operation is transparent, no drivers or utility needed.

CONTROLLER CARDS

4-Lane PCI-X Mini-SAS Controller Card for Dulce Quad

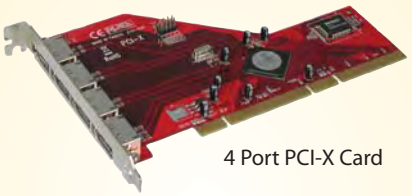
The 4-Lane PCI-X Mini-SAS Controller Card for Dulce Quad from Dulce Systems is a controller card for the Quad array. It features a PCI-X interface for easy installation in desktop computers. The card can host up to 4 drives.

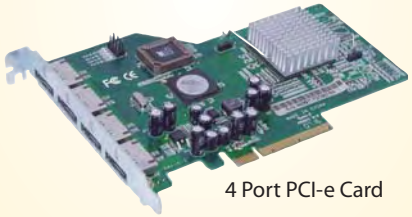
(Mfr # 550-1110-0 • B&H # DUPCIXC4D).....**819.95**

4-Lane PCI Express Mini-SAS Controller Card for Dulce Quad

The 4-Lane PCI Express Mini-SAS Controller Card for Dulce Quad from Dulce Systems is a controller card for the Quad array. It features a PCI Express interface for easy installation in desktop computers. The card can host up to 4 drives.

(Mfr # 550-1210-0 • B&H # DUCPCIEC4D) **819.95**


4 Port PCI-X Card


4 Port PCI-e Card

8-Lane PCI-X Mini-SAS Controller Card for Dulce Quad

The 8-Lane PCI-X Mini-SAS Controller Card for Dulce Quad from Dulce Systems is a controller card for the Quad array. It features a PCI-X interface for easy installation in desktop computers. The card can host up to 8 drives.

(Mfr # 550-1120-0 • B&H # DUPCIXC8D) **1199.95**

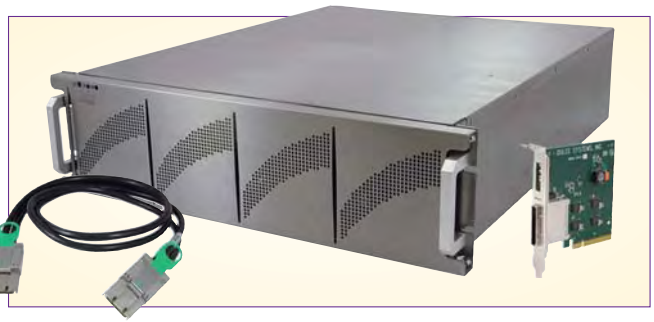
8-Lane PCI Express Mini-SAS Controller Card for Dulce Quad

The 8-Lane PCI Express Mini-SAS Controller Card for Dulce Quad from Dulce Systems is a controller card for the Quad array. It features a PCI Express interface for easy installation in desktop computers. The card can host up to 8 drives.

(Mfr # 550-1220-0 • B&H # DUPCIEC8D).....**1199.95**

PRO RX

Super Fast Rackmount RAID Storage

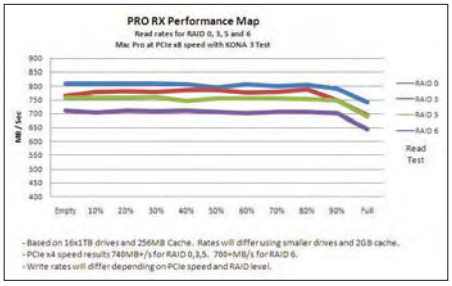


The super fast PRO RX uses the latest PCI-express Extender technology running at 20Gb/s to extend the computer's PCI-express bus to the PRO RX enclosure - this enables an impressive set of data rates breaking all records. Like the PRO FC and PRO DI, the PRO RX, supports RAID 0, 1, 5 and 6 modes, it is Mac and PC compatible, and it works with most popular video editing and creation tools. It supports the Instant Ready feature eliminating the long initial format time, and features Ethernet management capabilities with email notification. In the performance RAID 0 stripe mode the PRO RX measures 800MB+/sec, in the drive redundant RAID 5 mode the PRO RX measures 750MB+/sec, even with the double disk redundant RAID 6 mode the PRO RX delivers over 700MB/sec. The PRO RX comes in a 12 or 16 drive configuration with a maximum capacity of 16TB.



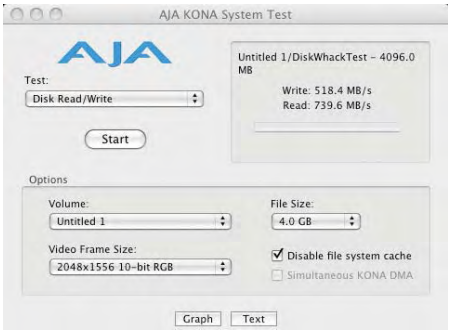
PRO RX With Faceplate Removed

PRO RX Performance

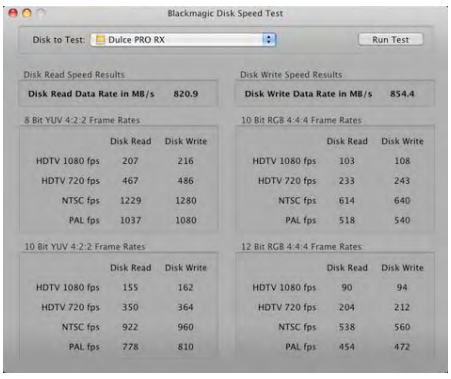


FEATURES

- A 12 or 16 drive rackmount storage system utilizes the latest PCIexpress Extender technology to provide Super Fast RAID protected performance.
- The 20Gb/s PCI-express Host Extender extends the computer's high speed PCIexpress bus to the PRO RX rackmount enclosure.
- The proven Super Fast RAID engine protects your valuable data with all of the latest RAID drive redundancy features.
- The answer to your low cost, high performance, protected bulk storage needs. Should more storage be required, additional PRO RXes can be added using the PRO EX PCI-e Expander.
- 20Gb/s PCI-express Extender technology; super fast, energy efficient, low heat.
- Up to 12 or 16 hot swappable drive bays.
- 8, 12, 16 drive models available.
- Super fast hardware RAID Controller housed inside enclosure for superior cooling.
- Removable fans, optional hot swappable power supply.
- RAID 0, 1, 3, 5, 6, JBOD supported.
- Mac and PC Compatible.
- Host Extender and Cable Included.
- PRO EX PCI-express Expander Compatible.
- Final Cut Studio, Premiere and other popular editor certified.
- ProRes 422, DV, DVCPRO HD, HDV, uncompressed SD/HD, 2K Film formats.
- Multiple real-time streams.
- 3u Rackmount.
- Power on/off controlled by host.
- High performance 3Gb/s SATA hot swappable disk modules.
- Up to 16TB of useable storage in RAID 0, 15 TB in RAID 3/5.
- GUI RAID Console management.
- E-mail event notification.
- Enclosure management.
- 42 months warranty. Industry's longest.



AJA KONA System Test — Based on 16 x 1TB drives, numbers could vary with different size drives.



Blackmagic Disk Speed Test — 16TB RAID 0 PCIe x8.

PRO DI • PRO FC

4Gb Fibre Channel RAID Storage



The PRO FC and PRO DI are 16 drive based products that support RAID 0, 1, 5 and 6 modes, are Mac and PC compatible, and work with Apple's Final Cut Studio, Adobe's Premiere Pro and other popular video editing and creation tools. The PRO DI and PRO FC each employ a dual channel 4Gb Fibre Channel high performance RAID controller, offering a 550MB/sec data rate. They also support the Instant Ready feature eliminating the long initial format time. Additionally, they feature Ethernet management capabilities with email notification plus a host of other great features.

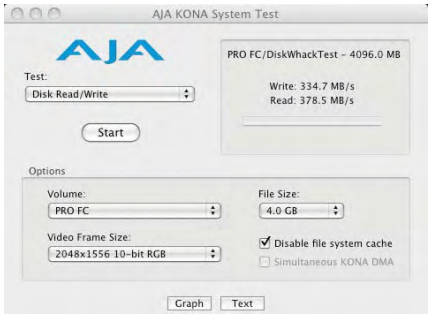
The super sneaker net-able PRO DI features the DI Pack, which is a small removable and portable package with sixteen 2.5" laptop disk drives. The DI Pack loaded with data can be transported to another location and installed into another PRO DI - this enables moving large amount of data conveniently from location to location without breaking your back. The PRO DI is expandable to 3 additional PRO DI JBODs and is also SAN Ready. Maximum capacity for the PRO DI is 5.12TB in RAID 0, 4.8TB in RAID 5 or 4.4TB in RAID 6.



The rackmountable PRO FC features a built-in expansion port that enables a very cost effective expansion to 3 additional PRO FC JBOD enclosures via daisy chain, resulting with a total of 64 drives per RAID controller. The PRO FC is ideal for machine room and SAN shared storage environments with capacities of up to 16TB.

They Both Feature

- Dual port 4Gb Fibre Channel Interface.
- RAID 0, 1, 5, 6 supported.
- Mac and PC Compatible.
- RISC based hardware RAID Controller with embedded RAID 6 XOR engine.
- SAN ready for shared storage environment.
- Instant Ready, no long format required.
- Final Cut Studio, Premiere Pro, Media Composer compatible.
- ProRes 422, DV, DVCPRO HD, HDV, uncompressed SD/HD, 2k film formats.
- Multiple read-time steams.
- Built-in Ethernet management port.
- Java base GUI RAID Console management.
- E-mail event notification.
- Enclosure management.
- Industry's longest 42 month warranty.



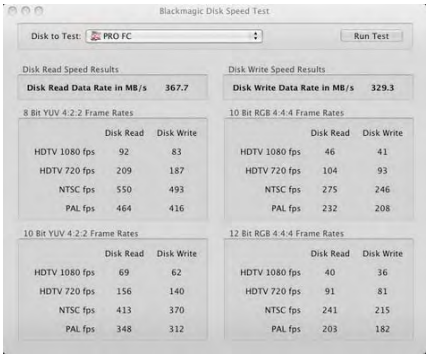
AJA KONA System Test — Two RAID 0 (eight 1TB drive each) dual FC ports, Mac stripe on Mac Pro.

Pro DI

- Up to 8TB in a small portable modular DI Pack.
- Optional rackmount tray accommodates two PRO DI in 4u.
- Cost effective built-in SAS Expander. Daisy chain 3 additional PRO DI JBODs.
- Removable fans, hot swappable power supplies.

Pro FC

- 3u rackmount chassis with 16 hot swappable drive bays.
- Cost effective built-in expansion. Daisy chain 3 PRO FXs for a total of 64 drives.
- Super fast Hardware RAID controller supporting RAID 0, 1, 5, 6, JBOD.
- Pre-loaded with hot swappable 7200 RPM SATA II 3Gb/s high performance disk drives.
- Optional redundant hot swappable power supplies.



Blackmagic Disk Speed Test — RAID 5 (sixteen 1TB), 1 FC Port.

DUO-FIREWIRE • PRO DUO-FIREWIRE

FireWire External Hard Drive Arrays



Dulce Systems' PRO Duo-FireWire and Duo-FireWire are compatible with Apple's desktop/notebook computers and Windows compatible machines. Equipped with two 3Gb/s rated hard drives and the fastest FireWire 800 interface, they can easily keep up with the most demanding video projects. Both the Duo-FireWire and PRO Duo-FireWire are fully loaded with all the RAID features: RAID 0 striping for speed; RAID 1 mirroring for redundancy; Span for simplicity and JBOD for flexibility. With 80MB/s data rate, the Duo-FireWire and PRO Duo-FireWire are fully capable of multiple video and audio tracks playing back in realtime, support all the popular video resolutions including Apple's ProRes 422, DVCPRO HD and others. These interface are also compatible with USB 2.0, FireWire 400, and USB 1.0, 1.1.

	Duo-FireWire	Pro Duo-FireWire
500GB	*(B&H # DUDF500)* **329.95**	*(B&H # DUPDF500)* **342.95**
640GB	*(B&H # DUDF640)* **478.95**	—
1TB	*(B&H # DUDF1000)* **658.95**	*(B&H # DUPDF1000)* **474.95**
1.5TB	*(B&H # DUDF1500)* **1058.95**	*(B&H # DUPDF1500)* **718.95**
2TB	*(B&H # DUDF2000)* **1498.95**	*(B&H # DUPDF2000)* **999.95**

- 500GB to 2TB capacity
- Two 3Gb High Performance SATA disk drives.
- Mac and Windows Compatible.
- Multiple realtime streams.
- Final Cut Studio, Premiere and other popular editor certified.
- Quiet and effective cooling fan.
- Lock slot for theft protection.
- Industry's longest 36 month warranty.
- Includes: Power Adapter, 9-Pin to 9-Pin FireWire-800 Cable, 9-Pin to 6-Pin FireWire-400 Cable, and a USB 2.0 Cable.

DUO-eSATA • PRO DUO-eSATA



SATA External Hard Drive Arrays

The Duo-eSATA and PRO Duo-eSATA house two of the latest SATA disk drives. Each is rated for a speedy 3Gb/s transfer rate, that translates to 140MB/s data rate through the two eSATA ports which means your workflow will increase like never before. If your workflow requires more realtime playback and higher data rates than FireWire 800 can provide, the Duo-eSATA drives are your solution. Need more multiple playback layers of ProRes 422, DVCPRO HD, HDV or DV? The Duo-eSATA is the right choice.

- 500GB to 2TB capacity
- Mac and Windows Compatible.
- Two 3Gb High Performance SATA disk drives.
- Multiple realtime streams.
- Final Cut Studio, Premiere and other popular editor certified.
- Quiet and effective cooling fan.
- Lock slot for theft protection.
- Industry's longest 36 month warranty.
- Includes: Power Adapter, PCI Express eSATA Controller Card, 2 x eSATA Cables

	Duo-eSATA	Pro Duo-eSATA
500GB	*(B&H # DUDE500)* **329.95**	*(B&H # DUPDE250GB)* **342.95**
640GB	*(B&H # DUDE640)* **478.95**	—
1TB	*(B&H # DUDE1000)* **658.95**	*(B&H # DUPDE500GB)* **474.95**
1.5TB	*(B&H # DUDE1500)* **1058.95**	*(B&H # DUPDE750GB)* **718.95**
2TB	*(B&H # DUDE2000)* **1498.95**	*(B&H # DUPDE1000GB)* **999.95**

SERITEK/5PM

Five-Bay, Hot-Swap, SATA PM Enclosure



Incorporating the latest storage technologies, the SeriTek/5PM SATA enclosure with Port Multiplier technology, delivers unprecedented performance of up to 3Gbps with cross-platform Macintosh and PC Support. This breakthrough solution houses up to 5 hot-swappable drives, each with transfer rates as high as 3 gigabits per second, delivering potential aggregate hard drive performance beyond 220 megabytes per second with just one cable. When configured with three additional SeriTek/5PM enclosures (for a total of 20 drives), RAID 0 performance can exceed 700 megabytes per second. The remarkable performance and capacity of the SeriTek/5PM supports uncompressed streaming video, photography, storage and archiving, as well as other activities involving large media or image files. Hot-swap compatibility also makes it easy for users to move entire drives and arrays between any FirmTek-equipped systems, or into secure storage, in seconds.

In addition to its state-of-the-art support of Port Multiplication, the SeriTek/5PM delivers features such as a front-panel power switch that carries a multi-second delay to prevent accidental power-down.

The SeriTek/5PM is made of attractive aluminum and includes a unique temperature management system featuring two ultra-quite fans that have three user-selectable speeds, a fault LED and a mutable temperature and fan failure alarm. For further protection, FirmTek employs a server-class power supply as standard equipment.

FEATURES

- Compatible with virtually every external SATA PM host adapter on the market and supports data transfer rates of up to 300MBytes/sec or 3 Gbits/sec per drive. The SeriTek/5PM easily supports the most demanding applications like uncompressed high-definition digital video creation and editing, computer animation, and digital photography.
- The SeriTek/5PM is compatible with most Port Multiplier capable eSATA controller cards, as well as all SATA 3.5″ hard drives.
- Port Multiplication is supported by a Mac running OS X 10.4 or later with a SATA PM host adapter installed. The enclosure is system independent, and will work with any Mac or Windows PC with a controller that correctly follows the eSATA II specifications for Port Multiplication.
- To further enhance flexibility, Port Multiplication frees users to use multiple cards and multiple enclosures to create ideal RAID solutions in both size and performance. Users may opt for multiple cards, multiple enclosures or both to attain the solution that best meets their needs.

Five Drives Running on a Single Cable

The remarkable technology included in the SeriTek/5PM is support for port multiplication. Driven by new controller cards supporting the eSATA II specification, this innovation allows each physical SATA port to drive multiple devices in enclosures like the SeriTek/5PM. Port multiplier technology optimizes up to 5 drives per enclosure, delivering much greater throughput without taxing the computer's processor.

When 20 high performance hard drives are configured in a RAID array (utilizing four SeriTek/5PMs), throughput can exceed 700Mb/sec (depending on the controller card), enabling multiple HD video streams to be streamed directly to disk. Port multiplication also delivers much greater simplicity for standard applications, as a single cable connects the computer with up to five drives. For more advanced applications it dramatically increases on-hand high-performance storage. With up to 20 RAID-configured drives connected simultaneously, accessible storage limits can be effectively eliminated for all but the most demanding applications.

Heat Management System

Heat Management System provides superior airflow throughout the chassis, by using a unique system of cooling vents, holes in the tray handles and perforations in each tray. It also utilizes two whisper quiet hard drive fans with user selectable, 3-speed (Low/Med/High) fan control. The only 5-Bay SATA PM enclosure that provides users with the flexibility of push button fan speed control, this ensures cool, reliable operation with any size hard drive and allows users to easily modify the cooling and acoustical characteristics of the enclosure. In the unlikely event a fan fails or temperatures climb too high, the enclosure warning LEDs will turn red and a "mute-able" audible alert will warn the user. All of these controls are placed on the front of the enclosure for easy user access. It costs more to build the SeriTek/5PM enclosure with all of these user friendly features, but this is the type of quality and detailed design that FirmTek customers expect from an industry leader.

SERITEK/2EN2

Dual-Bay Hot-Swap External Serial ATA Enclosure



This cutting-edge two-bay Serial ATA (SATA) external hard drive enclosure provides versatile hot-swap capabilities with virtually unlimited storage possibilities in a small form-factor package that sits neatly beside a notebook or desktop. SeriTek/2EN2 offers the latest eSATA shielded connectors and a whisper-quiet fan with three user-selectable speed settings.

SeriTek/2EN2 extends Serial ATA's storage capabilities outside of the computer chassis with flexibility on par with USB or FireWire but with much higher 3.0Gbps transfer rates. Serial ATA Hard drives can easily be swapped in and out of the SeriTek/2EN2 enclosure within seconds.

- Brushed anodized extruded aluminum case for maximum rigidity and heat dissipation
- Power and activity LEDs for each hard drive
- High-performance storage data transfer up to 3.0Gbps (300MB/sec) per drive
- Faster than USB 2.0 and FireWire 800
- Dual hot-swappable 3.5" Serial ATA drive bay enclosure with removable trays
- Additional trays are available separately for virtually unlimited storage possibilities
- Built-in quiet exhaust fan with three user-selectable speeds for cool-running hard drives
- Provides physical lock and key security
- Surpasses rotational vibration and heat dissipation requirements of high RPM drives
- Compatible with operating system and host adapter based RAID solutions
- RAID arrays can span across multiple enclosures
- Works with Mac and PCs with shielded serial ATA ports running OS 8/9, OS X, Windows 98/SE/ME/2000/XP/2003 and Linux
- External power adapter offloads computer's power supply

SERITEK/2EN4

Four-Bay Hot-Swap External eSATA Serial ATA Enclosure



A four-bay hot-swap enclosure that features the latest Serial ATA storage technologies and unprecedented performance with cross-platform Mac and PC support. Utilizing an innovative backplane design with no internal cabling, the SeriTek/2eEN4 supports all Serial ATA hard drives including those with 3.0Gbps transfer rates as well as original 1.5Gbps Serial ATA hard drives.

The SeriTek/2eEN4 chassis features an attractive design made from brushed & anodized extruded aluminum to keep weight at a minimum while maintaining structural rigidity. It includes a built-in server-class universal power supply and offers a special Heat Management System to ensure hard drives are kept cool and reliable while keeping noise to a minimum. The Heat Management System provides superior airflow throughout the chassis and utilizes whisper quiet fans and special warning indicators. In the unlikely event a fan fails or temperatures become too extreme, fan or temperature LEDs will light and a "mute-able" audible alert will warn the user.

Compatible with almost any external Serial ATA host adapter on the market and supporting data transfer rates of up to 300MBytes/sec or 3.0Gbits/sec per drive, the SeriTek/2eEN4 supports applications like uncompressed high-definition digital video editing and computer animation.

- Attractive anodized extruded aluminum design with a professional appearance with maximum rigidity and heat dissipation.
- Innovative backplane design with no internal cabling
- Five hot-swappable 3.5" Serial ATA drive bay enclosure with removable trays. Only 3 steps to integrate each hard drive.
- Provides physical lock and key security for each hard drive. Also prevents accidental removal during operation
- Kensington Security Slot to secure chassis
- Power and activity LEDs for each hard drive
- Supports high-performance storage data transfer up to 3Gbps (300MB/sec) per drive
- Faster than USB 2.0 and FireWire 800
- Additional trays are available separately for virtually unlimited storage possibilities
- Front-panel power switch with multi-second delay to prevent accidental power-down
- Surpasses rotational vibration and heat dissipation requirements of high RPM drives
- Fully compatible with operating system and host adapter based RAID solutions. RAID arrays can span across multiple enclosures
- Supports most SATA PM compatible host adapters, operating systems, and software-based RAID or JBOD configurations
- SATA II compliant; auto-negotiation between the latest 3Gb/s and legacy 1.5Gb/s Serial ATA drives
- Includes eSATA external connector and one fully-shielded external eSATA cable
- Hot-swap drive trays are interchangeable with other FirmTek enclosures
- Compact and portable, easy to transport

SeriTek/5PM with SeriTek/2SE2-E PCI Express Host Adapter
(Mfr # SATA-5PM-2SE2 • B&H # FIST5PM2SE2).....**CALL**

SeriTek/5PM with SeriTek/2SM2 ExpressCard/34 Host Adapter
(Mfr # SATA-5PM-2SM2 • B&H # FIST5PM2SM2).....**CALL**

SeriTek/2eEN4 with SeriTek/1eVE4 4-Port PCI-X Controller Card
(Mfr # SATA-2EVEN4 • B&H # FIST2EVEN4).....**CALL**

SeriTek/2EN2 with SeriTek/1eVE4 PCI -X Host Adapter
(Mfr # SERITEK/2EVEN2-1 • B&H # FIST2EVEN21Z).....**CALL**

G-TECH

G-SPEED

4Gbit Fibre Channel and U320 SCSI Storage Solutions



G-SPEED is the perfect solution for multi-stream, multi-user SD and uncompressed HD work flows - including real-time playback of 2K DPX sequences. G-SPEED features 4Gbit Fibre Channel connectivity and is available in a compact desktop enclosure with 6 Hitachi SATAII drives (G-SPEED) and dual channel, 2U or 3U rackmount enclosures (G-SPEED XL12 and XL16) with 12 or 16 Hitachi SATAII drives.
G-SPEED can be configured as a JBOD, RAID 0, 1, 3, 5 or RAID 6. This flexibility enables the system to be tuned to the required level of performance and fault-tolerance necessary to fully support your application.
G-SPEED's built-in Web GUI is used to configure and monitor the status of the system including power supply voltage, fan RPM and the temperature of the RAID controller and hard drives.

FEATURES

- Cost-effective, 4Gbit Fibre Channel or Ultra320 SCSI RAID storage solutions for high-end content creation applications. When configured in RAID 6 mode, G-SPEED protects your valuable content even if two drives fail - the ultimate in peace of mind.
- Easily supports multi-stream SD, 10-bit, 1080/60i HD and 2K Film workflows
- Available in a compact desktop enclosure with 6 drives or dual channel 2U rackmount enclosure (XL12) with up to 12 drives, and 3U (XL16) with up to 16 drives.
- Hot-swappable disk drive modules with useable storage capacities up to 6TB (G-SPEED, 12TB (XL12) and 16TB (XL 16)
- G-SPEED can easily be configured as a RAID 0, 1, 3, 5 or RAID 6. This enables the system to be tuned to the required level of performance and fault-tolerance necessary to support your application. Can also be configured in JBOD (Just-a-Bunch-of Disks) mode for use with digital audio workstations.
- G-SPEED has a built-in Web GUI that is accessed via their Ethernet port. This simple GUI is used to configure the RAID level and monitor the status of the system. The GUI monitors all aspects of the system including power supply voltage, fan RPM and the temperature of the RAID controller & hard drives. In the event of a problem, G-SPEED will send an email message to up to four recipients.
- Fibre Channel version features 4GBit connectivity and utilizes Small Form-Factor Pluggable (SFP) LC optical transceivers. The system connects to any Mac or PC workstation using thin optical cabling and is backwards compatible with existing 1& 2GBit Fibre Channel infrastructures.
- The SCSI version of G-SPEED features Ultra320 connectivity and supports daisy-chaining of additional units.
- The disk drive and fan modules in G-SPEED are field upgradeable and hot-swappable.
- G-SPEED can also be configured and monitored via the system's front panel LCD
- Supports the latest professional video editing equipment including AJA, Media Composer and Blackmagic Design's Decklink products.
- Backed by a 3-Year warranty and unlimited free technical support

Deskmount

G-SPEED 1.5TB 6-Disk Ultra320 SCSI RAID *(Mfr # 917001-01 • B&H # GTGSS1500)*.....**Call**
G-SPEED 3TB 6-Disk Ultra320 SCSI RAID *(Mfr # 917002-01 • B&H # GTGSS3000)*.....**Call**
G-SPEED 960GB 6-Disk 4Gb/s Fibre-Channel RAID *(Mfr # 91500001 • B&H # GTGSFC960)*.....**Call**
G-SPEED 1.5TB 6-Disk 4Gb/s Fibre-Channel RAID *(Mfr # 915001-01 • B&H # GTGSFC1500)*.....**Call**
G-SPEED 3TB 6-Disk 4Gb/s Fibre-Channel RAID *(Mfr # 915002-01 • B&H # GTGSFC3000)*.....**Call**
G-SPEED 4.5TB 6-Disk 4Gb/s Fibre-Channel RAID *(Mfr # 915003-01 • B&H # GTGSFC4500)*.....**Call**

Rackmount

3TB G-SPEED XL 12-Disk 4Gb/s Fibre-Channel RAID Array *(Mfr # 922002-01 • B&H # GTGSS3)*.....**Call**
6TB G-SPEED XL 12-Disk 4Gb/s Fibre-Channel RAID Array *(Mfr # 922004-01 • B&H # GTGSS6)*.....**Call**
9TB G-SPEED XL 12-Disk 4Gb/s Fibre-Channel RAID Array *(Mfr # 922005-01 • B&H # GTGSS9)*.....**Call**
4TB G-SPEED XL 16-Disk 4Gb/s Fibre-Channel RAID Array *(Mfr # 918002-02 • B&H # GTGSS4)*.....**Call**
8TB G-SPEED XL 16-Disk 4Gb/s Fibre-Channel RAID Array *(Mfr # 918004-02 • B&H # GTGSS8)*.....**Call**
12TB G-SPEED XL 16-Disk 4Gb/s Fibre-Channel RAID Array *(Mfr # 918005-02 • B&H # GTGSS12)*.....**Call**
16TB G-SPEED XL 16-Disk 4Gb/s Fibre-Channel RAID Array *(Mfr # 918007-02 • B&H # GTGSS16)*.....**Call**

G-TECH

G-SPEED eS

High-Speed eSATA Storage Solutions for SD/HD Editing

Compact and stylish aluminum enclosure specifically designed for professional content creation applications, G-SPEED eS features a high-speed 3Gbit/sec eSATA interface and provides RAID 5 data protection when used in conjunction with the optional G-Tech PCI Express (PCIe) RAID controller. G-SPEED eS supports multi-stream video editing workflows on Mac Pro and Windows workstations at an unprecedented low cost per TB. Supports multi-stream SD, Apple ProRes 422 and HD video workflows. Storage capacities up to 16 TB using the G-Tech PCIe RAID controller.





FEATURES

- When used with the G-Tech RAID controller, G-SPEED eS can easily be configured as a RAID 0, 1, 5, 10 or as a JBOD. This flexibility enables the system to be tuned to the required level of performance and fault-tolerance necessary to support your application. G-SPEED eS can also be set up as a software RAID or JBOD when used with third party port multiplier aware eSATA host adapters.
- Windows 2000 / XP are 32 bit operating systems that don't allow logical disks to be greater than 2TB. The G-SPEED eS RAID Controller breaks this barrier with Variable Sector Size (VSS) technology. VSS increases the sector size presented to the operating system making it possible to now have logical disks of up to 16TB. No more breaking large disk volumes into multiple 2TB volumes!
- When used with the G-Tech PCIe RAID controller, a single 4-drive G-SPEED eS unit supports multi-stream DV, HDV, DVCPRO HD, ProRes 422 & uncompressed SD playback in RAID 0 or RAID 5 mode and single-stream 8-bit, 1080/60i HD playback in RAID 0 mode.
- Two G-SPEED eS units and the G-Tech PCIe RAID controller support all of the above plus 10-bit, 1080i/60 HD playback in RAID 0 or RAID 5 mode.
- As many as four G-SPEED eS enclosures can be attached to the G-Tech RAID controller to support up to 16TB storage with speeds in excess of 600MB/sec!
- The disk drive and fan modules are field upgradeable and hot-swappable.
- G-SPEED eS has a built-in Web GUI that is accessed via any local internet browser. This simple GUI is used to configure and monitor the RAID system. Many aspects of the system are monitored, including power supply voltage, Fan RPM and the temperature of the RAID controller and hard drives. In the event of a problem, the G-SPEED eS can send an email message to up to four recipients.
- G-SPEED eS features a compact aluminum desktop enclosure with 4 lockable SATA II drive modules, each with up to 32 MB of cache.
- Supports the latest and greatest professional video editing systems from AJA, Avid, Blackmagic Design and more.
- Backed by a 3-Year factory warranty and unlimited free technical support



1 TB G-SPEED eS eSATA RAID *(Mfr # 921001-01 • B&H # GTGSED1000)* ..... **CALL**

2 TB G-SPEED eS eSATA RAID *(Mfr # 921002-01 • B&H # GTGSED2000)* ..... **CALL**

1TB G-SPEED eS eSATA RAID with eSATA PCIe Host Adapter
(Mfr # 921001-02 • B&H # GTGSED1000P) ..... **CALL**

2 TB G-SPEED eS eSATA RAID with eSATA PCIe Host Adapter
(Mfr # 921002-02 • B&H # GTGSED2000P) ..... **CALL**

3TB G-SPEED eS eSATA RAID *(Mfr # 921003-01 • B&H # GTGSED3000)* ..... **CALL**

3TB G-SPEED eS eSATA RAID with eSATA PCIe Host Adapter
(Mfr # 921003-02 • B&H # GTGSED3000P) ..... **CALL**

4TB G-SPEED eS eSATA RAID *(Mfr # 921004-01 • B&H # GTGSED4000)* ..... **CALL**

4TB G-SPEED eS eSATA RAID with eSATA PCIe Host Adapter
(Mfr # 921004-02 • B&H # GTGSED4000P) ..... **CALL**

**** Please Note: G-SPEEDeS bundled with PCIe RAID Host Adapter are not compatible with MAC G5 Systems***

G-TECH

G-RAID$_2$

Professional Dual-Drive RAID Storage with Triple Interface



Featuring a storage capacity of 2 TB, a universal triple interface (FireWire 400, FireWire 800 and USB 2.0) and the Hitachi Deskstar 1 TB, 7200 RPM SATA II hard disk drives,G-RAID2 is specifically designed to support multi-stream DV, HDV, DVCPRO HD, uncompressed SD and Apple ProRes 422 video editing workflows. The defacto standard in FireWire storage for content creation, G-RAID$_2$ allows up to 27 hours of HD video to be stored in its compact all aluminum enclosure. Has an integrated cooling fan for long life and reliable operation, and includes a 2-year warranty.

FEATURES

- Incorporates the latest disk storage technology currently available including two Hitachi 7200 RPM SATA II hard drives each with up to 32MB of cache and the new Oxford 924 bridge chipset. The use of these latest generation components enables G-RAID$_2$ to offer superior performance and reliability for demanding content creation applications.
- Triple interface design with FireWire 400, FireWire 800 and USB 2.0 connectivity. G-RAID2 is available in storage capacities up to 2TB in a very compact form factor.
- Real-world performance within an application is the most important factor to consider when purchasing a RAID system. G-RAID2 is guaranteed to the support the simultaneous playback of multiple layers of video in real-time in Final Cut Pro, Premiere and Xpress.
- The defacto standard in FireWire storage solutions for professional content creation applications. Supports multi-stream DV, HDV, DVCPro HD, XDCAM HD, ProRes 422 & uncompressed SD workflows
- Integrated cooling fan for long life and reliable operation
- 3-Year Factory Warranty
- Unique industrial design, compact all aluminum enclosure
- Easy to set-up, G-RAID$_2$ appears to any Mac or PC as a single, big and fast disk drive. Ready right out of the box for use with Mac OS X, a simple reformat is all it takes to ready G-RAID$_2$ for use with Windows systems.

G-Raid$_2$ 500GB 2-Disk External Hard Drive Array *(Mfr # 907205-01 • B&H # GTGR2500)* ..... **Call**

G-Raid$_2$ 1TB 2-Disk External Hard Drive Array *(Mfr # 907207-01 • B&H # GTGR21)* ..... **Call**

G-Raid$_2$ 1.5TB 2-Disk External Hard Drive Array *(Mfr # 907209-01 • B&H # GTGR21500)* ..... **Call**

G-Raid$_2$ 2TB 2-Disk External Hard Drive Array *(Mfr # 907211-01 • B&H # GTGR22)* ..... **Call**

G-RAID mini

Portable RAID 0 Storage Solutions



G-Tech has take the award winning features of the full-sized G-RAID2 and shrunk them down in to a portable system designed for mobile content creation applications. G-RAID mini is the ideal storage solution for traveling with large amounts of data or for audio/video editing on the go. G-RAID mini incorporates the latest and greatest disk storage technology currently available – two 5400 or 7200 RPM Hitachi SATA hard drives and the new Oxford 924 bridge chipset. The use of these latest generation components enables G-RAID mini to offer superior performance and reliability for demanding content creation applications. Same features as G-RAID2 except:

- G-RAID mini is bus powered when attached to a FireWire (6 or 9-pin) port, eliminating the need to carry an external AC power supply.
- Portability was never so easy! A small power supply is included with G-RAID mini to power the device when attached to a 4-pin FireWire or USB port.
- G-RAID mini weighs just 1.15 lbs yet packs up to 500GB in to the systems compact 5.875" x 3.25" x 1.5" enclosure.
- Includes high-quality leather carrying case

G-SATA

External eSATA Storage Solutions



Designed to support professional content creation workflows in which performance and reliability are paramount, G-SATA features the latest serial ATA (SATA) disk technology for ultra high data transfer rates to 135 MB/second. G-SATA comes with everything you need— including a 2-port eSATA PCIe adapter and (2) eSATA cables — to get screaming performance on your Mac Pro or PC system. G-SATA may be initialized as individual drives or configured as a software RAID 0 for performance or RAID 1 for data security. In a RAID 0 configuration, G-SATA supports the simultaneous playback of multiple streams of uncompressed video with real-time effects and audio.

- 2-drive external SATA disk storage solution
- High-performance 7200 RPM SATA II drives with 8 or 16 MB cache
- Kit includes 2-port PCIe eSATA adapter and (2) eSATA cables
- Host adapter compatible with Mac Pro OSX 10.4+ and PC systems only
- Supports multi-stream uncompressed video playback with RT effects
- Blazing data transfer rates up to 135 MB/sec
- Quiet integrated cooling fan for long life and reliable operation

G-SATA 1TB 2-Drive External SATA Hard Drive Array *(Mfr # 910005-01 • B&H # GTGSD1)* ..... **CALL**



G-DRIVE & G-DRIVE Q

Dual and Quad Interface Single Drive Storage Solutions

The external G-DRIVE is ideal for digital audio and video editing, graphic design, and high-speed data backup. Sporting the latest FireWire 400 and USB 2.0 interfaces, G-DRIVE provides industry leading performance and universal connectivity. It features high-performance Hitachi 7200 RPM SATA II hard disk drives with up to 32 MB/cache, storage capacities up to 1TB, and "Fan-less" design with unique silent cooling technology, in a compact and sturdy all aluminum enclosure. It is also Kensington security lock compatible and includes a 3-year factory warranty. G-DRIVE comes pre-formatted for Mac OSX and will mount on your desktop right out of the box. Simply reformat G-DRIVE for use with Windows.



Stepping up, the G-DRIVE Q offers the ultimate in flexibility by providing FireWire 400, FireWire 800, USB 2.0 and eSATA ports all in a single unit. In addition, G-DRIVE Q offers the best performance of any single disk external storage solution currently available... data transfer rates up to 85 MB/second (via the eSATA port.

500GB G-Drive Q: Quad Interface External Hard Drive *(Mfr # 913003-01 • B&H # GTGDQ500)* ..... **CALL**

750GB G-Drive Q: Quad Interface External Hard Drive *(Mfr # 913005-01 • B&H # GTGDQ750)* ..... **CALL**

1TB G-Drive Q: Quad Interface External Hard Drive *(Mfr # 913006-01 • B&H # GTGDQ1)* ..... **CALL**

500GB G-Drive: Dual Interface External Hard Drive *(Mfr # 908112-01 • B&H # GTHDFW500)* ..... **CALL**

750GB G-Drive: Dual Interface External Hard Drive *(Mfr # 908113-01 • B&H # GTHDFW750)* ..... **CALL**

1TB G-Drive: Dual Interface External Hard Drive *(Mfr # 908114-01 • B&H # GTHDFW1000)* ..... **CALL**

LACIE

BIGGEST S2S



5-DISK SATA II RAID System Tower

An extraordinary combination of high capacity - up to 5TB, RAID security, and fast speed, this 5-drive tower provides enhanced data protection, massive storage space, and a convenient plug & play user experience. Supporting RAID levels 0, 1, 0+1, and JBOD, this innovative solution at a fraction of the cost for traditional RAID systems is powered by the newest industry-leading Serial ATA (SATA II) 3Gb/s technology. Simply plug it into a SATA II 3Gb/s host and enjoy a rapid sustained transfer rate of up to 187MB/s. This all-in-one storage solution comes bundled with either the LaCie SATA II 3Gb/s PCI-Express Card 4E or PCI-X Card 4E. Designed for professionals who require high-volume security and speed, this mega-storage solution is ideal for audio/video and creative professionals.

FEATURES

SATA + RAID: Perfect For Professionals

Designed for professionals who require security and speed in external storage, it provides enhanced data security from loss due to disk failure. Support for HD Video streams of up to 1080i and 1080p (non-compressed) makes it ideal for audio/video and creative professionals. Editors can stripe the drives to immediately store and access clips in real-time without dropping frames.

Advanced SATA II 3Gb/s Technology

This innovative storage device is powered by the newest industry-leading Serial ATA (SATA II) 3Gb/s technology. For easy set-up, simply plug it into a SATA II 3Gb/s host and enjoy a rapid sustained transfer rate of up to 187MB/s (on Mac). These technological powerhouses comes bundled with either the LaCie SATA II 3Gb/s PCI-Express Card 4E or PCI-X Card 4E.

Reliable & Versatile Data Management

Transparently replicates data, eliminating a vulnerability that is often overlooked or considered too expensive to solve. Volumes can be created with mirrored drives providing automated protection along with notifications to let you know when a drive needs replacement. It also delivers exceptional sequential access performance.

5TB Biggest S2S with PCI e Card *(Mfr # 301263U • B&H # LARBS5E)* ..... **Call**
5TB Biggest S2S with PCI-X Card *(Mfr # 301261U • B&H # LARBS5)* ..... **Call**
2.5TB Biggest S2S with PCIe Card *(Mfr # 301135U • B&H # LARBS25E)* ..... **Call**
2.5TB Biggest S2S e with PCI-X Card *(Mfr # 301032U • B&H # LARBS25)* ..... **Call**
1.25TB Biggest S2S with PCI e Card *(Mfr # 301134U • B&H # LARBS125E)* ..... **Call**

BIGGEST QUADRA

FireWire 800, FireWire 400, Hi-Speed USB 2.0 and eSATA



Get a tremendous amount of capacity, high-speed performance and data security on demand with the LaCie Biggest Quadra. This 4-disk RAID is designed for professionals who require an easy, affordable, user-controlled solution. Select RAID 0+1, 5 or 5+hot spare with automatic background rebuilding for protecting your data or RAID 0 for high transfer rates. The four drives are removable, hot-swappable and even lockable. It comes with 1 eSATA port, 2 FireWire 800 ports (FireWire 400-compatible), and one USB 2.0 port for complete universality with any PC or Mac. Since it's plug & play and driver-free, setup is quick and easy. EMC Retrospect Express software for advanced backup management and data restoration is included for Windows and Mac users.

BIGGEST QUADRA

Optimum Storage Capacity

The Biggest Quadra represents a powerful level of storage with an astounding capacity of up to 4TB combined with RAID technology. The finest choice in flexibility, the Biggest Quadra comes with four removable, lockable drives. With FireWire 800, FireWire 400, USB 2.0 and eSATA connections, it is universally compatible for use with your PC or Mac. EMC Retrospect Express software for advanced backup management and data restoration is included for Windows and Mac users.

Superior RAID Security

A highly secure and fast RAID storage solution, the Biggest Quadra offers optimal processing potential by harnessing the power of four disks in one tower. The Biggest Quadra supports RAID levels 0, 0+1 and 5, as well as RAID 5+hot spare so you can choose your configuration depending on if you need security, speed/ capacity - or a combination of them.

Speedy & Easy To Use

High transfer rates make the Biggest Quadra well suited for audio/video and creative professionals who require a speedy path to powerful data storage and retrieval. Ideal for quickly saving hefty files, protecting databases or working directly on the drive, it delivers high-capacity performance at an affordable price. The user-friendly Biggest Quadra allows for easy installation of four arrayed disks with no driver required.

Hot-Swappable Recovery

The Biggest Quadra allows for hot-swapping should a drive fail, with automatic data rebuilding to a new drive without downtime. With the added option of designating one of the drives a hot spare, the Biggest Quadra will automatically replace a faulty one. For additional protection, it will automatically react to a drive, fan or power failure and even shut down above a temperature of 55° C to preserve itself and your data.

4 TB Biggest Quadra External Quad Interface RAID Array *(Mfr # 301250U • B&H # LA4QIBQ)* ..... **CALL**

3 TB Biggest Quadra External Quad Interface RAID Array *(Mfr # 301249U • B&H # LA3QIBQ)* ..... **CALL**

2 TB Biggest Quadra External Quad Interface RAID Array *(Mfr # 301248U • B&H # LA2QIBQ)* ..... **CALL**

2big Dual

Dual Interface 2-disk RAID



Taking advantage of a native RAID controller that preserves computer resources, this compact 2-disk device comes with Hi-Speed USB and faster eSATA 3Gbits connectivity. Simply select your RAID level with the switch on the back. FAST mode supports speed and capacity-demanding applications, such as uncompressed SD video editing.

- To facilitate clean, multi-stream video playback with real time effects, select FAST mode (RAID 0) for blazing-fast speed when used in combination with the latest eSATA interface. FAST mode uses the 2big's two SATA drives simultaneously to deliver maximum playback performance of 8–bit or 10–bit uncompressed SD as well as High Definition Video (HDV) or Digital Video (DV) formats.
- SAFE mode mirrors data so if one disk fails, data remains accessible on the second one. Data redundancy can even be immediately rebuilt with a hot-swappable spare disk.
- For higher flexibility, the SAFE33/50 modes create two partitions: BIG for regular data and SAFE for data security. The heat sink metal design naturally draws heat away from the hard disk's internal components to help keep it cool and improve reliability.

1 TB 2big Dual Interface External Drive *(Mfr # 301251U • B&H # LABDI1TB)*

1.5 TB 2big Dual Interface External Drive *(Mfr # 301252U • B&H # LABDI1.5TB)*

2 TB 2big Dual Interface External Drive *(Mfr # 301253U • B&H # LABDI2TB)*

2big Triple

Triple Interface 2-disk RAID



This easy-to-use 2-disk RAID comes with FireWire 800, FireWire 400 and USB 2.0 interfaces. It is ideal for audio/video projects (DV and SD video playback or 2D/3D imaging projects). Offering four different RAID levels, it meets any kind of storage need: security, large capacity or speed. Simply select your RAID level with the mechanical switch on the back.

- FireWire 800 delivers fast burst transfer rates of up to 90MB/s in RAID 0. Choose from among 4 RAID levels depending on your needs: SAFE 100 (RAID 1) for maximum security (100% data redundancy on each hot-swappable disk) with automatic data rebuilding if a spare diskis needed; FAST (RAID 0) for maximum speed; BIG (concatenation) for maximum capacity; or JBOD to use the disks separately.
- Other advanced features include: two lockable drives; a heat sink metal design for natural cooling; "On/Auto/Off" triple power management; and rackmount configuration.
- EMC Retrospect Express advanced backup management and data restoration software, which can be launched by the LaCie Shortcut Button, is included for Windows & Mac.

1 TB 2big Triple Interface External Drive *(Mfr # 301254U • B&H # LA301254U)*

1.5 TB 2big Triple Interface External Drive *(Mfr # 301255U • B&H # LA301255U)*

2 TB 2big Triple Interface External Drive *(Mfr # 301256U • B&H # LA301256U)*

FUSION R800RAID - D800RAID

Desktop and Rackmountable Solutions

Whether you're editing a project on your own or running a facility with multiple edit stations, if you're working in HD, you need fast and reliable storage. Sonnet's Fusion 800RAID storage systems meet your needs with breakthrough performance and data safety, provided in affordable, direct attached disk arrays for the desktop or rack. Both the award-winning Fusion D800RAID desktop system, and the Fusion R800RAID 2U rackmount system are designed for work environments where performance and fault tolerance are critical. Fusion 800RAID storage systems are fast enough to easily handle uncompressed HD while protecting the data at the same time, yet flexible enough to be configured for any workflow. Fusion800 RAIDs are currently available in 4, 6 or 8 terabyte configurations.



FEATURES

- eSATA, FireWire 800, FireWire 400, and USB 2.0 interfaces
- Single cable to host connectivity through an integrated port multiplier for all interfaces
- 4TB, 6TB, or 8TB configurations; Enterprise/RAID Edition drives(1)
- Up to 220 MB/sec transfer rate through eSATA interface (configured as RAID 0)
- Drive Activity, Drive Presence, and Power LED indicators
- Quiet fans
- eSATA, FireWire 800, FireWire 400 and USB cables included
- Compatible with Sonnet Tempo SATA II PCI-X, PCIe, and ExpressCard/34 Host Bus Adapters
- RAID Performance for HD Video:
  The array comes configured as a RAID 0 array for maximum performance. The RAID can achieve sustained data transfer speeds of up to 220 MB/sec, allowing it to play back multiple streams of uncompressed 10-bit NTSC video.
- Quad Interface:
  You'll be able to connect the array to a computer via eSATA, FireWire-800, FireWire-400, or USB 2.0. Cables are included for each connection type, allowing you to get things up and running right out of the box.
- Enterprise-Class Hard Disks:
  Sonnet uses only Enterprise/RAID edition hard drives in this array. These drives undergo stringent testing for durability. The disks are tested for soft errors, vibration, and reliability prediction. They have a higher MTBF than standard disks for enhanced reliability.
- Cross-Platform Compatibility:
  The array is compatible with Windows, Mac, and Linux systems. It is compatible with editing hardware and software from most major developers



Sonnet 8TB Fusion R800RAID System
with PCI Express Controller Card - Rackmount
(Mfr # FUS-R8MR-8TB • B&H # SOFUSR8MR8TB) **7554.95**

Sonnet 8TB Fusion D800RAID System
with PCI Express Controller Card - Desktop
(Mfr # FUS-D8MR-8TB • B&H # SOFUSD8MR8TB) **6995.00**

Sonnet 6TB Fusion R800RAID System
with PCI Express Controller Card - Rackmount
(Mfr # FUS-R8MR-6TB • B&H # SOFUSR8MR6TB) **5754.95**

Sonnet 6TB Fusion D800RAID System
with PCI Express Controller Card - Desktop
(Mfr # FUS-D8MR-6TB • B&H # SOFUSD8MR6TB) **4994.95**

Sonnet 4TB Fusion R800RAID System
with PCI Express Controller Card - Rackmount
(Mfr # FUS-R8MR-4TB • B&H # SOFUSR8MR4TB) **4854.95**

Sonnet 4TB Fusion D800RAID System
with PCI Express Controller Card - Desktop
(Mfr # FUS-D8MR-4TB • B&H # SOFUSD8MR4TB) **4419.95**

Sonnet Fusion RAID Controller Card
for D800RAID and R800RAID
(Mfr # FUS-RC-E • B&H # SOFUSRCE) **1074.95**

Sonnet Power Supply Module
for Fusion D800RAID
(Mfr # FUS-XPSD8 • B&H # SOFUSXPSD8) **88.95**

FUSION D-400Q - R400Q

Desktop and Rackmountable Solutions



Sonnet's award-winning Fusion™ D400Q desktop and R400Q rackmount storage systems provide 2, 3, or 4TB(1) of storage in four swappable drive modules, and four ways to connect them to a computer. They offer speed, versatility, and reliability—they're great solutions for anyone looking for an affordable storage system that will fit into a variety of workflows.

Fusion D400Q and R400Q enclosures employ a high performance SATA II port multiplier to manage the enclosed drives—just a single locking cable connects the enclosure to a SATA host controller card. This efficient interface simplifies setup and cuts cable clutter without compromising performance. No SATA? No problem—connected via a single FireWire 800, FireWire 400, or USB cable, all four drives can be accessed at the full speed of the respective interface. There is no need to reformat when changing from one interface to another, regardless the configuration.



FEATURES

All Sonnet Desktop ("D" model) Fusions have a swappable fan module that uses an ultra-quiet fan, which is 80% quieter than a standard case fan. This Sonnet fan noise is only 20 dBA, much quieter than the desktop computer—such as a Mac Pro—that the Fusions are designed to stand beside. Sonnet fans use a double ball bearing design for extended life.



The 1U rackmount Fusion R400Q system enclosure, at just 1.75" tall, is simple to deploy in most server racks.

- RAID Performance for HD Video:
  The array comes configured as a RAID 5 array for high performance and data protection. The RAID can achieve sustained data transfer speeds of up to 160 MB/sec, allowing it to play back multiple streams of uncompressed 10-bit NTSC video.
- PCI Express RAID Controller:
  The included PCI Express RAID controller features an Intel IOP 348 RAID processor. The card features 256 MB of ECC-RAM for superlative performance. It supports DVRAID, RAID 0, RAID 1, RAID 4, RAID 5, RAID 10, JBOD groups, and hot spares for flexible configuration.
- Enterprise-Class Hard Disks:
  Sonnet uses only Enterprise/RAID edition hard drives in this array. These drives undergo stringent testing for durability. The disks are tested for soft errors, vibration, and reliability prediction. They have a higher MTBF than standard disks for enhanced reliability.
- Both systems feature drive presence and drive activity LED indicators on their front panels, so drive status can be determined at a glance..
- Expansion Option:
  Sonnet offers an innovative storage upgrade option for this array. The Fusion D400RAID Expansion system, sold separately, is another four-disk chassis of drives. Adding the expansion system to your array not only doubles storage capacity, it also gives you the increased performance of an 8-disk system.

Sonnet3TB Fusion D400RAID System
with PCI Express Controller Card
(Mfr # FUS-D4MR-3TB • B&H # SOFUSD4MR3TB) **3364.95**

Sonnet2TB Fusion D400RAID System
with PCI Express Controller Card
(Mfr # FUS-D4MR-2TB • B&H # SOFUSD4MR2TB) **2914.95**

Sonnet3TB Fusion D400RAID
Expansion System
(Mfr # FUS-D4M-3TB • B&H # SOFUSD4M3TB) **2214.95**

Sonnet2TB Fusion D400RAID
Expansion System
(Mfr # FUS-D4M-2TB • B&H # SOFUSD4M2TB) **1764.95**

SONNET

Fusion D-500P

Mass Storage Solution



Fusion storage systems employ Enterprise/RAID Edition hard drives(2), which are subjected to hours of additional testing to check for soft errors, vibration, and other reliability predictors—just the sturdiest drives pass these tests. Only then are they prepared with special RAID-optimized firmware and become the building blocks of a super-reliable Fusion storage system. For added convenience, the swappable drive modules are compatible across the entire Fusion line.

The Fusion D500P enclosure employs a high performance SATA II port multiplier to manage the enclosed drives—just a single locking cable connects the enclosure to a SATA host controller card. This efficient interface simplifies setup and cuts cable clutter without compromising performance.

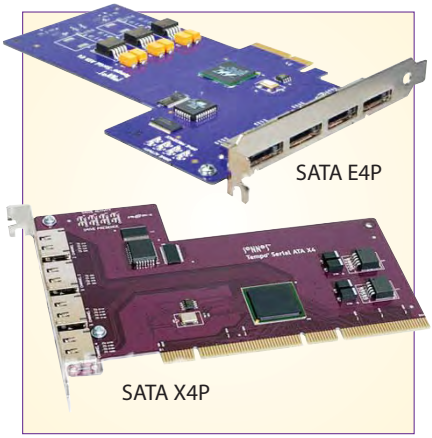
The 3.75 TB Fusion D500P eSATA Array System from Sonnet is an eSATA storage system for Windows, Mac, and Linux computers. The array features four hot-swappable drives, which can be configured as a RAID when using a compatible controller card. It supports multiple video stream playback and sustained transfer rates of 240 MB/sec when paired with a RAID 0 eSATA controller. It is an excellent solution for the large storage needs and intense performance requirements associated with video editing applications.

FEATURES

Fusion D500P systems can be used for simple backup needs. With appropriate hard drives, they are well-suited for use in editing suites such as Apple Final Cut Pro® and Adobe® Premiere® Pro CS3 video editing software, and video capture cards from AJA, Blackmagic Design, Matrox and Bluefish444. With an attractive and user friendly design, Fusion D500P's handsome door hides the drive modules, yet status indicator LEDs for each drive shine through. The drive modules have built-in locking levers that double as handles to make swapping easy. Or if you choose, you can secure each module in place with the built-in locks (great for added security). The Fusion D500P E-series integrates a swappable quiet fan module.

One Cable, Five Drives

Connected to a Sonnet Tempo SATA E4P PCIe or X4P PCI-X adapter installed in a Mac or Windows computer, a Fusion D500P system's drives can be accessed through its port multiplier at full speed, whether configured as RAID 0, 1, 10, or JBOD. A single Fusion D500P configured as a RAID 0 striped set achieves 240MB/sec, fast enough to support multiple streams of DV, HDV, DVCPRO, or uncompressed 8-bit 1080 HD video. Up to four Fusion D500Ps can be ganged on a single Tempo SATA E4P or X4P adapter for double, triple, or even quadruple the available streams (as well as increasing the number of supported video formats).



The array is compatible with Windows, Mac, and Linux systems. It is compatible with editing hardware and software from most major developers.

Sonnet3.75TB Fusion D500P eSATA Array System
(Mfr # FUS-D5P-37TB • B&H # SOFUSD5P37TB) **2384.95**

Sonnet2.5TB Fusion D500P eSATA Array System
(Mfr # FUS-D5P-25TB • B&H # SOFUSD5P25TB) **1676.95**

Sonnet750GB Fusion RAID Drive Module for 400-500-800
(Mfr # FUS-RM-0750GB • B&H # SOFUSRM0750G) **443.95**

Sonnet500GB Fusion RAID Drive Module for 400-500-800
(Mfr # FUS-RM-0500GB • B&H # SOFUSRM0500G) **326.95**

SonnetTempo SATA E4P SATA Host Adapter for PCI Express
(Mfr # TSATAII-E4P • B&H # SOTSE4P) **258.95**

SonnetTempo SATA X4p Serial ATA Host Adapter for PCI-X
(Mfr # TSATAII-X4P • B&H # SOTSATAIIX4P) **258.95**

FUSION F2

Portable Storage Solution



Speed, reliability, ruggedness, and convenience—these are the essential qualities of a storage system for on-location video capture. When you need to travel light, choose a Sonnet Fusion F2 portable SATA RAID storage system. Providing 640GB of storage in a small enclosure, Fusion F2 uses eSATA connections to deliver the fastest performance yet from a 2-drive portable storage system, with data transfer rates up to twice as fast as FireWire. By connecting Fusion F2 through a SATA host adapter like Sonnet's Tempo SATA ExpressCard/34, your notebook's FireWire 800 port is left open for use by an AJA Video Systems Io HD, which requires dedicated use of FireWire bandwidth. Fusion F2 is cool, quiet, and energy-efficient: side-by-side placement of its drives increases the metal case's cooling surface area, thereby eliminating the need for a fan, and allowing it to be bus-powered so it can be used even when no grid power is available.

RAID to Go

Connected to a Sonnet Tempo SATA ExpressCard/34 installed in a MacBook Pro, and with its drives configured as a RAID 0 striped volume, the Fusion F2 is capable of 126 MB/sec sustained read and write data transfers, fast enough for multiple streams of ProRes 422 (HQ). (A pair of drives connected via FireWire 800 provides only 66MB/sec.) Configured as a RAID 1 mirrored volume, Fusion F2 still can capture Apple ProRes 422 (HQ) HD fed from an AJA Io HD. This protected mode also enables you to safely transfer data from Panasonic P2, Sony SxS Pro, or similar memory cards in the field. This allows you to verify footage and to erase and reuse cards on location.

Three Connections

Fusion F2 features two 3 Gb/sec eSATA data ports. By connecting via a direct SATA II interface with no bridge chip between the F2's case and SATA II drives, there is no resulting communication slowdown, just the fastest data transfers possible. Fusion F2 uses a novel method to power itself; it draws power from your notebook's FireWire 400 port. Instead of relying on a bulky external power supply that may not work everywhere you go, Fusion F2 uses an included FireWire-to-power cable. Whether your notebook is plugged in or running off its battery, Fusion F2 operates anywhere your computer does. Another FireWire device, or a powered hub can also power Fusion F2, if necessary.

Sonnet 640GB Fusion F2 Portable eSATA Hard Drive Array
(Mfr # FUS-F2-640M5 • B&H # SOFUSF2640M5) **695.95**

SonnetTempo - 2-Port ExpressCard/34 eSATA Controller
(Mfr # TSATAII-E342P • B&H # SOTSE34) **88.95**

Hours of Footage per Fusion Model Based on Raw Capacity

HD Hours of Capacity	Fusion 2TB	Fusion 2.5TB	Fusion 3TB	Fusion 3.75TB	Fusion 4TB	Fusion 5TB	Fusion 6TB	Fusion 8TB
HDV 1080 60i	167	209	251	314	335	418	502	100
DVCPRO HD 1080i 59.94	45	56	68	85	90	113	136	181
Uncompressed SD 8-bit PRORES 720 59.94 PRORES 1080 29.97 DNXHD 165 Mb/sec	30	37	45	56	60	75	90	182
Uncompressed SD 10-bit PRORES 720 59.94 PRORES 1080 29.97 DNXHD 220 Mb/sec	20	25	30	37	40	50	60	121
HD 720p 8-bit	5.1	6.3	7.6	9.5	10.1	12.6	15.2	30.4
HD 720p 10-bit	4	5	6	7.5	8	10	12.1	24
HD 1080i 8-bit	4.6	5.8	6.9	8.7	9.3	11.6	13.9	27.8
HD 1080i 10-bit 4:2:2	3.6	4.5	5.4	6.7	7.2	9	10.8	21.6
HD 1080i 10-bit 4:4:4	2.3	2.9	3.5	4.4	4.7	5.8	7	14
2K 10-bit RGB	1.8	2.3	2.7	3.4	3.6	4.6	5.5	11


440 VXpocket™


LAMBDA
exicon
Lexicon


E-MU
Digital Audio System
CardBus PCCard
E-MU
1616
S/PDIF
In
Out
Off


APOGEE ELECTRONICS Mini-Me
APOGEE ELECTRONICS Mini-MP
APOGEE ELECTRONICS Mini-DAC


PreSonus

B&H
PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 14

COMPUTER AUDIO HARDWARE

Alesis 1198-1199
Apogee 1200-1203
Digidesign 1204-1207
Digigram 1208-1209
E-MU 1210-1211
Echo 1212-1215
Edirol 1216-1218
Focusrite 1218-1219
Lexicon 1220-1221
Line 6 1221
Lynx 1222-1225
M-Audio 1226-1231
Mackie 1232-1233
MOTU 1234-1242
Presonus 1243-1247
RME 1248-1251
TC Electronic 1252-1253
Tascam 1254-1255

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 14, Computer Audio Hardware use Quick Dial #: 91

ALESIS

iO|2

Portable 24-bit / 48kHz USB Interface



The ideal audio/MIDI companion for laptop recording environments, the IO|2 is a 2-channel portable 24-bit / 48 kHz USB audio interface. The IO|2 is equipped with two professional mic preamps with 48v phantom power, and dedicated four-segment signal/clip LED metering. The flexible input structure can also accomodate DI and line-level sources via 1/4" connectors. These inputs also include 1/4˝ TRS (tip-ring-sleeve) inserts for patching signal processors such as a compressor. The main outputs are provided on balanced 1/4" connectors and the headphone output is via a 1/4" TRS jack. MIDI I/O is also included for sequencing and DAW mixing functionality, as well as S/PDIF digital I/O for interfacing digitally with outboard processors and recorder / players. Compact form factor, rugged aluminum housing and laptop-optimized USB bus-powering make it the ideal interface for travel and field applications. The IO|2 USB supports Plug and Play operation under both Mac OSX and PC/Windows—no drivers or setup is required. Bundled with Steinberg's Cubase LE recording software.

- 24-bit, 48 kHz operation with high-end A/D and D/A conversion through integrated USB audio interface
- Ultra low-latency ASIO 2.0 drivers (with zero-latency hardware monitoring)
- USB bus powered with low power usage for minimal laptop battery drain
- Ultra-rugged and lightweight case
- 2 XLR mic inputs with 48v phantom power plus two 1/4" balanced line inputs that can accept guitar level signals
- 1/4" TRS inserts on input channels
- Dedicated 4-segment signal/clip LED meter on both channels
- 1/4" balanced main outputs
- 1/4" TRS headphone output with dedicated volume control
- 24-bit S/PDIF I/O for direct digital recording
- MIDI Input/Output

iO|2: Two-Channel Portable 24-bit/48kHz USB Audio Interface *(Mfr# IO|2 • B&H# ALIO2)* **149.00**

iO|14 24-bit / 192kHz Firewire Interface



The IO|14 is a 24-bit /192kHz audio / MIDI interface built into a compact and sturdy tabletop housing. Ideal for home and project studios as well as audio post suites, the IO|14 offers four analog mic/line inputs on "combo" connectors with 48v phantom power as well as 1/4" TRS insert jacks for adding outboard processors directly into the signal path. The rear panel offers two 1/4" balanced line outputs plus coaxial S/PDIF I/O. Also provides 8 channels of ADAT input, an ideal way to expand the number of mic/line inputs. Incorporates audiophile quality Cirrus converters along with Wavefront Semiconductor's state-of-the-art DICE II JET Jitter Elimination Technology. The IO|14 can be powered via the Firewire bus or supplied AC adapter. Also offers five-segment signal/clip LED metering on each input and two headphone outputs with individual level control. Bundled with Steinberg's Cubase LE.

Step-up features from the IO|2

- 24-bit/192kHz support
- Superior Clock stability with DICE II JET Jitter Elimination Technology
- Audiophile Cirrus converters provide maximum dynamic range on inputs and outputs
- Two of the inputs are switchable to Hi-Z inputs for direct guitar and bass recording.
- Four Alesis high definition mic/line inputs
- Inserts on every analog channel and phantom power switchable in pairs
- Eight channels of ADAT input up to 48 kHz (four channels up to 96kHz)
- Two line-level outputs, two discrete stereo headphone outputs

iO|14: Four-Channel 24-bit/192kHz Firewire Audio Interface *(Mfr # IO/14 • B&H # ALIO14)* .....**CALL**



Create customizable monitoring mixes using the flexible, routable Hardware Direct Monitoring and HDM Control Panel.

iO|26

24-bit / 192kHz Firewire Interface



The iO|26 is a portable table top interface that steps up from the iO|14 with a total of eight mic / line inputs, up to sixteen ADAT inputs and a total of eight analog outputs to support surround mixing applications.It also provides inserts on each of the mic/line inputs. The iO|26 features 2 headphone outputs, line-level inserts on the mic preamps, 48v phantom power, 5-segment signal/clip meters, and full MIDI and S/PDIF I/O. With ADAT lightpipe inputs for additional connectivity, the iO|26 gives you forward-thinking expansion potential, no matter what your recording sessions may demand. Flexible, routable Hardware Direct Monitoring allows you to send a customized, latency-free mix to each output pair. Powered via the Firewire bus or supplied AC adapter.

Step-up features from the i|O14

- 8 high definition mic/line inputs with inserts in every channel. Two of the inputs are switchable for high-impedance inputs for direct guitar and bass recording and another two inputs can provide a stereo turntable input.
- Phantom power is swithcable for each input channel pair
- Sixteen channels of ADAT input up to 48kHz (8 channels up to 96kHz)
- Eight 1/4" TRS line level outputs



- No latency monitoring of analog and digital sources

iO|26: 26-input/10-output 24-bit/192kHz Firewire Audio Interface *(Mfr # IO/26 • B&H # ALIO26)* **399.00**

iO|CONTROL

FireWire Audio Interface and Control Surface



The iO|Control combines up to 12 channels of simultaneous audio input with a full featured control surface in a compact, low latency Firewire interface. Ideal hardware solution for users who need high quality audio with hands on control, in a portable system. Features four analog inputs (two XLR and two balanced 1/4" line inputs), as well as an additional eight ADAT inputs. The control surface provides quick, intuitive control over the your DAW's frequently used commands with a smooth jog wheel to shuttle, zoom and enter data. Six fully-assignable buttons provide different functions for setting markers, loop points and automation modes. DAW input tracks can be addressed with dedicated Mute, Solo and Record-Enable buttons per track. Additionally, you can control up to 12 parameters, such as volume, pan and aux sends, via four 360° knobs, each of which can be switched between three different layers. LCD provides instant visual feedback of knob and button position and assignments. All controls are fully programmable, mappable to software parameters and can be recalled and stored to 20 preset locations. Compatible with DAW software products that support the Mackie HUI protocol.

- Four simultaneous analog input channels (2 XLR preamp inputs and 2 balanced 1/4" line inputs) up to 24-bit/96kHz
- Two 1/4" balanced outputs, and a headphone output, each with level control
- Expandable audio inputs via ADAT Lightpipe
- Mute, Solo and Record-Enable buttons per track
- Custom Jog/Zoom/Data dial for fast and easy DAW control
- Template inserts and overlays provided for all popular DAW programs
- 20 recallable presets for the control surface
- Preview Button verifies knob and button commands before sending them out to a DAW
- Includes template inserts and overlays for popular DAW programs and Cubase LE.

iO|Control Firewire Interface and Control Surface *(Mfr # IOCNTRL • B&H # ALIOCONTROL)* ..... **CALL**

APOGEE

DUET

Professional 2-Channel FireWire Audio Interface for Macintosh



Housed in a slender, ultra-compact chassis, Duet is a 24-bit /96kHz FireWire audio interface with a small footprint designed for use with Macintosh computers. It offers compatibility with any Core Audio compliant application, and it has control functions integrated into Apple's Logic Pro, Soundtrack Pro and GarageBand software. This lets you create a simple and elegant yet powerful personal audio system that can take on tasks from tracking and editing to mixing and mastering. Duet features two channels of Apogee's legendary A/D and D/A conversion with two premium, digitally controlled microphone preamps offering switchable +48V phantom power, and 75 dB of gain, as well as two 1/4" unbalanced high impedance instrument inputs. Two channels of reference quality output are also available via the 1/4" speaker connections and studio quality headphone output. The large, multi-function controller knob allows you to easily select the input or output source and set gain or level. Apogee's Maestro software application also allows you to assign the knob for advanced control of MIDI devices and software parameters.

- Two channels of professional-quality 24-bit/96kHz audio input and output
- Two balanced XLR inputs with 75dB of gain and selectable 48v phantom power
- Two unbalanced high impedance instrument inputs
- Two unbalanced -10 dBV line outputs for powered speakers
- Multi-segment LED meters to display input or output levels
- High-level stereo headphone output
- Compatible with any Core Audio-compliant audio application
- Integration and control with Apple's Logic Pro, Logic Express, GarageBand and Final Cut Studio (Soundtrack Pro)
- Multi-function controller knob for volume, and input gain and assignable MIDI control

Duet: 2-channel Firewire Audio Interface for Macintosh *(Mfr# DUET • B&H# APD)* **495.00**

MINI-DAC

2-Channel 192kHz D/A Converter



Mini-DAC is a professional quality 192kHz D/A converter—and the ultimate portable and compact solution for studio playback, reference monitoring, USB connectivity to your DAW, and location/ENG. Mini-DAC provides AES, optical (ADAT, S/MUX & S/PDIF) S/PDIF Coax, USB inputs, and analog output level control. Also included with Mini-DAC is "digital-thru-mode", a unique USB technology allowing the connection of non-USB digital devices to a computer/DAW.

- Enjoy true plug and play with Apple's Core Audio. Simply plug Mini-DAC into your computer via USB and it will appear as a hardware option in Logic, Bias, Peak, and other Core Audio compatible DAWs.
- With Mini-DAC's ability to interface directly with your computer and virtually any DAW via USB, you get maximum flexibility for a myriad of input formats.
- "Digital-thru-mode" allows interfacing of non-USB digital devices with your computer. To use digital-thru-mode, set Mini-DAC´s input selector to "USB"… connect any two-channel digital device like Apogee's Rosetta, and you have USB enabled an A/D converter and interfaced it with a computer or DAW.
- With comprehensive level control and a high quality headphone output, you can hear exactly what you are committing to while recording. And when mixing down, Mini-DAC provides the optimum stereo image and the most faithful analog reproduction of recorded digital audio that money can buy.

Min-DAC: 2 -channel 192kHz D/A Converter *(Mfr# MINIDAC • B&H# APMINIDAC)* **715.00**

FireWire Option for Min-DAC: *(Mfr # MINI-DAC-OPT-FIREWIRE • B&H # APFWOMD)* **349.95**

ENSEMBLE • ENSEMBLE MOBILE

Digitally-Controlled, Multi-Channel FireWire Audio Interfaces



Ensemble is a multi-channel 24-bit/192kHz digital audio interface with18 inputs and outputs. Designed specifically for use with Macintosh, it is controllable natively from Apple's Logic Pro software. Ensemble features eight channels of premium 24-bit/192kHz A-D/D-A conversion including four digitally controlled 75db mic preamps. There are also eight channels of ADAT I/O, two channels of S/PDIF coax and optical I/O, and a Firewire port. Ensemble combines the converters with additional features such as "SoftLimit", "UV22HR", and ultra-low jitter "Intelliclock". For those that want to add Apogee quality to an existing setup, the "Stand-Alone Mode" enables access to Ensemble's functions, via the unit's digital outputs, without being connected by Firewire to your Mac.



*A battery-powered version of Ensemble, the **Ensemble Mobile** offers an "on-location" solution for capturing studio-perfect recordings anywhere. Power is supplied via an XLR-4 connector. Can also be powered by plugging it in with the supplied external AC to DC power adaptor. Ensemble Mobile will work with any DC power source with voltage between 11 and 16v, and can run off a 7AH battery for about four hours.*
Whether in the studio or on location, Ensemble and Ensemble Mobile are the ideal choice for professionals seeking a high-definition, integrated audio solution.

FEATURES

- 2 fully balanced inserts on mic pre channels
- Four Hi-Z instrument inputs capable of handling high level instruments
- Two individual, controllable and assignable high level headphone outputs
- Two, six or eight channel monitor outputs
- Eight channels of ADAT I/O and two channels of SPDIF I/O
- FireWire 400 I/O, compatible with OS X Core Audio (no driver required)
- "Soft Limit" for maximum digital input level without overs
- "UV22HR" for superior dither of 24 bit resolution down to 16-bit
- Advanced, dual-stage "Intelliclock"
- Complete integration and control with Apple's Logic Pro Software
- They give you all of the tools you need in one elegant, easy-to-use interface. They are "Made for Mac" and can be used with any of Mac Core Audio application, such as Metacorder, ADR Studio, Final Cut Studio and many more.

Standalone Mode

- Stand-Alone Mode offers the option of using Ensemble as a high-end converter and mic pre, independent of the computer. Using the included Maestro software and a Mac, configure your low latency and routing settings only once. Ensemble will remember the settings, even when disconnected from the computer and allows access to all front panel settings, such as mic pre gain and output levels, which are fully functional while in Stand-Alone Mode.

Maestro — Mixing and Control Application



Bundled with Ensemble, Maestro software provides control, routing and mixing functionality. It offers a whole new level of precision control that elegantly integrates Ensemble hardware with OS X applications to create a powerful native audio production.

Maestro features full Ensemble functionality control, multiple low latency mixers, hardware control panels and a routing matrix compatible with Rosetta 800, Rosetta 200, AD-16X and DA-16X. The VBus architecture, designed for use with Symphony PCI-e and PCI Express cards, delivers 32-channels per card of virtual routing between any Core Audio application, and zero latency with minimal processing power that ensures maximum performance.

Ensemble: 18 In/Out 24-Bit/192kHz FireWire Audio Interface *(Mfr# ENSEMBLE • B&H# APE)* ..... **Call**
Ensemble Mobile: Battery-powered version of Ensemble *(B&H# APEM)* ..... **Call**

APOGEE

ROSETTA 200 • ROSETTA 800

2- and 8-Channel 24-bit/192kHz A/D-D/A Converters



The Rosetta 200 offers premium A/D and D/A conversion at sample rates of up to 192k, along with Apogee's renowned SoftLimit overshoot protection, and advanced "Intelliclock" to deliver Apogee's latest and greatest technology in a two-channel format. Features CODA, that includes three tools designed specifically to meet the demands of the hi-def digital. These include Apogee's Aptomizer, a Level Normalizer, Sample Rate Conversion (SRC), and UV22HR, Apogee's legendary dithering technology. Additionally, it features two channels of AES/EBU, ADAT/SMUX and S/PDIF digital I/O, as well as 16 channels of MIDI, and full channel metering.



The eight channel Rosetta 800 combines Apogee's legendary conversion quality with flexibility that complements any digital audio workstation. Supports 24-bit 96 kHz as standard, with an optional upgrade to support 192kHz sample rates. And, like the Rosetta 200, the Rosetta 800 features Apogee's "SoftLimit", "UV22HR", and their advanced ultra-low jitter "Intelliclock" technologies. The Rosetta 800 also offers eight channels of ADAT and AES/EBU I/O.

Both the Rosetta 200 and Rosetta 800 feature expansion card slots to accommodate Apogee's optional X-Series interface cards which facilitate direct connection to Apogee's Symphony and Symphony Mobile card systems, Pro Tools HD and Mix systems, as well as a direct FireWire connection to computers that supports FireWire 400 and 800 standards.

ROSETTA 200 - 2 Channel 24-Bit/192kHz A/D and D/A Converter *(Mfr# ROSETTA 200 • B&H# APR200)*.....**1795.50**

ROSETTA 800 - 8 Channel 24-Bit/96kH A/D and D/A Converter *(Mfr# ROSETTA80019 • B&H# APR800192)*.....**CALL**

SYMPHONY

Multi-Channel Interfaces for Macintosh



The Symphony PCI Express Card (for PCIe compatible Mac Pro computers) and Symphony Mobile Express Card (for MacBook Pro) are multi-channel interface cards that bridge Apogee's Rosetta, AD-16X and DA-16X converters with Mac computers via the X-Symphony option card. Fitting inside the converters themselves, the X-Symphony option card provides a simple and rock solid connection to the Symphony PCI Express or Mobile Express Card, leaving other digital I/Os available.

Both Cards Feature

- Thirty two channels of 24-bit 192 kHz digital I/O via a single thirty two channel PC32 bi-directional connector.
- Simple connection with a single PCI-32 cable.
- Compatibility with any CoreAudio software applications.
- Maestro Software for advanced control and routing. Includes Apogee's VBus for virtual routing between CoreAudio applications.

Symphony PCI-E - PCI-Express Card *(Mfr# SYMPHONYPCIE • B&H# APSE)*.....**Call**

Symphony Only

- PCIe interface card compatible with Mac Pro desktop computers.
- Up to three Symphony cards can be installed per system for a total of 96 channels at 192 kHz.

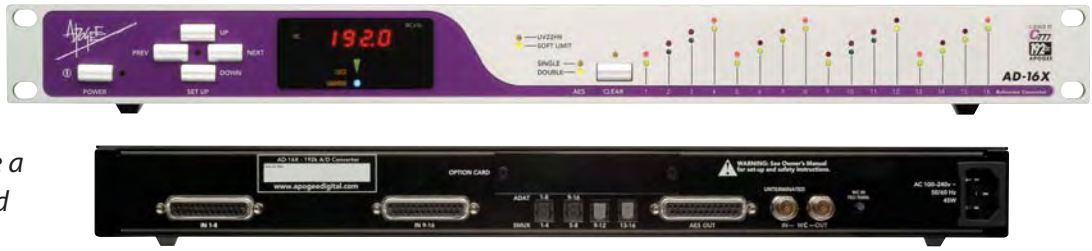
Symphony Mobile Only

- Express card compatible with any Apple MacBook Pro computer.

Symphony Mobile - *(Mfr# SYMPHONY MOBILE • B&H# APSM)*.....**Call**

AD-16X • DA-16X

16-Channel 24-bit/192kHz A/D and D/A Converters



Apogee's latest and most advanced conversion systems, the AD-16X and the DA-16X take the legendary quality of Apogee a huge step forward. Designed to interface seamlessly with the latest hard-disk recording systems, the AD-16X and DA-16X offer 16 channels of Apogee quality and 24-bit/192kHz A/D and D/A conversion in a compact, convenient 1RU high package. Features such as a redesigned power supply, the C777 clocking technology found in Big Ben, and optional Pro Tools HD and Firewire expansion cards, make them the most powerful and flexible conversion combination ever.

FEATURES

- With up to 192kHz standard sample rates, the AD-16X and DA-16X combine Apogee's legendary conversion quality with the very latest in high-definition digital to provide unrivaled flexibility and quality.
- 16 channels of AES, ADAT/SMUX input and output
- Adaptive Loop Filtering (ALF) for optimum clock performance and minimum jitter
- Intuitive front panel calibration
- Word Clock I/O and termination switch
- Balanced analog inputs and outputs are organized into two groups of eight channels on 25-pin D connectors.
- LEDs indicate signal status on each channel, with the intensity modulated by the signal level to give an "analog-like" display. On the AD-16X a second LED per channel indicates "overs", which may be user-configured.
- They incorporate Apogee's UV22HR—the industry-standard word-length reduction system. Reduces word length from the converter's 24-bits to 16-bit for CD mastering, web, etc, or 20-bit for DVD. High resolution detail is retained without creating artifacts.
- Specially designed synchronous switching power supply works in conjunction with Apogee's very stable low jitter clock and filtering technology to provide superior heat and noise performance and an improved transient response.

C777 Clocking used by Big Ben

Apogee's C777 clocking technology uses an all digital process developed with the most advanced Direct Digital Synthesis (DDS) technology and DSP-based digital filtering. With a stable, crystal-based digital PLL handling the clocking, the AD-16X/ DA-16X can intelligently manipulate incoming signals and adapt to them accordingly. Results in the most aggressive jitter reduction ever and an astonishing and noticeable difference in sound quality.

Connect Directly to Pro Tools HD or FireWire Enabled Computer

The AD-16X and DA-16X offer an expansion card slot that greatly increases connectivity. Add an optional X-Series HD card and connect them directly to your computer via your HD Core Card. Using Logic, Nuendo or any of the many native DAW's? Add an X-Firewire card to your X-Series hardware. With the optional X-FireWire card installed, you'll be able to connect the AD-16X and DA-16X natively to any Firewire input device, with low latency and without the need for additional hardware.

SoftLimit: Maximize Levels, Minimize Overs

One of the greatest difficulties in digital recording is getting an adequate level without clipping and unwanted distortion. Soft Limit is an analog peak limiter that enables the capture of an additional 4-6 dB of level without going into an 'over' condition. Can be applied to a single channel or all channels. Short of purchasing a very expensive stand-alone compressor/limiter, there is currently no product on the market that handles this process better than SoftLimit.

High Performance Output (DA-16X Only)

The DA-16X uses Apogee's electronically balanced line drivers to simulate true transformer behavior. The circuitry is an ultra low output impedance, high current driver, capable of running levels up to 26dBu to the most complex or low impedance loads. Studios utilizing vintage audio-equipment will find this particularly valuable. Ultimately, the output performance of the DA-16X achieves perfect symmetry when used in balanced mode (even with an unsymmetrical load) and no increased distortion when used unbalanced.

DA-16X: Digital to Analog Converter *(Mfr # DA16X • B&H # APDA16X)* **3145.00**

AD-16X: Analog to Digital Converter *(Mfr # AD16X • B&H # APAD16X)* **3145.00**

X-HD Expansion Card: Connects Digidesign's Pro Tools HD Systems and the AD-16X or DA-16X Converters *(Mfr # XDIGIHD • B&H # APXDH)* **535.50**

Mbox 2 Family

USB and FireWire Interfaces

The Mbox 2 family is Digidesign's affordable Pro Tools LE systems. Characterized by their totally portable designs, diverse yet flexible feature sets, and ultra-affordable prices, the Mbox 2, Mbox 2 Pro and Mbox 2 Mini each offer professional features to complement your recording and mixing needs in a studio that easily fits into your backpack. For professionals and musicians on the go, the ultra-small Mbox 2 Micro allows Pro Tools editing, sequencing, and mixing anywhere you go. And because the entire Mbox 2 family includes award-winning, industry-standard Pro Tools software, everything you create with an Mbox 2 family member can be used in professional, Pro Tools-equipped music and post-production studios around the world.

Mbox 2 Pro



The FireWire-powered Mbox 2 Pro is a portable, high-definition audio/MIDI production system that delivers professional sound, analog and digital I/O galore (6x8 simultaneous channels of I/O), and plenty of studio-grade features for the post professional. quality. Packing a variety of connection options into a compact interface, Mbox 2 Pro puts powerful multitrack recording and mixing capabilities into your hands. Mbox 2 Pro also includes award-winning, industry-standard Pro Tools LE software, over 50 effects and instrument plug-ins, and the Pro Tools Ignition Pack — a collection of powerful tools to get you started creating right away. Also available is the Mbox 2 Pro Factory system which includes the following plugins: Moogerfooger Analog Delay, JOEMEEK SC2T Photo Optical Compressor, JOEMEEK VC5T Meequalizer, Cosmonaut Voice, Digidesign Maxim, and an iLok USB Smart Key.

- Professional sound quality (24-bit/96 kHz)
- Powered by FireWire (6-pin) or included power supply
- 6 simultaneous inputs/8 outputs
- 4 analog inputs (two XLR/1/4" TRS combo jacks and two 1/4" TRS jacks)
- 6 analog outputs (1/4" jacks)
- 2 instrument DI inputs on the front panel
- 2 channels of S/PDIF digital I/O (RCA)
- Built-in phono preamp input (RCA) for direct turntable connection
- 1 MIDI input and output (16 channels in/ 16 channels out)
- MIDI Time Stamping (MTS) support for superior timing and accuracy
- Low-latency monitoring
- BNC Word Clock I/O with support for sample rates up to 48kHz
- Dedicated monitor outputs with volume control
- 2 stereo headphone outputs with independent volume controls
- 48V phantom power for condenser microphones

M-Box 2 Pro - 6-In/8-Out FireWire Interface with Pro Tools LE and Pro Tools Ignition Pack for Mac and Windows *(Mfr# 9900-39149-00 • B&H# DIMB2P)*.....**CALL**
Mbox 2 Pro Factory Bundle –Same as above, plus adds high-end plug-ins *(Mfr# 9900-39149-02 B&H# DIMB2PF)*.....**CALL**



Mbox 2

Digidesign's most popular personal studio system, the USB-powered Mbox 2 features high-quality sound and zero-latency monitoring as well as a wide range of analog and digital connections (4x2 simultaneous channels of I/O), and MIDI I/O. Delivering professional performance in an incredibly compact package, Mbox 2 also includes award-winning, easy-to-use Pro Tools LE software. Projects created with Mbox 2 and Pro Tools LE open on Pro Tools|HD and Pro Tools M-Powered systems — providing instant compatibility with countless Pro Tools–equipped projects and professional studios. Also available is the Mbox 2 Factory system which includes the following plugins: Moogerfooger Analog Delay, JOEMEEK SC2T Photo Optical Compressor, JOEMEEK VC5T Meequalizer, Cosmonaut Voice, Digidesign Maxim, and an iLok USB Smart Key.

- 100% USB powered for maximum portability
- 2 analog inputs, 2 analog outputs
- 2 channels of S/PDIF digital I/O
- Superior sonic performance
- 1x1 MIDI I/O (16 channels in/16 channels out)
- Zero-latency monitoring
- 48v phantom power for condenser mics
- Separate source selection and gain control per channel
- Headphone output with dedicated volume control
- Dedicated studio monitor volume control

Mbox 2 - 4-In/4-Out USB Interface with Pro Tools LE and Pro Tools Ignition Pack for Mac and Windows *(Mfr# 9900-17246-00 • B&H# DIMB2)*.....**CALL**
Mbox 2 Factory Bundle - Same as above, plus adds high-end plug-ins *(Mfr # 9900-17246-02 • B&H # DIMB2F)*.....**CALL**

Mbox 2 Family

Mbox 2 Mini



Ultra compact and USB-powered, the Mbox 2 Mini is the world's smallest, most affordable Pro Tools LE recording, editing, and mixing system ever. Like its siblings (Mbox 2 and Mbox 2 Pro), the Mbox 2 Mini delivers high-quality sound and analog I/O (2x2 simultaneous channels of I/O) and includes powerful creation tools for composing, recording, and mixing music. Whether recording or a seasoned pro on the go, Mbox 2 Mini packs professional features into a robust, easy-to-use audio workstation. And with its diminutive size, Mbox 2 Mini literally puts the power of Pro Tools in the palm of your hand. And because Pro Tools is the industry standard, you can use your Mbox 2 Mini-recorded sessions in any Pro Tools-equipped studio around the world.

- Professional sound quality (up to 24-bit/ 48 kHz)
- Two simultaneous analog inputs and outputs
- One XLR analog input for connecting a microphone
- Two ¼" line-/instrument-level (DI) analog inputs for connecting guitars, basses, keyboards, synthesizers, drum machines, and more
- Zero-latency monitoring
- Compact, rugged metal enclosure for maximum portability and durability
- Powered by USB (USB 1.1 connection, cable included)
- Front-panel volume control and monitor mute switch
- Two ¼" analog monitor outputs
- Stereo headphone output
- 48V phantom power
- Kensington Security Lock

Mbox 2 Mini - 2 In/2-Out USB Interface with Pro Tools LE and Pro Tools Ignition Pack for Mac and Windows *(Mfr# 9900-55898-00 • B&H# DIMB2M)* ..... **CALL**

Mbox 2 Micro



The smallest, most portable USB-powered Pro Tools LE system, the Mbox 2 Micro enables Pro Tools users to edit, sequence, and mix sessions created on Pro Tools|HD, Pro Tools LE, and Pro Tools M-Powered systems on the go, as well as compose music with virtual instruments and loops. The size of a typical USB flash drive, Mbox 2 Micro offers high-quality 24-bit/48 kHz sound, a 1/8" stereo output for headphone or speaker monitoring (no audio inputs), and a convenient volume wheel, providing the freedom of true editing, sequencing, and mixing mobility.

- Slick yet rugged anodized aluminum casing that's small enough to fit in any size pocket, making it the ultimate mobile Pro Tools editing and mixing solution.
- Ultra-portable, rugged anodized aluminum design– small enough to fit in any size pocket–for on-the-go editing, mixing, and music creation.
- High-quality sound up to 24-bit, 48 kHz (higher sample rates require pre-conversion).
- 1/8" stereo output jack for headphone or speaker monitoring (no audio inputs).
- Convenient volume wheel for quick headphone adjustments.
- Powered by USB (USB 1.1 connection, includes USB extension cable).

Mbox 2 Micro - Portable USB Interface with Pro Tools LE Software for Macintosh and Windows *(Mfr# 9900-58064-00 • B&H# DIMB2MQ)* **249.00**

Pro Tools LE Software



- 32 simultaneous audio tracks (128 virtual audio tracks), expandable to 48 tracks
- Fully integrated MIDI sequencing with 256 simultaneous MIDI tracks
- Includes over 50 effects and instrument plug-ins
- Support for streaming ReWire applications
- Unique Beat Detective LE automatic groove analysis and correction tool
- Supports the Digidesign Command|8 and Control|24 control surfaces for hands-on mixing
- Huge selection of compatible third-party options

Pro Tools Ignition Pack

Software bundle included with Mbox 2 Pro, Mbox 2 and Mbox Mini.



- Propellerhead Software Reason Adapted
- Ableton Live Lite Digidesign Edition
- FXpansion BFD Lite
- IK Multimedia SampleTank 2 SE, AmpliTube LE, IK Multimedia T-RackS EQ
- Celemony Melodyne uno essential
- Pro Tools Method One instructional DVD
- Bunker 8 REX File CD
- 1-year membership to Broadjam.com

003 Factory • 003 Rack

FireWire-based Pro Tools LE Audio/MIDI Workstations

The 003 Factory and 003 Rack let you attain the same high audio production quality as commercial facilities in your own personal or project studio with truly professional results. With an extensive range of audio and MIDI I/O, high-definition audio resolution, Pro Tools LE software, FireWire connectivity, and an unprecedented bundle of powerful software, they provide everything you need to compose, perform, record, sequence, edit, mix, master, and promote your creations.

003 Factory



The 003 Factory is a complete and full-featured Digital Audio Workstation comprising a control surface/mixer with analog, digital and MIDI input and output, and Digidesign Pro Tools LE software. Communicates with a computer via a single FireWire cable. The control surface provides eight touch-sensitive faders, eight assignable knobs, ten scribble strips, and a complete control section, in addition to four microphone preamps with phantom power and individual high-pass filters. Transport controls and the usual solo, mute, and select/record arm switches are also included.

003 Rack



The 003 Rack is a complete and full-featured Digital Audio Worksation offering all of the same inputs and outputs as the 003 Factory in a streamlined 2U rack-mountable chassis, providing a complete professional studio in a space-saving package. Otherwise identical, the 003 Rack Factory adds $3000 worth of professional-grade Digidesign and Bomb Factory plug-ins, plus Pro Tools Ignition Pack 2 Pro.

003 Factory and 003 Rack Both Feature

003 Factory and 003 Rack offer an extensive array of analog and digital audio and MIDI I/O, making them the ideal hub of any home or project studio, or a powerful complement to an existing setup. You can connect just about any instrument and device found in your studio to 003 Factory or 003 Rack. Plug in your guitar for direct recording, connect line-level instruments such as synths or samplers, or capture sound from any source though a connected microphone — their premium mic pre-amps deliver the utmost sound clarity. And with their studio-grade 24-bit/96 kHz audio resolution, you can expect stunning, high-definition sound every time.

In addition, they provide the I/O you need to connect MIDI gear, optical devices (such as ADAT), and S/PDIF digital equipment, and also feature BNC Word Clock I/O to sync to other external devices in your studio. They can also function in standalone MIDI mode, allowing you to integrate it into your MIDI setup sans computer. Plus, FireWire connectivity ensures high-speed data transfers between them and Windows- or Mac-based systems. 003 Factory and 003 Rack feature multiple options for monitoring your sessions as well as other external devices. Dedicated stereo studio monitor outputs allow you to always have reference monitors connected without sacrificing audio outputs, while a stereo pair of alternate control room outputs let you hook up a second set of speakers to allow easy switching between two studio monitor sources. Two headphone outputs with level control, enable you to run two discrete monitor headphone mixes separately from your main mix.

003 Factory • 003 Rack

Alternate source input allows monitoring from a connected external device. They are bundled with cross-platform Pro Tools LE software fully compatible with Digidesign Pro Tools HD systems. Also bundled with the 003 Factory and 003 Rack are the standard Digidesign DigiRack plug-ins and a comprehensive bundle of plug-ins from other manufacturers. The 003 Rack includes the Digidesign Ignition Pack 2, the 003 Factory includes the the premium Ignition Pack 2 Pro bundle. Together, the systems provides everything needed to capture, edit, and output high-quality audio, with the user needing to provide only microphones, monitors, and a computer.



- High-speed FireWire connectivity
- 18 simultaneous channels of audio I/O
- 24-bit/96 kHz resolution
- 8 analog inputs, 8 analog outputs
- 4 professional mic preamps; 48V phantom power enabled on channel pairs
- 8 channels of ADAT optical I/O or two channels of S/PDIF optical I/O
- 2 channels of S/PDIF digital I/O
- 1 MIDI input, 2 MIDI outputs (16 channels in/32 channels out)
- BNC Word Clock I/O
- Dedicated studio monitor output, plus alternate control room output
- Alternate Source input for external device monitoring
- Dual headphone outputs with individual source and level controls

003 Factory (Only)

With its touch-sensitive, motorized faders and motion-sensitive encoders, knobs, and switches, 003 Factory gives you direct hands-on access to the power of Pro Tools, enabling you to control multiple aspects of your mix with much more speed and accuracy than mixing with a mouse alone.

With 003 Factory you can easily control recording and playback, mute or solo tracks, grab control of track volumes, pan tracks, assign sends, insert plug-ins and tweak parameters, assign and write mix automation, scrub video, and more right from the control surface. And since 003 allows you to control your mix with your hands instead of relying on your computer screen, you can close your eyes and concentrate on using your most significant mixing tool — your ears.

003 Factory also provides essential visual feedback through its LCD display and plethora of LED indicators on the control surface so you can see how and what you're affecting in your session. Keep an eye on your audio levels on the control surface instead of looking away at a screen as you adjust volume or gain thanks to a bank of 5-segment LEDs that function as volume/gain meters. The same LEDs also double as automation status indicators, letting you know — at a glance — which write mode is enabled on each track when you're automating mixes.

- Integrated Control Surface
- 8 touch-sensitive motorized faders
- 8 motion-sensitive rotary encoders for pan/send/meter/plug-in control
- Dedicated mute, solo, and select/record arm switches per channel
- 6-character, 2-line LCD display per channel displays track name; pan, send, fader, and plug-in values; and timeline position
- 5-segment LED display for viewing metering and automation mode status
- Dedicated automation controls and LEDs
- Easily assign inserts and sends from the control surface
- Dedicated transport control
- Standalone MIDI Mode functionality
- Jog/Shuttle wheel

003 Factory with Pro Tools LE and Ignition Pack 2 Pro *((Mfr# 9900-38030-00 • B&H# DID003F)* ..... **Call**
003 Rack with Pro Tools LE and Ignition Pack 2 *(Mfr# 9900-38730-00 • B&H# DID003R)* ..... **Call**
003 Rack Factory with Pro Tools LE and Ignition Pack 2 Pro *(Mfr# 9900-38730-02 • B&H# DID003RF)* ..... **Call**

Premium Software Bundle (Included with 003 Factory and 003 Rack Factory)

Premium Factory software bundle adds over $3000 in professional Digidesign and Bomb Factory plug-ins.

- Digidesign Bomb Factory BF-3A Classic Compressor
- Digidesign Cosmonaut Voice
- Digidesign D-Fi bundle (Lo-Fi, Sci-Fi, Recti-Fi, Vari-Fi)
- Digidesign JOEMEEK VC5T Meequalizer
- Digidesign JOEMEEK SC2T Photo Optical Compressor
- Digidesign Maxim, Moogerfooger Analog Delay, Moogerfooger Ring Modulator
- Digidesign SansAmp PSA-1
- Digidesign Tel-Ray Variable Delay
- Digidesign Voce Spin, Voce Chorus/Vibrato
- iLok USB Smart Key

UAX220-MIC • UAX220v2

Portable USB Audio Interfaces


UAX220-MIC

The UAX220-Mic and UAX220v2 are professional USB Audio interfaces for broadcast and other demanding pro audio applications. Both units feature two high quality analog inputs and outputs, with 24-bit / 96kHz A/D-D/A conversion and amaximum sample rate of 48kHz, and are USB 1.1 compliant with true Plug-and-Play connectivity for Windows XP, Mac OS X, and Linux. Housed in their compact and sleek enclosures, the UAX220-Mic and UAX220v2 feature a hardwired, 2' breakout cable for connection to your computer and your analog gear. The UAX220-MIC offers two professional grade mic preamps, ideal for sound acquisition on location and and in the studio, while the UAX220v2 is a line level device that is ideally suited for broadcast applications, taking audio feeds from another unit, such as a mic preamp or mixer.

- Two by two high-quality balanced analog line inputs and outputs with 24-bit 96kHz A/D-D/A converters and a maximum sample rate of 48kHz.
- Zero-latency direct monitoring with mono/stereo switch.
- Professional Neutrik XLR connectors and Neutrik headphone jack with lock.
- USB Audio compliant (no driver to install); powered via USB (no power supply needed).
- Special recording modes include: 1+2 allows both inputs to be recorded mixed to one mono track; loop back – allows you to capture digital recording of the played streams, to record a web radio for instance or a DVD soundtrack.
- Dedicated headphone output stage supporting low impedance headphones, with independent level control.
- Buttons for fast, intuitive control.
- Support Windows XP, Mac OS X and Linux.
- DirectSound, Core Audio, ALSA, and Virtual PCX management. ASIO management via third-party interface.
- Compatible with laptop padlocks

UAX220-MIC only

- Continuous 0-55 dB gain and 48V phantom power on each input.

VX222-MIC - 2 Input / 2 Output USB 1.1 Audio Interface - *(Mfr# VB1834A0201 • B&H# DIUAX220MIC)* ..... **CALL**

UAX220v2 - 2 Input / 2 Output USB 1.1 Audio Interface - *(Mfr # VB1833A0201 • B&H # DIUAX220V2)* ..... **CALL**

VXpocket v2 • VXpocket 440

Laptop Sound Cards



Digigram VXpocket series sound cards are 32-bit PCMCIA/Type II PC Cards designed for use with laptop computers, offering serious audio performance for working on location or in the studio. Comprised of the two channel VXpocket v2, and the four channel VXpocket 440, both systems provide 24-bit performance with PC applications using Microsoft's WAVE protocol and ASIA, Mac applications using Core Audio and ASIA, as well as Linux applications using the ALSA standard. Both cards feature S/PDIF I/O, for use with digital recorders and players and an LTC (SMPTE) time-code input — all using coaxial connectors. A breakout cable is provided with XLR connectors for the analog inputs/output, and a stereo mini-jack for headphone monitoring. The VXpocket v2 has two balanced analog mono inputs at mic or line level and two balanced analog outputs. The VXpocket 440 features four balanced mic/line analog inputs and four balanced analog outputs. The number of active stereo inputs and outputs available varies with the sampling frequency and bit rate selected.

VXpocket v2 - 2 Input / 2 Output PCMCIA Laptop Audio Sound Card for Mac or Windows *(Mfr # SG141800302 • B&H # DIVXPV2)* ..... **Call**

VXpocket 440 Professional PCMCIA Sound Card - Mac/Win *(Mfr # SG144600501 B&H # DIVXP440)* ..... **Call**

VX222v2



High Quality PCI Sound Card

The VX222v2 brings Digigram's outstanding audio quality and famous reliability to demanding professional audio applications such as broadcast, post-production, music or live performance. The VX222v2 includes balanced two by two analog inputs and outputs with 24-bit converters, as well as a stereo AES/EBU input/output. It can be used with a wide choice of audio applications using Digigram's np Runtime, Microsoft's Wave and DirectSound, Apple's Core Audio, or Steinberg's ASIO. Special features include two General Purpose Interface (GPI) inputs and outputs.

- Universal PCI compatibility (3.3V ready) short-length (7") PCI format.
- Full-duplex soundcard with two balanced analog inputs/outputs, supporting +4dBu and -10dBV.
- A 15-pin D-Sub connector provides a breakout to two balanced XLR inputs and outputs as well as an 1/8" stereo headphone output, via an included cable.
- A second 15-pin D-Sub connector provides a breakout to balanced. digital stereo I/O in AES/EBU or S/PDIF formats.
- Dedicated Wave mixer, as well as ASIO and Mac control panel
- 8 kHz to 48 kHz sample rates are supported up to 24 bit.

VX222v2 - 2 Input / 2 Output PCI Audio Card for Mac and Windows
(Mfr # VB153100202 • B&H # DIVX222V2) .....**CALL**

CENTRANCE MicPort Pro

USB Mic Pre



The MicPort Pro is a compact and professional USB mic preamp with true Plug-and-Play compatibility for Windows and Mac. The rugged and slender housing features an inline XLR connector with variable input gain, and switchable 48V phantom power for use with any dynamic or condenser mic. Features 24-bit/96kHz performance with low-noise circuitry for maximum audio fidelity, and a loud 1/8˝ headphone output with a dedicated level control and a direct-circuit design for zero-latency monitoring. No drivers to install, just plug into your Mac or PC and to record– a lifesaver when working with multiple computer systems. The MicPort Pro is ideal for interviews and broadcast, podcasting, vocal and field recording, or any application that requires portability without compromising quality.

- Integrated XLR connector plugs right into your dynamic or condenser microphone.
- High fidelity A/D converter captured vocals at full 24-bit/96kHz resolution
- Low-noise, solid state mic preamp with input level control knob
- USB bus powered – no batteries or external power supply needed
- Loud headphone amp with output level control knob, and zero-latency monitoring
- Rugged anodized aluminum construction
- 48V phantom power internally generated based on 5V of input so even condenser mics can be used with laptops

MicPort Pro - with 6' USB cable
(Mfr# CE1801 • B&H# CECE1801) **149.95**

E-MU

1616 PCI • 1616M PCI

PCI Digital Audio Systems



E-MU's 1616 PCI and 1616M PCI Digital Audio Systems deliver everything you need to produce audio on a PC with professional results. They feature premium 112dB S/N ratio (1616 PCI) and master-grade 120dB S/N ratio (1616M PCI) 24-bit/192kHz converters, hardware-accelerated effects and mixing, zero-latency monitoring comprehensive sync options and seamless compatibility with most popular PC audio/sequencer applications. Their MicroDock breakout box offers a total of 16 inputs and 16 outputs plus 32 channels of MIDI I/O, including two E-MUXTC Class-A ultra-low noise mic/line/hi-Z preamps with 48v phantom power and analog soft limiting circuit for clip protection. They also ship with ASIO2 and WDM drivers for Windows as well as the E-MU Production Tools software bundle — everything you need to create, record, edit, master and burn your music.

All 1616 Systems Feature

- For pristine recording and playback of your tracks, the 1616/1616 PCI feature premium 24-bit/192kHz converters with 112dB S/N ratio, the 1616M/1616M PCI feature master-grade 24-bit/192kHz converters delivering an amazing 120dB S/N ratio (same converters as in Digidesign's ProTools HD 192 I/O).
- Mic/Line and true Hi-Z inputs with two XTC Class-A, ultra-low noise preamps (-127dBu) via Neutrik connectors, with analog soft limiter, 48v phantom power and 60dB of gain.
- Ultra-portable MicroDock M offers 16 inputs and 16 outputs plus MIDI I/O - everything from balanced analog and turntable inputs to ADAT and S/PDIF (switchable to AES/EBU)
- Four 1/4" balanced inputs, six outputs
- 24-bit/192kHz ADAT I/O (switchable to S/PDIF)
- 24-bit/192kHz coaxial S/PDIF Out (switchable to AES/EBU)
- Turntable input (with ground lug and hardware RIAA preamp)
- Two sets of MIDI In/Out
- Stereo 1/8" Speaker Outputs (configurable from stereo to 5.1)
- PCI versions feature a stereo headphone output, the laptop versions feature two stereo headphone/line outputs (one on card, one on MicroDock).
- Ultra-low latency 24-bit/192kHz ASIO2, WDM and 64-bit drivers compatible with popular audio/sequencer applications
- Over 600 hardware-accelerated stand-alone and E-MU Power FX VST plug-in effects with no CPU overhead
- PatchMix DSP zero-latency hardware mixing and monitoring with super-flexible patchbay - no external mixer needed.
- The modular design of the PCI version lets you customize the system. Connect the Sync Daughtercard to your system for SMPTE, Word Clock and MTC sync and/or add the E-MU 02 CardBus Card to your laptop and take MicroDock on the road.



1616 • 1616M

Laptop Digital Audio Systems

The ultimate portable system for recording, editing and mixing, the 1616 and 1616M can use the 02 CardBus Card alone for its hardware-accelerated effects and studio quality stereo headphone/line output or together with the MicroDock for complete analog and digital I/O flexibility.
They feature premium 112dB S/N ratio (1616) and master-grade 120dB S/N ratio (1616M) 24-bit/192kHz converters, hardware-accelerated effects and mixing, zero-latency monitoring, comprehensive sync options and seamless compatibility with popular PC audio/sequencer applications. The E-MU CardBus card can be used standalone or plugged into the MicroDock for a total of 16 inputs and 16 outputs plus two sets of MIDI I/O. They ship with ASIO2 and WDM drivers for Windows plus the E-MU Production Tools Software Bundle —everything you need to create, record, edit, master and burn your music.

Each 1616 system include the E-MU Production Tools Software Bundle — everything you need to create, record, edit, master and burn is in the box, including:

Cakewalk SONAR LE - Audio/MIDI Production (Windows):
Features 64 audio and 256 MIDI tracks; 24-bit/192kHz recording support; 14 studio quality real-time effects and 6 MIDI effects; audio loop construction tools; dynamic console view; multi-port graphical drum grid editor; multitrack piano roll view; staff notation; ReWire 2.0 support; DirectX/DXi and VST/VSTi support; MIDI clock and MTC slave; Audio Simulation's Dreamstation soft synth DXi; and more. .

Steinberg Cubase LE - Audio/MIDI Production (Windows):
Cubase LE offers 48 audio and 64 MIDI tracks; 24-bit/192kHz professional audio quality; a full set of audio effects plug-ins; LM-7, VB-1 and USM virtual instruments; and MTC, MIDI-clock and VST System Link support.

Ableton Live Lite 4 - Audio/MIDI Production (Windows and Mac):
Spontaneously compose, record, remix, improvise and edit your musical ideas. Live brings your acoustic, electronic and virtual instruments, as well as your digital audio recordings, together in a single interface with unparalleled ease of use. Live's specialty is composition by improvisation. Record musical ideas, combine or create new songs, and compose on the fly, and offers complete multitrack recording and editing for any acoustic source, hardware synthesizer or software instrument.

Celemony Melodyne Essential - Audio Editor (Windows and Mac):
Works like a sample editor and offers the most essential of Melodyne's unique audio editing functions, including manual editing of intonation and timing.

Steinberg WaveLab Lite - Audio Editor (Windows):
Light version of the popular mastering and wave editing program.

BIAS Peak Express 5 - Audio Editor (Mac):
Includes many of Peak LE's core editing features in a streamlined edition. Peak Express 5 offers users the power of integrated 24-bit stereo recording, precision waveform sample editing and DSP processing.

IK Multimedia Amplitube LE - Guitar Amp & FX Modeling Plug-In (Windows and Mac):
Powerful plug-in for guitar players that puts a virtually unlimited array of tones and effects at your fingertips. AmpliTube's stomp-box, post-effects and amp simulation capabilities make it easy to craft everything from rich, vintage tones to unique cutting-edge sounds.

SFX Machine LT - Audio Multi-effects Plug-in (Windows and Mac):
Powerful audio multi-effects plug-in for musicians and sound designers, featuring 21 presets such as RoboTalk, Sitar Drone and Stutter. The plug-in provides up to six sliders for fine-tuning of each preset and allows automated parameter control via a simple "MIDI Learn" interface. It also provides a Randomize button for quick experimentation.

E-MU Proteus VX Software Sound Module (Windows):
24-bit/192kHz standalone/VST instrument for your PC that offers the pristine sound quality and powerful Z-Plane filters of E-MU's powerful Proteus X2 Software Sound Module, plus over 1,000 sounds from E-MU's legendary Proteus 2000 sound module. You can also expand your Proteus VX with any soundset from E-MU's comprehensive sound library. Proteus VX offers you an intuitive sound module interface to quickly dial in your sounds, with easy-to-use librarian and search functions to find that perfect preset in seconds, as well as two discrete effects processors with comprehensive MIDI modulation per preset.

1616-PCI *(Mfr # 70EM896106000 • B&H # EM1616P)* **349.95**
1616M-PCI *(Mfr # 70EM896006000 • B&H # EM1616MP)* **434.95**
1616 *(Mfr # 70EM897106002 • B&H # EM1616)* **384.95**
1616M *(Mfr # 70EM897006000 • B&H # EM1616M)* ..... **Call**

0202 USB • 0404 USB USB 2.0 Audio Interfaces

0202 USB



High quality portable plug-and-play USB 2.0 audio interfaces for Mac and PC, E-MU's 0202 USB and 0404 USB offer pristine 24-bit/192kHz recording and playback, direct monitoring and a host of professional features. The 0202 USB features two flexible Class-A preamps: including one XLR mic / 1/4" line input and one 1/4" line / Hi-Z input. The inputs can be run independently or in stereo. The 0202 USB's compact design makes it ideal for location recording.



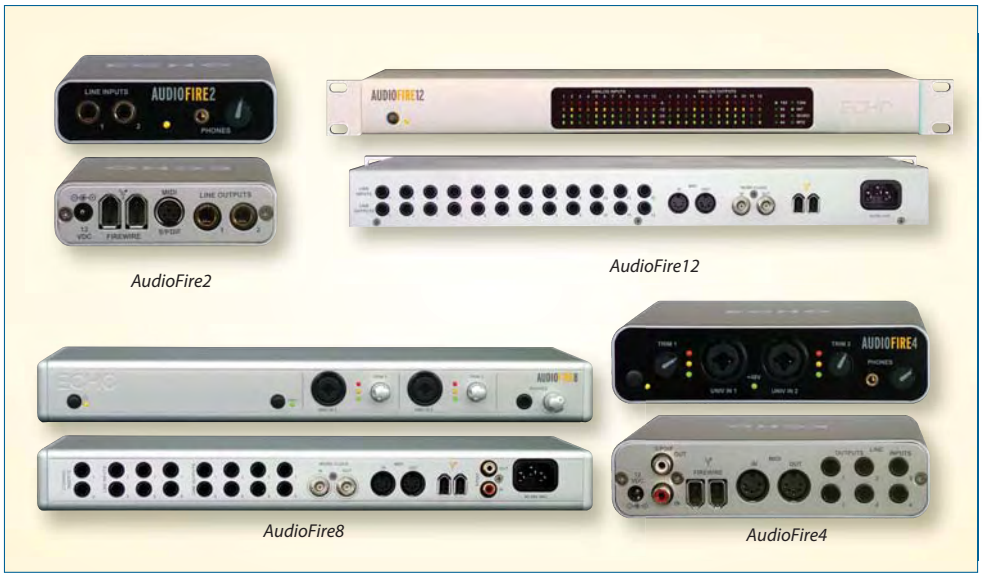
0404 USB

The 0404 USB adds sixteen channels of MIDI I/O and delivers exceptional audio performance utilizing premium A/D and D/A converters, superlative XTC mic / line / Hi-Z preamps, as well as a rock-solid, ultra-low jitter clock. The 0202 USB and 0404 USB each ship with a USB cable, and the E-MU Production Tools software bundle (see above)— everything you need to create, record, edit and master your music.

0202 USB 2.0 *(Mfr # 70EM874006000 • B&H # EM0202USB)* ..... **Call**
0404 USB 2.0 ..... **Call**

AudioFire

FireWire Audio Interfaces



*An extremely small FireWire audio solution, no product this size comes packed with as many features as the **AudioFire2**. Fully balanced input and output, separately addressable headphone output, S/PDIF and MIDI I/O are all included in this 3.5 x 4.25" interface. AudioFire2 is the perfect product for any musician on the go. Power is provided directly from the FireWire bus or from the supplied power source. MIDI and S/PDIF are available via a removable dongle for compact flexibility. With the AudioFire2 you can record 24-bit/96kHz audio with low latency monitoring on any Mac OS X desktop or notebook, or Windows XP computer with a FireWire port.*

***AudioFire4** offers a compact audio interface with all the connections you need for your studio. With the flexibility of FireWire and bus power, you can also take the AudioFire4 on the road. The AudioFire4 can record 24-bit 96kHz audio with low latency monitoring on any Windows XP or Mac OS X computer (desktop or notebook) with a FireWire port. AudioFire4 is the perfect center for any home studio, whether at your desk or on the road. It has 2 universal inputs with mic preamps, phantom power, and trim knobs so you can just plug in your microphone or instrument and record whenever or wherever you want. AudioFire4 also comes with 2 balanced analog inputs (TRS), 4 balanced analog outputs (TRS), a stereo headphone output, 2 FireWire ports, S/PDIF I/O, MIDI I/O, and 6 channels of full duplex 24 bit 96kHz recording and playback.*

***AudioFire8** offers the same high quality hardware and software found in the popular Layla3G (next page), but with the addition of a FireWire interface. With the AudioFire8 you can record 24 bit 96kHz audio with low latency monitoring on any Windows XP or Mac OS X computer (desktop or notebook) with a FireWire port.*
AudioFire8 is the perfect center for any professional studio, whether at home or on the road. It has 2 universal inputs with mic preamps, phantom power, channel inserts, and trim knobs so you can just plug in your microphone or instrument and record whenever or wherever you want. AudioFire8 also comes with 6 balanced analog inputs (TRS), 8 balanced analog outputs (TRS), a stereo headphone output, 2 FireWire ports, S/PDIF I/O, MIDI I/O, word clock synchronization, and 10 channels of full duplex 24 bit 96kHz recording and playback.

***AudioFire12** offers the same high quality hardware and software as the new AudioFire8, but with 12 balanced analog inputs and outputs for 24 bit 192kHz recording and playback. If you already have a mixer and tons of microphone / instrument preamps, but you need to get all that audio into your computer then the AudioFire12 is just for you.*
The AudioFire12 has 12 balanced analog inputs and outputs (TRS), 2 FireWire ports, MIDI I/O, word clock synchronization, and 12 channels of full duplex 24 bit 192kHz recording and playback.

AudioFire

They All Feature

- Dual 6-pin FireWire (IEEE1394a) iInterface allows you to daisy chain with additional FireWire devices such as a hard drive.
- Stereo headphone output with volume knob.
- S/PDIF I/O at 24-bit/96kHz (except (AudioFire12)
- Near zero latency hardware monitoring.
- Low-latency drivers support all major pro audio software including: Low Latency ASIO 2.0, WDM kernel streaming mode, GSIF 2.0 (Gigastudio 3 w/ low latency MIDI), CoreAudio and CoreMIDI.
- MIDI I/O
- Heavy-duty aluminum case.
- Software console for monitoring, metering, and setting levels.

AudioFire 2

- Bus powered with 6-pin FireWire interface, external 12v DC power supply provided
- 2 balanced ¼″ analog inputs and outputs
- Supports full duplex 4 channel in, 6 channel out operation at 24 bit/96 kHz sample rate
- Pocket sized (3.5in x 4.25in x 1 in)

AudioFire2 *(Mfr # AUDIOFIRE2 • B&H # ECAF2)*.....**199.00**

AudioFire 4 Step-up Features

- 2 auto-sensing universal inputs (mic/guitar/line) with meters, trim knobs and 48V phantom power.
- Supports full duplex 6 channel in, 6 channel out operation at 24-bit, 96 kHz sample rate
- 2 balanced ¼″ analog inputs, and 4 balanced ¼″ analog outputs

AudioFire4 *(Mfr # AUDIOFIRE4 • B&H # ECAF4)*.....**299.00**

AudioFire 8 Step-up Features

- 2 auto-sensing universal inputs (mic/guitar/line) with meters, trim knobs, 48v phantom power, and channel inserts
- 6 balanced ¼″ analog inputs, and 8 balanced ¼″ analog outputs
- Sync via word clock or S/PDIF
- Full duplex 10 channel in/10 channel out at 24 bit/96 kHz
- Rack mountable single space interface box
- 32-bit / 1.6 gigaflop DSP for digital mixing

AudioFire8 *(Mfr # AUDIOFIRE8 • B&H # ECAF8)*.....**Call**

AudioFire 12 Step-up Features

- 12 balanced ¼″ analog inputs, and outputs
- Sync via word clock.
- Full duplex 12 channel in/12 channel out at 24 bit/192kHz

AudioFire12 *(Mfr # AUDIOFIRE12 • B&H # ECAF12)*.....**Call**

Indigo DJ • Indigo I/O

CardBus Audio Interfaces



Indigo DJ offers two independent stereo 1/8 inch analog outputs; one for setting up your cue mix on a pair of headphones, and the other for the house mix. Each output features 24-bit/96kHz converters. Also included is a 6-ft. audio cable for RCA or 1/4 inch connections.

A unique feature of the ***Indigo DJ*** is the use of "virtual" outputs. Indigo DJ appears to software as if it has eight separate outputs, which are digitally mixed down to the physical outputs using Indigo DJ's "console" software and its on-board DSP. This makes Indigo DJ compatible with all popular multi-track software. And, with Echo's "multi-client" drivers, more than one application (such as an editor and a software synth) can be playing back through Indigo DJ at the same time.

Notebook pro audio recording has never sounded so good, or been this convenient and affordable. ***Indigo IO*** offers one stereo 1/8" analog input and output on a Type II Cardbus card powered by your notebook computer.
It combines this with 24-bit/96kHz converters for the quality you deserve. Also included is a 6 foot audio cable for RCA or 1/4 inch connections.

A unique feature of the Indigo IO is the use of "virtual" outputs. Indigo IO appears to software as if it has eight separate outputs, which are digitally mixed down to the physical outputs using Indigo IO's "console" software and its on-board DSP. This makes Indigo IO compatible with all popular multi-track software. And, with Echo's "multi-client" drivers, more than one application (such as an editor and a software synth) can be playing back through Indigo IO at the same time.

Indigo DJ - 4 Output CardBus Type II Laptop Audio Playback Card for Mac and Windows *(Mfr# INDIGODJ • B&H# ECID)*.....**179.95**

Indigo IO - 2-in/2-out CardBus Type II Laptop Audio Playback Card for Mac and Windows *(Mfr# INDIGOIO • B&H# ECII)*.....**CALL**

PCI Audio Interfaces

MiaMIDI



If you're serious about digital audio, you shouldn't settle for anything less than a truly professional audio interface.... and now with MiaMIDI you don't have to. MiaMIDI offers a pair of balanced 1/4" analog inputs and outputs and operates at the +4dBu levels used by pro-audio gear. It combines this with 24-bit/96kHz converters and 106 dB of dynamic range for the quality your recordings deserve. Also included is an S/PDIF digital audio interface for connecting to other digital audio equipment, and MIDI input/output jacks on a custom molded cable.

A unique feature of MiaMIDI is the use of "virtual" outputs. MiaMIDI appears to software as if it has eight separate outputs, which are digitally mixed down to the physical outputs using MiaMIDI's "console" software and its on-board DSP. This makes MiaMIDI compatible with all popular multi-track software. And, with Echo's "ulti-client" drivers, more than one application (such as an editor and software synth) can be playing back through MiaMIDI at the same time. Please note that the MIDI functions of MiaMIDI only work under Windows ME/2000/XP(WDM) and Mac OS X.

MiaMIDI - 4 Input / 4 Output Sound Card with S/PDIF and MIDI for Mac and Windows *(Mfr # MIAMIDI • B&H # ECMM)* **129.00**



Gina3G

Gina3G is a budge- priced, professional quality digital audio recorder. Gina3G has all you need—you don't even need a mixer or studio monitors to get started here. Features two universal inputs with mic preamps, 6 balanced analog outputs, and a headphone output. ADAT lightpipe, optical and coaxial S/PDIF, and MIDI are included as well; so as your studio grows, Gina3G will be able to work with all your new gear. It comes with a 8' cable and PCI card that connects to the audio interface. Gina3G is compatible with PCI and PCI-X (3.3 or 5 volt) motherboards.

Gina3G 10 Input / 14 Output 24-Bit/96kHz PCI Interface with Breakout Box and 2 Phantom Powered Microphone Inputs - Mac OS X and Windows *(Mfr# GINA3G • B&H# ECG3G)* ..... **CALL**

Layla3G

Layla3G is a PCI based multitrack digital recorder ideal for any professional studio. It has 2 universal inputs with mic preamps, 6 balanced analog inputs, 8 balanced analog outputs, and a stereo headphone output. ADAT lightpipe, optical and coaxial S/PDIF, and MIDI are included as well. Layla3G comes with a 15' cable and PCI card that connects to the audio interface. Layla3G is compatible with PCI and PCI-X (3.3 or 5 volt) motherboards.



Layla3G 16 Input / 16 Output (8 Analog/8 ADAT) 24-Bit/96kHz PCI Interface with Breakout Box and 2 Phantom Powered Microphone Inputs and Tracktion Software - Mac OS X and Windows *(Mfr# LAYLA3G • B&H# ECL3G)* ..... **CALL**

Mia • Gina • Layla PCI Audio Interfaces

Echo Product Comparison Chart

Specification	Indigo io	Indigo dj	MiaMIDI	Gina3G	Layla3G	AudioFire2	AudioFire4	AudioFire8	AudioFire12
Digital connectors	N/A	N/A	Coax S/PDIF	Coax and Optical	Coax and Optical S/PDIF, ADAT	Coax S/PDIF S/PDIF, ADAT	Coax S/PDIF	Coax S/PDIF	N/A
Analog outputs	1 stereo 1/8"	2 stereo 1/8"	2 1/4" (TRS),	6 1/4" (TRS) (8 virtual)	8 1/4" (TRS)	2 1/4" (TRS)	4 1/4" (TRS) 1 1/8" Stereo	8 1/4" (TRS)	12 1/4" (TRS)
Digital outputs	N/A	N/A	2	2 or 8	2 or 8	2	2	2	N/A
Analog inputs	1 stereo	N/A	2	2 universal	2 universal	2 1/4" (TRS) 6 1/4" (TRS)	2 universal	2 universal, 2 1/4" (TRS)	12 1/4" (TRS) 6 1/4" (TRS)
Digital inputs	no	no	2	2 or 8	2 or 8	2	2	2	N/A
Nominal output levels	no	no	yes	yes	yes	yes	yes	yes	yes
Nominal input levels	no	no	yes	yes	yes	yes	yes	yes	yes
Default nominal level	-10	-10	+4	+4	+4	+4	+4	+4	+4
Analog input gain	no	no	no	2 universal	2 universal	no	2 universal	2 universal	no
Input / Output Clocks	no	no	S/PDIF	S/PDIF, ADAT	Word, S/PDIF, & MTC	S/PDIF ADAT, & MTC	S/PDIF	Word & S/PDIF	Word
Midi	no	no	yes	yes	yes	yes	yes	yes	yes
Sample rates	32, 44, 48, 88, 96	32, 44, 48, 88, 96	32, 44, 48, 88, 96	32, 44, 48, 88, 96	32, 44, 48, 88, 96	32, 44, 48, 88, 96	32, 44, 48, 88, 96	32, 44, 48, 88, 96	32, 44, 48, 88, 96, 192
Dynamic Range (A-Weighted)	109dB	110dB	106dB	110dB in, 114dB out	113dB in, 114dB out	112dB in, 114dB out	112dB in, 114dB out	113dB in, 114dB out	113dB in, 114dB out
Full Duplex	yes	N/A	yes	yes	yes	yes	yes	yes	yes
GSIF compatible	yes	yes	yes	yes	yes	yes	yes	yes	yes
Other	8 virtual output	8 virtual output	8 virtual output	headphone output	headphone output	headphone output bus power	headphone output supported	headphone output	12 channels full duplex
Interface	CardBus	CardBus	PCI	PCI	PCI	FireWire	FireWire	FireWire	FireWire

EDIROL

UA-1EX



USB Audio Interface

The UA-1EX is a simple ASIO-compatible 2-input/2-output USB audio interface for Mac or Windows capable of 24-bit/96kHz operation. Designed to offer component-quality audio signals in and out of your computer, it features professional A/D and D/A converters, ensuring accurate recording and playback and offers excellent sound quality for connection to any RCA or S/PDIF optical device. The UA-1EX also offers an electret condenser microphone input similar to the "MIC-IN" on most internal sound-cards and a headphone output with volume control to quickly and easily listen to audio from your computer. The UA-1EX is ideal for use with laptops where audio quality is all but ignored, offering superior audio quality, versatility, and the utmost in portability.

- ASIO 2.0 (Win/Mac), WDM (Win2000/XP), Core Audio (Mac OS X) compatibility
- USB Powered (no AC adaptor required)
- S/PDIF optical In & Out

UA-1EX
(Mfr# UA-1EX • B&H# EDUA1EX) **79.00**

UA-25 USB Audio Interface



The UA-25 is a powerful USB Audio/MIDI interface designed to offer premium sound quality, rugged durability, and complete portability . The UA-25 is compact enough to travel anywhere you can take your computer. Constructed of high-grade aluminum for the chassis; it can withstand hard impacts that are normally associated with traveling or working in the field, and the aluminum is an excellent shield against high-frequency interference from other electrical components. The UA-25 is USB powered, so you never have to plug it into a wall socket, but it can still power condenser microphones with its 48V phantom power. Audio professionals will love the UA-25 for its ability to output audio at +4dBu from the balanced 1/4" outputs, making it the best portable audio interface to shuttle between the field and the studio.

- Durable solid aluminum chassis
- Latest audio interface technology is condensed into the UA-25, giving users the highest-performance 24-bit/96kHz recording and playback via USB.
- Premium audio quality — The UA-25 uses powerful analog electronics coupled with well-matched A/D & D/A converters for superior audio fidelity.
- Wide variety of I/O ports — Wide range of input and output ports in a compact case. A pair of Neutrik XLR/TRS combo jacks with Phantom power, Hi-Z port for guitar direct connection, S/PDIF optical I/O ports and MIDI IN/OUT ports.
- Built-in analog limiter — Reduce sudden overloaded sounds or popping noises in your recordings. You can often get overloaded levels while recording on the fly. With this switch set, you can still achieve a high-quality sound while retaining a wide dynamic range. The side diagram shows the Limiter characteristics.
- Zero-latency direct monitoring — The UA-25 provides ultra low latency with maximum performance from popular music software such as Sonar, Logic, and Cubase. You can control Direct Monitoring from the front panel, not only for ASIO 2.0-compatible applications but also for others. Ideal for soft synths controlled from MIDI devices.
- +4 dBu output for pro applications
- The bundled CD-ROM has drivers for WDM (Windows XP/2000)/ASIO 2.0 (Windows, Mac OS 9) and CoreAudio (Mac OS X).
- Balanced I/O Ports — The UA-25 generates low-noise and has a wide-range power supply all via USB. Thanks to this, the UA-25 gives +4 dBu balanced professional audio input and output connections.
- Two High-Quality Mic Preamps — Includes a pair of high-quality microphone preamps using premium analog components. It provides a clean recording environment to give a perfect recording. USB-powered phantom powered preamps

UA-25 - 2 In / 2 Out USB Audio/MIDI Interface for Mac and Windows *(Mfr # UA-25 • B&H # EDUA25)* ..... **CALL**

UA-4FX



USB Audio/Midi Interface

The UA-4FX is a portable USB audio/MIDI interface that sets the standard for affordable interfaces with its ultra-fast, low-latency audio and MIDI performance, 24-bit/96kHz raudio resolution, phantom-powered XLR mic input, and built-in effects — including a COSM tube MIC preamp simulator for fattening up your tracks. The UA-4FX also includes a copy of Cakewalk's SONAR LE recording software and Edirol Virtual Sound Canvas plug-in (PC), making it a true all-in-one recording solution at an incredibly low price.

- 14 types of powerful, onboard effects, including COSM tube mic preamp simulator
- XLR input with phantom power, Hi-Z guitar/dynamic mic input
- Supports WDM, ASIO 2.0, and Mac OS X Core Audio formats. Enjoy low-latency audio performance on both platforms.
- With built in COSM® tube mic-preamp simulator, multi-band compressor/limiter for mastering, amp simulator and distortion/chorus/delay for guitar, reverb, noise suppressor and more, the UA-4FX is an irresistible package for computer-recording enthusiasts on a budget.
- Route audio in and out of the UA-4FX via analog I/O or take advantage of its S/PDIF optical output. Windows XP users can use the optical output for Dolby Digital or DTS 5.1 Surround output as well.
- Connect synths, modules, and controllers via MIDI, and enjoy ultra-fast, stable performance thanks to Edirol's FPT (Fast Processing Transmission) technology. A single USB cable provides both the MIDI and audio links between your computer and the UA-4FX.

UA-4FX - 2-In/ 2-Out Audio Interface *(Mfr # UA4FX • B&H # EDUA4FX)*.....**149.00**

UA-101

10-in/10-out USB Audio Interface

The UA-101 is a half-rack, high-speed USB audio interface designed to turn your computer into a powerful digital audio workstation. No other computer connection is required to get a full 10-inputs and 10-outputs at 24-bit/96kHz to the computer. Built to offer low latency and extraordinary stability, the UA-101 is the easiest-to-use, yet most-powerful compact audio interface available.



- Offers dedicated monitor outputs, kept separate from its channel outputs 1-8.
- Features all-balanced inputs and outputs with input level selection switches on inputs 3-8, offering either +4dBu or -10dBu levels.
- The UA-101 uses premium analog components perfectly matched to its A/D converters for incredible fidelity. All audio is processed internally at 40-bit resolution to ensure accurate recording.
- The UA-101 offers incredibly low latency through both WDM and ASIO 2.0 support for superior performance in your home studio.
- The UA-101 comes with a powerful software application that allows you to route your inputs to various outputs and adjust your input monitor mix. This application allows the UA-101 to be reconfigured in a variety of ways without requiring any cable swapping or changes in your DAW application.
- When connected via USB 1.1, the UA-101 will function as a stereo audio interface at 44.1 or 48kHz with any Win98 or later PC or Mac OS X computer. When connected to Windows XP computer running USB 2.0, the UA-101 offers the full set of I/O options.
- The UA-101 allows you more freedom in setting your recording levels with the built-in limiter. Prevent clipping in your recordings. Get high-quality studio recordings with a wide dynamic range. No more worry about clipping a live recording or losing valuable signal because of brief loud transients.
- Offers both MIDI input and output to connect external MIDI devices to your DAW.
- Channels 9 and 10 are dedicated S/PDIF digital channels, offering convenient connection to DAT, Minidisc, or other digital sources and destinations at up to 96kHz.

UA-101 *(Mfr # UA-101 • B&H # EDUA101)* **499.00**

EDIROL

FA-66 / FA-101

FireWire Audio Interfaces



The FA-66 is a 6-channel (can record and play back up to six channels at 24-bit/96kHz, or record and play back up to four channels at 24-bit/192kHz) portable FireWire audio interface designed with the mobile recording and performance professional in mind. It offers incredible audio fidelity, stability, and a practical set of input and output options. It also offers two XLR/TRS combo inputs with phantom power, plus two RCA inputs, four balanced +4dBu outputs, optical S/PDIF I/O, a built-in analog limiter, zero-latency direct monitoring, solid metal construction, and FireWire bus power, all in a durable compact case.



The FA-101 is a feature-packed 10-channel (can record and play back up to 10 channels at 24-bit/96kHz, or record and play back up to 6 channels at 24-bit/192kHz) portable FireWire audio interface designed with the mobile recording and performance professional in mind.

Features two phantom-powered XLR/TRS combo jacks offer premium mic preamps for high-quality recording. The back of the FA-101 hosts a number of 1/4" TRS balanced inputs & outputs: six inputs and eight outputs in all. The front-mounted S/PDIF optical I/Os transfer audio to and from other digital devices. The built-in MIDI interface allows a synthesizer or controller keyboard to be connected to the FA-101 for sequencing directly into a software program.

FA-66: 6 Input / 6 Output 24-Bit/192kHz Portable FireWire Interface for Mac and Windows *(Mfr# FA-66 • B&H# EDFA66)* ..... **CALL**

FA-101: 10 Input / 10 Output 24-Bit/192kHz FireWire Interface for Mac and Windows *(Mfr# FA-101 • B&H# EDFA101)* ..... **CALL**

FOCUSRITE

Saffire

4-input/10-output FireWire Interface with Onboard DSP



A FireWire interface with onboard DSP and 24-bit/192kHz processing, Saffire fuses state-of-the-art hardware with integrated software to take audio interfacing one step closer to professional studios. The bundled 'SaffireControl' is an intuitive software that floats comfortably over any recording software and allows extensive control over the sound of the recorded signals and the multiple (monitor and headphone) output paths. Compression, reverb, amp modeling and EQ Saffire-powered plug-ins are included. Up to five separate user-defined stereo mixes can be created of all incoming signals and recorded tracks from the recording platform.

- Ultra-low latency Firewire 400 interface with onboard DSP
- Four inputs; two Focusrite preamps and SPDIF I/O
- Eight balanced outputs for creating separate headphone/monitor mixes or 7.1 surround monitoring.
- MIDI I/O
- Suite of Saffire-powered plug-ins; compression, EQ, amp modeling and monitor path reverb available on analog inputs, for recording wet and or monitoring. All four are also available as a suite of plug-ins from within the recording platform in use.
- Bundled software allows the engineer to create up to five unique stereo mixes of all incoming and recorded tracks.

Saffire - FireWire Audio Interface with Saffire Control Software *(Mfr# SAFFIRE • B&H# FOS)* ..... **CALL**

Saffire LE

4-input/10-output FireWire Interface

Six inputs and eight outputs (including stereo digital I/O) with comprehensive monitoring and I/O control options ensure there are plenty of options for tracking and monitoring high quality audio. Focusrite build and sound quality, intelligent front-end design and a one-click GUI solution combine to guarantee an intuitive and trouble-free professional recording experience. Although only the original Saffire has onboard DSP, the Saffire LE comes complete with the entire Saffire plug-in suite, offering highly acclaimed Compression, Reverb, Amp modeling and EQ in VST and AU formats.



As with the original Saffire, input and output levels and latency-free monitoring solutions can all be controlled via the accompanying SaffireControl LE software. This stylish application floats comfortably over any recording software, and can shrink in size to suit a number of different recording scenarios. Together with expertly designed analogue inputs and unrivalled digital conversion, Saffire LE is the perfect solution for discerning recording musicians on a budget.

- Ultra-low latency Firewire interface
- Unprecedented audio and conversion performance for the price
- Six inputs; Two Focusrite preamps, two balanced Line I/Ps and stereo S/PDIF I/O.
- MIDI I/O and MIDI Thru
- Eight Outputs; Six balanced analogue outputs for creating separate headphones/monitor mixes or 5.1 surround monitoring, plus stereo S/PDIF Out
- Bundled Software Pack – Including Ableton Live 5 Lite, FXpansion's BFD Ultralite and GURU demo version and 470MB of samples, compiled for Focusrite by Loopmasters.

Saffire LE - *(Mfr# SAFFIRE LE • B&H# FOSLE)* **249.99**

Saffire Pro 10 • Saffire Pro 26

The Saffire PRO 10 and PRO 26 feature highly integrated I/O and monitoring control software (Saffire Control PRO), and can allow for larger recording solutions via the option to aggregate multiple units, all controlled via the same control platform.



- Housed in a stunning 19″ rackmount case with detachable rack ears, the PRO 10 combines eight channels of Focusrite pre-amplification with eight balanced line outputs, and stereo SPDIF I/O. Saffire PRO 26 combines eight pre-amps with sixteen channels of ADAT, and two channels of SPDIF (up to 192kHz). It also employs Focusrite's high performance 24-bit digital converters.
- The pre-amps featured in Saffire PRO 10 and PRO 26 are a derivative of the award-winning Green Series. This pre-amp design upholds the same high bandwidth philosophy whilst boasting class-leading specifications. In addition, the converters adhere to performance specifications far beyond other similarly priced interfaces. As with all Saffire solutions, they can be either bus-powered or powered via an external PSU. They are also designed to take full advantage of the external PSU and to maximize performance when powered in this way.
- They also feature MIDI I/O alongside a host of additional processing features, as well as two headphones outputs with volume control (again customizable within SaffireControl PRO) and a global monitor control with mute and dim options,
- On the PRO 10, two channels with DI are also provided, eliminating the need for a separate DI box. The PRO 26 steps up with two 'super channels' featuring variable mic impedance and instrument input, instantly accessible on the front fascia.
- Both are bundled with SaffireControl PRO which delivers a control application that provides comprehensive custom mix solutions. It also offers quick-select 'tracking' and 'playback' solutions, as well as both the float and shrink/expand facilities. The PRO 10 and PRO 26 are also bundled with the same acclaimed Compression, Reverb, Amp Modeling and EQ VST/AU plug-ins for use in the mix.

Saffire PRO 10: 10-Input / 10-Output FireWire Digital Audio Interface for Mac and Windows *(Mfr# SAFFIRE PRO 10I/O • B&H# FOSP10IO)* **499.99**

Saffire PRO 26: 26-Input / 26-Output FireWire Digital Audio Interface for Mac and Windows *(Mfr# SAFFIRE PRO 26I/O • B&H# FOSP26IO)* **699.99**

USB Audio Interfaces



Alpha

Alpha is a desktop recording studio that includes everything needed for portable, professional recordings including the Alpha Studio USB I/O mixer, Steinberg's Cubase LE multi-track PC and Mac recording software, and the Lexicon Pantheon VST reverb plug-in.

- A bus-powered 2x2x2 USB I/O mixer, Alpha features one XLR microphone input, two TRS line inputs and two TRS & RCA line outs.
- Front panel features an ultra high-Z 1/4" instrument input for direct to computer recording and a 1/8" high powered headphone output.
- Conveniently powered directly from the USB bus, Alpha can stream two channels of 44.1 or 48 kHz audio at either 16- or 24-bit resolution to Mac or PC computers.
- Record two tracks at once from two input sources. Mic and line inputs have individual level controls and peak meters.
- Mono/stereo monitoring is provided, as well as Zero-latency Direct/Playback Monitoring, allowing for delay-free overdubs.
- Alpha can be used with almost any recording software.

Alpha Studio - *(Mfr# ALPHA • B&H# LEALPHA)* ...**99.95**

Lambda

Lambda is a desktop recording studio that includes everything needed for portable, professional recordings including the Lambda Studio USB I/O mixer and MIDI interface, Steinberg's Cubase LE multi-track PC and Mac recording software, and the Lexicon Pantheon VST reverb plug-in.



- Lambda is a bus-powered 4x2x2 USB I/O Mixer packaged as a complete recording solution with Cubase LE and the Lexicon Pantheon VST Reverb plug-in.
- Two XLR microphone inputs with TRS inserts and switchable phantom power.
- Rounding out the full complement of connectivity on Lambda are two TRS balanced 1/4" line inputs, two TRS balanced line outputs, 1/8" front-panel high-power headphone output jack, a front-panel instrument input, and MIDI input/output.
- Conveniently powered directly from the USB bus, the Lambda Studio can stream four channels of 44.1 or 48 kHz audio at either 16 or 24-bit resolution to Mac or PC computers.
- Record two tracks at once from up to four input sources, while recording MIDI data.
- Mic and line inputs have individual level controls and peak meters.
- 2-channel, 4-segment LED bar graph meter indicates input level, while phantom power and USB LED indicators provide information on the unit's status.
- Mono/stereo monitoring is provided, as well as Zero-latency Direct/Playback Monitoring, allowing for delay-free overdubs.
- Lambda can be used with almost any recording software.

Lambda Studio - 5 Input (2 Channel Record) / 2 Output Desktop Recording Studio with bundled software - *(Mfr# LAMBDA • B&H# LELAMBDA)* **149.95**



Omega Studio

Taking a whole-system approach to desktop recording, the Omega Studio is an integrated 24-bit computer recording system that includes the Omega 8x4x2 USB I/O mixer, ProTracks Plus 32-track recording software, Bias Deck SE and Pantheon Lexicon reverb plug-in.

Differentiating itself from standard computer I/O boxes which are typically based on a patch-bay paradigm, the Omega 8x4x2 USB I/O mixer is based on a mixer paradigm and includes input, output and mixing functions that support a variety of tracking/monitoring applications while requiring no additional mixing hardware.

Omega Studio (con't)

- TheOmega I/O mixer provides 8 inputs which are assignable in pairs to any of 4 simultaneous record channels featuring high-resolution 24-bit A/Dconverters.
- Two of the inputs feature low-noise dbx mic-preamps with 48v phantom power and TRS insert points. Four TRS active balanced line inputs accept up to +22dBu signals to allow interfacing to unbalanced or professional high-output level balanced equipment.
- S/PDIF input combined with an additional DAC for zero-latency, direct monitoring of the S/PDIF source to allow simultaneous tracking of analog and digital sources. Has a high-impedance instrument input.
- Omega I/O mixer provides a peak indicator for each analog input as well as an assignable bargraph meter for signal level monitoring. By monitoring signal at the A/D converters, it avoids the software-only level monitoring that can miss clipping and ruin your track.
- The Omega I/O mixer includes a fully opto-isolated MIDI input to ensure that there is no annoying ground loop hum or MIDI talk-through noise common with many I/O boxes and sound cards. MIDI output has rock-solid synchronization to USB frame rate to support applications requiring critical sync.
- Bundled ProTracks Plus is a 32-track recording suite for Windows that includes all the modules you need to track, edit, process, sequence and mix your masterpiece. Not only does it include non-linear editing, plug-in support, and acidized looping features, it contains a full featured MIDI sequencer with event editing and automation features as well as soft synth support.
- For Mac users, Omega also ships with BIAS Deck 3.5 SE recording software, which turns a Mac into a full-fledged recording studio. Rcord up to 64 tracks, with full CD quality and then edit instantly, while always being able to revert to your original recordings.
- Designed entirely by Lexicon engineers, the included Pantheon reverb plug-in offers 35 factory presets featuring 6 reverb types (hall, chamber, plate, room, ambience and custom) controlled by a user interface with 16 editable parameters.

Omega Studio - 24-bit 8 Input / 4 Output USB Interface for Mac and Windows
(Mfr# OMEGA • B&H# LEOMEGA) ..... **CALL**

TonePort GX

USB Audio Interface



Start recording with TonePort GX – the USB recording interface that gives guitarists and bass players the legendary sound of POD at an unprecedented price. Small enough to clip to a guitar strap, this portable, palm-sized powerhouse offers nothing less than professional-grade 24-bit audio recording, with rock-solid drivers supporting USB audio compatibility with most popular recording platforms.

Boasting the unrivalled amp, cabinet and effect models of POD, TonePort GX delivers professional-grade tone and hassle-free, low-latency music making in a surprisingly affordable, portable and fun-to-use package.

- Portable USB recording interface
- 1/4-inch instrument/mic input
- Sample rate conversion: 16 and 24 bit at 44.1, 48 and 96 kHz
- Gearbox amp and effects modeling software for Guitar, Bass and Vocals includes:
- 23 guitar/bass amp models with 29 cabinet models
- 6 vocal mic preamps for amazing, studio-quality tracks
- 29 stompbox and studio effect models, including Overdrive, Delay, Reverb, Wah, Flanger, Chorus, and more
- GearBox music player software lets you jam along with CDs or MP3s, even at half-speed playback without changing pitch

TonePort GX - USB Recording Interface for Mac and Windows *(Mfr# 99-073-0140 • B&H# LITPGX)* ... **49.99**

TonePort UX1 & UX2

USB Audio Interfaces



TonePort UX2

TonePort UX1 and UX2 hardware interfaces are USB-powered and compatible with Mad and Window computers. Both include Line 6 GearBox modeling software, which provides a must-have collection of guitar and bass amp/cab models, stompbox and studio effects, and models of high-end studio microphone preamps.

- TonePort UX1 features a high-quality mic input with preamp, a guitar/bass instrument input, stereo line inputs and outputs, stereo headphone jack, and an analog merge monitoring input.
- TonePort UX2 adds analog VU meters, a second microphone input and preamp, phantom power for both preamps, stereo digital S/PDIF out, a padded instrument input, dual footswitch jacks assignable to MIDI functions such as start/stop and punch in/out, and independent volume controls for the headphone and main outputs.
- Both support 44.1/48KHz with 16/24-bit recording, a 96KHz mode, and drivers for ASIO, WDM, and Core Audio. Both feature ToneDirect monitoring – a unique way of hearing fully processed audio while recording with incredibly low latency regardless of the buffer settings in your recording app.
- Bundled Line 6 GearBox software delivers world-class studio tone. Includes over 40 amp and cab models, 6 models of the most in-demand mic preamps ever created, and 24 faithful sounding effects. They also include Line 6 Edition recording software.

TonePort UX1- USB Audio Interface *(Mfr# 99-073-0105 • B&H# LITPUX1)* **89.99**
TonePort UX2 - USB Audio Interface *(Mfr# 99-073-0115 • B&H# LITPUX2)* **139.99**

LynxONE



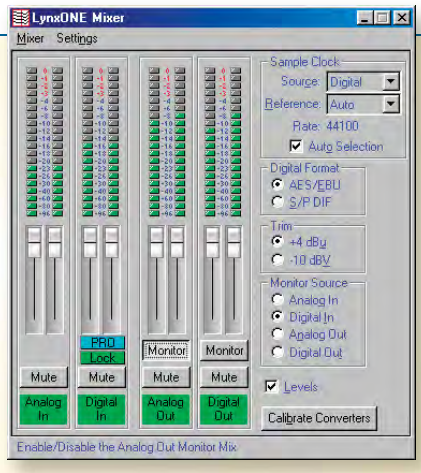
24-Bit Digital Audio/MIDI PCI Card

TRepresenting a great value in integration and professional capabilities, LynxONE is the perfect "front-end" for any studio quality audio or MIDI workstation. LynxONE combines studio-quality 2-channel analog I/O (sampling rate up to 50kHz), bit-perfect AES/EBU or S/PDIF digital I/O supporting up to 96kHz, and 32 channels of low latency MIDI to create a new standard in interface hardware for audio and MIDI workstations. And LynxONE's compatibility with all popular Windows-based audio editing and MIDI sequencing software allows users to choose their own working environments. Applications include critical audio recording and editing, CD mastering, restoration, audio for video, music composition, and MIDI sequencing.

FEATURES

- Two-channel 24-bit A-D and D-A converters and a simple analog signal chain ensure exceptional sound quality. (Software selectable +4dBu or -10dBV levels).
- If you are working in an all digital environment, the LynxONE delivers bit-perfect digital audio at up to 96kHz, via an AES/EBU or S/PDIF I/O (software-selectable in the LynxONE mixer application).
- Independent, 24-bit audio stream architecture supports simultaneous four-channel recording and playback.
- The flexible mixer application also provides keyboard and mouse control over the sample clock generator, monitor source, analog trim and levels of all four channels, with peak level metering.
- Low-jitter PPL sample clock allows the LynxONE to be used as a slave or master timing source, enabling up to four cards to be linked together for multi-channel operation.
- Low-jitter, highly adjustable sample clock tunable to all rates 8kHz to 100kHz.
- The ability to easily monitor the recording inputs is a must during overdubbing sessions. LynxONE lets you select either the analog or digital inputs as the monitor source. This signal can be mixed with playback audio on either the analog or digital outputs or both simultaneously. This capability also allows "stand-alone" A/D or D/A conversion completely on board LynxONE. Because mixing is performed in hardware, recording input-to-output delay is extremely low.
- PCB layout and circuit design techniques reject computer related noises. Offers 103dB of "real-world" dynamic range when installed in a typical computer.
- Two independent MIDI ports provide 32 channels of low-latency MIDI I/O, with real-time transfer of Note On/Note Off and MTC messages over the PCI bus for accurate timing and synchronization in music composition and MIDI sequencing applications.
- Clock inputs and outputs sync to word, word*256, video clocks and to other LynxONE's.
- Supports 8, 16, 24 and 32 bit audio file formats.
- Compatible with Windows-based audio editing and MIDI sequencing software, LynxONE delivers exceptionally high levels of performance in critical audio recording and editing, CD mastering, audio for video and MIDI sequencing applications.
- Comes complete with balanced analog, digital and MIDI/clock cables for easy integration into your existing setup.
- MIDI/Clock cable is HD15 to standard MIDI connectors for both inputs and outputs. BNC for Clock input and output.

Complete software control of LynxONE's features is provided with the LynxONE Mixer. As shown to the right, this application permits keyboard and mouse click control of volume, sample clock generator, digital I/O format, analog trim, and input monitoring. Peak level meters are also provided.



LynxONE *(Mfr # LYN-L1 • B&H # LYLO)*.....**Call**

LynxONE MIDI/Sync Cable
(Mfr # CBL-L1IO • B&H # LYMSCL1).....**39.95**

6' DB-25 to 3 XLRM and 3 XLRF breakout cable *(Mfr # CBL-L1AUDIO • B&H # LYACDB25X)*....**39.95**

LynxTWO

192kHz Multichannel Audio Reference Interface

Incorporating state-of-the-art technology, LynxTWO is capable of precision and performance that exceeds stand-alone converters. The standard for signal purity, versatile synchronization, powerful hardware mixing, and extensibility to support a variety of multichannel formats including ADAT and TDIF. The LynxTWO incorporates the latest generation 24-bit/192kHz converter technology to create a PCI audio which rivals the performance of many high-end studio converters. A choice of three multi-channel analog configurations makes it ideal for DVD-authoring, multi-channel recording, mastering, broadcasting, synchronization and video applications, with non-audio digital I/O support provided for Dolby Digital.



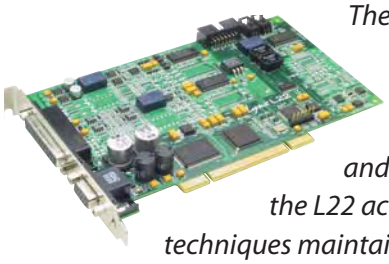
- 24-bit analog inputs and outputs with three options: 4-in/4-out (LynxTWO-A), 2-in/6-out (LynxTWO-B) or 6-in/2-out (LynxTWO-C), each with line levels of either +4dBu or -10dBV, selectable in channel pairs through the mixer software.
- 32-channel software mixer controls routing, monitoring and sample clock settings.
- Includes balanced audio and sync cable sets
- Has one digital I/O supporting both AES/EBU and S/PDIF formats at 16, 20 and 24-bit depths, and features a sample rate converter for up to 3.1 rate conversion from the digital input signals.
- Internal port allows data routing and synchronization between multiple LynxTWO cards, while the external port allows the connection of ADAT, TDIF and other multi-channel interfaces for system flexibility.
- Two LStream expansion ports support multi-channel interface modules, with each port offering 8-input/output channels of 24-bit/96kHz operation.
- Include an LTC reader/generator which accommodates all standard frame rates, and a low-jitter sample clock generator capable of locking to NTSC/AL video signals, and to standard reference and word clock signals.

LynxTWO A: 4-In / 4-Out PCI Sound Card with Balanced Analog, AES/EBU for PC & Mac *(Mfr# LYNXTWOA • B&H# LYLTA)* ..... **Call**

LynxTWO B: 2-In / 2-Out PCI Sound Card with Balanced Analog, AES/EBU for PC & Mac *(Mfr# LYNXTWOB • B&H# LYLTB)* ..... **Call**

LynxTWO C: 6-In / 2-Out PCI Sound Card with Balanced Analog, AES/EBU for PC & Mac *(Mfr # LYNXTWOC • B&H # LYLTC)* ..... **Call**

Lynx L22 192kHz PCI Digital Audio Interface



The Lynx L22 is a professional audio interface card designed for the most demanding audio recording, post-production, broadcast, and measurement applications. Based on LynxTWO technology, the L22 can capture or generate signals beyond the audio bandwidth up to 100 kHz with extreme accuracy. Using proprietary circuit topologies and custom components in the analog stages coupled with the latest converter technology, the L22 achieves a 117 dB dynamic range. Most importantly, advanced noise-rejection design techniques maintain this performance in real world use from computer to computer.

- Large on-board buffers and extremely efficient zero-wait state DMA engine ensure glitch-free recording and playback. Provides tolerance to system latencies and significantly reduces load on the host CPU.
- Extremely flexible onboard digital mixer allows the L22 to adapt to any studio or workstation configuration.
- Each of the mixer's 16 outputs is capable of mixing signals from 16 physical inputs or 16 playback tracks with 32-bit precision.
- A choice of dither algorithms is available on each input to mask low-level artifacts while reducing word widths to 8, 16, or 20 bits.
- The L22 provides I/O expansion via its two LStream ports. Combined, these ports allow 16 channels of additional I/O from external ADAT, AES/EBU, or TDIF devices. The ports can also be used to route data and synchronize to other L22's or LynxTWO's to create high channel-count systems.

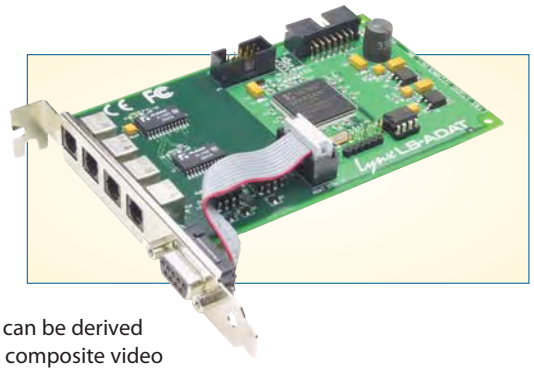
Lynx L22: 2-In / 2-Out PCI Card for Mac and Windows *(Mfr# LYNXL22 • B&H# LYLL22)* **674.95**

L22 Sync Cable *(Mfr # CBL-L22SYNC • B&H # LYSCL22)* **34.95**

6' DB-25 to 2 XLRM& 2 XLRF Breakout Cable *(Mfr# CBLL22AUDIO • B&H# LYACL22)* **47.95**

LS-ADAT

Multi-channel ADAT Expansion Card



The LS-ADAT is a full-function ADAT interface that provides two ADAT lightpipe inputs and outputs and an ADAT sync input for the LynxTWO and Lynx L22 audio cards. Operating at a sample rate of 48 kHz, the LS-ADAT I/O channel capacity is 16. Higher sample rates are supported using S/MUX technology: 8 channels at 96 kHz and 4 channels at 192kHz.

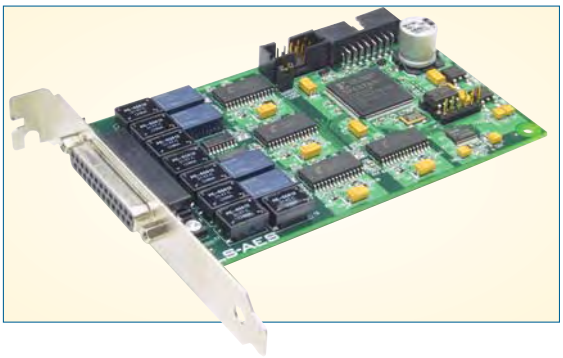
- ◆ The ADAT sync input provides two methods of sample-accurate synchronization.
- ◆ In systems using ASIO compatible audio applications, the LS-ADAT utilizes Steinberg's ASIO Positioning Protocol for synchronization to ADAT time code.
- – Using the LS-ADAT's cue point capability initiates recording or playback with sample period resolution.
- ◆ Sample clock source can be derived from a word clock or composite video received by the LynxTWO. In addition, either lightpipe input or the Sync In port can also be selected as the clock source.
- ◆ The LS-ADAT can also transmits time code via MTC for general compatibility with many applications.
- ◆ Installs in an empty bracket internally in your computer, no PCI slot required.

Now you can easily increase the I/O capacity of the LynxTWO and L22 digital audio cards. The LS-AES and LS-ADAT provide high-performance multi-channel AES/EBU and ADAT connectivity for any Windows or Macintosh based audio or video workstation at sample rates up to 192kHz.

Channels from the expansion cards are connected directly to the LynxTWO/L22 digital mixer. This allows almost unlimited routing capabilities with expansion card I/O's, as well as the analog and digital I/O's of the host LynxTWO or L22.

Using the LynxTWO/L22 Mixer application, "stand-alone" functions can be configured that place no demand on the host computer. In a LynxTWO system these functions include but are not limited to:

- • Four-channel, 192 kHz analog-to-AES or analog-to-ADAT converter
- • Four-channel, 192 kHz AES-to-analog or ADAT-to-analog converter
- • Eight-channel AES digital patch-bay
- • 16-channel ADAT digital patch bay
- • AES to ADAT or ADAT to AES format converter
- • Composite video or word clock to AES or ADAT synchronizer



LS-AES LStream Expansion Card

The LS-AES is an 8-channel AES/EBU or S/PDIF LStream interface module that is designed for use with the LynxTWO and Lynx L22. The LS-AES provides four inputs and outputs that support professional AES/EBU and consumer S/PDIF digital I/O formats. Connections are transformer coupled with pro-quality sample rate conversion (SRC) available on all inputs. The LS-AES is also compatible with Dolby Digital and DTS encoded formats.

- ◆ Running at a sample rates up to 96 kHz, the LS-AES provides eight I/O channels in single-wire mode and four channels in dualwire mode. At 192 kHz, four channels of I/O are available in dual-wire mode and two channels in quad-wire mode.
- ◆ For additional channel capacity, two LSAES cards can be used simultaneously with one LynxTWO or L22.
- ◆ The LS-AES can handle both asynchronous and synchronous studio configurations. SRC can be enabled independently on each digital input to accommodate asynchronous signals from multiple digital devices Alternatively, all inputs can be run synchronously and any input can be selected as the system clock source. The card can also be synchronized to a word clock or composite video received by the host LynxTWO.
- ◆ For S/PDIF coaxial connections, the optional Lynx XLR to RCA S/PDIF adapters CBL-XFDRM18 and CBL-XMDRM18 are required. The LS-AES installs in an empty bracket internally in your computer, no PCI slot required.

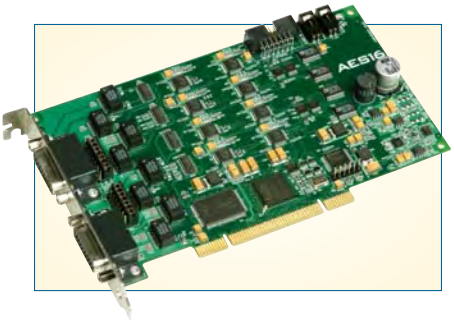
Includes: LS-AES Internal Card LS-AES LStream Ribbon Cable 6' AES/EBU Breakout Cable

LYNX CARDS COMPARED

	LynxONE	Lynx L22	LynxTWO-A	LynxTWO-B	LynxTWO-C
Analog Input Channels	2	2	4	2	6
Analog Output Channels	2	2	4	6	2
Digital Channels	1 Stereo	1 Stereo	1 Stereo	1 Stereo	1 Stereo
Maximum Sample Rate	96kHz	96kHz	96kHz	96kHz	96kHz
AES/EBU and S/PDIF Support	Yes	Yes	Yes	Yes	Yes
Bit Perfect Transfers for Dolby & DTS	Yes	Yes	Yes	Yes	Yes
LStream I/O Ports		2	2	2	2
MIDI Ports	2				
LTC Reader			Yes	Yes	Yes
LTC Generator			Yes	Yes	Yes
LTC to MIDI Time Code (MTC) Conversion			Yes	Yes	Yes
Word Clock	Yes	Yes	Yes	Yes	Yes
256 Word Clock	Yes	Yes	Yes	Yes	Yes
SMPTE Longitudinal Time Code (LTC)			Yes	Yes	Yes
NTSC/PAL Composite Video Genlock			Yes	Yes	Yes

AES16

192 KHZ Multi-channel AES/EBU Interface



The AES16 offers unprecedented AES/EBU channel capacity and routing flexibility in a single PCI card format. With support for up to 16 channels of input and output at sample rates up to 192 kHz/24-bit, the AES16 turns your computer into a powerful digital router or patchbay with extensive flexibility with minimal cabling. Most importantly, the AES16 supports 192 kHz/24-bit single-wire and dual-wire modes. Up to four AES16's can be installed in a single computer.

- Offering a solution for jitter problems in AES signals, the AES16 incorporates SynchroLock technology that provides extreme jitter tolerance at all inputs. By coupling statistical analysis with low-noise clock generation techniques, SynchroLock is able to extract a very clean clock from AES signals affected by long cable lengths and other noise sources. The clock output of SynchroLock can also be used as a very accurate word clock source for other studio devices.
- The AES16 includes an LStream expansion port for increasing its I/O capabilities. Connecting a Lynx LS-ADAT adds multi-channel ADAT lightpipe I/O and supports format conversion between AES/EBU and ADAT. The LStream port can also be used for routing data to a second AES16 and increasing the channel count to 32.



The on-board digital mixer offers flexible patch-bay style routing and digital mixing. Zero Latency 32-channel / 32-bit digital mixer with 16 sub outputs. Multiple dither algorithms per channel.

- Glitch-free recording and playback is assured due to the AES16's large on-board buffers and extremely efficient zero-wait state DMA engine. These features provide tolerance to system latencies and significantly reduce load on the host CPU. Data transfer hardware and software are highly optimized to provide extremely low latencies for ASIO and other real-time applications.

AES16: Without cables *(Mfr # LYN-A16 • B&H # LYAES16)* .....**CALL**

AES16E: PCIe without cables *(Mfr # LYN-A16E • B&H # LYAES16E)* .....**CALL**

AES16-XLR: Includes two sets of CBL-AES1604 breakout cables *(Mfr # LYN-A16XLR • B&H # LYAES16XLR)* .....**CALL**

AES16-SRC: Includes XLR cable sets and eight channels of onboard sample rate conversion. *(Mfr # LYN-A16SRC • B&H # LYAES16SRC)*.....**CALL**

CBL-AES1604: 6' 110-ohm shielded twisted pair cabling 26-pin high-density male D-sub to four female XLR's (AES inputs), four male XLR's (AES outputs), and two female BNC's (word clock I/O). *(Mfr # CBL-AES1604 • B&H # LYCAES164)* **59.50**

M-AUDIO

Fast Track USB

2x2 Mobile USB Audio Interface



If you make music with GarageBand or other software recording programs, Fast Track USB is the easiest way to record with professional results. USB powered, it has one input for instruments plus a microphone input for recording vocals or other acoustic sounds. Bundled GT Player Express software gives you killer effects and virtual stomp boxes so you don't need any other gear to sound great. GT Player Express also plays standard audio files like AAC, MP3 and WAV that let you learn and jam along with your favorite music at variable speeds.

- 24-bit/48kHz sound
- Dynamic microphone input (XLR) with gain control and signal LEDs
- Switchable instrument/line input (1/4")
- Stereo headphone output (1/8")
- Stereo output jacks (RCA)
- Level control for headphones and main outputs
- Direct hardware monitoring for synchronized overdubs
- Mono switch sends input signal equally to left and right channels

Fast Track USB - 1 Input / 2 Output USB Audio Interface with GT Player Express Software for Mac and Windows *(Mfr# 9900-51948-00 • B&H# MAFTQ)* **99.95**

Fast Track Pro 4x4 Mobile USB Audio/MIDI Interface



The Fast Track Pro features 2 front-panel mic/line inputs complete with phantom power, inserts for outboard effects, balanced and unbalanced analog outputs, S/PDIF digital I/O, MIDI I/O, and more. Fast Track Pro also features near-zero latency direct hardware monitoring and low-latency ASIO software monitoring, plus an A/B source switch and dual output pairs for DJ-style cueing. Compatible with most popular PC and Mac music software, comes with Ableton Live Lite music production software so you can make music right away

- Insert jack (¼" TRS) for outboard processors
- 2 balanced outputs (¼" TRS)
- 4 unbalanced outputs (RCA)
- S/PDIF digital I/O with w/ 2-channel PCM
- 1 x 1 MIDI I/O with activity LEDs
- S/PDIF out also supports pass-through of AC-3/DTS surround-encoded content
- ¼" TRS headphone output with level control
- Input/playback mix control for hardware direct monitoring
- Mono switch for input/playback direct monitoring
- Master output level control
- Powered via USB or optional AC adapter
- Kensington lock port

Fast Track Pro - 4 Input / 4 Output Mobile USB Audio/MIDI Interface with Dual Microphone Preamps (I/O Variable According to Sample and Bit Rate) - Mac OS X and Windows XP *(Mfr# 9900-51076-00 • B&H# MAFTP)* .....**CALL**

Fast Track Ultra

High-Speed 8x8 USB 2.0 Interface with MX Core DSP Technology



Take mobile recording line to the next level with high-speed USB 2.0 connectivity, MX Core DSP mixer and four preamps with award-winning Octane technology. Featuring both analog and digital I/O, the Fast Track Ultra allows recording on all 8 channels simultaneously with pristine 24-bit/96kHz fidelity—while mature low-latency drivers ensure rock-solid stability and performance. The on-board MX Core DSP mixer processes eight hardware inputs and eight software returns to the eight hardware outputs, delivering flexible routing and monitoring with delay and reverb. Compatible with most audio software, Fast Track Ultra lets you record the way you want—in the studio or on the go.

Fast Track Ultra Features



Fast Track Ultra front



Fast Track Ultra back

- ◆ 24-bit/96kHz professional audio on all I/O simultaneously
- ◆ 4 preamps with M-Audio Octane technology:
- • 4 XLR mic inputs including 2 XLR/TRS combo jacks for mic or instrument level inputs
- • 20dB pad on each preamp
- • signal/peak LED indicator lights
- • phantom power
- ◆ 6 balanced line inputs and outputs
- ◆ 2 dedicated inserts on the first two channels
- ◆ S/PDIF digital I/O; built-in 1 x 1 MIDI interface
- ◆ Two independent headphone outputs with individual volume controls
- ◆ MX Core DSP technology allows digital effects processing with assignable parameters; flexible channel routing options; and expands DSP mixing interface to 16 x 8
- ◆ Full ASIO 2.0, WDM, MME, and Core Audio support
- ◆ Compatible with most major audio production software including all ASIO- and Core Audio-based applications.
- ◆ USB bus power enables analog channels 1/2, S/PDIF I/O, and one headphone output. Supplied power supply required for full 8 x 8 operation.

Fast Track Ultra - USB 2.0 Recording Interface • 8 Channels I/O • 4 Preamps • On-Board DSP • 24-Bit/96kHz • Mac OS X • Windows XP
(Mfr# 9900-52469-00 • B&H# MAFTU) .....**CALL**

Transit

Audio USB Interface



Small enough to fit in your pocket, Transit brings high-resolution 24-bit/96kHz recording and playback to any USB-compatible computer. Digital I/O lets you transfer pristine audio between computer and other devices. The digital output can deliver AC-3 and DTS from your computer to an external decoder such as a surround receiver. Bus-powered design allows you play and record virtually anywhere your laptop can go. Transit is your ticket to ride.

- ◆ Mobile 24-bit/96kHz USB audio upgrade
- ◆ Stereo analog/optical digital input (1/8")
- ◆ Stereo line/headphone output (1/8")
- ◆ TOSlink optical digital output allows AC-3 and DTS pass-through
- ◆ Accommodates self-powered stereo microphones
- ◆ Includes 3.5mm (male) to TOSlink (female) adapter
- ◆ Includes Maximum Audio Tools software bundle

Transit 2 -in/2-out Portable USB Recording Interface *(Mfr# 9900-50904-00 • B&H# MAT2496USB)* **78.95**

Mobile Pre

Audio / MIDI Interface



MobilePre USB is a preamp with a built-in audio interface designed for laptop recording such as field recording and sampling expeditions. In fact, it's one of the only completely bus-powered preamps available. (Of course, you can use it on the desktop as well.) Three kinds of audio inputs and outputs provide maximum flexibility for any application. Zero-latency direct monitoring provides you with a streamlined professional recording experience.

- ◆ 2 x 2 16-bit/48kHz analog I/O
- ◆ 2 microphone inputs (XLR balanced) with 48v phantom power
- ◆ Stereo microphone input (1/8")
- ◆ 2 high-impedance instrument/line inputs (balanced/unbalanced 1/4" TRS)
- ◆ 2 mono line outputs (1/4" @ -10dBV)
- ◆ Stereo headphone output w/level control knob
- ◆ Stereo line output (1/8")
- ◆ Gain control knob for each input channel (+40 dB max)
- ◆ Zero-latency hardware direct monitoring (mono/stereo) with software level control
- ◆ USB-powered for total mobility
- ◆ Includes Ableton Live Lite 4 music production software, so you can start making music right out of the box.

MobilePre USB - 2 Channel USB Mic Preamp*(Mfr# 9900-50764-00 • B&H# MAMP)* .....**CALL**

Audiophile 2496 • Audiophile 192

4-in/4-out PCI Audio / MIDI Interfaces





The Audiophile 2496 features premium digital audio converters, elegant board design and ultra-stable drivers just like the rest of the Delta line, but with a simpler I/O configuration. It features Zero-Latency monitoring, MIDI and S/PDIF I/O, software-controlled 36-bit internal DSP digital mixing/routing and supports all computer platforms and major software programs, ensuring seamless integration and rock-solid performance. Stepping up, the Audiophile 192 features high-definition 192kHz sampling rate, balanced analog I/O and an amazing signal-to-noise ratio.

Audiophile 2496: 24-Bit/96kHz 4-in/4-out PCI Audio/MIDI Interface for Mac and Windows *(Mfr # 9900-50765-00 • B&H # MAA2496)* ..... **CALL**

Audiophile 192: 24-Bit/192kHz 4-in/4-out PCI Audio/MIDI Interface for Mac and Windows *(Mfr # 9900-50768-00 • B&H # MAA192)* ..... **CALL**

Delta 44 • Delta 66



The Delta 44 and Delta 66 are professional PCI audio cards connected to an analog break-out box that provide four analog 1/4" TRS audio input /outputs that are compatible with balanced or unbalanced +4dB or -10dB signal levels. Also includes Delta Control Panel software, which allows you to control their comprehensive routing, monitoring, and mixing capabilities. In addition to superb sound quality and and driver support, they provide 24-bit/96 kHz recording, zero latency monitoring, digital mixing, and controllable SCMS. Otherwise identical, the Delta 66 adds a S/PDIF digital I/O with SCMS copy protection control (coaxial).

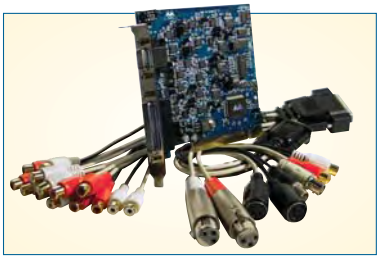
Delta 44: 4-Input / 4-Output PCI Sound Card with Breakout Box for Mac and PC *(Mfr # 9900-50757-00 • B&H # MAD44)* ..... **CALL**

Delta 66: 6-Input / 6-Output PCI Sound Card with Breakout Box for Mac and PC *(Mfr # 9900-50757-00 • B&H # MAD44)* ..... **CALL**

Delta 1010 • Delta 1010LT



*The rack-mount **Delta 1010** features superb engineering and ultra-high quality converters. Multiple inputs accommodate numerous tracks simultaneously, including zero-latency monitoring for seamless overdubs. Multiple outs route individual tracks or soft synth/ sampler timbres to a mixer or directly drive up to 7.1 surround sound systems. Analog outs remain live for monitoring while mixing or transferring digital signals via S/PDIF. Rounding it out is MIDI I/O and Word clock I/O for sample accurate device synchronization.*



*The **Delta 1010LT** delivers much of the same universal connectivity, high fidelity and seamless performance as the Delta 1010 on a compact, half-size PCI card with two color-coded breakout cables. Multiple analog I/O, MIDI, S/PDIF and surround sound support are all here. Two inputs even have mic/line preamps on XLR connectors, saving the expense of outboard preamps.*

Delta 1010LT: 10-Input / 10-Output PCI Card for Mac and PC *(Mfr # 9900-50752-00 • B&H # MAD1010LT)* ..... **CALL**

Delta 1010: 10-Input / 10-Output PCI Card with Breakout Box for Mac and PC *(B&H # MAD1010LT)* ..... **CALL**

ProFire Lightbridge

FireWire Lightpipe Interface



The ProFire Lightbridge interfaces up to four Lightpipe devices with a PC or Mac via FireWire—perfect for integrating digital mixers, A-D and D-A converters and/or ADATs with most popular DAW software. The unit is capable of 32 channels of Lightpipe I/O, two channels of S/PDIF I/O and two-channel analog output for a total of 34 x 36 concurrent channels at 44.1 or 48kHz sample rates. (It also supports 16-channel Lightpipe operation at 88.2 and 96kHz sample rates via the S/MUX protocol.) The ProFire Lightbridge can output word clock as a master, or slave to external sync on any input, and MIDI I/O also accommodates MIDI Time Code and MIDI Machine Control. Independent volume controls are provided for the ¼" balanced outputs and ¼" headphone jack.



- 32-channel Lightpipe I/O at 44.1 or 48kHz
- 16-channel Lightpipe I/O at 88.2 or 96kHz using S/MUX
- S/PDIF I/O (via included breakout cable, coax)
- Two ¼" TRS analog outputs with dedicated level control
- Up to 24-bit/96kHz operation
- FireWire connectivity to computer
- All analog and digital I/O active simultaneously (total of 34 x 36 concurrent channels at 44.1 or 48kHz; 18 x 20 at 88.2 or 96kHz)
- Indicators for sample rate, Lightpipe I/O, MIDI I/O, sync source and power
- Word clock I/O (via included breakout cable)
- MIDI I/O (via included breakout cable)
- ¼" front-panel headphone out with dedicated level control
- Kensington lock slot
- Half-space rack chassis, optional mounting tray
- Compatible with most major DAWs

ProFire Lightbridge: 34 Input / 36 Output FireWire Lightpipe Interface for Mac and Windows *(Mfr# 9900-51815-00 • B&H# MAPFLB)* ..... **CALL**

FireWire Solo

FireWire Audio Interface



The FireWire Solo is designed from the ground up as an easy-to-use, high-quality interface for songwriters to record guitars, vocals and more on the computer. Compatible with most popular music software, this compact bus-powered unit is small enough to go anywhere you want to take your music. In addition to the 1/4" guitar input right on the front panel, a professional XLR microphone input also lets you record vocals and acoustic instruments. There are also dual line inputs for effects, drum machines and other outboard gear. FireWire connectivity, up to 24-bit/96kHz sample rate support and digital I/O all add up to outstanding sonic performance. As simple to connect and operate as it is powerful, FireWire Solo is the foundation of your computer-based songwriting studio.

- High quality 24-bit/96kHz FireWire computer interface designed for songwriters to record with the minimum of complexity
- Microphone, guitar and line inputs
- S/PDIF digital I/O
- Dual FireWire ports with bus-power (+12vDC power supply included for use with 4-pin FireWire PCs)
- Bundled software provides flexible routing and mixing with near-zero latency monitoring
- ASIO 2, WDM, GSIF2, MME and Core Audio compatible
- Digital output also supports pass-through of AC-3/DTS surround-encoded content
- Rack-mountable metal chassis

FireWire Solo: 6 Input / 4 Output FireWire Interface for Mac and Windows *(Mfr# 9900-50739-00 • B&H# MAFWS)* ..... **CALL**

FireWire 410

4-In/10-Out FireWire Mobile Recording Interface



The FireWire 410 is an audio/MIDI interface that has it all—power, flexibility, compact size and low price. 4-in/10-out configuration complete with preamps is perfect for personal recording, routing discrete outputs to a mixer, or directly driving a surround sound system.
The on-board ASIO 2-compliant mixer and software control panel provide total routing flexibility—including monitoring with external effects. You also get ultra-low latency software monitoring and near-zero latency hardware direct monitoring—and two headphone outs with independent level controls. FireWire 410 can be completely bus-powered for mobile operation (6-pin FireWire port required).

- 192kHz stereo out
- 2 x 8 24-bit/96kHz analog I/O (1/4" TS)
- Dual mic/instrument preamps (Neutriks XLR/1/4" TS). Global phantom power
- 66dB available preamp gain. S/PDIF digital I/O (coaxial/optical) w/ 2-channel PCM
- 1 x 1 MIDI I/O w/ bypass for stand-alone use
- Digital I/O supports surround-encoded AC-3 and DTS passthrough
- Low-latency software monitoring
- Direct hardware monitoring. 8 analog outs can directly drive up to 7.1 surround
- Software-controlled mixing and routing
- Powered via DC supply or FireWire bus (6-pin FireWire port required)
- 2 convenient high-speed FireWire ports
- Includes Ableton Live Lite 4 music production software

FireWire 410: 4-Input / 10-Output FireWire Recording Interface for Mac and Windows *(Mfr # 9900-50730-00 • B&H # MAFW410)*.....**CALL**

FireWire 1814

8-in/14-out FireWire Audio/MIDI Interface with ADAT Lightpipe



Complete with ADAT Lightpipe for multi-channel communication with other digital devices, the FireWire 18/14 features 8 x 4 analog I/O at up to 24-bit/96kHz, and boasts 192kHz on the first two inputs and all four outputs. Channels 1 and 2 also include high-quality microphone/instrument preamps. S/PDIF optical digital I/O provides 2-channel PCM, as well as pass-through of surround-encoded AC-3 and DTS material. Flexible internal mixing allows input and output routing, including an aux bus for effects send or monitor mix.

- 8 x 24-bit/96kHz analog inputs (1/4" TS)
- 4 x 24-bit/96kHz analog outputs (1/4" TRS/TS)
- 2 x 4 24-bit/192kHz analog I/O capability
- 8 x 8 ADAT Lightpipe I/O
- Digital S/PDIF (coaxial) I/O w/ 2-channel PCM
- Dual mic/instrument preamps (Neutrik XLR/1/4" TS) with input level controls; 20dB pad; phantom power; signal LEDs
- User-assignable front-panel level control (output, input, software return, aux send)
- Two independently assignable headphone outputs with level controls (1/4" TRS)
- Flexible software-controlled mixing of hardware and software I/O
- Aux sends on all channels and aux output assign allows for dedicated headphone mixes and sends to external effects
- Near zero-latency hardware direct monitoring
- Low-latency ASIO software direct monitoring
- Momentary switch for A/B cueing two software-assignable headphone sources or switching ASIO monitoring on/off
- 1 x 1 MIDI I/O
- Wordclock (BNC) for sync to external devices
- Powered via FireWire bus (6-pin FireWire port required) or included DC power adapter
- Two high-bandwidth FireWire ports
- Includes Ableton Live Lite 4 music production software

FireWire 1814 18-Input / 14-Output FireWire Recording Interface for Mac and Windows *(Mfr # 9900-50736-00 • B&H # MAFW1814)*.....**349.95**

FAST TRACK ULTRA 8R

High-Speed USB 8 x 8 Audio/MIDI Interface with 8 Preamps



The Fast Track Ultra 8R features USB 2.0 connectivity, MX Core DSP mixer, and eight preamps with award-winning Octane technology, built into a rugged 1U rack-mountable metal chassis. 24-bit/96kHz resolution throughout the recording and monitoring process allows you to take advantage of the exceptional fidelity on all of the inputs and outputs simultaneously.

- Provides eight channels of analog inputs and outputs plus 2-channel digital S/PDIF for even greater flexibility.
- Two dedicated analog inserts on the first two channels, allows you to insert outboard processing before A/D conversion.
- Compatible with most major audio software programs and seamlessly integrates into any studio setup.

Fast Track Ultra 8R 8x8 USB 2.0 Audio/MIDI Interface *(Mfr # 9900-52570-00 • B&H # MAFTU8R)* **499.00**

Octane Preamp Technology

- The Fast Track Ultra 8R and the ProFire 2626 offer eight mic preamps, using M-Audio's Octane technology — enough channels for miking drum kits and complete ensembles.
- These professional low-noise, high-gain preamps feature +48V phantom power for condenser mics, signal/peak LED indicator lights and a pull-out gain knob that activates a 20dB pad for recording at high volumes.
- All eight inputs accept line-level signals, and two front-panel 1/4" instrument inputs are also provided.

MX Core DSP Technology

- The MX Core mixer employs an array of eight individual DSP cores to deliver near-zero latency, effects and a sophisticated routing matrix, accessible via an intuitive control panel that utilizes a separate mixer for each pair of outputs — all without burdening the computer.
- Apply reverb while tracking vocals to get more out of an artist's performance, and take advantage of two independent headphone outputs to create separate monitor mixes when recording multiple musicians.
- The mixer provides for up to a 16 x 8 configuration, allowing you to connect microphones, synths and other outboard gear to any of the interface's hardware inputs, then mix them with the eight audio streams coming from the computer without taxing the CPU.
- Reverb and delay is available on the headphone outputs with separate sends for every channel. Now you can inspire creativity by adding effects—without taxing your CPU resources.

PROFIRE 2626

High-Definition 26-in/26-out FireWire Audio/MIDI Interface



The ProFire 2626 delivers up to 24-bit/192kHz audio resolution, with onboard DSP mixing, and award-winning Octane preamp technology. The 26 inputs and are derived from the eight mic /line preamps, eight 1/4˝ TRS balanced line outputs, dual eight channel ADAT I/O ports and S/PDIF I/O. Input channels one and two are also available as Hi-Z instrument DIs. The onboard DSP mixer and router provides a flexible solution for comprehensive studio work in any environment. You can select from up to 52 audio streams and send them to any of the 26 hardware outputs.

- The eight onboard mic pres provide pristine audio fidelity with a generous 75dB gain range, 48V phantom power and a -20dB pad.
- Supports ASIO, Core and Pro Tools M-Powered software, delivering broader compatibility than any other product in its class.
- Customizable master volume knob can be assigned to any or all of the analog output pairs, providing a choice of which output pair will feed the main monitors. In addition, master level control can be assigned to all four output pairs to uniformly attenuate up to a 7.1 surround mix.

ProFire 2626 26x26 FireWire Audio/MIDI Interface *(Mfr # 9900-52397-00 • B&H # MAPF2626)* ..... **CALL**

ONYX SATELLITE

2-Piece Portable FireWire Recording System



An innovative approach to digital recording, the Onyx Satellite features a two-part audio interface designed to get the best out of computer recording in both live and studio environments. The heart of the Satellite System is the Satellite Pod, a sleek, portable two-channel FireWire interface that incorporates two of Mackie's acclaimed Onyx preamps, as well as 24-bit/96kHz A/D and D/A converters. Additional Satellite Pod features include dual headphone/control room outputs with individual level controls, two inputs, two outputs, and a rugged portable design.

- The Satellite Pod snaps into the Satellite Base Station to provide AC power, additional I/O, talkback and monitor switching functions. By plugging the Pod into the base station, the system becomes a two-input, six-output FireWire audio interface with professional features such as an advanced routing matrix, talkback microphone, advanced monitoring functions and surround speaker control.
- 8 inputs (2 active at any time) can be switched between mic, instrument or balanced line input sources.
- 6 line-level outputs
- 24-bit/96kHz capable sound quality
- 6-channel volume control allows for surround sound mixing
- Satellite Pod can be bus powered for field use, or externally powered, for added convenience
- Control room section provides for switching between two separate monitor outputs for multiple monitor speaker setups.
- Works with all ASIO and Core Audio compatible software. Comes bundled with a full version of Mackie's award-winning Tracktion 2 software, providing a complete out-of-the-box recording setup with professional features like a 64-bit high-definition mix engine, unlimited track count, ReWire and VST support, MIDI controller mapping, external synchronization, and integrated support for Mackie control surfaces. Also includes a set of Mackie's Mixing and Mastering plug-ins.

ONYX Satellite - 2-Piece Portable FireWire Recording System for Mac and Windows *(Mfr# ONYX SATELLITE • B&H# MAOSATELLITE)* **184.95**

ONYX 400F

10-Channel FireWire Interface



The Onyx 400F is a 10-channel, 192kHz-capable FireWire audio interface that features flagship Mackie Onyx microphone preamps, as well as on-board DSP matrix mixing. The 400F's on-board DSP mixing matrix allows latency free headphone mixing and routing independent of the DAW software. This is a particularly useful feature for those operating older DAW-based systems where processing power is limited. Front panel controls on the Onyx 400F include control-room output level, dual independent headphone outputs with dedicated level control, dual instrument inputs, and four-segment metering for the mic inputs. The rear panel includes four combo mic/line inputs, balanced TRS sends and returns for the first two mic inputs, four line inputs, eight line outputs, Control Room outputs, Word Clock I/O, MIDI I/O, SPDIF I/O and two FireWire ports. The 1U rackmount steel chassis features an extruded aluminum front panel with machined aluminum knobs. A black plastic accent strip is flushed mounted into the front panel to complete the look.

The Onyx 400F is bundled with a complete software package which includes Tracktion, Mackie's audio recording and MIDI production software, as well as the Mackie Final Mix mastering toolkit.

ONYX 1200F

Studio Recording Preamp and 192kHz FireWire Interface



The Onyx 1200F is a massive 30 x 34 channel, 24-bit/ 192kHz-capable FireWire with 12 of Mackie's flagship Onyx preamps, on-board DSP matrix mixing, advanced monitoring/headphone control section with four user-assignable headphone outputs, two stereo control room outputs, built-in talkback mic input, and remote switching capability.

Among the Onyx 1200F's most innovative features is an assignable patch bay with advanced DSP capabilities. The 1200F provides an extensive on-board mixing interface that allows the user to route to any desired monitoring path and phones outputs directly from the hardware inputs at near zero latency. This functionality also allows 1200F users to patch any hardware input, or mix any combination of hardware inputs, to any hardware output. Likewise, any software output can be patched to any hardware destination.

Onyx 400F Features



- Premium FireWire-based studio recording preamp/audio interface
- 4 flagship Onyx mic preamps with class-leading fidelity and dynamic range
- Superb AKM 24-bit/192kHz A/D and D/A converters



- Internal 64-bit floating point processing for superior sound and minimal CPU drain





- 10 x 10 DSP Matrix Mixer with powerful software interface and flexible, recallable routing
- Onboard DSP provides custom Control Room / Headphone mixes at near-zero latency
- Stand-alone operation: DSP mixer retains settings even when computer is not connected
- No channel count sacrifices, even at 192kHz sampling rate
- 4 additional balanced line inputs; 8 balanced line outputs
- TRS inserts on Inputs 1, 2, 3 and 4
- Control Room and Dual Headphone Outputs with independent level controls
- Dual FireWire ports for daisy chaining and direct connection to Mac or PC
- MIDI, Word Clock and S/PDIF I/O
- Includes Tracktion 2 Audio Production software and plug-in bundle

Onyx 400F
10 Input / 10 Output 24-bit/ 192kHz FireWire Audio Interface with Tracktion Software for Mac and Windows
(Mfr# ONYX 400F • B&H# MAO400F).....**CALL**

FEATURES

- Front panel controls include control-room output level with A/B monitor select, four discrete headphone outputs with level controls, two instrument inputs, and 4-segment metering for the mic/line input channels.
- The rear panel includes 12 combo mic/line inputs, balanced TRS sends and returns for the first two mic inputs, eight balanced line outputs, dual stereo control room outputs, Word Clock I/O, 2 x 2 MIDI I/O, dual ADAT I/O, SPDIF I/O, AES/EBU I/O, and two FireWire ports. Footswitch inputs are provided for monitor switching and talkback activation.
- The rugged, 2U rackmount steel chassis features an attractive extruded aluminum front panel with machined aluminum knobs. A black plastic lens is flushed mounted into the front panel and accommodates 12 channels of level meters.
- 12 flagship Onyx mic preamps with class-leading fidelity and dynamic range
- 8 balanced line outputs via 25-pin D-sub connector
- 16 x 16 ADAT I/O @ 48kHz (8x8 @ 96kHz, 4x4 @ 192kHz)
- 4 headphone outputs with volume control and discrete stereo feeds
- Superb AKM 24-bit/192kHz A/D and D/A converters
- Built-in control room functions include A/B Monitor Switching, Talkback, plus stereo and up to 7.1 surround output main volume control
- Balanced TRS send and return insert jacks on Inputs 1 and 2
- Dual FireWire ports for daisy chaining and direct connection to Mac or PC
- Stand-alone mixer functionality for field and studio use without computer
- Bundled with a complete software package which includes Tracktion 2, Mackie's audio recording and MIDI production software, as well as the Mackie Final Mix CD mastering toolkit. Provides a complete recording/mixing/mastering solution right out of the box.

Onyx 1200F: For Mac and Windows or Standalone *(Mfr# ONYX 1200F • B&H# MAO1200F)* .....**Call**

MOTU

2408MK3

PCI-based Audio Workstation



A cost-effective solution for recording and editing digital audio without sacrificing the power and flexibility needed in today's project and commercial studio environments, the 2408MK3 has everything you need to turn your computer into a powerful 24-bit/96kHz digital audio workstation. The 2408MK3 provides 8 channels of pristine 96kHz analog recording and playback, combined with 24 channels of ADAT and Tascam digital I/O — the most ever offered in a single rack space audio interface. Connect up to four interfaces to the PCI-424 card and you have a system capable of 96 simultaneous active input and output connections at 96kHz. The 2408MK3 is ideal for both the computer-based studio with no mixing board and more elaborate studios built around a digital mixer of any size. For the computer-based studio, the bundled PCI-424 card also features CueMix DSP, a flexible DSP-driven mixing and monitoring matrix that eliminates the need for an external mixer or patch-bay. Connect all your studio gear, including synths, keyboards, and even effects processors. Then control it all from the desktop with no audible monitoring latency and no processor drain on your computer.With 24 channels of digital I/O, the 2408 is ideal for connecting your computer to a digital mixer. Both ADAT and TDIF digital connections are supported at up to 96kHz. And with built-in video and SMPTE synch, you can slave your entire workstation directly to video or SMPTE time code with sub-frame accuracy—without a dedicated synchronizer. The 2408mk3 is cross-platform compatibility with Mac, Windows 98SE/Me/2K/XP and most audio software and host-based effects via WDM/ASIO/Sound Manager drivers. Or use the included AudioDesk workstation software for Mac, with 24-bit recording/editing and 32-bit mixing/processing/mastering.



Inputs/Outputs

- The rear panel of the 2408MK3 rack-mount interface provides eight 1/4" balanced TRS analog inputs and outputs, an extra pair of main analog outs (1/4" TRS), three banks of 8-channel ADAT optical "lightpipe", three banks of 8-channel Tascam TDIF, RCA S/PDIF (with an extra S/PDIF output), Audio Wire and BNC word clock I/O.
- The extra stereo output has front panel volume control so you can plug powered monitors directly into the 2408mk3.
- You can choose any three banks (up to 24 channels) to be active at one time. This means you can hook up three ADATs, three DA-88s, and eight analog devices all at the same time and access any three banks - in any combination of formats. And you can freely switch formats at any time.

Expansion Capability

- A core 2408mk3 system provides 24 inputs and outputs, but it also offers the most expansion ever offered in a single PCI card. Up to four interfaces can be connected to the PCI-424 for up to 96 channels of simultaneous input and output at sample rates up to 96kHz. Think about the possibilities: you could connect twelve 8-channel ADAT or TDIF compatible devices including multi-channel mic preamps, digital mixers, and A-to-D converters to your computer, along with 32 channels of analog I/O, and simultaneously record and play as many tracks of audio as your computer allows.
- All four audio formats (analog, optical, TDIF and S/PDIF) support operation at 44.1, 48, 88.2 or 96 kHz. Each 2408mk3 provides up to 24 channels of simultaneous I/O at 44.1 or 48kHz or up to 12 channels — three 4-channel banks– of digital I/O at 88.2 or 96kHz.

2408mk3 - 24 Input / 26 Output Digital Expansion Interface for MOTU Hard Drive Recording Systems *(Mfr# 2408MK3E • B&H# MA2408MK3E)*.....**639.95**

2408mk3 (PCIe) - 24 Input / 26 Output Hard Disc Recording System with PCIe Card for Mac and Windows *(Mfr# 9000 • B&H# MA2408PCIE)* .....**CALL**

2408MK3

S/PDIF Input/Output

- The 2408MK3 provides S/PDIF digital I/O so you can exchange digital audio with a wide variety of other devices. But the 2408MK3 takes S/PDIF one step further than other systems by providing an extra S/PDIF stereo output of the main mix. You can use this extra stereo digital output for whatever you want. For example, you can leave it connected to a DAT machine so that at any time you can record a stereo mix of the project you are working on - without having to swap cables with another S/PDIF device that may be connected.

SMPTE & Word Clock

- The 2408MK3 is the first audio interface to provide on-board video and SMPTE time code synchronization features. This allows you to slave your 2408MK3 system to video, SMPTE time code or both - without a dedicated synchronizer. The PCI-424 card provides a DSP-driven phase-lock engine with sophisticated filtering that provides fast lockup times and sub-frame accuracy.
- S/PDIF jacks (RCA) on the rear panel can be switched via software to become a dedicated SMPTE LTC timecode I/O. However, because the 2408mk3's sync features are driven by the PCI–424's DSP, any analog input can be chosen for SMPTE input, and any active channel, digital or analog, can be chosen as a SMPTE time code output.
- Supplied software also provides a complete set of tools to generate SMPTE for striping, regenerating or slaving other devices to the computer. Synchronization features are cross-platform and compatible with all audio sequencer software.

Legacy I/O Support

- Users who already own a 2408MKII or other PCI-based MOTU recording system can connect their legacy MOTU hardware to the PCI–424 card of a 2408MK3 system.
- All legacy PCI-based MOTU interfaces are supported, including the original 2408, 2408MKII, 1296, 1224, 24I and 308. Users can mix and match legacy interfaces with the new 2408MK3 as they please.
- Legacy interfaces can also take full advantage of the PCI-424's CueMix DSP near zero latency monitoring.

PCI-424 Card & Cuemix DSP



For the computer-based studio, the PCI–424 card features CueMix DSP, a flexible DSPdriven mixing and monitoring matrix that provides the same near-zero monitoring latency as today's latest digital mixers. CueMix DSP allows you to connect keyboards, synth modules, drum machines, and even effects processors and then monitor these live inputs with no audible delay and no processor drain on the host CPU.

The CueMix DSP engine resides on the PCI–424 card, so it works across all interfaces connected to the card. The CueMix Console software provides an on-screen mixer that gives users hands-on control of their monitor mix, regardless of what audio software they prefer to use. Digital Performer users have the additional option of controlling CueMix DSP directly within DP's mixing environment.

- The PCI-424 is expandable to 96 active inputs/outputs. It supports sample rates up to 192kHz and provides DSP-driven monitor mixing across 96 inputs @96kHz with zero host buffer latency.
- PCI-424 resolves directly to SMPTE time code via any available analog input with sub-frame accuracy. No separate SMPTE synchronizer required. Also provides word clock and ADAT Sync to achieve sample-accurate digital transfers between digital recorders and the computer.
- Cuemix DSP allows you to mix multiple channels into multiple mix busses or directly assigned outputs. Manage your monitor mix with the Cuemix Console.
- Cuemix Console provides independent level and pan controls for each input on every mix. And with CuemixDSP you aren't limited to four stereo mixes. You can configure a unique mix for every physical stereo output you have available. This means you can have up to 48 separate stereo mixes on a 96 output system.

Additional Features

- Includes a setup wizard for both Mac and PC based systems that will have you up and running in minutes. The Setup wizard is an interactive, stand-alone director movie that helps you connect everything together. It even configures the 2408MK3 driver for you when you're done!
- Switchable input levels (+4/ –10dB) for each analog input pair via software.
- 2408MK3 connects to the PCI-424 card (installs in the computer), via 6-pin IEEE 1394 cable. The PCI-424 supports cable lengths of up to 50 feet. Long cable runs are often necessary in studios where the computer is housed in a separate room than the rack–mounted 2408MK3 audio interface.
- Dedicated front-panel five-segment level meters for every analog input and output.
- Separate front-panel volume knobs provide independent volume control for the front-panel headphone jack and the rear-panel main outputs.
- Across-the-board software compatibility — the 2408MK3 ships with a complete set of drivers for Windows 98SE/Me/2K/XP and Macintosh and is compatible with virtually all audio software on both platforms.
- Core 2408MK3 system all includes AudioDesk, MOTU's sample–accurate work-station software for Macintosh with 24-bit recording/editing and 32-bit automated mixing, processing and mastering.

MOTU

24 I/O

PCI Audio Interface



The 24I/O is a single rack-space 96kHz audio interface for Macintosh and Windows systems that fulfills the promise of host-based hard disk recording: to record, edit, mix process, and master multitrack recording projects entirely inside your computer. It provides 24 balanced 1/4˝ (TRS) 96kHz analog inputs and outputs in a single rack-space enclosure, allowing you to connect and record from 24 simultaneous analog sources. Like the 2408MK3, a 24i/o core system includes MOTU's next generation PCI-424 card, which provides expansion up to 96 inputs/outputs, DSP–driven mixing and monitoring, legacy I/O support, on-board SMPTE synchronization and Audiodesk workstation software for Macintosh. The 24I/O rack interface which is also available separately as an expansion I/O for 24i/o or 2408mk3 systems provides 5-segment front-panel meters for every input and output and software-switchable (-10/+4) analog input levels.



Metering

- The 24I/O's front panel is essentially a dedicated meter bridge for your hard disk recording system. Audio activity for every input and output is represented by its own five-segment LED bar graph.

Front Panel Power Switch

- Useful in the unlikely event you wish to turn off your 24I/O. An interesting fact about MOTU Audio interfaces is that they are hot swappable. This means you can power off, plug-in, add and remove interfaces without turning your computer off or restarting. In fact, if you already have a 2408MK3 or other PCI-424 system, adding a 24I/O is as easy as plugging in an AudioWire cable.

24-bit analog TRS I/O

- The 24 analog inputs and outputs are professional-grade 1/4" TRS (balanced/unbalanced) connectors operating at either -10dB or +4dB. The input level can be switched via software in banks of eight inputs. In addition, CumixDSP provides continuously variable input trim with up to 12dB boost per channel.

Word Clock I/O

- The 24I/O audio interface provides industry standard word clock sync on a single BNC connector that can be programmed for input or output via software.When operating as a word clock input, the word connector allows the 24I/O to synchronize smoothly with today's digital audio studio.When operating as a word clock output, the word connector can be used as a master clock to drive other digital devices in your studio, such as a digital mixer.

AudioWire

- Uses the second generation AudioWire introduced with the 2408MK3. It is a high-bandwidth digital audio format capable of carrying up to 24 channels of 96 kHz digital audio in and out of the computer at the same time. AudioWire can readily handle the 24 simultaneous inputs and outputs of the 24I/O audio interface.

Power Supply

- Comes with an internal power supply and standard detachable IEC power cable. No wall warts or line lumps.

24 I/O (PCIe) - 24 Input / 24 Output Hard Disc Recording System with PCIe Card for Mac and Windows *(Mfr# 8800 • B&H# MA24IOPCIE)*.....**CALL**

HD192

High-Definition 192kHz Audio Interface for Mac and PC



Designed for those who demand the very best audio quality available, the HD192 is equipped with the latest generation 24-bit, enhanced multi-bit 128x oversampling 192kHz converters to achieve a remarkable A-weighted signal-to-noise ratio of 120 dB with balanced XLR connectors throughout. Ideal for surround applications, the HD192's 12 inputs and 12 outputs can support two simultaneous 5.1 mixes. And the HD192 is full of advanced features, like AES/EBU I/O with sample rate conversion both in and out. The PCI-424 card introduced with the 2408mk3 is 192-kHz ready. Just connect the HD192 expansion interface to record 192-kHz audio. The HD192 can be purchased as an expander for an existing PCI-424-based MOTU Audio System, or as a core system which includes the PCI-424 card and Audiodesk workstation software.

Highest-Quality A/D Converters

- The most important link in the digital recording chain is the A/D converter. It is the critical component that converts your analog input signal into digital information. The higher the quality of the A/D converter, the better your recordings will sound. The 192kHz converters in the HD192 are the same ones used in more expensive HD systems.With 120dB A-weighted dynamic range and a THD+N of 0.0005%, the HD192 is simply the best sounding front end you can buy for your digital audio workstation.

Comprehensive Metering

- The HD192's front panel provides dedicated 19-segment level meters for all 12 inputs and outputs. Two over meters are included, a temporary over meter and an over/hold meter that is resettable via software. Comprehensive clock status LEDs are also included so you can see at a glance the current sampling rate and clock source.

Front Panel Power Switch

- Useful in the unlikely event you wish to turn off your HD192. An interesting fact about MOTU Audio interfaces is that they are hot swappable. This means you can power off, plug-in, add and remove interfaces without turning your computer off or restarting.

Inputs/Outputs

- All 12 XLR inputs and outputs on the HD192 rear panel support operation at 44.1, 48, 88.2, 96, 176.4 and 192 kHz and use professional-grade XLR connectors operating at +4 dB.

AES/EBU

- The HD192 features stereo AES/EBU digital I/O with built in sample rate conversion. This gives you the ability to integrate external digital audio sources, no matter what the sample rate, while recording audio at higher sample rates on the analog I/O of the HD192. For example, you can still take advantage of the 96-kHz digital I/O on your favorite outboard reverb, while recording audio at 192-kHz.

Word Clock I/O

- An industry-standard word clock input and output allow the HD192 to synchronize smoothly with today's digital audio studio. The word clock output can be used as a master clock to drive other digital devices in your studio, such as a digital mixer. The AES digital I/O can be driven separately via a dedicated word clock input. You can even slave to a 48kHz clock source, even when the HD192 is operating at 192-kHz.

Audio Wire

- The HD192 uses the same second generation Audio Wire as the 2408MK3. It is a high-bandwidth digital audio format capable of carrying up to 24 channels of 96-kHz or 12 channels of 192-kHz digital audio in and out of the computer at the same time.

Power Supply

- Like all MOTU hardware products, the HD192 comes with an internal power supply and standard detachable IEC power cable. No wall warts or line lumps.

HD192 - 12 Input / 12 Output High Resolution Expansion Interface for MOTU Hard Drive Recording Systems *(B&H# MAHD192E)* **1514.95**

ULTRALITE

Half-Rack, Bus-Powered FireWire Audio Interface



The UltraLite is a half rackspace, bus-powered FireWire audio interface that turns a laptop or desktop Power Mac, Intel Mac or PC into a mobile 24-bit, 96kHz recording studio with 10 inputs and 14 outputs. Housed in sturdy yet lightweight aluminum alloy, the UltraLite provides 2 mic/instrument inputs with preamps, 48v phantom power, unique three-way pad switch and front-panel Digital Precision Trim knobs that provide 24dB of gain in 1dB increments for a total gain range of 60dB. The UltraLite also provides on-board SMPTE time code synchronization features, which allow users to slave their UltraLite system to SMPTE time code (via any analog input) without a synchronizer. The UltraLite can also generate time code and send it to any analog output. These sync features are provided by a DSP-driven phase-lock engine with sophisticated filtering that provides fast lockup times and sub-frame accuracy. MIDI performance is sample-accurate with supporting software. Connect microphones, guitars, synths, keyboards, drum machines and even effects processors, and then use the UltraLite's built in 8-bus mixer to monitor all of these live inputs via the UltraLite's main outs, headphone jack or any other output — with virtually no monitoring latency and no processor drain on the computer.

FEATURES

Inputs/Outputs

- 10 inputs with 2 mic preamps and 14 outputs including separate mains.
- Six 24-bit 96kHz analog inputs and eight outputs on balanced/unbalanced 1/4" TRS jacks.
- Separate TRS main outs and front-panel headphone jack, each with independent volume control.
- Stereo 24-bit 96kHz S/PDIF in/out
- Two mic pre-amps with switchable 48v phantom power (mix/match condenser and dynamic mics) and front-panel trim controls.
- Three-way pad switch (0, 18, 36dB) plus 24dB of adjustable trim (in 1dB increments) provides 60dB gain range.
- 18dB of extra gain for the six TRS inputs.
- Discrete ins/outs - there's no channel sharing in the UltraLite; the analog I/O, mic inputs, S/PDIF I/O, headphone out and main outs are all handled as separate channels.
- Two FireWire ports - daisy-chain up to four units on a single FireWire bus without a hub.



Operation

- Front-panel control - access your entire mix, or any UltraLite setting, directly from the front panel.
- Plug-and-play operation with your Mac or PC via FireWire.
- Front panel backlit LCD metering for all audio inputs and outpus.
- Multiple CueMix DSP mixes - create different monitor mixes for the main outs and headphones. Add send/return loops for outboard gear with no latency.
- CueMix DSP near-zero monitoring system.
- Sample-accurate MIDI - connect a MIDI controller and/or sound module with no separate interface needed. MIDI I/O is sample-accurate with supporting software.
- SMPTE sync and striping via any analog input/output.
- Includes drivers for Mac & PC, including ASIO, WDM, Wave, GSIF, Core Audio, and Core MIDI. Supports all popular Macintosh and PC audio software.
- 100% compatible with all host-based effects processing in today's popular audio programs.

General

- Compact, sturdy, lighweight construction (8.5" x 7", WxD), ready to travel anywhere. Easily fits in napsack, briefcase or computer bag. Sits perfectly beside any laptop.
- Bus powered, no additional power supply necessary for complete recording freedom. Includes power supply for stand-alone operation (without a computer).
- Just plug in any DC power adapter (10-24v, tip positive or negative).
- Add additional UltraLite, 828MKII, 896, 896HD or Traveler for additional I/O.
- Bundled with sample-accurate AudioDesk workstation software for Mac with 24-bit recording, editing, mixing, real-time 32-bit effects processing & sample-accurate sync.
- Compatible with Mac OS X 10.3 or higher (including the new Intel Macs), Windows XP and any audio software that supports standard WDM/ASIO/Core Audio drivers.

UltraLight - for Mac OS X and Windows XP
(Mfr # 8400 • B&H # MAUL).....**549.00**

UltraLight and Digital Performer 5 for Mac OS X
(B&H # MAULK).....**849.00**

8PRE

16x12 FireWire Audio Interface



The 8pre is a 1RU Firewire audio interface that turns a laptop or desktop Mac or PC into a 24-bit, 96kHz recording studio with eight mic inputs, 8-channel ADAT optical digital I/O and MIDI I/O. When not connected to a computer, the 8pre can also function as an 8-channel A/D converter, making it two products in one. Designed for convenient desktop or rack-mount operation, 8pre provides a variety of controls and status LEDs on the front panel for easy access and connectors on the rear panel for efficient studio installation. Use the included CueMix software to mix all 16 inputs from your computer. Eight channels of ADAT optical I/O make the 8pre an ideal companion for a digital mixer. Two ADAT lightpipe connections work together to support a full 8 channels of optical digital I/O at any sample rate up to 96kHz.

FEATURES

Inputs/Outputs

- 16 inputs with 8 mic preamps and 12 outputs including separate phone and main outs for a powerful desktop studio.
- Eight 24-bit/96kHz analog inputs equipped with TRS/XLR combo jacks accept either a low-impedance XLR or high-impedance 1/4" TRS input. Each input has switchable 48v phantom power (to mix and match condenser and dynamic mics), 20dB pad and a trim knob that provides up to 40dB of gain.
- Two balanced/unbalanced 1/4" TRS 24-bit/96kHz analog main outs and front-panel headphone jack, each with independent volume control.
- Eight channels of ADAT optical I/O - provides two sets of optical connectors to provide eight channels of optical digital I/O even at high samples rates (88.2 or 96 kHz).
- Simply plug in your FireWire cable, and both MIDI and audio are ready to go. Connect a MIDI controller and/or sound module with no separate interface needed. Timing is sample-accurate with supporting software.
- No channel sharing in the 8pre; the mic inputs, ADAT optical I/O, headphone out and main outs are all handled as separate channels.
- Daisy-chain up to four units on a single FireWire bus without a hub.

Operation

- When the 8pre isn't connected to a computer via a Firewire, the front panel "Mode" LED changes from "Interface" to "Converter". In this mode, the 8pre acts as an 8-channel analog-to-digital converter that can add 8 mic inputs to another ADAT optical-equipped audio interface, digital mixer or other device.
- 5-segment LED meters for the analog inputs, in addition to phone and main out volume. Other status LEDs indicate clock source and other settings.

Timecode

- Slave the 8pre to SMPTE time code without a synchronizer via any analog input. The 8pre also generates time code, which can be sent to any analog output. The 8pre provides a DSP-driven phase-lock engine with sophisticated filtering that provides fast lockup times and sub-frame accuracy.
- Included SMPTE Console software provides a complete set of tools to generate SMPTE for striping, regenerating or slaving other devices to the computer. These sync features are cross-platform and compatible with all audio sequencer software that supports the ASIO2 sample-accurate sync protocol.

CueMix DSP

- Connect mics, guitars, synths, keyboards and drum machines, and then use the 8pre's built in 8-bus mixer to monitor all of these live inputs via the 8pre's main outs, headphone jack or any optical output pair — with virtually no monitoring latency and no processor drain on the computer. Users can even create up to four separate (stereo) monitor mixes for the main outs, headphones and optical outputs. Everything, including talk-back and listen-back, can be controlled from the included CueMix Console software, just like a conventional mixer.

Additional Features

- Includes drivers for Mac & PC, including ASIO, WDM, Wave, GSIF, Core Audio, and Core MIDI. Supports all popular Macintosh and PC audio software.
- 100% compatible with all host-based effects processing in today's popular audio programs.
- Includes AudioDesk full-featured sample-accurate workstation software for Mac with recording, editing, mixing, real-time 32-bit effects processing & sample-accurate sync.

8pre: FireWire Audio Interface/Converter for Mac and Windows *(Mfr # 8500 • B&H # MA8PRE)* .....**CALL**

8pre with Digital Performer for Mac *(B&H # MA8PREK)* .....**CALL**

MOTU

828MK3

FireWire Audio Interface with Digital Mixing and Effects



The 828mk3 is a 24-bit 192kHz capable FireWire audio interface that provides 28 inputs and 30 outputs in a single rackspace. All I/O is routed to an on-board 16-bus digital mixer driven by hardware-based DSP with 32-bit floating point precision. The mixer allows you to apply no-latency effects processing to inputs, outputs or busses directly in the 828mk3 hardware, independent of the computer. The built in effects include reverb, compression/limiting, and parametric EQ and they can even be even applied when the 828mk3 is operating standalone (without a computer) as a complete rackmounted mixer. You can apply EQ and compression on every input and output (a total of 58 channels), with enough DSP resources for at least one band of parametric EQ and compression on every channel at 48 kHz. Input signals to the computer can be recorded wet, dry, or dry with a wet monitor mix (for musicians during recording, for example). The included AudioDesk software gives you all the advanced features needed to record, edit, mix, and master an audio project in your Mac.

FEATURES

- 24-bit/192kHz A-D and D-A converters.
- Eight 1/4" TRS analog inputs and outputs. Input levels can be switched between +4/-10 for each input via software. Two front panel mic / instrument DI inputs using 1/4" / XLR combo Neutrik connectors. The mic pre-amps provide plenty of gain and phantom power and variable trim. Analog input trims are digitally controlled on all inputs.
- The mic/guitar inputs features V-Limit, a hardware limiter that helps prevent digital clipping from overloaded input signals.
- Dual 1/4" Sends allow you to insert a compressor or effects processor into the two front panel input channels.
- Dedicated balanced XLR main outputs connect directly to your monitor system.
- Front panel 1/4" headphone jack
- A dual function knob on the front panel provides separate volume control over main outputs and headphones.
- Sixteen channels of 24-bit digital I/O via two ADAT lightpipe interfaces (8 channels at 96kHz), switchable to stereo optical S/PDIF. Stereo 24-bit / 96kHz coaxial S/PDIF I/O
- Front panel meters are provided for all I/O, plus SMPTE sync tach and lock LEDs.
- Dual FireWire ports – one to connect the 828MK3 to your computer and a second port to daisy-chain additional devices.

CueMix FX – Digital Mixer with Effects



- CueMix FX is a control software front-end for Mac OS X, Windows XP and Vista, with attractive graphic mixing and editing, and a convenient tabbed interface for quick access to all features in one window. Simply click a "Focus" button on any channel or bus to graphically edit the built in para-metric EQ, compression and other effects.
- Operates side by side with any host audio software, and it can be controlled from the Mackie Control Universal Pro worksurface.
- The **Classic Reverb** provides up to 60 secs. of reverb time, with 5 different room types, and flexible EQ filtering.
- Two forms of compression are supplied: a standard compressor with threshold, ratio, attack, release and gain, and the vintage sounding **Leveler**, an accurate model of the legendary LA-2A optical compressor.
- The **7-band parametric EQ** is modeled after British analog console EQ's, featuring 4 filter styles (gain/Q profiles). LP and HP filters are also supplied with slopes that range from 6 to 36 dB.
- Each channel displays a graphic thumbnail of EQ curves, compressor settings and other channel specific parameters. There is also a section for talkback and listenback.

- MIDI I/O is provided for accessing a control surface or synth. Word clock input and output (BNC) provides synchronization with a wide variety of digital devices or a central-ized word clock source.
- The backlit LCD display provides an intuitive interface to configure your entire system. It even allows you to use the 828mk3 as a standalone mixer.
- Drivers for Mac OS X and Windows (XP and Vista) for compatibility with virtually all audio software via WDM/ASIO/Core Audio.
- 1/4" SMPTE time code I/O allow you to slave to and generate SMPTE time code without a dedicated synchronizer. A DSP-driven phase-lock engine with sophisticated filtering provides fast lockup times and sub-frame accuracy.

828MK3 FireWire Interface for Mac and PC *(Mfr# 4360 B&H# MA828MK3)* **749.95**

896MK3

24-bit / 192kHz FireWire Audio Interface



The 896mk3 is a cross-platform FireWire audio interface with on-board effects and mixing. Features include eight XLR/TRS "combo" style analog inputs with high-quality Mic/Line preamps, true hi-Z guitar inputs, a total of 28 inputs and 32 outputs, 192 kHz analog operation, signal overload protection, a 32-bit floating point DSP for digital mixing and effects processing, two banks of configurable optical I/O and much more. The 896mk3 allows you to connect a wide variety of studio gear, including microphones, guitars, synths, keyboards, drum machines and even effects processors. In addition to the eight mic/guitar preamp inputs, the 896mk3 provides two independent headphone jacks with independent volume knobs, one of which also controls the XLR main outs on the rear panel. This "master vol" knob can also be programmed to control any combination of outputs (analog and/or digital). For example, it can control monitor output for an entire 5.1 or 7.1 surround mix.

FEATURES

- CueMix FX provides a flexible 28 input/16 bus mixer with on-board DSP effects, including reverb with sends/returns, plus EQ and compression on every input and output.
- All analog I/O can operate at sample rates up to 192 kHz (a total of eight 'combo' Mic/Line analog inputs and ten XLR outputs, including two monitor outputs).
- Two optical banks provide 16 channels of ADAT optical at 48 kHz, 8 channels of S/MUX optical I/O at 96 kHz or two banks of stereo TOSLink at rates up to 96 kHz.
- AES/EBU (XLR) and RCA S/PDIF connectors offer independent sets of stereo digital I/O.
- Two FireWire allow you to expand your system with additional MOTU FireWire audio interfaces or other devices.
- Two 1/4" stereo headphone outputs — one mirrors the XLR main outs, while the other operates as an independent stereo pair.
- Stand alone operation - program your mixes at the studio and then bring the 896mk3 to your gig. Tweka the mix on site using the back-lit LCD and front-panel controls.

Mic/Line Inputs

- Each of the eight rear panel mic/guitar combo jacks features an individual trim knob, 20 dB pad switch and 48V phantom power switch is supplied on the front panel.
- All eight inputs are equipped V-Limit, a hardware limiter that helps prevent digital clipping from overloaded input signals. With V-Limit enabled, signals can go as high as +12 dB above zero with no digital clipping. Additional protection can be applied by enabling the Soft Clip feature, which engages just before clipping occurs and helps reduce perceptible distortion.

Comprehensive Metering

- 10-segment ladder LEDs are provided for every input and output. One eight-channel meter bank is dedicated to the eight analog inputs. Another eight-channel meter bank can display any input or output bank, which the user can quickly select with a convenient front-panel rotary encoder. Dedicated main out meters are also provided.

Synchronization

- The 896mk3 employs Direct Digital Synthesis (DDS), a DSP-driven phase lock engine and internal clock source that produces imperceptibly low jitter characteristics (below the noise floor), even when the 896mk3 is resolved to an external clock source via either word clock or SMPTE time code.
- You can slave directly to SMPTE time code, without a dedicated synchronizer, via one of the 896mk3's analog input jacks. A DSP-driven phase-lock engine with sophisticated filtering provides fast lockup times and sub-frame accuracy.

Drivers and AudioDesk

- CueMix FX and drivers for Mac (OS X) and Windows (XP and Vista) for cross-platform compatibility with virtually all audio software via WDM/ASIO/Core Audio drivers. The included AudioDesk workstation software for Mac provides 24-bit recording/editing and 32-bit mixing/processing/mastering.

896mk3 *(Mfr# 4460 B&H# MA896MK3)*.....**1024.95**

MOTU

TRAVELER

Portable FireWire Interface





The Traveler is everything you need to turn your computer into a mobile 24-bit, 192kHz digital audio workstation. Powered by your computer's FireWire bus, the Traveler gives you a complete, battery-operated studio wherever your recording projects take you.

The Traveler provides eight channels of pristine 192kHz analog recording and playback, combined with all of the digital I/O you need: ADAT optical, AES/EBU and S/PDIF (TOSLink and RCA). You can even expand the system by connecting additional Traveler, 828mk3 or 896mk3 FireWire audio interfaces.

FEATURES

- Sturdy lightweight construction—ready to travel with you anywhere.
- Compact size (14.75 x 9˝—fits easily into a napsack, briefcase or computer bag and sits perfectly under any laptop.
- Powered by computer or battery—no additional power supply necessary for complete recording freedom.
- 20 channels with 4 mic inputs—all the I/O you need.
- Four mic pre-amps with switchable 48-volt phantom power, front-panel Digital Precision Trim controls and pre-amplified sends.
- Individual 48V phantom power—mix and match microphones.
- Record at sample rates up to 192kHz.
- 20 inputs / 22 outputs—there's no channel sharing in the Traveler; the mic inputs, S/PDIF I/O, AES/EBU I/O, and headphone out are all handled as simultaneously active, independent channels.
- Eight 24-bit 192kHz outputs on balanced/unbalanced 1/4" TRS jacks
- Four 24-bit 192kHz inputs on balanced/unbalanced 1/4" TRS jacks
- Separate headphone jack, with independent volume control.
- Stereo 24-bit 96kHz S/PDIF in/out
- Word clock in and out
- Built-in SMPTE time code sync
- Digital Precision Trim™—adjust preamp gain in 1dB increments; save and recall multiple trim setups.
- CueMix DSP provides latency-free monitoring system.
- Front-panel control—access your entire mix, or any Traveler setting, directly from the front panel.
- Multiple CueMix DSP mixes—create different monitor mixes for the main outs and headphones. Add send/return loops for outboard gear—with no latency.
- 8 channels of 24-bit ADAT optical input/output. Eight channels at 44.1/48kHz. Four channels at 88.2/96kHz.
- Sample-accurate digital transfers between ADAT digital tape decks and the computer via the ADAT sync port.
- Sample-accurate MIDI—connect a MIDI controller and/or sound module with no separate interface needed. MIDI I/O is sample-accurate with supporting software.
- Two FireWire ports for daisy-chaining without a hub
- Expandable—add additional 828mkII, 828mk3, 896mk3 or Traveler FireWire interfaces for additional I/O.
- Front panel meters for all analog, digital and MIDI I/O, plus SMPTE sync tach and lock LEDs.
- Dedicated front panel clock status LEDs.
- Includes drivers for Mac & PC, including ASIO, WDM, Wave, GSIF, Core Audio, and Core MIDI. Supports all popular Macintosh and Windows audio software.
- 100% compatible with all host-based effects processing in today's popular audio programs.
- Stand-alone operation—program your mixes at the studio and then bring the Traveler to your gig—no computer needed. Just plug in any DC power adapter (10-24 volts, tip positive or negative). Need to tweak the mix? Do it on site using the back-lit LCD and front-panel controls.
- Includes AudioDesk full-featured sample-accurate workstation software for the Macintosh with recording, editing, mixing, real-time 32-bit effects processing & sample-accurate sync.

Traveler - 20-Input / 22-Output Portable FireWire Interface for Mac and Windwos *(Mfr# 8250 • B&H# MATRAVELER)* **849.95**

INSPIRE 1394

4x4 Digitally Controlled FireWire Interface



A software controlled FireWire interface, INSPIRE 1394 features four analog inputs and two analog outputs at 24-bit/96k. Inputs include two custom-designed PreSonus mic preamps with +48v phantom power and two instrument Hi-Z inputs on the front panel. There are also two unbalanced RCA inputs on the rear panel that can be configured as dual mono or stereo line level or phono (with RIAA filter). Outputs include RCA unbalanced and mini TRS on the rear panel as well as headphone output on the front panel. INSPIRE 1394 is completely controlled by an easy-to-use software mixer control panel. Controls include, input gain, phantom power, limiter (off/on), preamp boost (off/on), sample rate, headphone volume, main output volume as well as zero latency input mixing with playback mixing.



- Four simultaneous input channels
- Two microphone/instrument preamplifiers
- Two FireWire connectors enable daisy-chaining of up to four INSPIRE 1394's together for up to 16 simultaneous inputs at 24-bit/96k recording rate.
- Switchable line input or phono input (with RIAA filter)
- Compatible with all ASIO, WDM and Core Audio applications including Cubase, Nuendo, Sonar, Garage Band, Logic Express, Logic Pro and many others.
- Software Control Panel and zero latency mixer
- Bundled with PreSonus ProPak Software Suite including Cubase LE 48-track production software, 25 real-time effect plug-ins and over 3GB of drum loops and samples.

INSPIRE 1394 FireWire Interface *(Mfr# INSPIRE 1394 • B&H# PRI1394)* **149.95**

FIREBOX 6-input/10-output 24-bit/96K FireWire Interface

A powerful FireWire recording interface that fits in the palm of your hand, the FireBox is a complete recording studio combining two high quality PreSonus microphone/instrument preamps, 24-Bit/96kHz sample rate and Steinberg's Cubase LE 48-track recording software. Ideal for a professional-quality and compact computer-based studio.



- Has the highest record/playback track count of its size with the ability to record six inputs and playback through ten outputs simultaneously all at pro-quality 24-bit/96kHz.
- Two Class-A ultra-low noise high-headroom microphone/instrument preamplifiers with 48v phantom power on the front panel.
- Two additional balanced TRS line inputs along with six balanced TRS line outputs. Two channels of S/PDIF input/output and MIDI input/output are also included via DB9 breakout cable.
- Zero-Latency DSP mixer allows you to mix all six live inputs with a software output stream, then route that mix to any one of its outputs, as well as assign either that mix or a software output stream to its headphone amplifier.
- High quality stereo headphone output with volume adjustment on the front panel. The headphone output has its own two-channel driver stream which can be used as a separate stereo bus or two-channel output giving you the ability to send a "cue" mix to the headphone output and a main mix to the main output.
- Powered by 6-pin FireWire bus power or via an external power transformer.
- Windows XP and Mac-compatible, FireBox comes ready-to-record with Steinberg's Cubase LE 48-track 24-bit/96K recording software. It also comes with the ProPak Software Suite, which includes more than 20 real time plug-ins, a number of virtual instruments and over 2 GB of drum loops and samples.
- 1/3 RU-wide metal chassis fits PreSonus' MAXRACK rackmount system and can be racked with the TubePRE, COMP16, EQ3B and HP4 for a neat and compact computer recording system.

FireBox Interface: with Cubase LE Software *(Mfr # FIREBOX • B&H # PRFB)*.....**299.95**

MegaStudio Artist: Includes FireBox and Cubase 4 LE, Sony Vegas Movie Studio + DVD video editing software, eight virtual instruments, nine real-time effects, and a large selection of drum loops and sound effects. Also includes four-hour video tutorial that covers audio recording and video editing. *(Mfr # MEGASTUDIO ARTIST • B&H # PRMSA)*.....**449.95**

Max Rack *(Mfr # MAXRACK • B&H # PRMR)*.....**79.95**

FireStudio Project

10 x 10 FireWire Recording System



FireStudio Project is a complete 24-bit/96K recording system combining eight Class A XMAX mic preamplifiers, 24-bit/96k sample rate conversion, zero-latency matrix router mixer, and the PreSonus ProPak Software Suite. The suite includes Cubase LE 4 48-track recording and production software, over 25 real-time plug-in effects (EQ's, compressors, reverbs), and over 2 GB of drum loops and samples. Great for professional studio recording, live sound recording, performance, podcasting and more, the FireStudio Project is designed for flexibility and ultra-high sonic performance. With the FireControl Mixer/Router you can send up to five individual mixes to different musicians during recording so that every band member can have a custom headphone mix.

- High-speed FireWire (IEEE 1394) audio interface, with up to 96K sampling rate.
- 8 XMAX Class A microphone preamplifiers (+60dB gain) w/ trim control.
- Eight analog mic/line inputs, 2 Instrument Inputs; 8 1/4" TRS balanced analog outputs.
- S/PDIF Digital input and output, MIDI input and output
- Balanced Send / Return for channels 1 and 2
- Zero Latency Monitoring with FireControl Mixer/Router.
- Separate 1/4" TRS balanced main outputs.
- 1/4" TRS headphone output with level control.
- FREE ProPak Software Suite including Cubase LE 4 Audio Production Software

FireStudio Project – *(Mfr # FIRESTUDIO PROJECT • B&H # PRFSP)* **499.95**

FireStudio Tube

16 x 10 FireWire Recording System with Two SuperChannels



FireStudio Tube is a complete 24-bit/96k professional FireWire recording system with sixteen inputs and ten outputs, including two SuperChannel Tube Preamps. Additional inputs include eight Class A XMAX mic preamps and six balanced TRS line inputs on the rear panel. Outputs include eight balanced TRS outputs and PreSonus' signature ultra loud and clear headphone output. PreSonus' 16x10 FireControl mixer/router delivers up to five zero-latency custom monitor mixes easily and quickly. FireStudio Tube touts A/D/A converters with a dynamic range of over 114dB for unbelievable clarity as well as synchronization using patented JetPLL jitter reduction technology. Bundled with a complete suite of software featuring Steinberg's Cubase LE 4 48-track recording and production software along with a number of third party plug-ins, loops, samples and virtual instruments delivering a complete music production solution.

The two front panel "SuperChannels" feature Class A vacuum tube mic and instrument preamps along with full-featured analog limiters. The preamps use a high gain, military-grade tube for maximum gain, low noise and high headroom. Neutrik combo connectors allow both XLR mic and hi-Z instrument inputs. Preamp controls include preamp gain and tube drive to achieve a wide range of sounds from smooth, clean and clear, to warm tube saturation. An 80Hz high pass filter on the front panel removes room rumble and unwanted lows. Limiter features a VCA-based ultra fast RMS and peak detection circuit, with threshold and gain controls, eliminating the possibility of clipping during recording while maintaining musicality. Fast-acting LED metering on the front panel displays preamp input and limiter gain reduction for the two tube SuperChannels.

- 16 inputs/10 outputs simultaneous record/playback channels
- 2 SuperChannels (tube microphone/instrument preamplifier with analog limiter)
- 8 balanced TRS outputs
- 8 XMAX microphone preamplifiers
- MIDI Input/Output
- 16x10 FireControl DSP mixer/router
- High performance A/D/A converters (114 dynamic range)

FireStudio Tube
16-in/10-out FireWire Interface with ProPak software suite.
(Mfr # FIRESTUDIO TUBE • B&H # PRFST) **799.95**

FIRESTUDIO

26-input/26-outputFireWire Recording System

FireStudio is a 26x26 24-bit/96kHz professional recording system combining eight XMAX Class A PreSonus mic preamps, up to sixteen channels of optical ADAT input/output as well as S/PDIF and MIDI input/output. Wordclock I/O helps integrate the interface into a professional environment, while a software Control Console delivers a 36x 36x 18 zero-latency mixer/router. FireStudio also includes the ProPak Complete, a bundle of over 2GB of award-winning recording and production software, virtual instruments, plug-ins, drum loops and samples to get you started making music immediately.





FEATURES

- Eight custom-designed high-voltage, discrete, XMAX Class A mic/line preamps with trim controls. Inputs 1/2 accept instruments as well. Preamps are characterized by high headroom, low noise, wide dynamic range and wide frequency range. Dual neutrik connector accepts 1/4″ and XLR inputs.
- Ultra powerful FireWire chipset deliver 26 channels of simultaneous inputs/outputs at 24-bit/96kHz. Easily handles high channel count at high bit-rate while minimizing latency and load on your computer.
- 48v phantom power, switchable in banks of four (1 - 4 and 5 - 8)
- Sixteen channels of optical ADAT I/O (eight channels via 96kHz dual S/MUX)
- S/PDIF I/O on RCA coaxial connectors
- MIDI input and output
- Two headphone outputs
- Synch is handled by JetPLL jitter reduction technology. Incorporates noise shaping to virtually remove all audio band jitter. Ensures the highest converter performance possible, resulting in better stereo separation and clearer more transparent audio.
- JetPLL delivers ultra-fast locking to any digital format, through a wide range of frequencies and is extremely robust, and tolerant of wide variations in clock frequencies. Ensures near perfect clock performance when networking audio devices thus creating the most stable and robust synchronization to the computer and all devices synchronization with the FireStudio.

Control Console - Zero Latency DSP Mixing/Routing

The FIRESTUDIO also includes the Control Console - a 36x36x18 DSP mixer/router for flexible mixing and direct routing any input to any output including the headphone output, with zero latency. The Control Console software application lives between your FireStudio interface and your DAW software enabling the mixing and routing of input streams coming into your FireStudio interface and playback stream coming from your DAW software. The Control Console is capable of creating up to nine stereo mixes and then routing to the outputs of your FireStudio for headphone mixes and various aux sends. This way everyone in the band and the recording engineer can have a custom mix. Also, the FireStudio is loaded with internal flash memory so all Control Console Mixer and Ouput Router settings are saved and recalled in the FireStudio during power off/on. This allows you to configure your FireStudio as a stand-alone device, without being connected to a computer for uses such as a submixer, A/D and D/A-converter, headphone mixer, format converter, instrument or microphone pre-amplifier!

ProPak Complete Software Suite

The PreSonus FireStudio also comes with the new ProPak Complete Software Suite, which includes more than 20 real time plug-ins, a number of virtual instruments and over 2 GB of drum loops and samples including: Steinberg - Cubase LE; Propellerheads Reason Adapted PreSonus Edition; IK Multimedia - Amplitube LE; FXpansion - BFD lite; Drumagog LE; Sonoma Wire Works-Riffworks Jr.; Wave Arts – TrackPlug LE, MasterVerb LE and more!

Optional Monitor Station Remote (MSR)



The optional MSR (monitor station remote) for the FireStudio is a complete surround/stereo speaker manager, input switcher and communication system delivering a more efficient and flexible work flow. The MSR connects to the FireStudio via standard Cat 5 Ethernet cable to keep your work space as clean as possible. There are also two headphone outputs on the FireStudio for even further flexibility and convenience.

FireStudio: 26-input / 26-output 24-Bit/96kHz FireWire Recording System for Mac and Windows *(Mfr # FIRESTUDIO • B&H # PRFS)* ..... **CALL**

MSR - Monitor Station Remote for FireStudio *(Mfr # MSR • B&H # PRMSR)* **199.95**

FireStudio LightPipe

ADAT Lightpipe to FireWire Interface



FireStudio LightPipe is a 24-bit/96k ADAT light pipe to FireWire computer recording system for both PC and Macintosh computers. The FireStudio LightPipe allows you to convert up to 32 channels of ADAT optical light pipe input/output to FireWire providing a multi-channel computer interface for digital mixers, A/D and D/A converters or ADAT recorders. FireStudio Lightpipe features JetPLL jitter elimination technology for ultra-tight synchronization and improved imaging and clarity along with a 34x4 DSP matrix mixer allowing you to create dual stereo latency monitor mixes. Fast-acting front panel input/output LED meters provide visual monitoring of all signals.

FireStudio LightPipe *(Mfr # FIRESTUDIO LIGHTPIPE • B&H # PRFL)*.....**599.95**

MegaStudio Producer

Complete Audio &Video Production Studio



The MegaStudio Producer from PreSonus is a complete audio and video production studio that includes the FP10 10x10 FireWire recording interface, Steinberg's Cubase 4 LE recording software for Mac and Windows, along with Sony Vegas Movie Studio + DVD video editing software for Windows. Additionally, there are eight virtual instruments, nine real-time effects, and a large selection of drum loops and sound effects. Also included with the MegaStudio Producer are more than four hours of tutorial videos showing you step-by-step how to produce professional-quality recordings and videos taking the mystery out of music and video production.

FP10 Interface

- 10x10 FireWire recording interface with 24-bit/96k sampling rate
- 8 Class A XMAX microphone preamps (2 instrument inputs); 8 analog line outputs.
- S/PDIF input/output, MIDI input/output
- Zero-latency monitoring
- Daisy-chain up to three FP10's for 24 mic/line inputs.

Audio and Video Production

- Steinberg Cubase 4 LE 48-track audio recording and production software
- Sony Vegas Movie Studio + DVD Architect Multitrack video and audio editing software and DVD creation software

Virtual Instruments

Includes Reason Adapted (Synths, Sounds, Loops), Drumagog LE (Drum replacer), BFD Lite (Virtual studio drummer), Ultra Analog Session (Synthesizer), PreSonus VI by SoniVox (Virtual sample instrument), Lounge Lizard Session (Vintage electric pianos), Amplitube LE (Virtual guitar amplifier), KeytoSound (General synthesizer).

Realtime Effects

Includes MasterVerb (Mono and stereo reverb), EyeQ (Graphic EQ and spectral analyzer), Chamberverb (Reverb), Track Plug LE (Channel Strip), Camel Crusher (Compressor), PitchCraft (Pitch correction), FuzzPlus 2 (Guitar effect), SFX Machine (virtual synthesizer), Pluggo Jr (12 realtime effects plug-ins).

Drum Loops And Sound Effects

Sony 1001 Sound Effects, Discrete Drums PreSonus Edition, Cycling 74 loops, Twiddly Bits

CD Burning

Sony CD Architect

Instructional Videos

- Cubase LE4 Demystified - video manual
- Sony Vegas Movie Studio Training by VASST
- How to recording a song using the FP10
- How to make a live recording and video with the FP10 and Sony Vegas
- How to make a music video with Sony Vegas
- Mixing a song in Cubase LE4,
- Distributing your music on TuneCore

MegaStudio Producer *(Mfr # MEGASTUDIO PRODUCER • B&H # PRMSP)*.....**499.95**

AUDIOBOX USB

2x2 USB recording system



The AudioBox USB is a USB bus-powered interface with 2 mic/instrument preamps with 48V phantom power, 2 balanced TRS outputs, MIDI Input/Output, and a playback mixer knob on the front panel allowing you to adjust the volume level between your recording and existing tracks. The AudioBox USB ships complete with the PreSonus ProPak software suite featuring Steinberg's Cubase LE 4 as well as a bundle of third party plug-ins, loops and drum samples. The AudioBox USB is USB bus-powered allowing you to take it anywhere inspiration hits. No wall warts, line lumps or power cables, just plug in to a powered USB port and you are ready to record. The AudioBox USB is housed in an all-metal chassis with metal knobs ready to withstand the rigors of travel. Toss it in your laptop bag and mobilize your music creation and production.



- 24-bit / 44.1, 48k USB audio recording interface
- 2 class A XMAX microphone / instrument preamplifiers
- 48V phantom power
- 2 balanced TRS outputs
- MIDI input/output
- Powered via USB
- 1/4″ stereo headphone output with deicated level control

AudioBox USB *(Mfr# AUDIOBOX USB • B&H# PRABU)* **149.95**

Presonus Audio Interface Comparison

	AudioBox USB	Inspire 1394	FIREBOX	MegaStudio Producer	FireStudio Project	FireStudio Tube	FireStudio LightPipe	FireStudio
Interface	USB	FireWire (x2)	FireWire	FireWire (x2)	FireWire (x2)	FireWire (x2)	FireWire (x2)	FireWire (x2)
Bit Depth / Sample Rate	24-bit / 48kHz	24-bit / 96kHz	24-bit / 96kHz	24-bit / 96kHz	24-bit / 96kHz	24-bit / 96kHz	24-bit / 96kHz	24-bit / 96kHz
Total Inputs and Outputs	2x2	6x6	6x8	10x10	10x10	16x8	32x32	26x26
Analog Inputs	2 x XLR/1/4″ TRS 'combo'	2 XLR Mic 2 1/4″ TS Line 2 RCA Line	2 x XLR/1/4″ TRS 'combo' 2 x 1/4″ TRS	8 x XLR/1/4″ TRS 'combo'	8 x XLR/1/4″ TRS 'combo'	8 x XLR/1/4″ TRS 'combo' 2 SuperChannels 6 x 1/4″ TRS	—	8 x XLR/1/4″ TRS 'combo'
Analog Outputs	—	2 x RCA	4 x 1/4″ TRS	8 x 1/4″ TRS	8 x 1/4″ TRS	4 x 1/4″ TRS	—	8 x 1/4″ TRS
Analog Monitor Outputs	2 x 1/4″ TRS	2 x RCA, 1/8″ TRS	2 x 1/4″ TRS	4 x 1/4″ TRS	2 x 1/4″ TRS	2 x 1/4″ TRS	2 x 1/4″ TRS	2 x 1/4″ TRS
Analog Sends/Returns	—	—	—	2 x 1/4″ TRS	—	—	—	2 x 1/4″ TRS
ADAT/SMUX Input Ports	—	—	—	—	—	—	4	2
ADAT/SMUX Output Ports	—	—	—	—	—	—	4	2
S/PDIF Inputs	—	—	1 Coaxial	1 Coaxial	1 Coaxial	—	—	1 Coaxial
S/PDIF Outputs	—	—	1 Coaxial	1 Coaxial	1 Coaxial	—	—	1 Coaxial
MIDI I/O	Yes	—	Yes	Yes	Yes	Yes	Yes	Yes
Multi-unit support		Up to 4 Units		Up to 3 Units				via ADAT
Headphone Output(s)	1/4″ TRS	1/8″ Stereo	1/4″ Stereo	1/4″ Stereo	1/4″ Stereo	1/4″ Stereo	1/4″ Stereo	1/4″ Stereo
Word Clock I/O	—	—	—	—	—	—	BNC	BNC
Bus-powered	Yes	Yes	Yes	—	—	—	—	No
Form Factor	Table Top	Table Top	Table Top	19″ Rackmount	19″ Rackmount	19″ Rackmount	19″ Rackmount	19″ Rackmount

FIREFACE 400

36-Channel, 24-Bit/192kHz Bus-Powered FireWire Audio Interface



The Fireface 400 is the only device in its class with active jitter suppression, stand-alone functionality, complete controllability from the front panel, highly flexible I/Os in professional quality, and an unsurpassed 648-channel matrix router - at sample rates up to 192 kHz.
Fireface 400 features eight balanced analog inputs and outputs (output 7/8 are unbalanced) equipped with software controlled switching of reference levels. Channels 1 and 2 provide two microphone inputs with a digitally controlled input stage, individually switchable 48v phantom power and Neutrik Combo connectors for XLR and TRS. Digital connectivity is provided by ADAT Lightpipe I/O along with coaxial S/PDIF which is AES/EBU compatible. BNC connectors allow for inputting and outputting Wordclock. The Fireface 400 is equipped with SteadyClock, sync and clock technology that allows the unit to function as a sync reference for a whole studio. SteadyClock refreshes clock signals, removes jitter and provides optimal conversion quality, irrespective of the quality of the reference clock. With the inclusion of internal flash memory, all settings are recalled during boot. This allows it to be configured and used as a stand-alone device, without connection to a computer.



FEATURES

- Sample rates up to 192 kHz on all channels (except ADAT)
- Two digitally controlled Mic Preamps in high-end quality
- Two balanced universal inputs for line and instrument signals
- An ADAT optical I/O allows for a connection and insertion of effects devices, mixing consoles or external converters.
- Simple stand-alone operation with rotary encoder and front panel display
- TotalMix: 648-channel mixer with 42-bit internal resolution
- 54 Level Meter Peak/RMS, hardware-calculated
- Full mobility with Bus Power support (Power over FireWire)
- Word clock input and output (BNC) plus two MIDI I/Os (breakout cable, 5-pin DIN)
- Power supply accepts 100 to 240v AC, thus it can be operated all over the world.
- A rear panel switch enables Bus Powered operation, taking the power directly from the FireWire connector.

SteadyClock

Equipped with SteadyClock, the Fireface 400 becomes a sync reference for the whole studio. RME's unique sync and clock technology, SteadyClock refreshes clock signals, removes jitter, and takes care of optimal A/D-D/A conversion quality, thus guarantees a sensational sound quality, completely independent from the reference clock's quality. SteadyClock allows the unit to control the sample rate freely on its own. The Settings dialog includes a direct choice of the video and audio world's most often used sample rates. Additionally, two faders can be used to set the sample rate freely and in real-time, within the range of +/- 4% and +/- 0.4%.

TotalMix

The DSP-based TotalMix mixer allows fully independent routing and mixing of all 18 input and output channels to all 18 physical outputs. Up to 9 totally independent stereo sub-mixes simply mean unrivalled monitoring facilities. Copy/paste of routings, ganging and group-based operation of faders, and the extraordinary Matrix window are just some of the mixer's unique features. The mixer can be completely MIDI controlled, even in stand-alone operation. Furthermore the DSP hardware calculates RMS and Peak levels for all 54 audio channels, without causing any significant CPU load.

FireWire Technology

Fireface 400 uses RME's own FireWire techology, heavily optimized for audio. Minimum overhead, special hardware adaptations, and a low-latency buffer concept allow a performance and compatibility considered impossible for FireWire audio until now. This includes changing latency in mid-operation, latencies down to one ms, or an immediate reaction to changes of the sample rate. Further optimizations and additional features can be added at any time by Flash Updates.

Fireface 400: FireWire Audio Interface for Mac and Windows *(Mfr# FF400 • B&H# RMF400)*.....**CALL**

FIREFACE 800

66-Channel, 24-Bit/192kHz Bus-Powered FireWire Audio Interface



Fireface 800 is the most powerful FireWire audio interface. Redefining the benchmark in playback, up to 192 kHz sample rate, and true speed audio interface. Redefining the benchmark in nology to provide maximum audio quality and flexibility combined with extremely converters with 24-bit and up to 192kHz sampling frequency on all inputs/outs result in pure and unequaled audio. All major settings are controlled by the included TotalMix software and can be stored in presets. With the Fireface 800 and TotalMix you gain full control of the audio signal: simultaneous recording of 28 tracks to your computer, routing the signal to the backup media on two ADAT-Ports, making an extra mix for the digital 2-track Master via SPDIF/AES and checking every signal or every combination of signals over the integrated headphone with several different submixes.



FEATURES

- Top range AD/DA converters with 24 bit and up to 192 kHz sampling frequency on all inputs and outputs
- 4 x mic inputs with Class-A design with a maximum gain of 60dB
- 8 x Line In and Out, servo-balanced with variable level settings
- High-Z Instrument iniput with Tube Gain and Speaker Emulation
- Dedicated Headphone Out
- Steady Clock -technology for maximum jitter suppression
- Word Clock I/O, (high-speed) MIDI I/O, SPDIF I/O coaxial (AES/EBU compatible)
- 2 x ADAT digital I/Os, (1 x switchable to S/PDIF optical) allow expansion using RME's OctaMic D or ADI-8 series converters to a full-blown 28-channel analog input mobile recording studio.
- 2 x FireWire 800 bi-lingual ports, 1 x FireWire 400 port for daisy chain options.
- Supports standalone operation by storing any user setup in flash memory. It retains all settings, including the mixer configuration, and loads them when the powered up.
- Built-In switching power supply for world-wide operation.

TCO (Time Code Option)



The little module provides the Fireface 800 with a Word Clock input and offers a synchronization to LTC and video. Thanks to SteadyClock, the TCO not only extracts absolute positions from these signals, but also a very clean low-jitter word clock. Thus a sample accurate timecode synchronization to audio or video sources is assured.

- LTC can be derived and generated in all common formats: 24, 25, 30, and 29.97 frames; drop-frame or non-dropframe.
- Commonly used Pull-Up/Pull-Down formats (±0.1% and ±4%) can be utilized, and PAL and NTSC video formats will be automatically detected and processed.
- Time Code can be sent to the audio or video application as ASIO Positioning Protocol (APP) or MTC. An application can send APP or MTC to the TCO, which will generate LTC on hardware level with lowest jitter. Several fly-wheel functions facilitate chase operation (adjustable drop-out length, Continuous- or Jam-Sync).
- Under Windows XP the HDSP provides the SMPTE position as APP (ASIO Positioning Protocol) and as MTC Sync. Under Mac OS X the TCO-FF provides the SMPTE position as MTC Sync.
- The TCO has a combined switchable Word Clock/Video input (BNC) as well as an LTC input (BNC). The Word Clock / Video input on the card can comfortably be terminated (relay-controlled) with a 75 Ohm terminator from the settings dialog.
- The TCO also features an additional LTC output (BNC) with two level settings (configurable via jumper).

- Speaker Emulation filter takes low- and high-frequency disturbances away and guarantees an optimal basic sound even when recording directly into the computer, or when monitoring through a mixing console.

Fireface-800 FireWire Audio Interface for Mac and Windows *(Mfr# FF800 • B&H# RMF800)* .....**CALL**

RME

HDSP 9632

32-channel 24-Bit/96kHz PCI Card



B&H # RMHDSP9632

An all-in-one solution for Windows or Mac-based systems, the HDSP 9632 features the finest 192kHz A/D and D/A converters (more than 110dB S/N ratio), up to 96 kHz ADAT I/O (SMUX), SPDIF I/O and MIDI I/O. Separate headphone output operating at 192kHz can easily cope with any standard studio tasks.
The HDSP 9632 comes with two unbalanced RCAbreakout cables (headphone: stereo jack). All analog I/Os are unbalanced. Optional breakout cables like balanced analog on XLR and an XLR AES/EBU out cable are available. This option offers real 192 kHz AES/EBU out mastering facility. The HDSP 9632 comes with TotalMix—a DSP based 512-channel real-time mixer with zero latency monitoring at minimal CPU load. All inputs/ outputs can be utilized at the same time. RME's SyncCheck monitors all inputs and displays their actual state, while Intelligent Clock Control keeps control of all clocks and sync-states. SteadyClock technology offers software controlled sample rates and maximum jitter suppression with full varipitch compatibility. The analog expansion boards add 4 stereo TRS jacks with the same performance as the on-board stereo analog I/O— up to 192 kHz, balanced and 3 different reference levels. With this a maximum of 6 analog inputs and/or outputs can be achieved, turning the HDSP 9632 into a 16 channel I/O solution.

FEATURES

- All settings changeable in real time
- Automatic and intelligent master/slave clock control
- Enhanced mixed mode: All inputs and outputs are simultaneously operational
- Unique status windows for record and playback, showing mode and sample rate
- Zero Latency Monitoring for latency-free submixes and perfect ASIO direct monitoring
- Analog input and output level configurable via software
- Speaker protection minimizes noise during power on/off
- Digital inputs and outputs ground-free transformer coupled
- TotalMix 512-channel mixer with 40-bit internal resolution
- Balanced stereo analog in- and output, 24-Bit/192kHz, > 110 dB SNR
- All analog I/Os capable of 192 kHz, constant number of available channels
- ADAT digital I/O, supporting 96 kHz S/MUX operation
- SPDIF digital I/O, 192 kHz-capable
- Up to 16 I/Os can be used simultaneously!
- Stereo headphone output,
- High-speed MIDI via breakout cable

Bundled Software

- DIGICheck for Windows: includes professional level meters for 2, 8 or all 32 channels. Oversampling Mode, Vector Audio Scope, 30-band true bandpass Spectral Analyzer, Correlation Meter, Loudness Meter, Bit Statistics, DC and noise measurement/SNR Channel status display, zero CPU load hardware level meters.
- HDSP Meter Bridge: Scalable level meter with Peak- and RMS calculation in hardware
- Drivers: Windows 2000/XP (full ASIO multi-client operation of MME, GSIF 2.0 and ASIO 2.0), Mac OS X (Core Audio, Core MIDI).
- SteadyClock combining professional features like maximum jitter suppression at full varipitch capabilities and software controlled sample rates.

Optional Accessories

Balanced analog breakout cable *(Mfr # BO9632XLRMKH • B&H # RMBO9632XLRM)* **79.50**

BOB1 Breakout Box: Hardware breakout box, replaces the breakout cables that originally come with the card. *(Mfr # BOB1 • B&H # RMBOB1)* **129.00**

Time Code Option *(Mfr # TCO HDSP • B&H # RMTCOHDSP)* ..... **Call**

AO4S-192: 4-channel analog expansion board with 24-bit/192kHz support. Designed as bracket with 4 stereo TRS jacks, provides four servo-balanced outputs. *(Mfr # AO4S • B&H # RMAO4S)* **269.00**

TEB (TDIF Expansion Board): The TEB adds an 8-channel TDIF interface to the HDSP 9632. Features include manual choice of clock reference, status LEDs and a word clock output. *(Mfr # TEB • B&H # RMTEB)* **249.00**

HDSP 9632 Word Clock Module (WCM):
The Word Clock Module (WCM) provides a galvanically isolated word clock input and two word clock outputs (BNC connectors). Both outputs have their own driver stages, providing extermely low jitter signal. A push switch activates 75 Ohms termination for the hi-impedance input. SteadyClock, part of the PCI card, guarantees an excellent performance in all clock modes. Its highly efficient jitter suppression refreshes and cleans up any clock signal, and provides it as reference clock at the two outputs. *(Mfr # HDSP9632-WCM • B&H # RMHDSP9632WC)* **172.50**

RME

HDSP 9652

52-channel 24-Bit/96kHz PCI Card



The HDSP 9652 card turns every computer into a powerful Digital Audio Workstation (DAW). A 52 I/O channel computer interface solution, it is based on the award-winning Hammerfall DSP technology, combining superb handling and stability with extremely low latency. All 26 inputs and 26 playback channels can be routed and mixed independently.
Tens of thousands of installations worldwide are proof that the HDSP 9652 is a perfect partner for software-based DAWs like Cubase, Nuendo, Logic, Wavelab, Sequoia, Sonar, Live and Reason, to name but a few. Two separate MIDI inputs and outputs are offering additional 32-channel high-speed MIDI interfacing for all sequencer applications. The DSP hardware calculates RMS and peak level meters for all audio channels, without any measurable CPU load. Three optical ADAT I/Os each and a SPDIF I/O provide a total of 52 digital audio channels for simultaneous operation. The HDSP 9652 card provides Word Clock I/O, and comes with TotalMix, RME's DSP-based multi-channel real-time mixer.

HDSP 9652 Hammerfall: 26-Input / 26-Output 24-bit/96kHz PCI card with ADAT and S/PDIF I/O, MIDI I/O and ADAT Sync for Mac and Windows
(Mfr # HDSP9652 • B&H # RMHDSP9652).....**Call**

SOUND DEVICES

USBPre

2 Channel Portable Mic Preamp with USB Interface



The USBPre is a complete, portable audio interface for hard disk recording. Designed for USB-equipped Windows and Mac computers, it includes all the connections required for 24-bit audio acquisition with notebook or desktop computers. Features include two active-balanced microphone preamps with 48v phantom power, 24-bit A/D converters, instrument DI, line-level inputs, front panel level metering, with head-phone monitoring of both analog source and computer audio. USBPre is completely bus powered, eliminating batteries or external power supplies.

- All controls on front panel — no software-only features.
- Active-balanced mic and line level inputs
- High-strength extruded aluminum chassis.
- Dynamic range greater than 106 dB (in 24-bit operation).
- Flat 10 Hz to 20 kHz audio bandwidth
- Input type is selected per channel — allowing two different signal types simultaneously (both channels when S/PDIF selected).
- High-impedance, low-noise DI instrument input
- Two channels accept microphone, instrument, balanced-line, tape level, and coaxial S/PDIF inputs.
- Six-segment, LED peak input meter for precise level control.
- Mix control enables zero-delay monitoring of source audio, computer audio, or a mix of both source and computer audio.
- 48v phantom power for condenser mics
- Phono (RCA) jacks connect PC AUDIO output to external loudspeakers or preamplifiers.
- Bus powering from the USB port eliminates external power sources and batteries.
- Regulated internal DC/DC converter for low noise, consistent audio quality.

USBPre: Mic Preamp for Mac or Windows
(Mfr# USBPRE15 • B&H# SOUSBPRE15).....**549.00**

TC ELECTRONIC

Konnekt 8

4-input/4-output 24-Bit/192kHz FireWire Audio Interface



Konnekt 8 features two mic preamps which are switchable to dedicated Hi-Z guitar inputs or balanced line inputs, two analog controlled balanced outputs, 2 AUX line in to monitor external devices, two coaxial S/PDIF (stereo) I/O, sample accurate MIDI and FireWire connectivity. State-of-the art design allows the unit to be used as a stand-alone mixer with the front panel light ring providing easy access, instant control and visual feedback of important mix parameters. Bundled with Cubase LE, so you can start recording right out of the box.

- Two microphone preamps with switchable phantom power
- Front panel Hi-Z instruments inputs for guitar and bass
- Front panel control of internal mixer parameters
- Direct monitoring
- Analog volume control of powered speakers
- Full feature stand alone mode
- Network up to four units via a FireWire based network to get more inputs, outputs and effects channels
- Dual headphone outputs, one with auto speaker muting
- Low latency drivers including WDM, ASIO and CoreAudio (Intel Macs supported)
- Sample accurate MIDI
- FireWire bus powered
- Cubase LE included
- Full sample accurate MIDI implementation and FireWire connectivity.

Konnekt 8 - 4 Input / 4 Output 24-Bit/192kHz FireWire Audio Interface for Mac and Windows *(Mfr# 967-100011 • B&H# TCK8)* ..... **Call**

Konnekt 24D

14-input/14-output 24-Bit/192kHz FireWire Audio Interface



Konnekt 24D is a 14 in 14 out audio interface that steps up from the Konnekt 8 with real-time effects and ADAT connectors. The Fabrik C channel strip and Fabrik R reverb known from TC's PowerCore platform are built into the Konnekt 24D. Both Fabrik effects feature TC's proprietary MINT technology which allows the user to execute complex audio adjustments simply by moving the MINT icons around the screen. Konnekt 24D's onboard effects are designed to work even when the unit is used in stand-alone mode, a feature that allows users to easily play and monitor without needing to power up the computer.

- Built-in real-time DSP effects; Fabrik C channel strip and Fabrik R reverb based on MINT
- Outstanding IMPACT mic preamps
- True Hi-Z guitar inputs - dedicated circuits for guitar and bass
- Ultimate signal path from input, through built-in real-time effects, to the recording application
- Front panel control of internal mixer parameters
- Analog volume control for perfect integration with powered speakers
- Full feature stand alone mode
- Network up to 4 units via the TC NEAR 1394 Firewire based network to get more inputs, outputs and effects channels
- Full feature direct monitoring - with effects and also between networked units
- Intuitive control panel with automatic input detection
- 3 DSP programs for total recall of internal routing, mixer and effects settings
- DICEII digital interface chip with JET Jitter Elimination Technology
- Low latency drivers: WDM, ASIO and CoreAudio (including Intel Macs)
- FireWire bus powered
- Dual headphone outputs, one with auto speaker muting
- 24-bit/ 192kHz sampling rate
- Sample accurate MIDI
- 2 mic/inst/line, 2 balanced line inputs and 4 balanced line outputs, 8 ADAT and 2 S/PDIF (optical and coaxial) inputs and outputs
- Inclues Cubase LE

Konnekt 24D - 14-Input / 14-Outpput 24-Bit/192kHz FireWire Audio Interface for Mac and Windows *(Mfr# 967-000011 • B&H# TCK24D)* ..... **CALL**

KONNEKT LIVE

FireWire Audio Interface



An audio interface for live performers, now the same high quality audio converters and effects of TC Electronic's Konnekt 24D are performance-ready. Konnekt Live features extensive output routing that enhances the audio passing through via its built-in DSP and optimized analog output section. Bundled with Ableton Live Lite 6 TC Electronic Edition and two DSP effects:

- 3-band master compressor built on latest dynamics processing algorithms - the perfect Finalizer for any venue. Unique MINT (Meta Intuitive Navigation Technology) interface lets users respond intuitively to what's heard.
- Konnekt's road-ready casing is designed for life on the road. Fitting right under a laptop, its heavy rubber frame has a solid grip on tilted or slippery surfaces.
- Konnekt Live comes with a turntable cable and an onboard RIAA plug-in. The selection of RIAA filters gives studio-quality vinyl ripping to mix in with original music or mash-ups.
- ResFilter is a plug-in that offers state-of-the-art filtering effects. Throw in resonance, 6, 12 and 24 dB slopes for even more stunning sounds.
- Konnekt Live's MIDI I/O allows an external MIDI controller to be plugged right into the loop without a USB MIDI interface.
- Inter-communication-bus facilitates controlling and tweaking multiple plug-ins and parameters from one plug-in, cross-fading between two plug-ins etc.

Konnekt Live
(Mfr# 967-200011 • B&H# TCKL) **399.00**

DIGITAL KONNEKT X32

Digital Patchbay, Format Converter and FireWire Audio Interface



Digital Konnekt x32 is an all-in-one digital patchbay, format converter and FireWire audio interface, for integrating digital outboard effects units and keyboards with modern digital audio workstation based studios.

As a stand-alone format converter and patch-bay, Digital Konnekt x32 includes 8 channels of AES/EBU, 8 channels of S/PDIF and Toslink, 8 channels of ADAT (up to 96 kHz SMUX) and Word Clock I/O. Any input format can be converted into either of the other formats and aligned to any sample rate ranging from 44.1 to 192 kHz. Digital Konnekt x32 allows sample rate conversion on up to four separate stereo inputs at once.



- Konnekt Digital x32 functions as a computer interface with two FireWire connections streaming 16 channels of audio to and from the computer.
- Has balanced stereo analog and headphones outputs for monitoring and is compatible with other TC Electronic audio interfaces.
- Accessed like a standard VST/AU plug-in from within a DAW, the included Integrator plug-in enables hardware processor effects to be used as an insert or an effect send on any track or on the master output of the host application.
- The Integrator also controls routing, levels and latency compensation of external effects processing equipment attached to Digital Konnekt x32, allowing seamless (and painless) integration of hardware effects processors.
- Extra features on the digital patchbay and interface include complete front panel patchbay configuration, total scene recall, JET Jitter Elimination Technology and a front panel lock to prevent unintended button pushes.

US-122L • US-144

Portable USB 2.0 Audio/MIDI Interfaces


US-144

The US-122L and US-144 are audiophile-quality audio/MIDI Interfaces in a portable package.

They feature USB 2.0 technology for 96kHz/24-bit recording with zero latency hardware monitoring, XLR mic inputs and MIDI I/O. Bundled with Cubase LE 48-track recording software, they are ready to rock right out of the box.

Designed with low-profile knobs for the top - so they're easy to slip into a backpack, they offer a rugged metal die-cast enclosure so they're built to last.


US-122L

- 2 XLR mic inputs with phantom power
- 2 analog line inputs (1 switchable to high impedance for use with guitars, basses, etc.)
- 1 MIDI input, 1 MIDI output
- USB 2.0 equipped (also supports USB 1.1)
- Up to 96kHz/24-bit high quality recordings
- Zero-latency hardware monitoring
- Headphone/level control
- Bus powered for use with any PC or Mac, including laptops

US-144 Step-up Features

- S/PDIF Digital Input & Output
- 4 in, 4 out operation (analog, S/PDIF)
- Separate headphone output & level controls

US-122L: 2x2 USB 2.0 Audio/MIDI Interface *(Mfr # US-122L • B&H # TAUS122L)* **129.00**

US-122L TNT Bundle: Gives you everything you need to start recording on your PC or Mac. In addition to the US-122L with Steinberg's Cubase LE, the bundle includes Tascam's LD-74 microphone. Designed by MXL for Tascam, its large diaphragm design has a 1˝ gold-sputtered element inside, and the specs are nearly identical to classic studio-standard vocal and instrument mics. Also includes a tabletop stand and XLR cable.
(Mfr # TNT BUNDLE • B&H # TATNTB) **179.00**

US-144: 4x4 USB 2.0 Audio/MIDI Interface *(Mfr # US-144 • B&H # TAUS144)* **149.00**

US-1641 USB 2.0 Audio/MIDI Interface



The 1RU US-1641 is an Audio/MIDI interface with 16 simultaneous inputs (14 analog inputs plus S/PDIF digital inputs) and four simultaneous outputs, eight studio-quality mic inputs with phantom power, digital I/O, independent monitor and headphone outputs and 16 channels of MIDI I/O. The US-1641 offers zero-latency hardware monitoring and up to 96kHz sampling rates at 24-bit resolution. The eight mic inputs employ Tascam Pro mic pres with 60 dB of gain and phantom power for studio-quality recordings. Two balanced TRS line inputs on the front panel are switchable to guitar level for direct-in recording of bass or guitar tracks. A built-in power supply means there's no special wall-wart to lose, and connection to the computer is handled by USB 2.0. The US-1641 is bundled with Cubase LE4 and Tascam's own Continuous Velocity Piano.

- 16 simultaneous inputs
- 4 Simultaneous outputs
- 14 x 4 Analog input/output
- Stereo S/PDIF digital input/output
- 8 XLR mic inputs with 48V phantom power
- USB 2.0 computer interface
- Up to 96kHz/24-bit audio resolution
- Zero-latency hardware monitoring
- Independent monitor and headphone outputs
- 16-channel MIDI input and output
- Includes Steinberg Cubase LE4 and Tascam Continuous Velocity Piano

US-1641 *(Mfr # US-1641 • B&H # TAUS1641)* **399.00**

FireOne

24-bit / 96kHz FireWire Audio Interface



The FireOne is a dual channel FireWire audio interface that is equipped with shortcut keys and a weighted jog wheel to facilitate streamlined control of your favorite DAW. The large, weighted, backlit jog wheel allows you to zip through your song, while the backlight provides useful feedback such as a visual metronome. In addition to its weighted jog wheel, the FireOne has transport keys and nine programmable function keys to control audio applications like Logic Pro, SONAR, Cubase, Nuendo, Digital Performer, Live and Pro Tools. The edit control interface makes it a perfect choice for editing applications like Final Cut Pro and Premiere. Bundled with Live Lite 6 TASCAM Edition, Ableton's music creation, production and performance software from Ableton.

- 2-in / 2-out FireWire audio interface
- Two XLR mic inputs with phantom power and pad, 1/4" hi-z input for recording guitar.
- Two 1/4" stereo headphone outputs.
- Transport control keys: rewind, fast-forward, stop, play, record
- Eight DAW shortcut keys
- MIDI in and out
- 1/4" footswitch input
- Buss powered through the FireWire connection or use the included power supply

FireOne *(Mfr# FIREONE • B&H# TAFO)*.....**229.95**

FW-1082 • FW-1884

FireWire Audio Interface / Control Surfaces



FW-1884

The FW-1082 and FW-1884 each combine a 24-bit 96kHz FireWire audio and MIDI interface with a comprehensive control surface, complete with moving-faders. As a DAW controller, each unit is compatible with a wide variety of popular applications including Digital Performer, Logic, Cubase, Nuendo, and Cakewalk Sonar. And by emulation of HUI and Mackie Control they can be used as a comprehensive control surface for DAW applications that support those protocols such as Digidesign Pro Tools and more. Both the FW-1082 and FW-1884 include the latest TASCAM software bundle featuring Cubasis LE 96kHz/48-track recording software and GigaStudio 3 LE streaming sampler.

FW-1082

- 10-in/4-out audio interface at 96kHz/24-bit including four balanced XLR / 1/4" TRS mic/line inputs with phantom power, four balanced 1/4" TRS line inputs, balanced 1/4" TRS monitor outputs
- 1/4" TRS insert jacks for channels 1 and 2
- Two MIDI inputs and outputs are also included, plus S/PDIF digital I/O.
- Eight channel strips each feature a 60mm touch-sensitive moving fader and select/solo/mute buttons. Also has a moving master fader.
- Four encoders are also available for mix control, as well as transport and jog/shuttle controls. Stereo monitoring is included, and the FW-1082 even mixes signals internally for stand-alone use.
- Headphone output with level control

FW-1082 *(Mfr # FW-1082 • B&H # TAFW1082)* .....**CALL**

FW-1884

- 18-channel audio input and output: eight analog, eight ADAT digital and two S/PDIF coaxial or optical. Eight balanced XLR mic/line inputs with quality mic preamps and phantom power. Headphone output with level control
- Eight analog outputs, allowing connection of L/R and 5.1 surround matrices
- Four MIDI inputs and outputs
- Eight 100mm motorized touch-sensitive channel faders, master fader, plus controls for pan, solo, mute and select functions on each channel.
- Tactile control for four bands of parametric EQ, a jog/shuttle wheel and a variety of shortcut keys are also included.

FW-1884 *(Mfr # FW-1884 • B&H # TAFW1884)* .....**CALL**


live
live
Ableton Live 7


3
Acoustic Pianos & Combinations
Grand Piano & Strings
Instrument List
Instrument
Effects
Tone
Output




CUBASE 4
Advanced Music Production System
steinberg

B&H
PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 15

DAWs

Ableton 1258-1261

Apple 1262-1267

Cakewalk 1268-1269

Digidesign 1270-1273

Mackie 1274-1275

MOTU 1276-1279

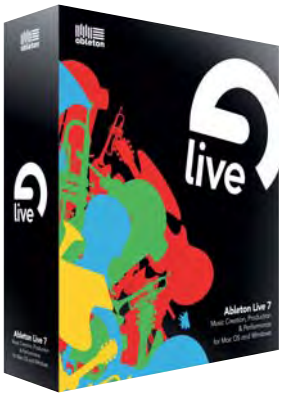
Sony 1280-1281

Steinberg 1282-1291

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 15, Digital Audio Workstations use Quick Dial #: 91

LIVE 7 • ABLETON SUITE



Music Creation, Production and Performance

Live 7 is a multitrack audio / MIDI workstation that treats audio as if it were elastic, allowing you to record and import loops and phrases with differing tempos and keys to conform to your session. As you change the tempo of your session, your loops will change along with it. For even greater flexibility, Live's Elastic Audio engine automatically detects the beats in your audio files and places a Warp Marker at each of those locations. These Warp Markers can be moved independently. This not only allows you to tighten up a poor performance by aligning the warp markers to the session's grid, but it also opens a world of possibilities for creating new grooves. Ableton Suite is a bundle of Live 7 with a selection of Ableton instruments. The package represents a set of additional musical tools, seamlessly integrated into Live's acclaimed workflow. Ableton Suite includes Live 7, Sampler, Operator, Electric, Analog, Tension and Drum Machines, along with the Essential Instrument Collection 2 and Session Drums.

FEATURES

- Multitrack recording up to 32-bit/192kHz and 64-bit mix bus summing.
- Complete non-destructive editing with unlimited undo
- Powerful and creative MIDI sequencing of software and hardware instruments
- A comprehensive selection of built-in audio effects, including delays, reverb, filters, distortions, modulation, compressors and EQs
- Realtime control of parameters with any MIDI controller with dedicated support for many popular controllers.
- A flexible routing scheme permits resampling from any source, including the entire mix. Sidechaining allows you to insert and re-order effects while the music plays.
- Realtime time-stretching and warping of AIFF, WAV, Ogg Vorbis, FLAC and MP3 files, plus REX files can be dragged, dropped and played just like WAV or AIFF files, along with native sliced audio files.
- ASIO and CoreAudio compatibility
- VST and AU effects and instruments support with automatic plug-in delay compensation
- QuickTIme video import and export for scoring to picture or warping picture to music
- Live supports ReWire, a protocol that allows audio streams to be transferred, in sync, between audio applications in realtime. This allows you to route virtual outputs of Live into other DAW applications, or vice versa, for further mixing and processing. These include Reason ProTools, Logic, Cubase, Digital Performer, Sonar, and more.

Elastic Audio

Auto Warping: The Elastic Audio engine detects the beats in your audio files and creates Warp Markers — just drag and drop an audio file and Warp Markers will be set automatically and the file warped to the current project tempo.

Warp Markers: Allow free adjustment of beats within a loop or audio file. You can move Warp Markers to fix timing errors or explore new creative possibilities by re-grooving a static loop.

Tempo Automation and Swing: You can automate your project tempo and the music will follow along. A single control lets you to apply a variable amount of swing to your entire project.

Warp Music to Picture, Picture to Music: Elastic audio makes it easy to warp music to match the hit points or key frames of imported video, but you can also warp the video to match the music and export the results.

Built In Effects

- Over twenty built-in audio effects including delays, reverb, dynamics, EQ, distortion, modulation effects, filters and more.
- Multiple effects can be chained together in any order, and the order can be rearranged at any time.
- Fully integrated side-chaining capability is available for the Compressor as well as Gate and Auto Filter.
- The Spectrum analyzer provides visual feedback for any audio signals within Live.
- EQ Eight has an improved user interface and a 64 bit mode for increased accuracy.
- Eight assignable macro controller knobs allow you to adjust any number of parameters with a single knob or fader.
- Drag and drop to and from the Browser to save and recall your custom Racks.
- A combination of Live devices can be saved within a single embedded device as instrument, drum, or effect Racks.



Grain Delay

AutoFilter

Spectrum Analyzer

- The compressor plug-in integrates three compression models, one of which is based on a feedback design commonly found in the most praised vintage compressors.

ABLETON

LIVE 7 • ABLETON SUITE

Session View

The Session View offers a powerful musical sketch and launch pad, allowing you to try out new ideas easily and improvise freely. These ideas can be recorded on the fly or dragged in from the Browser and played in any order and at any time you wish.

A "tempo nudge" function makes it easier to synchronize to live musicians or DJs.

The Browser allows you to navigate hard drives, and drag and drop audio and MIDI file, along with plug-ins and instruments into your session. Ideas can be previewed in the Browser at the current project's tempo.

Each vertical row of cells in the Session View, is controlled by it's own channel strip, providing access to standard mixing functions, such as volume, pan, solo, and sends. A chain of plug-ins, from standard mix processors, to extreme sound manglers, can be created for each vertical row.

Each cell in the Session View grid can hold a recording, MIDI file, or any other musical idea. Audio and MIDI clips, loaded onto each Cell, can be launched independently, or you can launch all of the clips in a horizontal row using the Scene launch button for that row. Clips and Scenes can be launched by mouse, keyboard or MIDI.



Real-time quantization insures that loops are always triggered in sync. Transpose and detune clips without affecting their tempo.

Clips and Scene launches, along with other any other manipulation within the session view can be recorded in realtime to create on the fly arrangements that can then be tweaked to perfection using the Arrangement View.

Use multiple inputs and outputs from your ASIO or CoreAudio interface to route audio to and from Live. Connect Live to ReWire master or slave programs to exchange audio and sync.

Live employs two unique work environments, the Session View, and the Arrange View allowing the perfect balance between fluid, realtime experimentation, on the one hand, with the editing, mixing, automation and arrangement structure of a traditional DAW. A wide pallette of realtime audio and MIDI effects and instruments, known in Live as Devices, allow you to realize the sonic possibilities of your compositions. Live supports 32-bit audio up to 192kHz in a wide variety of formats including Wav, Aif, MP3, Ogg Vorbis, FLAC and even Rex files. Live supports 3rd party plugins and instruments in VST (PC and Mac) and AU (Mac) formats. Live 7's offers an enhanced audio engine with 64-bit mix bus summing. For those working in music for post, or other creative visual media, Live allows you to not only import video into your session, but you can warp video to your audio, or vice versa.

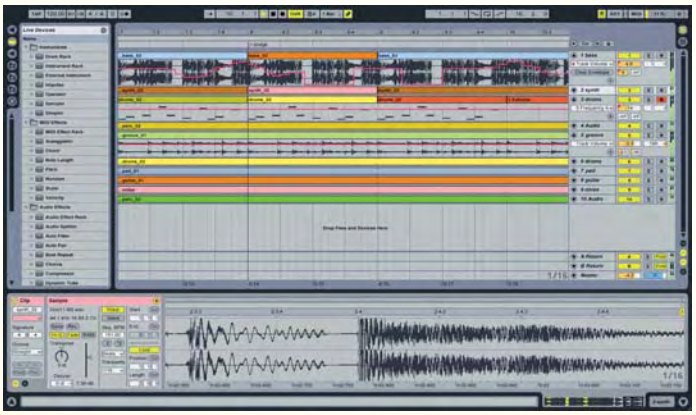
Arrangement View

The Arrangement View offers a timeline-based approach for more traditional multitrack recording, MIDI sequencing and mixing tasks. You can even improvise in the Session View, and all of your actions will be recorded into the Arrangement View, where they can be edited and refined.

Live can capture every one of your actions in a timeline arranger. Record unlimited takes on unlimited tracks. Edit clips and breakpointenvelopes, add and remove materials. Render your work after it's finished.

Time signature changes can be inserted in the Arrangement timeline and tied to Session scenes.

Your entire arrangement is displayed in an overview for quick navigation.



Multiple automation lanes per track can be displayed and edited at the same time.

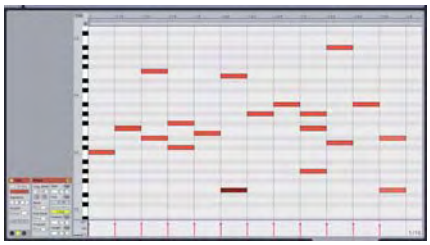
QuickTime Video Support

For those of you working in the realm of post-production, Live's QuickTime video support allows you to drag and drop movies directly into Live's Arrangement View, and monitor the result on a video window or second screen. You can use Live's powerful warping capabilities to align music to visuals, and process the movie's audio within Live.

LIVE 7 • ABLETON SUITE

MIDI Recording / Editing

- You can record MIDI clips using hardware or virtual MIDI instruments and edit the data and quantize your performances using the piano rolll-style MIDI note editor.
- The MIDI engine has been designed to minimize timing error (jitter) of recorded MIDI.



MIDI Note Editor

- MIDI clips can be saved and reused in other project just like audio clips
- Audio effects can be added to MIDI tracks in the same way that they are used with audio.

Built-in Instruments

- Live 7 includes two software instruments: a basic sampler called Simpler and a drum sampler called Impulse.
- Simpler hosts a single sample at a time, that can be manipulated with a subractive synthesis engine that includes a multimode filter, envelopes, LFOs and more.



Simpler – Basic Sampler

- When playing instruments from the Instrument Collection, Simpler runs in multisample mode, hosting a number of keymapped samples.
- Impulse hosts up to 8 drum sounds, each with it's mixing and synth engine with filter and saturation.

MIDI Effects

- Eight MIDI effects plug-ins are available including an arpeggiator, chrod, note length, pitch and more.
- MIDI Racks lets you chain multiple MIDI effects together with 8 custom controller settings, and save them for future use.

The Drum Rack



The Drum Rack uses a familiar drum-centric pad interface that allows you to drag-and-drop a different virutal instrument or sample, complete with independent effects chains, on each of the 128 pads. Each pad is automatically mapped to MIDI notes, and will always be matched to your pad controller. Effects can also be assigned globally to entire kit and a Drum Rack can have its own sends, returns and sub-mixes.

Conveniences

- Draw effects automation, pitch changes, volume and pan envelopes, and more over Live Clips in realtime.
- Combine clip envelopes, effects chains, MIDI patterns and more in a single Live Clip.
- All editing is non-destructive, leaving your original sound intact while you experiment.
- Deep Freeze frees up system resources by temporarily rendering files, without sacrificing editing functionality. You can cut, copy, paste, duplicate and consolidate clips without having to re-freeze. And you can automate mixer and clip envelopes, record frozen Session View clips into the Arrangement, and drag frozen MIDI clips into audio tracks.
- Copy and paste clip envelopes and go at it again with new envelopes to create endless variations, all in real time.
- Assign many features to your favorite MIDI controller including playback, recording, clip and scene launching, effects controls, tempo.
- Setting up your MIDI controller is easy — simply enter MIDI Map Mode, select a parameter, move a MIDI knob, button, footswitch or pad, and it is assigned.
- Using the Session View, you can record clips and go directly into looped playback by assigning a clip launch button to a MIDI controller. Quantized recording makes it easy to capture perfect loops on the fly.

ABLETON SUITE



Ableton Software Instruments

Ableton's add-on instruments cover physical models of electric pianos, analog synths and string instruments as well as multi-layer sampled acoustic drums, and drum machines. The instruments integrate tightly with Live, both in terms of workflow and resource management. Physical modeling synthesis uses complex mathematics to reproduce the behavior of the individual physical components of an instrument, and allows real-time tweaking and customization of individual components and parameters.

Analog: Emulates the unique circuitry and irresistible tweakability of vintage analog synthesizers. Analog features versatile alias-free oscillators, multi-mode filters, syncable LFOs, looping envelope generators and more. Able to produce everything from silky pad sweeps to earth-shaking bass, Analog is also completely integrated in Live's familiar interface.

Tension: Tension is a physical modeling string synthesizer. Tweak everything from how the string is played—with a pick, bow or hammer—to the size and type of instrument body used. Create incredibly accurate reproductions of real instruments or design otherworldly hybrids, all within Live's familiar working environment.

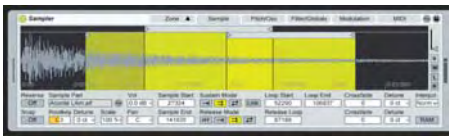
Electric: Offers sounds of classic electric pianos. Electric uses the same advanced physical modeling synthesis technology and integrates perfectly into Live's workflow. Since it uses synthesis, users can dive inside and play with the guts of the instrument—the hammers, tines, pickups and more—to achieve just that right amount of melancholy or bark and bite.

ABLETON SUITE

Sampler

Sampler is an advanced sound-design and sound-sculpting instrument that offers fresh sound-design possibilities through its unique processing and modulation options. When combined within Ableton's Instrument and Effect Racks in Live, multiple Samplers provide unprecedented depth of control, automation and sonic possibilities.

- Each instance of Sampler can host any number of sample zones. Multiple playback and looping options can be set up for each zone.
- Quickly map samples and find appropriate loop points.
- Import many common sample formats, including AKAI S1000, S3000, Giga, EXS, SoundFont and (non-encrypted) Kontakt.
- A dedicated oscillator can modulate samples by frequency or amplitude, enabling selective harmonic or disharmonic enrichment of the original timbres.
- Graphical editing of key and velocity ranges as well as crossfades.
- Every voice is processed with a "morphable" multimode filter and polyphonic saturation stage. Each aspect of the original sample can be polyphonically modulated.
- Three LFOs, five multimode envelopes and various MIDI inputs serve as mod sources.
- Modulate Sampler's controls with clip envelopes, stack Samplers, attach effects and save projects including all samples used by Sampler to share with colleagues.



Sample Page



Modulation Page



Pitch - Oscillator Page

Ableton Sampled Instruments

Essential Instrument Collection 2

Essential Instrument Collection 2 is a multi-gigabyte collection of meticulously sampled and selected instruments, offering a choice selection of acoustic and electric pianos, guitars, bass, acoustic and electronic drums, orchestral strings, brass, woodwinds and more. Presets optimized for fast loading. (Also included in Live 7).

Drum Machines

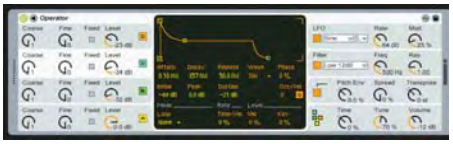
Drum Machines offers a choice selection of classic drum machines, meticulously sampled and programmed by Ableton content developer PureMagnetik, to faithfully reproduce the original sounds. Drum Machines is easily tweaked with cleverly mapped controls, allowing users to experiment with the inner workings of the instrument and adjust to taste.

Session Drums

A meticulously multisampled library of acoustic drums that reproduces the nuances of a recording session. Session Drums gives you full control of the close mics for each drum as well as the overheads and room mics, so you can craft the perfect drum mix for your songs. It includes stereo kits appropriate for a variety of musical styles. MIDI grooves speed up the production process.

Operator





Operator is a software synthesizer instrument that invites creativity through the fusion of depth and usability, allowing even the most complex sounds to be created quickly.

Operator's voice architecture consists of four oscillators and a resonant multimode filter, allowing for both subtractive and frequency modulation (FM) synthesis. In addition to a wide selection of sine waveforms, which emulate the aliasing artifacts of classic hardware FM synthesizers, each of Operator's oscillators can also generate "virtual analog" synthesis waveforms such as saw, square, triangle and noise. Each oscillator can either deliver audio signals to the output or modulate other oscillators.

Every parameter of Operator can be automated or remote-controlled via MIDI, allowing you to get completely hands on. Parameters can also be controlled via Live's clip envelopes. Whether you long for evolving synthetic textures, rich expressive leads, gritty percussion, rhythmic atmospheres or anything in between, Operator has the cure.

Live 7 - *(Mfr # 80826-111721 • B&H # ABL7)* **499.00**

Ableton Suite - Live 7 with an inspired collection of Ableton instruments (Analog, Tension, Electric, Sampler, Essential Instrument Collection 2, Drum Machines, Session Drums, Operator) in a consistent workflow. *(Mfr # 81142-151721 • B&H # ABAS)* **799.00**

Ableton Live 6 LE *(Mfr# 80554-141621 • B&H# ABL6LE)* ..... **CALL**

Live 7 Upgrade – For Owners of Live 6 *(Mfr # 80922-311721 • B&H # ABUL67)* **159.00**

Live 7 Upgrade – For Owners of Live 6 LE *(Mfr # 81102-341721 • B&H # ABUL6LE7)* **389.00**

Live 7 Upgrade – For Owners of Live Lite *(Mfr # 81079-431721 • B&H # ABULL7)* **389.00**

Live 7 Upgrade – For Owners of Live 1 to 5 *(Mfr # 80934-316721 • B&H # ABUL157)* **219.00**

LOGIC STUDIO



Logic Studio is comprehensive suite of professional applications that includes everything you need for audio post production for film and video as well as music production and sound design.

***Logic Pro 8** is the center of Logic Studio, featuring an interface that makes it easier than ever to write, record, edit, and mix your music. The intuitive single-window interface provides instant access to powerful music creation and production functions with cutting edge audio and MIDI capabilities. Logic Pro 8 also includes end-to-end surround production capabilities with innovative surround panning controls, multichannel tracks and busses, and support for True Surround software instruments and effects.*

***Soundtrack Pro 2** is designed for cinematic sound applications with powerful editing tools, surround mixing, and a streamlined design that lets you fly through audio post-production for picture. Logic Studio comes complete with forty pristine quality virtual Studio Instruments; 80 professional Studio Effect plug-ins; and a vast Studio Sound Library; and a powerful set of production utilities.*

LOGIC PRO 8 Comprehensive Video Support

Logic Pro 8 has everything you need to compose music for film, create cutting edge sound design and edit and mix sound for picture. Imported QuickTime movies are instantly synchronized with Logic's Time Line, and the video can be played back in a number of different ways including: in a floating movie on top of Logic's Arrange window, or output to an external monitor via FireWire or DVCPRO HD. Logic Pro supports multichannel audio up to 7.1 and includes 16 True Surround effects plug-ins, such as compression and reverb, to help create the perfect surround mix. Complete mixes can be bounced as multichannel interleaved or split surround files, and burned to DVD-A, or exported and embedded directly onto the QuickTime Video.



- View synchronized QuickTime movies (embedded or floating video), or use a separate monitor with a range of output options, including Digital Cinema Desktop for full-screen, high-definition playback.
- Locate scene changes by scrolling through a Global video thumbnail track or mark transitions automatically.
- A video thumbnail track runs along the Time Line. The higher you zoom in in the Arrange window, the more video frames per second are displayed. This allows you to easily locate scene transitions and find the exact video frame to insert a sound effect, or begin an audio cue.
- Support for all standard surround configurations, including LCRS, Quad, 5.1, 6.1, and 7.1,
- Surround bounce and burn to DVD-A (PCM only) disc
- Dolby Digital AC-3 encoding and preview with the included compressor application
- The Down Mixer plug-in allows you to mixdown to stereo and surround formats
- Multichannel interleaved and split surround audio files are supported, and you can play back, record, or process multichannel interleaved audio files
- Route multichannel audio signals via sends, busses, and auxiliaries
- Control mono or stereo streams within a surround field and simultaneously balance all channels of surround input.
- Process multichannel audio using any of the 16 True Surround effect plug-ins, including Surround Compressor, Space Designer, Delay Designer, Chorus, Flanger, Microphaser, Phaser, Modulation Delay, and Tremolo.
- All of the other Studio Effects plug-ins work with Logic Pro 8 and Soundtrack Pro 2 in multi-mono, for use in surround mixes.
- Built in multi-mono support lets you use any mono or stereo Logic Studio or Audio Units plug-in in a surround project

LOGIC STUDIO / LOGIC PRO 8

Consolidated Arrange Window

Arrange Window

- All edit and browser windows are consolidated into a single workspace featuring shortcut menus and customizable toolbars.
- Write, record, edit, and mix from one location without navigating a maze of windows.
- Graphical time stretching and compression
- Sample-accurate editing
- Definable relative or absolute snap grid
- Nondestructive graphical fades and crossfades
- Snap-to-transient selection
- Shuffle and Auto-Crossfade Arrange Edit modes
- Global Tracks for graphical editing of key and time signatures, markers, tempo, and transposition
- Note entry using computer keyboard

Tools and Navigation

- Selectable time- and/or beat-based bar ruler for time-linear and/or beat-linear display in the Arrange window
- Waveform zoom slider
- Extensive zoom tools and functions
- Customizable tool and transport bars
- Assign tools to mouse and view current assignments directly in the Arrange window

Dual Channel Strips

- Inspector provides convenient access to region and track parameters
- View and manipulate entire channel strip for the selected track and any auxiliary or output channel strip to which it is sending a signal without leaving the Arrange window.
- Simple multiple track creation and setup

Screensets & Key Commands

- Instantly switch between 90 screensets, containing customized window configurations including window size, position and zoom settings, using computer's numeric keypad.
- Program functions and navigational macros can be accessed by over 980 user-definable Key Commands and MIDI commands.



Professional Mixing

- Powerful mixing and automation tools meet the demands of any size production.
- Create the perfect Mixer configuration with up to 255 discrete audio, software instrument, and auxiliary channels.
- Up to 32 mix groups and as many output channels as your audio hardware provides.
- Each track supports 15 inserted plug-ins and 8 pre-fader, post-fader, and post-pan, sends with full latency compensation to keep everything in perfect sync.
- Record busses
- Direct insert patching of external hardware instruments and effects

Powerful Automation

- Automate any channel strip and plug-in parameters on the fly or set values manually for even greater precision.
- Read, write, touch, and latch automation modes
- Automation Quick Access for easy hardware control of a currently selected parameter
- Simultaneously view and edit automation for single or multiple tracks, including multiple parameters per track.
- Linked editing of grouped automation provides simultaneous writing and editing of automation for multiple tracks. Curve tool helps create natural-sounding transitions.

Built-in Browsers

- Intelligent, integrated browsers provide fast access to your content.
- Save complete plug-in configurations using channel strip settings. Preview and select any plug-in or channel strip setting.
- The Spotlight-searchable File browser helps you find and grab any file on your system.
- Full support for Apple Loops with Apple Loops browser for finding and previewing loops based on tempo, key, style, and mood.

Additional Arrange Features

- Seamless punch-on-the-fly recording
- Low latency mode to remove plug-in induced latency during recording
- Freeze Tracks feature releases CPU resources by invisibly rendering tracks
- Distributed audio processing (DAP) aggregates processing power of multiple computers on a network
- Time-linear and/or beat-linear display in the Arrange window

LOGIC STUDIO / LOGIC PRO 8

MIDI Editing

- **Piano Roll** editor offers an intuitive approach to editing the pitch, placement and duration of MIDI events using a vertical piano keyboard and horizontal timeline axis.
- You can use **Hyper Draw** to automate MIDI controller data.
- The **Event List Editor** can be used to view and edit the position, track and length of sequences and audio regions in the arrange window as well as let you view and edit individual events (notes, controller data, pitch bend, program change) within MIDI sequences.
- **Hyper Editor** is the ideal Step Sequencer. You can insert and edit note and controller data quickly and easily using only a few simple tools. Event values are representedby vertical bars. Use the pencil tool to insert single events such as program changes or draw sweeping curves to control filter cutoff etc.

Software Instruments

Ultrabeat – Drum Machine

- Create original beats from combinations of synthesized and sampled sounds. 50 drum kits, each with up to 25 fully editable drum voices. More than 1000 sounds included.
- Access to 400 built-in drum patterns
- Drum grid editor with swing and accent controls; step automation
- Import EXS drum kits directly.
- Built-in sound-shaping features include effects, multimode filters, LFOs, and EQs.
- Up to 16 outputs can be routed to separate auxiliary channels for discrete processing.

Vintage Instruments

- Modeled simulations of vintage keyboards, including: the **EVB3** for classic organs, such as the Hammond B3; **EVD6** for clavs, such as the Hohner Clavinet D6; and the **EVP88** for Fender Rhodes and Wurlitzer electric pianos.

Sculpture – Modeling Synth

- Uses component modeling based on a vibrating string or bar as a means of sound generation, allowing you to create an infinite variety of synthetic and organic sounds.
- Create expressive and unusual sounds are available in mono, stereo, and full surround.

EXS24 – Sampler

- Includes more than 1300 EXS instruments.
- EXS Editor features an intuitive interface that lets you view and graphically edit your sampled instruments.
- Three built-in LFOs, two envelopes and a multimode filter with adjustable slopes, variable overdrive, and a fatness circuit that ensures excellent low frequency response.
- Quickly incorporate sample-based sounds, with sample-accurate timing, a robust synthesizer section, and support for sampled instruments of near-limitless size
- Up to 16 individual outputs.
- Broad third party sample library support includes Akai, GigaSampler, SampleCell II, SoundFont2, and REX2.

ES1 – Synth

- Classic analog-style synthesizer for creating earthshaking basses, rich pads, textures, screaming leads, ultrasharp percussion, and exotic effects.
- Up to 16-voice polyphony; each voice features a main and sub oscillator shaped by the analog ES1 filter.

ES2 – Synth

- Access a broad range of sounds, a comprehensive selection of synthesis techniques, and powerful modulation options to create radical sounds or nuanced pads.
- Surround panning and modulation effect
- Macro Only mode simplifies sound design by letting you manipulate multiple related parameters with just a few basic knobs.

EFM1 – FM Synth

- The EFM1 uses FM synthesis to re-create the classic synthesizer sounds of the 1980s.

ES E – Ensemble Synth

- The eight-voice synthesizer lets you mix sawtooth or rectangular waves in a huge variety of tones, with additional controls for frequency and impulse width modulation.

ES M – Monophonic Synth

- Design powerful basses and expressive lead sounds. Variable between sawtooth and rectangular waves with a 24 dB filter

ES P – Polyphonic Synth

- Create the characteristic polysynth sounds of 1980s pop music. Features an oscillator, sub oscillator, filter, LFO and an ADSR eg.

WaveBurner

- WaveBurner is a CD mastering and authoring environment, that is simple enough for quick turnaround demo discs yet sophisticated enough to deliver professional premasters and Red Book–standard CDs.
- A large waveform viewer; separate region, track, and plug-in panes; and advanced editing and navigation tools, allow you to master CDs quickly and accurately.
- Use high-quality Studio Effects processing on specific regions or to an entire CD mix.
- Bounce individual regions as separate audio files or bounce the full mix with a single click.
- Dither down final CD mixes using a selection of industry-standard POW-R algorithms.
- Easily insert track markers and index markers using the graphic timeline and create hidden tracks by editing track markers.
- Create and modify industry-standard ISRC, SCMS, and PQ codes that can be read by all standard CD players, as well as UPC and EA codes for CD identification.
- Add detailed CD TEXT information, such as track names, artist names, and websites
- Uses the same default key commands, zoom controls, and screen layouts as in other Logic Studio applications.

LOGIC STUDIO / LOGIC PRO 8

Sample Editor

- Sample accurate waveform editing capabilities from creating regions to performing DSP functions including Normalize, Trim, Silence, Reverse, Fade In/Out, Remove DC Offset, Time compression / expansion and formant corrected pitch shifting using Time Factory II and much more.
- The enhanced TimeMachine II time compression and expansion provides five algorithms designed to work with specific source material – Monophonic, Pads, Beats, Version 5 and the default Any Material.

Environment

- Provides extensive customization of your external MIDI set-up, audio routing, mixing and real-time effects.
- Assign software-based processing devices (faders, arpeggiators, delays and more) to create unique controllers for your MIDI gear and audio tracks.
- Create a different environment for your MIDI instruments, audio tracks, software instruments, etc... and store a Screenset for each.

Control Surface Support

- EuCon protocol support for Euphonix MC and System-5-MC control surface systems
- Support for Smart AV Smart Console and active control surfaces via CS plug-ins
- Use your Apple Remote to control Logic Pro 8 including play, stop, record, rewind, fast-forward, and next or previous track

Audio Effects

- Logic Studio includes 80 professional effect plug-ins, including 16 True Surround effect plug-ins, designed to sonically enhance and deliver endless creative possibilities for your productions.

— The surround compatible Space Designer convolution reverb, uses samples of real acoustic spaces, as well as hardware units, to create incredibly realistic reverbs.

— Delay Designer allows you to build creative delay effects in stereo or True Surround. Create up to 26 separate delay taps to use the power of 26 delay processors in a single plug-in.

— The Surround Compressor plug-in allows you to compress multichannel audio using a variety of vintage and modern circuit models, including Opto and FET. Linked compression ensures consistent, smooth compression of surround signals.

Amp Modeling: Bass Amp; Guitar Amp Pro

Delay: Delay Designer; Echo; Sample Delay; Stereo Delay; Tape Delay

Distortion: Bitcrusher; Clip Distortion; Distortion; Distortion II: Overdrive; Phase Distortion

Dynamics: Adaptive Limiter; Compressor; DeEsser; Ducker; Enveloper; Expander; Limiter; Multipressor; Noise Gate; Silver Compressor; Silver Gate; Surround Compressor

EQ: Channel EQ; DJ EQ; Fat EQ; High Cut; High Pass Filter; High Shelving EQ; Linear Phase EQ; Low Cut; Low Pass Filter; Low Shelving EQ; Match EQ; Parametric EQ; Silver EQ

Filter: AutoFilter; EVOC20 Filterbank; EVOC20 Track Oscillator; Fuzz-Wah; Spectral Gate

Imaging: Direction Mixer; Stereo Spread

Metering: BPM Counter; Correlation Meter; Level Meter; MultiMeter; Tuner

Modulation: Chorus; Ensemble; Flanger; Microphaser; Modulation Delay; Phaser; Ringshifter; Rotor Cabinet; Scanner Vibrato; Spreader; Tremolo

Pitch: Pitch Correction; Pitch Shifter II; Vocal Transformer

Reverb: AVerb; EnVerb; GoldVerb; PlatinumVerb; SilverVerb; Space Designer

Specialized: Denoiser; Enhance Timing; Exciter; Grooveshifter; Speech Enhancer; SubBass

Utilities: Down Mixer; Gain; I/O; Multichannel Gain; Test Oscillator

Production-ready Templates

Choose from a variety of templates designed for different music styles— electronic, hip-hop, orchestral, R&B, rock, and songwriter—and professional production scenarios from multitrack stereo production to surround mastering. Easily modify and save templates or create your own.

Utilities

Compressor 3

- Use Compressor 3 to encode and preview surround mixes in the industry-standard Dolby Digital AC-3 format. It outputs files to MP3 as well as to any QuickTime-compatible format, including AAC, AIFF, and QuickTime Surround.
- Convert surround stems into Dolby Digital Professional AC-3 files. Choose Dolby Digital Pro 2.0 or 5.1 audio, or let Compressor select the appropriate setting based on the number of channels in the source file. Before you start encoding, you can audition your settings in the Preview window to hear how your finished file will sound.

Impulse Response Utility

An impulse response is a sample that captures the acoustic characteristics of a given physical space. Use the Impulse Response Utility to create a profile of your favorite recording space—from a tiny wine cellar to Notre Dame Cathedral—in mono, stereo, B-Format surround, or discrete surround. Then use the sample in Space Designer to place your music "inside" the acoustic space.

The Impulse Response Utility features a single window that includes all parameters and functions needed to create impulse responses, including Waveform, Energy, and Spectogram display modes for detailed editing.

Apple Loops Utility

The Apple Loops Utility lets you convert any audio file to an Apple Loop. It analyzes the sound file and generates the metadata used by Logic Pro and Soundtrack Pro to match the audio file's tempo and key to the project tempo and key, without changing pitch.

The Loops Utility also allows you to embed descriptive information in the file. This makes it possible for the file to appear along with meaningful related options when you browse Apple Loops in the Studio Sound Library.

Reads AIFF and WAV file formats. Use the utility to add and change tags. You can even batch tag sets of files with shared characteristics.

LOGIC STUDIO / SOUNDTRACK PRO 2

Soundtrack Pro 2



Soundtrack Pro 2 is a DAW environment specifically designed for use in audio post-production for film, video, and games. Soundtrack Pro 2 makes it easy to edit dialogue, create unique sound design effects, and deliver a final mix in stereo or even cinematic surround.

With Soundtrack Pro 2 you will fly through editing and mixing with an intuitive interface that combines the multitrack Timeline and Waveform Editor in a single view. Drag audio clips to position them in the Timeline, then select any clip to see detailed information and make sample-accurate edits to the audio file in the multichannel Waveform Editor.

Sample-accurate, nondestructive audio processing allows you to freely experiment to get the sound you need and stay flexible until the final mix. Create immersive soundtracks with flexible surround tools. Projects are seamlessly transported between Final Cut Pro and Soundtrack Pro, using simple round-trip collaboration features and the industry's first automatic conform process.

FEATURES

- The Single-window interface for the multitrack Timeline features an intergrated Waveform Editor so you can fly through audio editing.
- Watch perfectly synchronized HD or SD video right in the integrated playback window, view it full screen and full resolution on a second monitor with Digital Cinema Desktop, or send it through professional I/O devices to a broadcast monitor.
- Support for up to 24-channel files, including mono, stereo, and surround.

Action-based editing

- Action-based editing is a non-destructive, list-based means of editing audio from within the Waveform Editor. This allows you to experiment with sound design as well as more conventional editing tasks without damaging the original audio file.
- Easily change the nature of the sound by using the Actions list to reorder actions, add new actions, and turn actions on or off.
- Audio Effects and Audio Units plug-ins can be applied to supported audio files as Actions, and real time effects applied to audio files can be rendered to Actions.

Mixing for Picture

- A powerful toolset allows you to create mixes for film and video projects, in both stereo and cinematic 5.1 surround.
- Create simultaneous surround and stereo mixes in the same project with the automatic surround to stereo fold-down option.
- Includes an intuitive and comprehensive set of tools for creating professional surround mixes, with discrete 5.1 mixing, bussing, and routing.
- An innovative surround panner dynamically represents how sound is panned in the surround field, with support for mono, stereo, and surround audio files
- A console-style mixer offers full stereo and surround meters on every track, bus, submix, and master.
- Surround Panner HUD with automatable controls for rotation, width, collapse, center bias, LFE balance, and individual speaker disabling
- Surround and stereo panner automation data simultaneously available on each track
- Support for True Surround and multi-mono effects

Compatibility

- Share files with other applications and choose from a wide variety of audio interfaces, as well as control surfaces that use Mackie Control or Logic Control protocols.
- Support for bit depths up to 32-bit float and sample rates from 2kHz to 192kHz
- Support for AIFF, WAV, MP3, CAF, BWF, SDII, NeXT, QuickTime, and STAP (Soundtrack Audio Project) file playback
- Save files nondestructively as STAP files or destructively as AIFF, WAV, SDII, QuickTime, CAF, or NeXT
- Export mixes as AIFF, WAV, NeXT, SDII, MP3, AAC/Podcast, Dolby Digital Professional (AC-3), or using Compressor
- Support for multichannel surround files
- Easily move complete multitrack projects between Soundtrack Pro 2 and other industry-standard audio applications. Import and export AAF files for round-trip convenience. If you need to work on older projects, you can import OMF files.
- Supports any Core Audio compatible interface.

LOGIC STUDIO / SOUNDTRACK PRO 2

Final Cut Studio 2 Integration

- Seamless integration with Final Cut Studio provides easy round-trip collaboration with film and video editors. Instantly send audio clips or an entire mix to/from Final Cut Pro.
- Editorial changes made in Final Cut Pro can be automatically updated in in Soundtrack Pro using the Conform feature.
- The Conform feature offers a comparison of the two versions of a Final Cut Pro project and highlights the changed audio clips in your Soundtrack Pro project. From there you can audition and choose which changes to accept, reject, or modify on an event-by-event basis or decide to accept all changes at once. Audio clips are repositioned to synchronize with the picture change or removes the clip if it is no longer needed.
- Changes are intelligently grouped by type in the Conform worklist view. Soundtrack Pro analyzes the changes and provides confidence ratings to help you quickly identify and accept low-risk changes.

Podcasting

Podcast track to create audio-only, enhanced, or video podcasts. Support for chapter, art-work, and URL markers on video and audio podcasts

The Bin

Use the Bin to organize and manage files, clips, and markers across multiple projects. A powerful search tool and single-click access to your media.

Scrubbing

The tape-style Scrub tool allows you to accurately locate significant points in the audio for placing edits. You can hear the sound at any speed, just as if you were scrubbing tape. You can also use sample repeat scrubbing simply by dragging the playhead in the Timeline.

Fades and Crossfades

Automatically generate crossfades for overlapping clips. Choose and customize fade curves in a visual interface. Lengthen or shorten fades by dragging fade boundaries in the multitrack interface.

Multipoint Spotting Display

- The innovative three-up video display makes it easy to synchronize sound effects and dialogue to specific events in the video. The display shows video frames for a clip's start, sync, and end points. Slide the audio clip back and forth and watch the video dynamically update as you identify exactly where to position your sound effect.

Advanced Take Management

- The Multitake Editor makes it easy to catpure multiple ADR tracks and create a composite based on the best perfomances. It simply displays all takes at once, the best of which can be dragged to be included in the final composite.
- Crossfades are automatically created between takes for seamless playback.
- Final composites can be moved anywhere and treated as a single audio clip, while still accessing all of the original takes.

Lift & Stamp

- The Lift & Stamp tool allows you to quickly copy a set of effects or EQ characteristics from one clip and apply them to another, or to save them as a preset for future use.
- The Lift & Stamp EQ matching technology is an ideal way to make dialogue from different sources sound as if they were recorded at the same time using the same equipment.

Intelligent Find-and-Fix

- Repair field-recorded dialogue or restore old or damaged recordings quickly and easily, using a set of audio tools that analyze a file for common problems such as clicks and pops, hum, and phase issues. Audio files can be fixed individually or in a single operation.
- Advanced noise reduction features allow you to remove background noise such as wind and traffic from field recordings.

Spectrum View Editing

- The Spectrum view provides a unique visual representation of audio based on frequency, with amplitude revealed through color intensity. Through this visual interface you can select portions of the audio frequency with pinpoint precision, then edit them without affecting other frequencies.

Dialogue & Restoration Tools

- A range of tools allow you to improve dialogue quickly, easily, and with precision.
- Intelligent analysis, repair, and restoration functions for: Clicks and pops, Power line hum, DC offset, Phase, Clipped signal
- Perform audio time stretching without affecting pitch
- Use Ambient Noise Print to quickly replace unwanted noises from location recordings. Also Background Noise Removal including noise print.

Effects, Sound Effects, and Music Beds in Surround

From Studio Effects to Sound Effects and Music Beds, Soundtrack Pro gives you everything you need to create anything from a quick stinger to the comprehensive sound design that sets the mood for an entire film.

- Create the exact sound you are looking for using professional stereo and surround Studio Effects.
- 5000 Foley, sound effects, and music beds included in the Studio Sound Library, including over 1000 royalty-free surround sound effects and music beds.
- Access any of the 16 True Surround–capable Studio Effects including compressors, EQs, Space Designer reverb, and more.
- Multi-mono support allows you to use any mono or stereo plug-in in surround.
- Support is also provided for a wide variety of third-party Audio Units plug-ins.



Apple Logic Studio *(Mfr # MA797LL/A • B&H # APLSU)*
Multitrack Digital Audio/MIDI Recorder/Editor Software with Virtual Instruments and Sound Library **499.00**

SONAR 7 PRODUCER EDITION



Digital Audio Workstation

Powerful and easy to use software for music creation and recording, the feature packed SONAR 7 Producer Edition provides a remarkable experience that excels at every step of your production—from its inspiring, open and customizable environment, to intuitive music creation and editing tools, to polished mixing, editing and delivery—with the recognized best audio quality in the industry.

It offers comprehensive offering of powerful creative tools with an open and customizable environment, high-quality instruments and effects, and flexible mixing and delivery options. These new developments include user customization for MIDI with Smart MIDI Tools, the introduction of the most powerful Step Sequencer found in any DAW, true Linear Phase Mastering Plug-ins, internal sidechaining, delay compensation for external hardware through an External Insert plug-in, pitch to MIDI functionality with Roland V-Vocal 1.5, integrated CD burning, and numerous workflow and delivery enhancements throughout the application.

FEATURES

- Record and edit unlimited tracks of audio and MIDI with effects on input. Edit audio and MIDI fast and inline right in the track view. Get the perfect take with the best comping, editing, and take management tools available.
- Integrated Step Sequencer view provides the most innovative step sequencer feature set available in any DAW today
- Use AudioSnap to non-destructively fix audio timing, make instant tempo changes to an entire project, lock multiple tracks into the same groove—even quantize multiple tracks in relation to each other. All with unmatched audio fidelity.
- Shortcuts for assigning a series of audio inputs, and routing selected tracks/busses to the same input/output/main
- Original SMPTE time stamps stored with clips with easy revert to original time stamp
- Right-click at cursor to Import audio/MIDI data
- Make music with thousands of amazing instruments sounds from Z3TA+ waveshaping synthesizer, Dimension LE (including Garritan Pocket Orchestra), Rapture LE, Session Drummer 2; TTS-1 and Groove Synth; PSYN-II subtractive synth; Drop Zone and RXP REX samplers and more.
- Wave-64 support provides capabilities to record large scale (2 GB+) projects.

Create



Easily mix large projects right on your computer. Built with ergonomics in mind, SONAR 7 puts vital controls and information right where you need them. With unsurpassed audio quality, SONAR 7 gives you the best mixing experience possible for your productions.
SONAR's flexible Universal Bus Architecture offers unlimited sends and busses for infinite routing possibilities. Quick Groups provide on-the-fly grouping of track or bus controls with a simple click. Internal sidechaining lets you achieve a new level of mix sophistication. And tracks stay tight with automatic plug-in delay compensation for both internal plug-ins and outboard hardware. Just some of the ways SONAR 7 provides a professional mixing environment.

- High bandwidth multi-track recording optimizations.
- Perfect your vocals with Roland V-Vocal editor, providing pitch correction, phrasing, dynamics, and vibrato with Pitch to MIDI conversion.
- New file format import/export options include Sony Wave-64, AIF, CAF, FLAC, Sound Designer II.
- Control and automate your virtual instruments with the enhanced Synth Rack. Group controls from multiple instruments together for ultimate tweakability.
- Create and edit MIDI in new and intuitive ways with an integrated Step Sequencer, Smart MIDI Tools, and other extensive MIDI enhancements.
- Smart MIDI Tools—intuitively use one tool for multiple editing tasks; completely customizable.
- Use Active Controller Technology (ACT) to get total control of virtual instruments, effects, and mixing from MIDI controllers and control surfaces. Change your focus and ACT automatically remaps parameters.
- Connect any Windows-compatible MIDI devices, control surfaces, and WDM or ASIO audio interfaces.
- Create backing tracks fast with MIDI groove clips, ACID-format loops, and RXP REX player.
- Integrated Audio CD ripping and burning; Cakewalk Publisher 2.0 for uploading and presenting music online.

SONAR 7 PRODUCER EDITION

Polish

- Mix with superior sonic clarity using SONAR's industry-first, end-to-end, 64-bit double precision floating point mix engine (accessible on 32-bit computers).
- Sweeten your mix with professional effects: Boost 11 Peak Limiter, a new Linear Phase EQ and Multiband Limiter, VC-64 Vintage Channel, Perfect Space Convolution Reverb, Lexicon Pantheon Reverb, Sonitus:fx Suite, and more—34 audio and 8 MIDI effects in all.
- Mix projects with complete flexibility using SONAR's configurable console view, Universal Bus Architecture, true surround busses, bus waveform preview, configurable metering with real-world ballistics, and unlimited tracks, busses, sends and inserts.
- Achieve a new level of mix sophistication with internal sidechaining for Sonitus:fx Compressor, Sonitus:fx Gate, and VC-64 Vintage Channel.
- Keep tracks tight with automatic plug-in delay compensation for both internal plug-ins and outboard hardware effects.
- Automate your mix, instrument, and effect parameters with freehand and pattern-based envelopes, and individual read and write control of all tracks, instruments, and effects
- Freeze tracks, instruments, and effects to conserve processing power
- Deliver audio at virtually any bit-depth, and sample rate (up to 64-bit, 500 kHz). Native 64-bit audio is the highest quality in the industry
- Ensure pristine quality with POW-r dithering and Windowed Sinc sample rate conversion
- Deliver audio and video in virtually any format including Sony Wave-64, AIF, CAF, FLAC, SD2, WAV, QuickTime, MP3, WMA. Export to OMFI and Broadcast WAV for collaboration with Pro Tools and other DAWs
- Upload songs directly to the Internet and build song players for your website, with Cakewalk Publisher
- Burn your mixes directly to CD with integrated CD burning
- Take your productions deeper with scalable load balancing for multi-processor and multi-core computers. 8 cores and beyond.



With other DAWs, you might spend hours or even days correcting little timing issues and mistakes in your audio tracks. With SONAR 7's AudioSnap, it is literally a "snap" to fix audio timing, correct drum hits, make instant tempo changes to an entire project, lock multiple tracks into the same groove—even quantize multiple tracks in relation to each other. You can build a perfect track just by using SONAR's Comping features to pick the best part of multiple takes. Click your mouse to keep the parts you want and to silence the sections you don't need.

- Real-time Drag-Quantize allows selected notes and events to be quickly aligned with snap settings
- Enhanced MIDI editing with functions for splitting, gluing, and muting notes. MIDI display features including MIDI Magnifier, MIDI Meters, and Velocity Colorizer
- LP-64 Multiband linear phase mastering compressor/limiter with AutoQ functionality
- LP-64 EQ linear phase mastering EQ with 20-point control curve
- Internal sidechaining for Sonitus:fx Compressor, Sonitus:fx Gate, VC-64 Vintage Channel, and 3rd party VST plug-ins with sidechain (multi-input) capability
- External insert plug-in lets you insert and mix with external hardware effects and instruments with automatic delay compensation.

64-bit Processing

64-bit Multi-Core and Dual Processor Intel-based Workstation Platforms enable outstanding performance for digital audio professionals:

- Support for 64-bit computing allows access to 8 or more GB of RAM.
- Process more of your projects in memory with less data caching to and from your hard drive, enabling faster performance.
- Audio and video processes perform close real-time, critical for complex audio/video filter algorithms and large data sets demanded by today's professional applications.
- Intel Advanced Smart Cache offers up to 4MB Shared L2 Cache enabling efficient data sharing for improved performance of multi-tasking and multi-threaded applications.
- Intel dual core processors offer up to 4 threads per socket, enabling multithreaded applications such as SONAR to seamlessly multitask and handle more content creation simultaneously.
- High-performance 667 MHz front side bus, fast DDR2 667 MHz memory and enhanced memory pipelining enable more responsive sampler performance.
- PCI Express* x16 graphics offers faster redraws of complex audio waveforms and enables high quality, smooth video playback for scoring your next soundtrack.

SONAR 7 Producers Edition *(Mfr # 10-CWSP7.00-10C • B&H # CAS7PE)* **499.00**

SONAR Power Studio 660: Portable FireWire Audio Production System with SONAR 5 Studio Edition Software and SPS-66 6-In / 6-Out FireWire Audio/MIDI Interface
(Mfr # 10-SPS65.00-10C • B&H # CASPS660) **479.95**

Rapture Virtual Synthesizer: Plug-In for Mac OS X and Windows XP
(Mfr # 10-CWRP1.00-10C • B&H # CAR) **179.95**

DIGIDESIGN

PRO TOOLS LE • PRO TOOLS M-POWERED

Music Production Software for Windows and Macintosh



Pro Tools LE 7 and Pro Tools M-Powered personal studio systems are industry-leading digital audio workstation and MIDI sequencing applications that offer exceptionally powerful and flexible recording, editing, mixing and automation capabilities. Both applications offer up to 32 simultaneous audio tracks up to 24-bit 96 kHz (expandable to 48), and 256 MIDI tracks. Pro Tools streamlined interface allows you to capture ideas quickly and easily. They offer powerful customization and grouping options, and improved video functionality and post production work-flows that are built for speed, empowering you to work smarter and faster. All editing is nondestructive, and there are a number of specialized audio tools available for editing audio with high efficiency and greater precision and flexibility. One such tool is Elastic Time which allows you to easily change the tempo and timing of loops, music, dialog, and other sound files in real time without cutting up audio tracks. Both applications allow you to easily import audio, MIDI files and loops in a variety of formats. Pro Tools LE is included with Digidesign's Mbox 2 series and 003 series audio interfaces. Pro Tools M-Powered is available for a wide range of M-Audio interfaces including all Delta PCI and FireWire products, Black Box, M-Audio Ozone, Fast Track USB, MobilePre USB and Transit. Whether you're composing music or mixing audio for post production, Pro Tools is packed with a wide range of cutting edge features to ensure that you make the most of your creativity.

FEATURES

Audio

- 32 simultaneous audio tracks and 128 virtual audio tracks, expandable to 48 tracks with the optional Music Production Toolkit or DV Toolit 2 desktop post-production suite.
- Superior sound quality with support for 24-bit/96 kHz audio.

MIDI

- Fully integrated MIDI sequencing with up to 256 simultaneous MIDI tracks
- Real-time control of quantization, velocity, note duration and transposition.
- Instrument Tracks combine MIDI and audio capabilities in a single channel strip, simplifying routing for virtual instruments and MIDI sound modules

Recording

- Low-latency monitoring while recording with QuickPunch functionality. Set an automatic punch-in/punch-out range to effortlessly fix a passage.
- Use loop recording to capture several takes of a solo.

Editing

- Fully non-destructive editing with world-class tools.
- Beat Detective LE automatic groove analysis and correction tool
- Time Shift DigiRack plug-in delivers superior time compression/expansion.
- Region Groups allow grouping of any combination of audio and MIDI regions, across any number of tracks.
- Region Looping offers an easy way to repeat one or more regions and Region Groups.
- Separate on Grid and Separate at Transient functions allow editing of multi-track audio regions simultaneously, based on a grid value or transients in an audio file.
- Quantize audio regions according to a grid or groove template.
- Strip Silence, plus "Reverse" Strip Silence functionality that allows for extracting louder portions of audio tracks.
- Right-click functionality allows you to quickly perform common tasks by simply choosing a command from a shortcut menu.

Mixing

- Host processing efficiency allows you to run many select RTAS effects and instrument plug-ins simultaneously.
- Up to 32 internal mix busses and up to 10 sends per track increases mixing flexibility and allows larger, more complex mixing architectures.
- Copy or move send assignments across tracks via drag-and-drop.
- Full automation of Volume, Pan, and Mute, as well as Send volume, pan, and mute and Plug-in controls
- Advanced automation features and editing including real-time display.
- Automate All command allows arming automation of all plug-in parameters at once.
- Automation data displays in real time while it's being written.
- RTAS Engine error suppression options ensure that Pro Tools will keep moving along with your creativity—even when your system approaches its processing limits.

PRO TOOLS LE • PRO TOOLS M-POWERED

- Pro Tools uses both tick-based time and samplebased time. Sample-based time is time in minutes and seconds. Samples of audio exist as a fraction of real time. For example, the sample rate of CDs is 44.1 kHz, that is to say there are 44,100 samples per second. Tick-based time on the other hand is measured in bars and beats, not minutes and seconds.

Compatibility

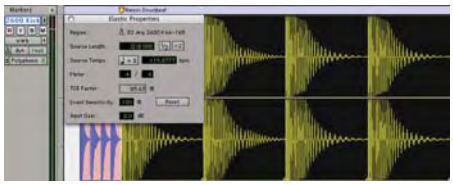
- Works on Windows XP and Mac OS X computers.
- Powerful options for importing a wide-variety of audio/MIDI files and session data elements.
- Built-in DigiBase file management tool organizes audio and MIDI files according to attributes such as tempo; includes importing of Red Book audio CDs.
- Import MIDI, REX, ACID, WAV, AIFF, AAC, MP3, and CD audio files.
- Multiple export options.
- Support for streaming ReWire applications into Pro Tools.
- Session compatibility with Pro Tools|HD and Pro Tools M-Powered and LE systems.
- Support for the Digidesign Control|24 and Command|8 control surfaces.
- Wide-range of compatible third-party creative software options (AudioSuite, RTAS, and ReWire-compatible applications).

Video

- Support for QuickTime video formats, including HD formats such as H.264, HDV, and DVCPRO 100.
- Support for Avid Mojo SDI, an affordable, professional solution for desktop post production that seamlessly integrates industry-standard Avid video.
- A video track is available that has its own set of track controls, including Track Name, Playlist, Online, Track View, and Track Height. In Frames View, video data is displayed as pictures in the video track. In Blocks View, video frames are replaced by colored blocks.
- A Video Engine Rate indicator displays video frame rates, and DigiBase browsers let you search and sort video clips by compression type and other useful metadata.

Elastic Time

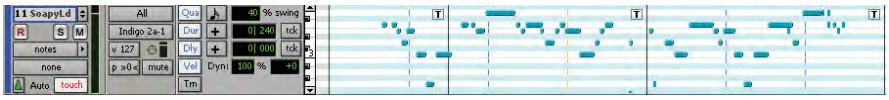
Elastic Time functionality allows you to manipulate the timing of audio events in real time, while maintaining exceptional sound quality, by simply expanding or contracting regions. Powerful tempo and transient analysis allow you to easily create loops from any audio file, including entire compositions.



- Change the tempo and timing of loops, music, dialog, and other audio files without cutting up audio.
- Audition loops and audio files in sync with your session's tempo. Imported audio files instantly conform to your sessions tempo.
- Quantize individual or multiple audio tracks to the session grid or to extracted grooves while preserving timing offsets.
- Fine-tune regions with precision control over each individual beat using the warp track view and warp markers
- Choose from a range of time-stretching algorithms to suit the source material on a per track basis.
- Using Render mode to ease CPU strain. The Render and Commit option replaces all regions with rendered audio files.

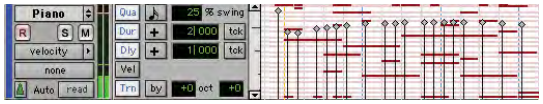
Advanced MIDI Capabilities

Instrument Track Edit



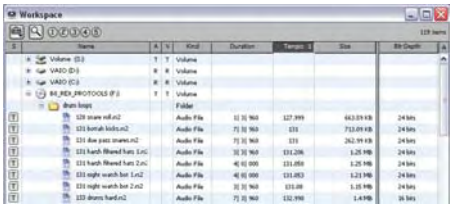
- MIDI regions are created on bar boundaries to help with looping and arrangement.
- Sample-based MIDI tracks lock MIDI events to time code regardless of session tempo changes.
- Zoom Toggle switches quickly between two different user-defined settings in the Edit window.
- Mirrored MIDI editing mode allows adjustments made to one MIDI file to affect all existing copies of that region.
- Split a MIDI performance into multiple tracks by MIDI note, velocity, duration, or position.
- Remove Duplicate Notes command allows users to quickly clean up recorded or merged MIDI tracks.
- Change Duration window offers legato, overlap correction, and transform sustain pedal features.
- Transpose window transposes all selected notes in octaves and semitones.

Realtime MIDI Properties: Quantize, Duration, Delay, Velocity, and Transpose



DigiBase Browser

- Combines an intuitive browser with an integrated databasing engine, optimized for Pro Tools data and media management.
- Extensive tools are provided for searching, sorting, auditioning, and importing of audio, MIDI, and session files.
- Multiple browsers can be displayed and arranged, with custom display settings to optimize your work environment.
- View mounted volumes (disks), including multiple volumes simultaneously, and search all content on mounted volumes.



- Drag and drop audio, MIDI, Region Group, REX, ACID, or entire session files, as well as OMF audio and sequences or AAF sequences from browsers into the session.

PRO TOOLS LE • PRO TOOLS M-POWERED

Effects and Virtual Instruments

- Real-time RTAS effects plug-ins, as well as file-based AudioSuite effects plug-ins.
- Ships with over 50 RTAS and AudioSuite plug-ins, including EQ, dynamics, delays, reverb and more.
- Default EQ and dynamics plug-ins allow for immediate access to commonly used plug-ins.
- Dynamics III DigiRack plug-in allows easy and powerful control of mix dynamics.
- EQ III includes a filter band-pass solo mode, making it easy to isolate and remove unwanted signals or noise in an audio track.
- Access a wide range of compatible creative software options available from Digidesign and Digidesign Development Partners.
- Drag and drop plug-in settings from the DigiBase browser onto insert slots or active plug-ins for instant plug-in opening and setting recall
- Includes Structure Free sample player with over 885 MB of high-quality samples.
- Xpand! Sample-Playback/Synthesis Workstation is a powerful instrument plug-in that puts more than 1,000 professional sounds at your fingertips, with up to four layers and two effects.



Structure Free



Bomb Factory Classic Compressors

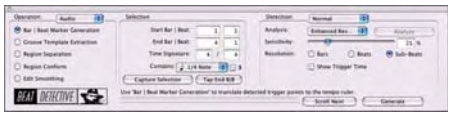


DigiRack Plug-Ins

Included DigiRack Plugins

EQ	1-Band EQ, 4-Band EQ, EQ II, EQ III
Dynamics	Compressor, DeEsser, Dynamics II, Dynamics III, Expander-Gate, Gate, Limiter
Reverb	D-Verb, D-Verb-AS
Modulation / Delay	Chorus, Delay, Extra-Long Delay, Flanger, Long Delay, Medium Delay, Mod Delay, Mod Delay II, Multi-Tap Delay, Short Delay, Slap Delay, Ping-Pong Delay, Pitch Shift,
Utility	Click, DC Offset Removal, DigiReWire, Dither, Normalize-Gain Change, Gain, Signal Generator, Reverse-DC Removal, Time Comp-Exp-Pitch Shift, Duplicate, Invert-Duplicate, Trim
Included Bomb Factory Plug-ins	Essential Clip Remover, Essential Correlation, Essential Meter Bridge, Essential Noise Meter, Essential Tuner, BF76, Funk Logic Mastererizer

Beat Detective LE



Beat Detective is a powerful tool for analyzing, editing, and manipulating audio or MIDI tracks that have an inherent rhythmic character. Beat Detective analyzes an audio or MIDI selection, identifies its peak transients or accented notes, and generates beat triggers based on the detected peak transients or MIDI notes.

- Extract tempo and beat information to create Bar|Beat Markers that can be used to define the session's tempo map.
- Extract tempo and groove info as groove templates, called DigiGrooves. These templates can be applied to audio or MIDI using Beat Detective or Groove Quantize.
- Separate an audio selection into discrete regions, and then conform (or "quantize") separated regions to the session's tempo map, or to groove templates.

Streamline Workflow

- Up to 99 Window Configurations to instantly recall custom view arrangements
- Easily insert and renumber memory locations
- Hide All Open Floating Windows command.
- 104 groups available.
- The Memory Locations window includes separate tools and view filters, plus Window Configurations. You can also now edit memory locations and change their slot positions.
- With the Loop Trim tool, you can turn any audio or MIDI region into a loop instantly.
- The Loop Preview mode lets you quickly audition a selected REX or ACID file in the DigiBase browser, while Auto Preview mode allows you to audition single or multiple files automatically when selected.
- The Zoom Toggle preference allows you to specify the track height, track view, and Edit grid resolution when zooming. Track height is continuously variable, allowing you to quickly adjust a track's height by simply clicking and dragging.

Software Features	Pro Tools LE	Pro Tools M-Powered
Pro Tools Ignition Pack	Included	–
Support for Control|24 control surface	✓	–
Support for DV Toolkit option	✓	–
Support for DigiTranslator	✓	–
Pre-authorized iLok copy protection device	–	Included

Pro Tools M-Powered – *(Mfr# 99105703500 B&H# MAPTMP74)* **219.95**

MUSIC PRODUCTION TOOLKIT

Software Expansion Option for Pro Tools LE and Pro Tools M-Powered



Music Production Toolkit is an add on bundle that offers Pro Tools LE and M-Powered users an increased track count,along with an impressive collection of powerful plug-ins and enhanced editing tools. The Music Production Toolkit allows you to expand your Pro Tools sessions up to 48 mono or 48 stereo tracks at up to 96 kHz. Advanced plug-ins available in the Music Production Toolkut include: Hybrid, a versatile high-definition synthesizer from Digidesign's new Advanced Instrument Research group; TL Space Native Edition, a pristine convolution reverb; Smack! LE, a professional compressor/limiter; SoundReplacer, a time-saving sound replacement tool; and DINR LE, an easy-to-use noise reduction plug-in. The Music Production Toolkit also features a multi-track version of Beat Detective, which allows you to perform automatic groove analysis and correction across multiple audio and MIDI tracks at the same time. Additionally, the Toolkit also provides the Pro Tools MP3 Option for exporting mixes as MP3 files.

Music Production Toolkit – *(Mfr # 9910-55016-00 • B&H # DIMPTK)* ..... **CALL**

DV TOOLKIT 2 Post-Production Suite For Pro Tools LE



The DV Toolkit 2 option for Pro Tools LE systems provides a comprehensive collection of tools for producing high-end sound for film or video. DV Toolkit 2 offers you access to many of the post production features of Pro Tools|HD, but in a smaller, more portable and cost-effective solution. Like the Music Porduction Toolkit, the DV Toolkit 2 expands Pro Tools LE's track count to up to 48 mono or stereo tracks at up to 96 kHz (hardware dependent). Included are three powerful post-production oriented plug-ins: TL Space Native Edition convolution reverb, DINR LE intelligent noise reduction tool, and Synchro Arts VocALign Project for Pro Tools time-alignment tool. DV Toolkit 2 also makes available a host of post-specific Pro Tools functions, including "Replace Region" and "Fit to Marks" commands, Scrub Trim tool, Export Session as Text, Continuous Scroll mode, Universe window, Automation snapshots, and Enhanced Import Session Data features.The DigiBase Pro file management tool accommodates working with the large number of files and volumes associated with post projects. The DigiTranslator 2.0 option allows you to import and export projects to and from video editing applications, such as Avid Xpress software. Additionally, the Pro Tools MP3 Option allows you to export mixes as MP3 files.

- A **Time Code** ruler in the Edit window makes it easy to spot sounds and sound effects using Time Code or Feet + Frames values.
- The **Replace Region** function allows you to quickly replace multiple instances of a sound effect, room noise, loop, or any other kind of audio region with another. Select the **Edit to Timeline Selection** mode to automatically expand or compress the replacement region to fit within a specified amount of time.
- Use the **Scrub Trim** tool with your mouse to quickly audition audio, select a trim point, and simultaneously trim the region.
- **Export Session Info as Text** allows you to communicate key session information, including the session's sample rate, bit depth, and time code format plus the edit decision list (EDL)—a list of all edits with their time code in and out points.
- The **Universe Window** provides a fast visual overview of all tracks in a session and to navigate quickly to any location. A vital tool for the large sound-for-picture projects.
- **Automation Snapshots** allows you to write or trim automation data for multiple parameters in a single step (or "snapshot").
- The **Enhanced Import Session Data Options** allows you to Import track names, specify time code mapping, find matching tracks, and much more, from other sessions for a streamlined workflow.
- **Synchro Arts VocALign Project** stretches or squeezes one audio signal to automatically match the timing patterns of another, making editing fast and easy. It can be used to synchronize dialog to video, dub foreign language films, tighten Foley and sound effects tracks, or achieve a perfectly lip-synched performance for a music video.

DV Toolkit 2 *(Mfr # 9910-55015-00 • B&H # DIDVTK2)* ..... **CALL**

TRACKTION 3



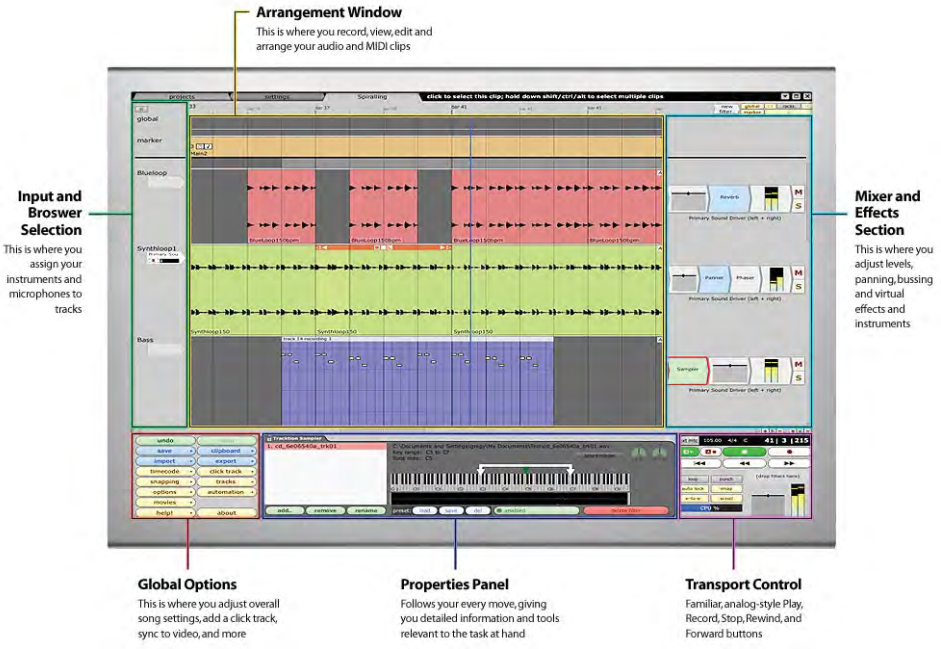
Music Production Software

Tracktion 3 is a PC and Mac compatible DAW that offers strealined audio and MIDI recording, editing, mixing and mastering, in a clutter-free, single-screen user interface. It offers unlimited tracks, sample rates up to 192kHz, support for unlimited VST effects processing, as well as VSTi virtual instrument plug-ins. Quicktime support allows you to view and sync to video for scoring and post applications. A user-friendly loop browser accommodates quick and inspired music creation. Tracktion 3 supports Apple, ACID and REX loop formats on both Mac and PC for flexible music-making on any platform. Tracktion 3's time stretching and pitch shifting capabilities allow you to conform audio tracks to your music or to picture.

FEATURES

Recording

- A simple, single-screen interface accommodates all basic recording and editing operations - with a property panel that follows your every move, providing pertinent information for the task at hand.
- Inputs are on the left side of the screen; audio and MIDI clips are in the middle. Effects and outputs are on the right.
- The time-line provides time divisions of bars/beats, seconds/milliseconds, or seconds/frames.
- In/Out markers let you define a section of an edit to be played in Loop mode.
- To set up a track for recording simply drag the audio or MIDI instrument icon to whatever track you like and hit Record.
- Recording multiple inputs at once is as simple as selecting the "assign all inputs to consecutive tracks" shortcut.
- There is no predetermined limit on the number of tracks you can record or the number of effects you can use. Software takes full advantage of dual core/dual processor CPUs.
- A high-definition 64-bit math mixing option improves headroom and eliminates distortion through the summing bus. Ready for 192kHz-compatible audio interfaces.
- "Loop Record Mode" makes it easy to record multiple passes of audio or MIDI and compile the best of each into the perfect take.
- With the Safe Record feature enabled, recording won't stop until a customizable key command is entered.



Editing

- Non-destructive editing allows you to "undo" and "redo" your edits.
- Once audio is recorded or imported it is presented in the arrange window as an audio clip.
- Clips provide tools for editing them right at the top of each clip - no more going to drop-down menus for commands, or going somewhere else on the screen to do fades
- Folder Tracks allow hiding and showing of groups of tracks in an edit, with support for nested folders.
- As a practical example, the user can lower the volume or change the panning of every element in a rhythm section, without having to go in and select each individual drum and bass sound
- A "Marker Track" allows display of all markers in an edit. Markers can be treated as clips, much like audio and MIDI - they can be moved around, split, stretched and edited. Markers can be named and assigned a color for easy identification. Markers can be easily recalled using key commands.

TRACKTION 3

Composing

- Loop Browser allows for pulling up a huge variety of pre-recorded music loops in a wide range of file formats, including Recycle, Apple Loops and Acid.
- The Loop Browser lets you access a variety of pre-recorded music loops in a wide range of file formats, including Recycle, Apple Loops and Acid. Loops are organized by instruments, genres and descriptors, and can be further identified by key.
- Pre-organizes loops by "instruments", "genres" and "descriptors" (single, ensemble, part, fill, acoustic, etc.) The search can be further narrowed by "key" (major, minor, both, neither,) and finally via a "search" field for searching via keywords.
- Loops can be dragged directly into the Arrange Window.
- Hundreds of high-quality loops are provided in a variety of styles from Sonic Reality.
- High-quality Time Stretching capabilities allow you to radically adjust the tempo of loops, samples, or even recorded tracks, and have them to conform to the tempo of your current session.
- Pitch Shifting allows for using instruments and samples that were originally played in other keys into the current project
- Features a powerful-yet-streamlined MIDI editor, optimized for speed and ease of use, whether recording from a synthesizer, or doing detailed editing of a performance with the MIDI pencil tool.
- The "Piano Roll" MIDI editor features pencil and eraser tools for drawing and deleting notes. A select tool lets you move and chnage the duration of notes, while the line tool can be used to draw in lines of MIDI notes, controller date and velocity ramps.
- The MIDI editor also offers a Step Entry mode, as well as versatile quantizing functions including creating and applying groove templates, and more.
- Full ReWire 2.0 support for integration with applications like Ableton Live and Reason and other ReWire-supporting software
- Supports QuickTime video playback allows you to compose music, add effects, and replace dialog for film and video projects.

Mixing

Filters

- In Tracktion, the term "filter" applies to any effect, native or third party plug-in, virtual instrument, or anything else. Each track includes a volume/pan filter and a level meter filter, located to the right of the arrange window. Filters can be copied, re-arranged, and applied to individual audio clips, groups of tracks, and more.
- Common types of Tracktion filters include Volume/Pan, Level Meter, 4-Band EQ, Auxiliary Send and Return, Effects, plus third-party VST plug-in and virtual instruments

Rack Filters

- Rack filters allow for the simple creation of complex instrument and effects combinations. They allow you to combine filters together and use them as a group - just as you would a rack of effects processors.
- Create totally unique effects and instruments combinations, unattainable with conventional mixer-based audio software. Custom rack filters can be saved and recalled for later use.

Track Freezing

- The Track Freeze function renders single and multiple tracks with all of their associated audio files, effects and instruments to a single file on the hard disk, freeing up your CPU of valuable resources.

Effects Plug-Ins

- Includes a full-suite of native effects plug-ins, ranging from dynamics to modulation, reverb and more. Also supports third party VST and VSTi plug-ins.
- These plug-ins are available as filters to place on any track, group of tracks, individual audio clips, on groups of audio clips, or across the entire mix.

Mix Automation

- Mix automation allows you to record and play back mixer settings such as level and pan, as well as plug-in parameters, such as reverb level or filter frequency.
- Mix Automation is enabled by dragging and dropping the "A" from a track on to any filter - the user can then choose from a list of automatable parameters.
- Automation moves can be captured while a session plays and then edited further

Control Surface Support

- Supports Mackie Control Universal/Extender Pro and Control C4 Pro controllers, providing hands-on control of a full range of recording and mixing parameters - including plug-ins and virtual instruments. Also supports third party control surfaces including the Frontier Design Tranzport and Novation ReMOTE LE.

Virtual Instruments

Includes comprehensive collection of virtual instruments and sample libraries from SampleTank, DrumCore, Garritan Personal Orchestra, Native Instruments KONTAKT Player, LinPlug Alpha 3 Classic Synth and Cronox 3 Sample Synth, the RM IV Drum Addiction, and more

Tracktion Bundles

Tracktion 3 Project Bundle: Includes — IK Multimedia SampleTank 2 SE w/ 50 sound sets • LinPlug Free Alpha classic synth and CronoX3 Lite sample synth • IK Multimedia Amplitube Uno • LinPlug RMIV Lite drum machine w/ 100 kits and 50 loops • Garritan Personal Orchestra w/ starter sample set/ powered by Native Instruments • Sonic Reality T3 Project Collection (500 Apple loops, 50 Rex loops, Kontakt 2 Player 250MB multi-track loops) • Submersible Music DrumCore TK w/ starter sample set. *(Mfr # TRACKTION3PROJECT • B&H # MAT3P)* **99.99**

Tracktion 3 Ultimate Bundle — IK Multimedia SampleTank 2 SE w/ 100 sound sets • LinPlug Alpha classic synth and CronoX3 sample synth • IK Multimedia Amplitube LE • LinPlug RM IV drum machine w/ 250 drum kits and 2,000 loops • Sonic Reality T3 Ultimate Collection (2,000 Apple loops, 200 Rex loops, • Garritan Personal Orchestra w/ full 820MB sound library powered by Native 1GB multi-track loops) Instruments Kontakt 2 Player • Submersible Music DrumCore TK w/ 2GB drum sample library. *(Mfr # TRACKTION3ULTIMATE • B&H # MAT3U)* **249.99**

DIGITAL PERFORMER



Integrated MIDI and Audio Sequencer

Digital Performer is an advanced MIDI and audio workstation for Mac OS X that allows you to record, edit, arrange, mix, process and master music, sound tracks for film and television, and other audio production tasks. Digital Performer delivers 32-bit processing and 64-bit mastering, with comprehensive surround sound and video support. Version 6 of Digital Performer features a complete user interface redesign, XML file interchange with Final Cut Pro, and many more industry-leading film scoring enhancements. Additionally, numerous advancements for workflow and compatibility have been implemented such as track comping, support for interleaved broadcast WAVE audio files, enhanced support as a software front end for Pro Tools HD systems, pre-rendering of virtual instruments, the ability to "bounce and burn" directly to an audio CD and much more. You can process your tracks, both correctively and creatively, with over 50 included real-time audio and MIDI effect plug-ins. A range of new plug-ins have been added including the efficient ProVerb convolution reverb, MasterWorks EQ modeled after British console EQs, MasterWorks Leveler modeled after the legendary LA-2A optical leveling amplifier, MultiMode Filter, Pattern Gate and many more. Get started immediately using the included virtual instrument plug-ins that cover synthesis, drum programming and sampling. Whether you're completing a surround sound DVD, or you just want to write a song and burn a CD or MP3 file, Digital Performer gets you there quickly with elegance and ease.

FEATURES

Audio

- Unlimited audio tracks (as many tracks as your CPU and hardware will allow) with support for high resolution 24-bit audio up to sample rates of 192kHz.
- Direct support is provided for MOTU's range of professional audio interfaces, such as the 828 MKIII, as well as a wide range of third party audio hardware using Core Audio drivers. ProTools HD is also supported
- Audio tracks can be mono, stereo and surround (n-channel) tracks.
- The Bounce to Disk feature allows you to combine an unlimited number of audio tracks, along with effects and realtime automation, into a single mono, stereo or surround track. Need to hear 100 audio tracks at one time? Just bounce them down. Original tracks are always preserved, so you can go back and tweak them if needed.

MIDI

- Record and playback an unlimited number of MIDI tracks simultaneously.
- MIDI can be edited with a resolution of 1/10,000.000 PPQ (pulses per quarter).
- MIDI timing resolution is accurate within a single MIDI byte (under 1/3 of a ms) when used with a MOTU USB MIDI interface.
- Individually zoomable tracks, flexible window arrangement, and navigation tools allow for trouble-free manipulation within even the largest projects.

Effects

- Over 50 real-time 32-bit and 64-bit DSP-effects are provided to meet the demands of today's audio production including EQs, dynamics processors, reverbs, modulation effects, delay, filters, preamp simulators, mastering plug-ins and more.

Streamlined Interface

- Vertically resizable track list gives you a better look at each track's settings and graphic overview.
- Streamlined windows look clean and information is easy to see. Zooming and navigation controls have been unified throughout. Live window resizing allows users to see the contents of the window as it is resized.
- The Universal Track Selector conserves screen space by offering one track selector that updates when you switch to a different window tab.
- Virtually every parameter can be accessed via customized key commands or MIDI controller. Import saved key commands into a DP session at another studio.

Automation

- Everything is automatable, including effects parameters with five advanced automation modes and sample accurate editing of automation data
- Save your fully automated mixdown for instant recall at any time, and then create an unlimited number of alternate mixdowns

Audio Editing

- View and edit all of your digital audio tracks in a single, intuitive window
- Audio editing is accurate to a single sample
- Everything from simple dialog editing to complex restructuring of large compositions is as easy as playing with Lego blocks

DIGITAL PERFORMER

Track Comping

- Record multiple takes into a track, and then choose one take in the track for playback and editing. You can then choose Show Takes to view all takes side by side.
- The Take Tool allows you to easily makesplit points across all takes and then click the desired section from each take to quickly create a composite take consisting of the selected sections. Crossfades can be applied to the comp, along with all standard region editing in a DP track.
- The Turn All Takes Into Tracks and Absorb Tracks commands allow you to explode takes into tracks, or collapse tracks into takes, respectively. Takes behave just like tracks, with their own play/mute buttons, output assignements, automation settings and so on.

Track folders

- In all windows that display tracks, such as the Sequence Editor, you can organize lengthy track lists into folders and sub-folders, much like the list view in the Mac OS X Finder.
- Several modifier keys are provided for expanding and collapsing all folders, either at the same level of hierarchy or further down the hierarchy via enclosed, nested folders. Users can employ Digital Performer's existing track color management features together with track folders to further color-code and organize your projects.

Waveform Editor

- The full-featured waveform editor can lock playback in the waveform editor to DP's main transports to use all of the familiar transport and selection features in the control panel, including DP's playback wiper.
- The advanced Beat Detection Engine and audio file tempo map features allow you to directly edit the embedded tempo maps in audio files with a unique "rubber-banding" interface that allows you to make adjustments to individual tempo events while the tempos before and after remain anchored. For example, you can simply grab a tempo event at the downbeat of a measure and drag it earlier or later to perfectly match the downbeat in the audio file. Edits can also snap to detected beats in the audio for quick and easy tempo map adjustments.

Mix Mode Menu

- Digital Performer's Mix Mode menu in the Mixing Board lets you create, save, edit and switch between multiple mixdowns of your project. This allows you to create several completely different mixes of the same sequence, consisting of all of the volume, pan, plug-in and other mix automation data in all the tracks of the sequence, as well as all of the current plug-ins inserted on tracks.
- The Mix Mode menu provides complete independence among separate mixes, even if they don't have any automation data in them.

Trim, Slip, Slide and Roll Tools

- The tool bar contains four audio editing tools: Trim, Slip, Slide and Roll. The **Trim** tool lets users drag the edge of an audio region. The **Slip** tool allows users to move the waveform inside an audio clip earlier or later without affecting the left or right edge of the audio region. The **Slide** tool does the converse: it allows you to move the edges of the audio region earlier or later by the same amount in one drag operation while the audio inside the clip remains anchored to its current position in time. The **Roll** tool allows you to drag the border between two adjacent audio regions in one operation, "covering up" a portion of one region while "uncovering" the other.

Meter Bridge

- The Meter Bridge window is dedicated to monitoring all signal paths in the Digital Performer mixing environment. With a single click, you can independently show or hide available hardware inputs, outputs, busses, bundles and tracks as desired.
- The Meter Bridge provides long-throw, scalable meters with extremely fast, smooth and accurate ballistics. You can quickly toggle between two different layouts: the linear layout shows all meters side by side in one row that scrolls left and right. The wrap-around layout displays all meters in multiple rows that fit in the space available in the window for an instant bird's eye view of all signal paths currently being viewed.

Pitch Automation

- Pitch automation functions are available, for pitch correction, quantizing pitch, as well as applying creative pitch effects, using DP's intuitive track-based automation tool set.
- Pitch automation can be applied to monophonic audio material, such as a lead vocal, in mono, stereo or surround track formats.
- Pitch is automatically detected on audio that is recorded or imported into DP.
- Choose between natural-sounding formant-corrected pitch shifting, or standard pitch shifting for creating special pitch effects.
- Pitch correction can be quickly drawn using the pencil tool. You can loop audio and make changes in real time, and creatively draw the pitch curves using periodic waves forms such as sine, saw and square.
- You can also adjust pitch on a note by note basis, simply by grabbing the pitch segment for the note and dragging it up or down to the desired pitch.
- The Quantize Pitch function allows you to correct the pitch of an entire track — all notes simply snap to their nearest pitch.
- Scalable pitch curves allow you to control the degree of pitch variation and vibrato.
- The Transpose command allows you to change the key of a track up or down in intervals. Using the custom pitch map you can transpose specific notes to efficently change the mode or create a harmony.
- MIDI data can be generated for audio tracks by copying pitch segments from the audio track and pasting them into a MIDI track.

Clip-based Automation and Voice Allocation

- In addition to track-based automation data that can be used to control the overall volume of audio in a track, specific audio regions (soundbites) can have their own non-destructive volume automation curve. By choosing the "Bite volume" layer for an audio track in the Sequence Editor, you can draw a volume curve "inside" a soundbite with the pencil tool (or other automation tools). The bite volume curve is now part of the soundbite and remains with it (and all instances of it) when moved, trimmed, copied or otherwise manipulated.
- Automatic audio voice allocation ensures audio engine resources are efficiently and dynamically allocated to audio tracks as needed to play and record.

DIGITAL PERFORMER

Sound For Picture

Bounce to QuickTime Movie

- Import the audio track from a QuickTime movie and place it in the project time line.
- You can also export your DP soundtrack directly into a QuickTime movie with the Bounce to QuickTime movie feature, or, to save disk space, you can also reference the original source QuickTime video file.

Film/Video Scoring

- Find Tempo allows you to establish just the right tempo, with sub-frame accuracy, for your cues by calculating which tempos deliver the most "hits" - moments in time where significant points in the action on-screen match the downbeats of your score.

Multiple QuickTime Movies

- Open a separate movie window for each sequence in a project. For example, if you score TV commercials, and you have one DP project with several versions of the sound-track (:15, :30 and :60 second versions), each sequence can reference a different QuickTime movie. When you switch from one sequence to another (by clicking its play-enable button in the Chunks window), the movie window will update itself to show the movie you chose for that sequence.

Streamers, Punches and Flutters

- Streamers, flutters and punches help composers, conductors and musicians to anticipate visual hits and, synchronize the music to what is happening on screen. You can superimpose streamers, punches and flutters directly on a QuickTime movie playing in DP's movie window. This allows you to collaborate more efficiently with music editors and better prepare for and conduct live orchestra sound stage scoring sessions. By bringing these visual cues to the native desktop, without expensive and cum-bersome hardware, DP paves the way for you to conduct small- to medium-scale scor-ing sessions in your studio.
- DP's ability to trigger these visual cues has also supports the CueLine ProCue 1m1 and ClickStreamMachine, two third-party devices commonly used in the industry for live orchestra sound stage scoring sessions.

Surround Sound

- A complete environment is available for creating surround recordings from start to finish including support for quad, LCRS, 5.1, 6.1, 7.1 and 10.2 surround formats.
- Four panner plug-ins are provided, plus support for third party panners .Panning movements are fully automatable.
- Each audio track can be assigned to any surround sound format and have its own, independent surround panner. The desired panner can be controlled with the panning dish available for each track's channel strip. Panners can also be opened as separate windows (just like a plug-in).
- Use a compatible USB joystick to control any MOTU or third-party surround panner.
- Apply effects to multichannel tracks as easily as mono and stereo tracks. Master your multichannel mix using a wide range of channel effects, including the MasterWorks Limiter and bounce the surround submix to disk or record the output of a multichannel mic setup or print a multichannel reverb.
- The Auralizer room simulator effect allows you to localize a sound in space using psychoacoustic cues – design the size and absorptive characteristics of the desired space, then place a sound in that space.

AAF File Interchange

- AAF is a widely adopted pro audio file interchange standard that allows you to easily exchange Digital Performer projects with the latest version of Pro Tools, Final Cut Pro (via 3rd-party utilities) and other professional audio and video applications.
- AAF allows you to receive and deliver projects from colleagues and clients, regardless of which AAF-compliant audio or video software they use, and complete your projects on - or before - schedule working within the comfortable and familiar environment of Digital Performer.
- When you transfer a session between Digital Performer and Pro Tools, all of your audio tracks are preserved, complete with volume and pan automation - even with applications that use a clip-based automation model. Digital Performer provides numerous interchange options to accommodate different versions of Pro Tools and other audio and video applications. Options are provided for DigiTranslator 1.0 and 2.0, Avid Xpress and Logic compatibility.

XML File Interchange with Final Cut Pro

- Both Digital Performer and Final Cut Pro (FCP) offer complete end-to-end production workflow for sound and picture using FCP's XML file interchange protocol. An XML file is generated from the video edits created in FCP and then exported a small file (small enough to be emailed). The XML file can then be imported into DP and all music and audio tracks can then be quickly compared and conformed to the picture edits.
- The Import Final Cut Pro XML window provides a complete, detailed list of every new picture edit. Double-click any edit in the list, and DP6 scrolls to and highlights the location of the edit in the Sequence Editor time line. The highlight shows a blue border (old position) and red border (new position) for each picture edit. Adjustments can be made to DP's conductor track, audio data and/or MIDI data as necessary to conform to the new edit, "snapping" the edits to the vertical red line if necessary.
- If DP is running on the same computer as Final Cut Pro, the Export Final Cut Pro XML command sends all tracks and sequences in the current DP project to the project currently open in Final Cut Pro, allowing easy transfer of all work done in DP into Final Cut at any point during the production process, from previewing dailies to final conform and export from Final Cut.

Visual Click

To complement DP's Streamers, Flutters and Punches, a visual click has been added. You can choose the size and color of the visual click, which then flashes - in tempo - as a large circle on Digital Performer's own QuickTime movie window or on an external video screen (via external hardware triggered by DP). The visual click, together with the audio and MIDI click, can be programmed with unlimited flexibility with DP's click programming features.

DIGITAL PERFORMER

MasterWorks Leveler



The MasterWorks Leveler is an accurate model of the legendary Teletronix LA-2A optical leveling amplifier, known for its unique and highly soughtafter Automatic Gain Control (AGC) characteristics. The heart of the LA-2A is the T4 opto-coupler, a photoelectric device with almost magical (signal dependent) self-adjusting behavior that makes optical compressors the tool of choice for smoothing out just about any audio material, from vocals to bass guitar to full-program mixes, without destroying perceived dynamics. As a result, the MasterWorks Leveler controls match the front panel of the original LA-2A: Gain Reduction and Makeup Gain knobs, along with Limiter/Compressor buttons and an accurately modeled VU meter that adheres to IEC standards. The LA-2A evolved over the years, producing slightly different characteristics in each generation, so the MasterWorks Leveler also provides four different LA-2A models: slow/fast vintage and slow/fast modern.

ProVerb convolution reverb plug-in



ProVerb is a CPU-efficient convolution reverb plug-in that delivers the sound of stunningly realistic acoustic spaces to any track or mix. Dozens of preset acoustic spaces (impulse responses) are included, and you can simply drag and drop any standard audio file into ProVerb's waveform display to add their own. ProVerb has been optimized so that all parameters can be adjusted in real time, including those that modify the impulse response waveform itself. What might take 10-15 seconds in other convolution products occurs in real time in ProVerb, as you adjust the parameter. You can fluidly sculpt their sound with predelay, damping, 4 bands of EQ and four modes for adjusting the wet/dry mix. A unique Dynamic Mix feature automatically "ducks" the wet signal as the dry input signal rises, then raises the wet mix as the dry signal level subsides. This feature allows a "wetter" mix while retaining intelligibility of the input signal.

Virtual Instruments



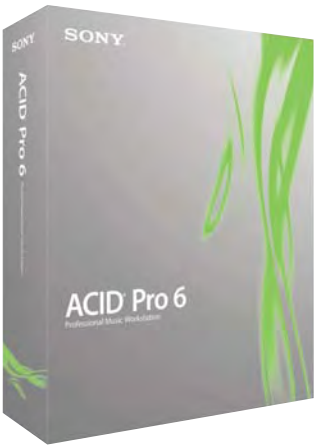
Six intriguing virtual instruments are included that will spark your creativity and get you making music in minutes. Browse the hundreds of supplied presets, choose a sound or drum kit, and then hit the record button.

- **BassLine** is an analog-style monophonic bass synth that delivers monstrous low end and instant bass lines.
- **PolySynth** is a retro analog-style polyphonic pad synth, that offers lush pads, rude squawks, twisting sweeps, classic analog.
- **NanoSampler** is the easiest way to play samples. Load a sample and play it. Add filter, LFO and/or envelope.
- **Modulo** is a highly programmable 2-osc subtractive synth. It features a range of LFOs, multimode filters, envelopes and plenty of modulation possibilities.
- **Model 12** is a twelve part programmable drum module. It offers instant drums, with hundreds of factory samples and dozens of preset kits.
- **Proton** is an imaginative and provocative two-op FM synth. It's perfect for sparkling bells, searing leads, classic Rhodes, simple and effective FM.

Additional Features

- Third-party AU virtual instrument plug-ins are now 100% sample accurate, providing the tightest possible timing between MIDI tracks and their AU instrument output.
- Supports for AU plug-in side chain inputs, Cocoa-based AU graphics and ramp-based automation for all automatable AU plug-ins.
- All AU plug-in parameters can be controlled with external control surfaces such as the new Euphonix MC Control and MC Mix Artist Series controllers, the Mackie Control Universal Pro and other supported work surface devices.
- Supports the use of RTAS plug-ins on aux tracks and master faders, as well as the use of RTAS plugins under DAE on post-TDM inserts.
- Native support for broadcast WAVE, AIFF and Sound Designer II (SDII) audio files.
- Native support (both record and playback) for interleaved stereo and surround audio files, without the need to de-interleave them into mono files beforehand.
- Support for floating point audio files — DP6 can now import, record and play floating point audio files.
- Plug-in management allows you to enable/disable plug-ins, create plug-in sets, force plug-ins to load when they don't pass AU validation, etc...
- Master and burn your own audio CDs directly in DP. Simply drop your songs into a track, add markers for index points anywhere you want, create fades and automation, apply mastering plug-in processing as desired and then choosing "Bounce to Disk" and "Audio CD" as the destination for the bounce.
- DP can also create a disk image for easy replication and archiving.

ACID PRO 6

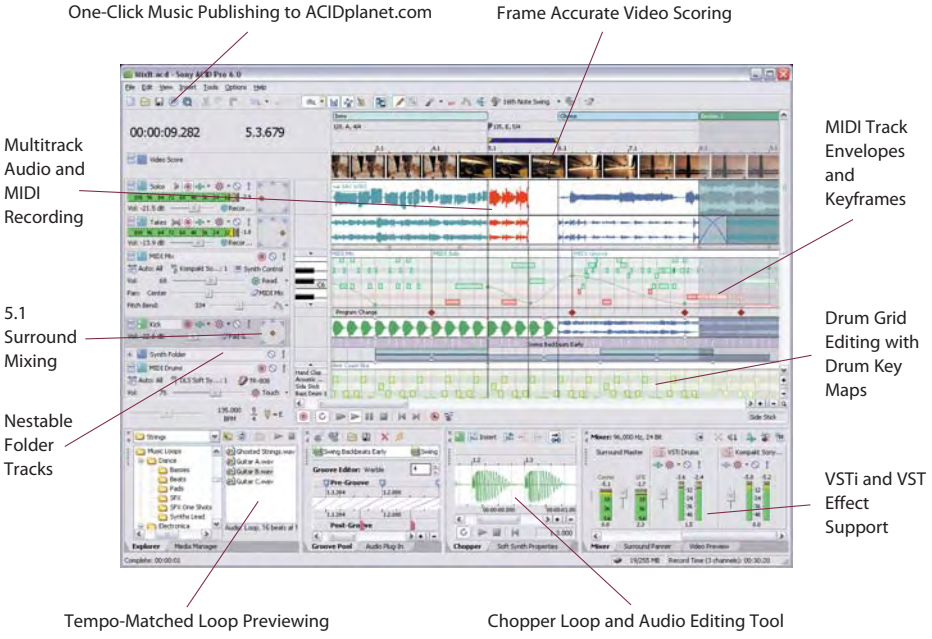


Professional Music Workstation

Since its launch nearly 10 years ago, ACID software has redefined the way music is produced by allowing users to arrange loop-based segments that matched in tempo and pitch. Its automatic loop time-stretching and tempo-matching technology is second-to-none, and its straightforward pick, paint, and play functionality has helped make ACID Pro software the favorite loop-based music creation tool for millions of users worldwide. Now reformulated to add multitrack recording and full MIDI sequencing to its superior looping functionality, ACID Pro 6 software delivers a new formula for ground-breaking music creation: loops + multitrack + MIDI. Together, these key components add up to a full-featured professional music workstation unlike any other.

FEATURES

- Simultaneously record multiple tracks of audio and MIDI into the ACID timeline through a variety of methods, including step recording, punch in/out, continuous looping and more.
- Layout multiple media files per track, including one-shots, Beatmapped events, loops and disk-based files with new automatic crossfade capabilities.
- MIDI data can be manipulated directly on the ACID timeline, using either a piano roll or a drum grid interface. Edit all note position, velocity, pitch bend, and controller information using an easy, visual approach in the main multitrack interface.
- ACID Pro 6 software provides processing of MIDI data directly on the timeline, including quantization, swing, editing of velocity values, event duration changes, and more.
- Using automation envelopes, ACID Pro 6 provides increased mixing flexibility for VST instrument parameters.
- Provides for the creation of project sections that lets users more efficiently rearrange time-based segments of audio and MIDI events located across multiple tracks.
- Allows for hands-on mixing using external hardware control surfaces. Control record, transport, envelopes, faders, mutes, solos, pans, and effects automation. ACID Pro 6 software includes native support for the Mackie Control Universal, however the generic control interface option allows user-customizable mapping of up to five generic control surfaces.



Multitrack Audio and MIDI Recording

For uncompromising 24-bit, 192kHz sound quality production live or in-studio, ACID Pro 6 has an expanded set of features for maximum audio performance. Whether on stage tracking a combo, or recording MIDI-based studio sequences, ACID Pro 6 is the optimal platform for reliable multi-track production: on-the-fly punch in/out, unlimited tracks for audio and MIDI, control surface support, powerful plug-in processing, and 5.1 surround mixing.

Superior Mixing and Editing

Nondestructive editing, unlimited tracks, and real-time pitch and tempo matching—ACID Pro 6 software has all of the essentials. Includes patent-pending Groove Mapping and Groove Cloning quantization tools, real-time event reverse, freehand envelope drawing, and support for alternate time signatures.

- The new multitrack workflow provides users with the ability to monitor audio signals with real-time track effect DSP during recording sessions.
- Drum Map Editor provides an intuitive way to create custom Drum Map templates, to make working in the Drum Grid even easier.
- Beatmapper tool makes remixing easy, and the Chopper tool helps you create impressive drum fills, stutters, and DJ-style effects.
- Expand your sound palette with native support for VST instruments, as well as VST and DirectX audio plug-ins. ACID Pro 6 includes the Native Instruments KOMPAKT Sony ACID Pro edition and over 20 DirectX effects.
- Integrate ACID Pro 6 with your existing studio: full ReWire host and device support, ASIO, and control surface automation for devices such as the Mackie Control and Frontier Design TranzPort.
- Transform loops and MIDI tracks into fresh, new sounds with exclusive Groove Mapping and Groove Cloning quantization tools. Change the groove of a track, apply different grooves to the same track, extract a groove from one file and apply it to another, or even create custom grooves.
- ACID Pro 6 has built-in disc-at-once CD burning so you can burn audio CDs of custom remixes or produce DJ mixes with Beatmapper-synched tracks.

Professional Workflow

- Tag, organize, and search your collection of content with the Media Manager.
- Use new project sections to quickly audition different arrangements of a project.
- Maximize efficiency with folder tracks and cluster editing.
- Use the convenient Clip Pool to easily choose and arrange the events you want to use in your compositions.
- Place multiple media clips on one track—automatic crossfades tie everything together.
- Deliver projects in nearly any format without leaving the ACID Pro 6 environment: integrated DAO CD burning, AC3, AIF, ATRAC, AVI, MOV, MP3, MPEG-1/2*, OGG, PCA, RM, W64, WAV, WMA, WMV.

ACID Pro 6 for Windows
(Mfr # SAC6000 • B&H # SOSAC6000) ..... **CALL**

CINESCORE

Professional Soundtrack Creation



Cinescore introduces new levels of customization, performance, and accuracy to the world of professional soundtrack creation. Automatically generate an unlimited number of musical compositions using royalty-free Theme Packs in a wide array of popular styles. Discover the true potential of your video by taking full control over your soundtrack.

- Cinescore generates an unlimited number of fully orchestrated compositions that custom fit to your video by precisely matching the time duration you specify.
- Adjust parameters such as mood, tempo, and intensity to create anything from complex songs to short and sweet stinger tracks. Cinescore software gives you the tools and flexibility to create highly customizable songs every time for full control over your soundtrack.
- No loops to stack up and no complicated licensing fees to drain your budget. Multigenre, royalty-free production music is just minutes away. Cinescore includes one DVD featuring 20 complete Themes perfect for action sequences, weddings, corporate presentations, family vacations, and much more.
- Enhance your experience with additional Theme Packs in a variety of targeted genres. Each Theme automatically generates an unlimited number of different arrangements and variations. Listen to 15, 30, 45, or 60 second samples of each theme and hear the Cinescore difference!
- Don't fumble with clunky blocks of prearranged music. Gain full control over your media and create a custom fit for your soundtrack with precise adjustments to volume, panning, pitch, and tempo. Mixing and Editing.
- Cinescore software imports a wide range of file formats for easy project creation, including AVI, AIF, BMP, JPG, MP3, MPEG 1 & MPEG 2 video, PCA, PSD, QT, SWF, WAV, and WMV. Arrange your media on the timeline, then create dynamic and effective musical tracks for movies, slideshows, commercials, and radio productions with a single click. Export to popular formats such as MPEG-2 for DVD and MPEG-4 for portable media players.

Cinescore for Windows *(Mfr # SC1000 • B&H # SOSC1000)* **179.95**

Get more from Cinescore with additional Theme Packs

A Theme is a completely self-contained universe of music that has been engineered exclusively for use within your Cinescore software. Each Theme contains multiple Variation presets that can be fine-tuned by adjusting settings like mood, intensity, tempo, and more. The result is an unlimited number of unique, royalty-free compositions that fit perfectly to the length of your video clip.

Take Five: Leisure Soundtracks
(Mfr # TPTF10 • B&H # SOTPTF10) **89.95**

Urban 24/7: City Soundmaps
(Mfr # TPUV6 • B&H # SOTPUV6) **89.95**

Adrenaline Surge
(Mfr # TPAS5 • B&H # SOTPAS5) **89.95**

Hyperculture: New Media Soundtracks
(Mfr # TPHV7 • B&H # SOTPHV7) **89.95**

Ideal Vacation
(Mfr # TPTIV4 • B&H # SOTPTIV4) **89.95**

High Tech World
(Mfr # TPHTW3 • B&H # SOTPHTW3) **89.95**

Incredible Vistas
(Mfr # TPIV1 • B&H # SOTPIV1) **89.95**

Pass the Ring
(Mfr # TPPTR2 • B&H # SOTPPTR2) **89.95**

The Big Picture: Atmospheric Music for Film *(Mfr # TPTBP8 • B&H # SOTPTBP8)* **89.95**

NUENDO

Advanced Audio and Post Production System



The Nuendo audio production environment offers a range of advanced features and technologies dedicated to mixers, engineers and editors in post production, studio recording and live recording. Nuendo is designed to accelerate and enhance workflows by increasing efficiency and speed, with a 32-bit audio engine and comprehensive surround support to take command of the most demanding post production challenges. A vastly upgraded set of 38 new first-class surround- and sidechaining-capable VST3 audio effect plug-ins are included that cover dynamics, spatial FX and filtering for almost any situation. Standard on each channel is a VST3 Channel EQ, with an audio quality that can replace many expensive additional 3rd party EQ plug-ins. Nuendo's state-of-the-art automation system combines functions which unite the best qualities found on traditional hardware mixing consoles with the flexibility inherent in a modern DAW environment. The MediaBay file management system for audio, video and other media files allows you to browse, archive, retrieve and search media files across any connected drive. Advanced post pro editing commands include many options to move, place and trim audio faster and with outstanding precision to save valuable time. The highly flexible Post Filter is engineered specifically for audio post, and features special options to remove unwanted noises from audio material. Nuendo is compatible with Windows XP, Windows Vista and both Intel and PPC-based Macintosh computers running Mac OS10.4.

FEATURES

General

- State-of-the-art digital audio production environment with crystal-clear 32-bit audio engine and full surround throughout.
- Dedicated tools, options and features for audio production and post
- Any mono, stereo or multi-channel signal ranging up to 10.2 can be recorded, edited and mixed. That applies to every link in the signal chain from the inputs to the outputs, including effect busses and groups.
- The signal path is laid out for multi-channel audio from front to end and supports all standard Surround formats. Mono and stereo formats are readily mixed in Nuendo with LCRS, 5.1 and any other formats, and converted from one to other.
- Choose whatever audio hardware you wish to use. Select the hardware that is right for you in terms of quality and functionality.
- Integrated MIDI functions allow you to control external FX or sync to MIDI-based timing protocols. Other MIDI features include the powerful Key Editor and the time-saving MIDI device maps.

Recording

- Recording of 16 Bit, 24 Bit and 32 Bit float audio files at various sample rates up to 192 kHz (depending on audio device in use).
- Advanced architecture for recording in standard and extended surround formats.
- Simultaneously record multiple channels of audio per track, split or interleaved.
- Supported recording file formats include Broadcast Wave, AIFF, Wave and Wave 64 for extra long duration recordings.
- Normal, Merge, Replace linear record modes.
- Cycle record modes: Keep Last, Stacked lanes, Mix (MIDI only), Overwrite (MIDI only)
- Online recording: record starts when a valid timecode signal is received
- Separate pre roll / post roll settings and separate activity displays in transport
- Multiple user-definable record destinations per track
- Adjustable audio pre-record up to 10 minutes

Editing

- A rich set of tools allow you to quickly and efficiently post process audio, and create impressive sound design. All standard editing actions can be performed directly in the Project window.
- Unlimited undo/redo with edit history list
- Hit point detection for loop editing and cue splitting. Edit mode for syncing events and fades to picture.
- A powerful Sample editor, with a region list, is provided for tasks such as adjusting the Sync point, real-time pitch-shifting and time-stretching (Audio Warp), and creating individual regions from a longer audio file.
- All fade-ins, fade-outs and crossfades are nondestructive and computed in real time. Edit fade curves graphically directly in the Project window or in a separate editor which offers pre and post roll auditioning.
- Time stretch tool allows fast snap-based stretching of material. Audio Warp real-time algorithm supports real-time time stretching and pitch shifting. Time-Warp content tool allows for manual audio warping.

Nuendo 4.0 *(Mfr # 502027400 • B&H # STN4)* **1799.99**

Nuendo 4.0 Expansion Kit *(Mfr # 502028115 • B&H # STN4EK)* **299.99**

NUENDO

The Project Window



- The Project window is the main window. It provides an overview of the project, allowing you to navigate and perform large scale editing. Each project has one Project window. The Project window is divided vertically into tracks, with a timeline running horizontally from left to right.
- The Track list displays all the tracks used in a project. It contains name fields and settings for the tracks.
- Basic track types include Audio, Intrument, MIDI, Group Channel, and FX Channels. Additional track types include the Marker track displays markers which can be moved and renamed directly in the Project window; the Arranger track for arranging your project, by marking out sections in the project and determining in which order they should be played back; the Transpose track allows you to set global key changes.
- Ruler tracks allow you to displaying the timeline with a number of different formats.
- Folder tracks contain other tracks, making it easier to organize and manage the track structure. They also allow you to edit several tracks at the same time.
- A single Video track, is provided for playing back video events. It offers a thumbnail view and can be trimmed like an audio file.

The Nuendo Mixer

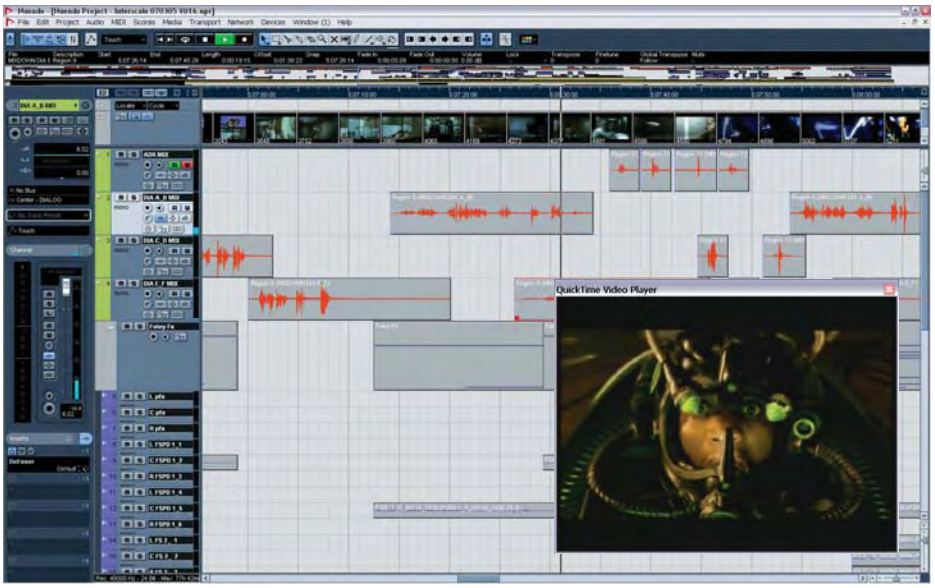


- The Mixer ships has all the functions found on big studio consoles, including a front-to-end multi-channel audio signal path and a powerful control room section.
- You can show/hide each channel type as desired, allowing you to tailor the Mixer to suit the task at hand. Mixing console settings can be saved and loaded for individual channels as well as for the entire mixer.
- The main Mixer view encompasses all crucial channel settings, such as Arm for Recording, Mute, Solo, AFL/PFL, Panning and the Channel Fader.
- You can show additional sections offering parameters such as Input/Output, Gain, Phase Inversion, Inserts, EQs, Sends, Studio Sends, Surround Panning and Metering whenever required.
- Signals can be routed freely throughout the mixer, including routing groups to any other group or FX return, or rerouting back to an audio track. This is ideal for creating stems, without the need for an external recorder.
- A powerful Control Room function offers four Studio Sends, independent switchable monitor setups, 6 external inputs, dedicated heaphone bus, talkback with automatic dimming and much more.
- Automatic latency compensation eliminates delay caused by plug-ins or routing, ensuring that the timing of all tracks remains perfect.
- Level meters automatically adapt to the channel's width, thus providing an excellent visual reference for Surround signals.

NUENDO

Video

Nuendo offers a very flexible integrated Video Engine featuring a Video Thumbnail track and Video window for sound-tracking videos. Additionally, it outputs images to external video monitors and enables external video playback devices to be controlled via SONY 9-Pin.



- Timelines and displays are offered in all standard formats. Insert timeline tracks anywhere in the project to view different time formats. When working with multimedia projects that use special frame rates, you have the option of defining the desired frame rate and having it displayed in the timeline.
- The Transport bar features two time displays in definable formats. You are free to open any number of additional time displays whenever you wish.
- Play video files directly via DirectShow, DirectX Video or Quicktime on Windows, and QuickTime on OS Mac X. Nuendo accesses the codecs installed in the operating system directly and therefore supports many video formats. You can import and play MPEG (1/2/4), AVI, QuickTime, WMV and WMV Pro files.
- Audio can be extracted from a video file and replaced back onto the video file.
- You can open several video tracks that show the pictures as thumbnails.
- A separate, scalable video window is available for viewing purposes.
- Sony 9-Pin master control of video playback devices, and syncs to the incoming time code sent from these devices.
- You can use a DeckLink video card by Blackmagic Design to send video, in any format, to an external TV monitor (from analog to SDI and from SD to HD).
- You can also use a Multihead graphics card that renders TV signals to view the video image on a separate screen or TV monitor in Maximize mode.
- Apple Mac users can route video via the Firewire link to an external D/A video converter that relays the signal to a TV monitor.
- The timesaving audio Pull Up/Down function lets you adjust audio playback speed by 4% and 0.1 % (as well as combinations thereof). It is a big help when a Telecine process or NTSC-to-PAL/SECAM conversion has been carried out and when on-location audio material for film and TV productions must be adapted to the new video speed.
- You can also accelerate and slow down video playback speed by 0.1 %. This lets you adjust video files that have run through an NTSC Telecine process to match the speed of the original audio recordings.

MediaBay Database System

MediaBay is a fast, powerful media database system that manages all your audio files, FX sounds and samples, plug-in and instrument presets, MIDI files, Track Presets, videos and even entire Nuendo project files.

- MediaBay searches your hard drives automatically for media files and gives direct access through a clearly laid out file browser.
- User-definable search locations, a powerful filter section and category search functions make finding exactly the right sound easy.
- Search results can be sorted by category, file type or user-defined attributes. Drag and drop files directly into the project or via predefined insert options. Manage and organize media files with cut, copy, paste, delete and rename commands.
- The Scope section shows a preview of the selected file, and allows you to preview audio and MIDI files as well as Instrument presets – even in the context of the project.
- The Tag Editor offers a range of predefined labels for media files, as well as the ability to create your own attributes. This is the key to category search and filter functionality.
- The Pool serves as a list of all audio and video clips used by a project, and offers many processing tools for files, including file format conversion and effect rendering.
- Batch processing tools are also provided for working on multiple files simultaneously.
- The entire Pool can be archived and imported to another project – ideal for transferring projects to another Mac or PC.
- Metadata is supported in accordance with EBU specifications for Broadcast Wave files.
- User-defined metadata may be added to every audio file within a project, say to document the name of the artist, the role number or the number of takes.

NUENDO

Effect Plug-ins

Nuendo includes a brand-new set of great-sounding VST3 effects plug-ins that offer new VST3 functions such as side chaining, or the ability to stop the plug-in processing when no audio signal is present. VST3 plug-ins are also fully surround-compatible, with a single instance providing processing on up to 12 channels.

- Real-time and offline proecssing support for VST plug-ins
- External FX plug-in architecture to integrate external hardware signal processors
- Dummy plug-in replaces missing plug-ins when transferring projects to another system
- Side Chaining for all included VST 3 plug-ins
- Drag and Drop support for convenient moving/copying of plug-ins between different insert slots
- VST Plug-in Bridge supports PPC plug-ins on Intel based Macintosh computers



VST Dynamics

Cloner



Included VST3 Plug-ins

Delays
MonoDelay
StereoDelay
PingPongDelay
ModMachine

Distortion
ToneBooster
Distortion,
AmpSimulator
SoftClipper

Dynamics
Compressor
Expander
Limiter
Gate
Maximizer
EnvelopeShaper
VSTDynamics
VintageCompressor
MultibandComp

EQ
StudioEQ
GEQ10
GEQ30

Filter
WahWah
DualFilter
Post Filter

Modulation
StudioChorus
Chorus
Flanger
Phaser
Tremolo
Vibrato
AutoPan

Cloner
Rotary

Imaging
MonoToStereo
StereoEnhancer

Reverb
Roomworks
Roomworks SE

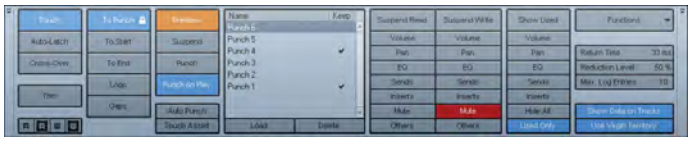
Other
Octaver
UV 22 HR
Tuner

Included VST2 Plug-ins
SurroundPan, SMPTE Generator, MultiScope, Mix6to2, Mix8to2, MixConvert, SPL DeEsser, DeClicker, DeNoiser, MatrixDecoder, MatrixEncoder, SurroundDither, MixerDelay, TestGenerator, Metalizer, RingModulator, Chopper, Bitcrusher, Grungelizer, Tonic, Q, NuendoEQ2, MIDI Gate, DaTube, StepFilter

Included MIDI Plug-ins
Tranceformer, VSTDynamics, Arpache 5 Arpache SX, Autopan, Chorder, Compress, Control, Context Gate, Density, MicroTuner, MidiControl, MidiEcho, Note 2 CC, Quantizer, StepDesigner, Track Control, Track FX, Transformer

Automation

A first-class automation system is indispensable when mixing massive audio projects with hundreds of tracks. Nuendo's state-of-the-art automation system offers many powerful and intuitive tools that allow you to take control of massive audio projects with ease. You may automate nearly every parameter on the Nuendo Mixer, including effect plug-ins and virtual instruments. With various procedures for recording automation data and a rich selection of editing options to choose from, you'll be delighted to discover how very convenient and productive the automation workflow can be.



The floating automation panel provides direct access to all automation functions at a glance. Areas not required can be hidden.

Basic Automation Modes

Three different Punch Out modes, individually selectable for each track.

Touch —
Automation data is only written as long as the fader is touched.

Auto Latch —
Writes automation data until playback is stopped or Write is disabled.

Crossover —
Allows the manual crossover to the original value for smooth transitions between new and existing automation data. Data recording is deactivated when an already existing automation curve is crossed.

- Individual punch out modes per channel
- Optional Virgin Territories and Fill commands are provided for writing automation to end, start, punch or loop.
- Trim Tools allows fast trimming of existing volume or send level curves, with a variety of options while the project is stopped or playing back.
- With Preview Mode you can quickly find the right settings without actually recording data. This can be a real time saver when working on complex projects, and allows fast, intuitive automation setup for multiple parameters at once.
- Suspend Options, for both Read and Write, allow you to exclude parameters from automation, giving you manual control over certain operations while automating others.
- The optional Touch Collect Assistant groups together certain parameters, so that when data is written for one parameter in a group, automation data is also written for related ones.
- Punch Logs can speed up automation tasks by saving and recalling automation actions while in Preview Mode. Punch Logs can be renamed using intuitive user-defined labels for easier recall, so finding exactly the right sets become even easier.

NUENDO

Sample Editor

The Nuendo sample editor features an inspector-style section, which consolidates all parts of the audio editing functions in one place, especially those used for musical tempo operations including Musical Mode, AudioWarp and Hitpoints.



Additional Editing Functions

- Sync points available in events and regions, s-points scrub the audio
- Hit point detection for loop creation and editing and cue splitting
- Volume envelope for events
- Detect and strip silence
- Cut Head and Cut Tail commands
- Zoom presets in the project window and part editor; Zoom undo/redo
- Optional event based automation layer
- Various options to lock events in size, fade-length, position etc.
- Integrated Track Sheet Printing functionality

Audio Warp

- Identify an audio event's tempo and timing, as well as to apply quantize ("Straighten Up") or Audio Warp. The first "Definition" tab is used to define an audio event's tempo and timing (grid). The second "Playback" tab is used to apply audio quantize or audio warp. The third tab includes all Hitpoint-related functions. Tabs four and five contain tools for setting/adjusting a range selection, as well as for access to any other audio editing and processing functions, duplicating the respective menu items and combining them in one place for easier access.

Processing

- Integrated processes: Acoustic Stamp, Envelope, Fade In/Out, Gain, Merge Clipboard, Noise Gate, Normalize, Phase Reverse, Pitch-shift, Remove DC Offset, Reverse, Silence, Stereo Flip, Time Stretch, Re-sampling

---

The Pool

- The Pool provides a complete project content overview and extensive file information. It accommodates batch renaming functionality for events, parts, clips, regions.
- User configurable project templates store windows settings, layouts, track heights/sizes, project settings, channel settings, plug-ins and their parameters as well as folders and files.
- Pool files can be imported and exported, and libraries can be created and opened including files, file references, regions, subfolders and sync points.
- An advanced search field is provided with a preview option.
- Additional functionality of the Pool includes an advanced file converter offline processing of files, a minimize function to delete silence and unused material from audio files, as well as archive and backup functions.

Optimizing Workflows

- Numerous freely definable presets are provided for tweaking tools, commands and functions to suit your style and approach.
- Personalize the graphical user interface, menu structure and handling via user-defined key commands as you see fit.
- Unused menu entries and key commands can be disabled.
- Configurable Track Controls and Toolbars.
- Workspaces for managing window sets or entire desktops.
- Colour coding for all tracks and mixer channels.
- Device Maps and Device Panels provide access to external MIDI equipment (synthesizers, signal processors, digital mixers,etc.) as well as access to internal plug-in parameters.
- User Panel for Track Inspector allows access to sections of Device Panels or specially designed user panels.
- User-definable channel strip in VST mixer as part of Device Panel integration.
- Print tracks sheets from within Nuendo.

Offline Processing

- Event specific Offline Process History with the ability to modify, disable/enable or replace previous processes
- Batch processor: Offline Process History can be saved as a batch process

Control Surface Support

- Comprehensive remote control capability offers full command over crucial Nuendo functions via control systems developed specially for Nuendo by manufacturers such as Euphonix and WK Audio. Support for third party controllers via MIDI protocol.

Remote Control Support List

- Euphonix System 5, Fusion, System 5 MC and MC via optional EuCon adapter.
- Support for WK-Audio ID and EDIT.
- Built in support for remote controllers from various other 3rd parties.
- Support for additional 3rd party controllers via Steinberg Remote Control protocol.
- Generic Remote Control support for individually setting up any MIDI controller.
- Apple Remote support.

NUENDO

Synchronization and Machine Control

- Nuendo supports industry-standard synchronization procedures via SMPTE time code. It syncs up to external audio and video devices as the master or the slave.

Network Integration

Nuendo integrates seamlessly into any LAN or WAN. Its unique Network Collaboration capabilities entail an extensive access rights management system enabling multiple users to work jointly on a network project. Every user can contribute and simultaneously receive project updates from others collaborators within the net.

- Record, play back and copy files from dedicated servers, other workstations or library servers.
- Network collaboration feature set with online merge functionality and user chat window for direct communication.
- Permission sets of users with individual read/write permissions allow hierarchical sharing of complete projects down to single tracks using TCP/IP
- VST System Link provides sample accurate sync, audio and MIDI transport between multiple Nuendo systems.

Supported File Formats

- Record audio signals in all industry-standard audio file formats; import and export additional formats.
- Import and export audio files with sampling rates up to 384 kHz and up to 32-bit floating point resolution.
- Work with multi-channel audio files in Split or Interleaved format; conversion into Mono Split Format is also an option.
- Preview and import CD audio, including individual tracks. Import files MIDI files as well as Cubase project files.

File Format	Import	Export
Audio		
AIFF	✓	✓
AIFC	✓	✓
WAV	✓	✓
BWAV	✓	✓
WAV64	✓	✓
MPEG (MP2 and MP3)	✓	
Ogg Vorbis	✓	✓
WMA (Pro)	PC Only	PC Only
WMV (Pro)	PC Only	PC Only
REX	✓	–
SD2	Mac Only	Mac Only
MP3 Surround	–	✓
Real Audio G2	–	✓
Video		
MPEG (1/2/4)	✓	N/A
AVI	✓	N/A
QuickTime	✓	N/A
WMV	PC Only	N/A
WMV Pro	PC Only	N/A

Transfer Formats

- Supports for all standard formats (including AAF, OMF, OpenTL and AES-31) for transferring projects in professional video editing applications and digital audio workstations.
- Preview function for all tracks lets you import and export tracks selectively.
- The Track Export is a fast option for exporting selected tracks and the corresponding media files.

Control Room

- Support is provided for additional Control Room and Headphone monitoring busses with up to four user specific Monitor Setups, "Foldback" and "easy solo" functionality.
- Up to six inputs for external decks such as DAT, Tape, CD, DVD etc.
- Up to four studio mixes for artists directly from within dedicated AUX Sends in mixer



Nuendo Expansion Kit

Cubase Music Tools for Nuendo 4

The Nuendo Expansion Kit (NEK) is an optional add-on for Nuendo 4 that adds core Cubase music composition functionality – known as "Cubase Music Tools" – to the standard Nuendo 4 application. It integrates an extensive set of functions and tools for music notation and score printing, MusicXML import and export, and a drum editor for matrix-style drum sequencing. Addionally, the NEK includes four virtual instruments that cover a range of sampling and synthesis types.

- The Score Editor allows music to be displayed as a score, complete with all the necessary symbols and formatting. It allows you to extract parts out of a full orchestra score, to add lyrics and comments, create lead sheets, drum scores, and tablature, etc.
- MusicXML is a data format for interchange of musical scores. It's supported by numerous companies to facilitate the exchange of musical scores between applications.
- The Drum editor facilitates creating complete drum tracks with just a few click. You can create an individual drum map for every employed instrument.


Drum Editor

Virtual Instruments

- HALion One adds powerful sample playback synthesis,and it comes with more than 650 ready-to-play sounds.
- Prologue is a powerful analog synthesizer
- Spector is a synth with six oscillators per voice, based on two extremely colorful and versatile spectrum filters.
- Mystic is a unique synth based on three parallel comb filters with feedback.

CUBASE STUDIO 4 • CUBASE 4



Music Production Systems

Designed for professional music production from the ground up, Cubase Studio 4 and the more advanced Cubase 4 combine state-of-the-art audio and MIDI recording, editing and mixing to deliver the ultimate music creation systems for composers and producers. Both applications have cutting edge features and technologies that provide enhanced capabilities and workflow for musicians, producers and other audio professionals. The Cubase audio engine delivers pristine 24-bit/96-kHz audio quality, with 32-bit floating point resolution for internal signal processing. VST3, Steingberg's latest and most advanced plug-in architecture, offers greater flexibility, including side-chaining and dynamic I/O allocation (up to six channels), while at the same time placing less of a burden on your CPU. Another breakthrough feature of both applications is the SoundFrame Universal Sound Manager, which is a powerful combination of Track Presets, Instrument Tracks, and MediaBay database that organizes all your sounds from every instrument in your studio. Cubase Studio 4 is ideally suited to composers and producers working in project studios, while Cubase 4 adds essential features, including comprehensive support for 5.1 channel surround mixing and advanced automation capabilities, that are demanded by commercial music production and post production facilities.

FEATURES

- The audio engine delivers pristine 24-bit/96-kHz audio quality, with 32-bit floating point resolution for internal signal processing.
- Unlimited audio and MIDI tracks.
- Open file handling allows the use of a mix of bit rates within the same project without prior conversion.
- Numerous different recording modes, such as Stacked Recording, recording, editing and comping a breeze.
- Automatic and system-wide latency compensation.
- Instrument Tracks combining MIDI Input and Audio Output for VST instruments into a single track and mixer channel.
- Track Presets save entire channels and track parameters without events for convenient sound management.
- Integration of VST3 for plug-ins and virtual instruments.
- Cross-Platform: Windows and Mac OS X Universal Binary.

MIDI

- Versatile tools and editors are provided for MIDI sequencing. Drag and drop MIDI parts directly or play on a connected keyboard MIDI and record parts directly.
- The graphical Key editor uses a piano roll-style interface that lets you generate and process notes and other MIDI events such as velocity or MIDI controllers. You can also process MIDI parts directly in the Project window in context with other tracks.
- The Drum editor allows you to build impressive drum sequecnes with just a few clicks. You can create an individual drum map for every employed instrument.
- The List editor shows all the MIDI events as a list indicating numeric values. A display filter lets you show and hide special events.
- Special quantization functions let you add swing, exempt selected notes from the quantization operation or automatically generate random mistakes. Extract grooves from MIDI parts and audio events and store them as quantization presets.

Audio Editing



- A dedicated Sample Editor is provided for surgical processing of audio material. Audio editing is a non-destructive - all edits are stored in a Task List and can be undone at any time. Unlimited undo and redo.
- Automatic hit-point recognition and Audio Warp tools, tasks such as adapting a drum loop to the song tempo, transposing a recording in real time and transferring grooves from an audio file to a MIDI track are accomplished in just a few steps.
- MPEX3 high-quality time stretching and pitch shifting algorithm for offline processing and editing.
- An offline process history lets you remove, replace and edit every effect added to an audio file in the course of processing.

Cubase Studio 4 - *(Mfr # 502012200 • B&H # STCS4)* **399.99**

Cubase 4 - *(Mfr # 502012300 • B&H # STC4Q)* **799.99**

CUBASE 4 • CUBASE 4 STUDIO

Project Window

The Project window is where you view an arrangement and its various tracks. The Project Window provides full scalability allowing you and create a setup to suit your specific requirements.

- Access all vital parameters for any track including mixer parameters. This provides an easy way of editing mixer settings right in the Project window without having to open a new one. Every element in the Track Inspector can be shown or hidden, plus you can customize the order in which parameters appear for each track or track type.
- The Global Transpose Track makes it easy to create new musical arrangements based on loops, or experiment with chord progressions without having to edit each part on each track individually.



- Folder tracks provide an excellent way of organizing complex arrangements, speeding up workflow.
- Located in the Track Inspector, Quick Controls offers eight user-definable realtime controllers giving ultra-fast access to any parameter available on the current track.
- Quick Controls are available for Audio, MIDI and Instrument Tracks to increase workflow.
- The advanced pattern-based Arranger Track delivers tools for enhanced creative experimentation with song arrangements as well as ways of using Cubase for live performance.

Mixing And Automation

- Utilize up to 128 physical inputs and outputs (256 with Cubase 4) with up to 8 inserts per channel; 64 FX sends, including FX return channels; up to 256 groups/busses.
- Drag and Drop copying, moving and swapping of insert plug-ins. This works both within a single channel, as well as between channels.
- Copy/Paste of entire Mixer channels, even to multiple destinations
- Customizable metering including colorization
- Unlimited routing between audio channels, busses, group channels and fx returns
- Every mixer knob can be automated.
- Every track in the Project window contains automation sub-tracks for all automatable parameters of the given track type, which you can show and hide on demand.
- Draw and edit automation envelopes directly in the panel, and puts several line and curve tools at your disposal to do this.
- The Write and Read buttons allow you to record and play back automation data; Write and Read buttons are available for all mixer channels as well as for every effect plug-in/VST instrument.



- You can flexibly adapt mixer views to suit the task at hand. Two (three in Cubase 4) freely configurable mixer views are available. You can configure each mixer window so that it shows a specific combination of channels, channel types and zooms, an option you'll find especially helpful when mixing big projects. Mixer views can be also be stored as presets.
- The Channel Strip window for audio and MIDI tracks can be configured to reflect your desired display options. Sections can be switched on or off, and their order from left to right can also be setup exactly the way you want. Configurations can be saved and recalled as view presets.
- Support is provided for numerous external controllers that let you ergonomically control the VST Mixer and intuitively record fades and pans. The list of controllers includes Mackie Control, Mackie HUI, Steinberg Houston, SAC-2K, Yamaha 01X and Yamaha DM2000. Mac users with an Apple Remote can use it to control Cubase 4.1. It is fully customizable allowing for hundreds of available functions.
- Track Presets store every aspect of track/channel settings for audio, MIDI, and Instrument tracks. Combinations of tracks can also be saved as Multi-Track Presets. Almost all track and mixer setting are stored including volume and Pan information and all insert effect settings as well as the channel EQ. For instrument tracks, all Instrument / Preset information is stored with a Track Preset, while for MIDI tracks, the Track Preset includes MIDI Port, Channel and Patch information.

CUBASE 4 • CUBASE 4 STUDIO

Integrated VST Instruments



HALion One

HALion One offers powerful sample playback synthesis that is optimized for use with SoundFrame, so finding the right sound is a cinch. It comes with 100s of ready-to-play sounds covering dozens of acoustic and electronic instruments, as well as hundreds of colorful synth timbres. Sound and effect parameters can be tweaked using eight convenient Quick Controls.

Prologue



Prologue is a rich-sounding virtual analog synthesizer that offers a range of lush, detailed pads and bright, acerbic leads and everything in between. Prologue's intuitive user interface provides full editing capabilities with access to its three oscillators, powerful multi-mode filter, four envelopes, two LFOs, a powerful modulation matrix, and onboard effects. And because Prologue is polyphonic with up to 128 voices, you'll (probably) never run out of creative space.

Spector (Cubase 4 only)



Spector provides original yet detailed sounds with two extremely colorful and versatile spectrum filters, yet also adds the power of up to six oscillators per voice with two different waveforms each. You can create unique sounds by simply drawing new filter curves and then shifting or morphing the two filter's spectrums. Spector offers four envelope generators, two LFOs, a powerful modulation matrix and on-board effects.

Mystic (Cubase 4 only)



Mystic's versatile and unique audio characteristics are based on three parallel comb filters with feedback. The sound source is an "impulse sound" based on physical modeling technology. The harmonic spectrum of this ound is based on one of six selectable waveforms and a set of two spectrum filters. The sound can be shaped with a filter (Damping), by adding an offset to the comb filters (Detune), or by adding a noise component (Crackle). The result is an exceedingly inspiring VST synth that rewards the adventurous.

VST3 Effects Plug-ins



- A complete set of first-rate effect plug-ins are included for mixing, mastering and creating imaginative sound effects. A huge range of great-sounding presets, allow you to experience the excellent quality of these effects immediately. In addition, many reputable audio software vendors offer effects in the renowned VST format that plug right into Cubase.
- VST3 plug-ins can adjust their number of audio busses to the channel they're inserted to (mono, stereo, 5.1, etc.).
- A silence detection function makes sure that a plug-in only processes audio when there's a signal present, thus reducing overall CPU load.
- The VST Plug-in Bridge ensures maximum compatibility of plug-ins. 32-bit Windows versions of plug-ins and instruments can be used in Cubase running on Vista 64. Mac PPC-only versions of plug-ins can be used in Cubase on Macs with Intel processors. While fully compatible, the plug-ins running through VST Bridge should be replaced with native versions whenever available.

Video

- Supports numerous standard video formats including AVI, MPEG, and Quicktime. Enhanced QuickTime 7 support provides compatibility with the latest and most popular video formats, offering more flexibility and better image quality: MPEG1, MPEG4, .H264 formats are now supported. "Replace Audio in Video File" works with every audio file format supported by QuickTime.
- View video material in a freely scalable video window or, in combination with the requisite video hardware, on an external monitor. Another alternative is full-resolution image output via Firewire (currently available for Mac OSX only).
- A video track allows you to treat video files as if they were audio files - including drag and drop. You can view the video's individual frames directly in the track as thumbnails, which tremendously facilitates composing soundtracks with frame-by-frame precision.

Resource Management

- Create complex arrangements that require less computing power and let you use performance-hungry plug-ins.
- The Freeze function freezes VST instruments or audio tracks with insert effects. The track is mixed into a temporary audio file, freeing up sufficient resources for further processing. Unlike conventional track bouncing, which requires you to commit early on, freezing grants you greater flexibility throughout the production process because its actions can be undone at any time.
- The VST System Link lets you the system power of two computers. By linking the two computers via a conventional digital audio connection, you can trigger one computer's plug-ins with sample precision and have the other do the computing.

CUBASE 4 • CUBASE 4 STUDIO

MediaBay

- MediaBay is an immensely powerful media file management system and is the central place for browsing, searching, managing and categorizing any type of media file. This includes audio and MIDI files, instrument and plug-in presets, track presets, video data and even project files. A tag editor allows you to to apply your own attributes.
- The Scope section gives full preview of your audio, MIDI or Presets - even down to the auditioning of loops in your song tempo.

SoundFrame - Universal Sound Manager

- SoundFrame incorporates a powerful Universal Media Library that allows you to combine the Instrument Tracks, Track Templates, and VST3 categorization functions with MediaBay. This allows you to manage ANY sound from ANY software or hardware synthesizer under the single, unified MediaBay user interface.
- SoundFrame can help you find any sound, by instrument, category, character type, style, or other attributes. 1000 ready to play sounds are included, and can be instantly previewed before loading.
- SoundFrame can manage your VST effects plug-in presets as well. These can also be organized and categorized to form one big effects library.

Supported File Types

- Audio import and export: AIFF, WAV, Broadcast WAV, WAV64, Ogg Vorbis, WMA Pro (Windows), REX , SD2 (Mac OS X) and MP3 (optional with Cubase Studio 4).
- Import and export OMF files to swap projects with other systems.
- Audio CD grabbing including preview and partial extraction.
- Import MIDI files and Cubase SX/SL/SE/LE, Sequel and Nuendo projects.

Cubase 4 Only

- Control Room Mixer with Talkback and Headphone busses, External Inputs, Control Room Monitor busses, seamlessly integrates within analog monitoring environments.
- MP3 Surround import and export.
- High-end multi-mode studio equalizer for each channel strip with multiple filter modes and characteristics.

Score Editor

- Settings dialog with consolidated setup parameters for score layout, staff settings, and more.
- Inspector-style symbol pallets for improved layout workflow.
- Category system for staff presets linked with SoundFrame.
- Two new score fonts: “Jazz” and “Classic”.
- Improved Auto-Layout function.
- Function to import lyrics from MIDI file.
- Toggle selection status with control modifier.



	Cubase Studio 4	Cubase 4
Simultaneous playback of audio tracks	unlimited	unlimited
MIDI Tracks	unlimited	unlimited
Physical Inputs/Outputs	128	256
Group channels	256	256
Inserts / FX Sends / Returns	8 / 8 / 64	8 / 8 / 64
Instrument Tracks	unlimited	unlimited
VST Instrument Slots	32	64
MIDI insert plugins	4	4
Number of mixer views	2	3
Control Room	—	✓
Extended Channel EQ (VST3 Studio EQ)	—	✓
Extended Mixer view	✓	✓
Automation modes	touch fader	touch fader, x-over, autolatch, trim, overwrite
Surround: True Multichannel Audio Path	—	✓
Offline Process History	for built-in audio	for built-in audio and all plug-ins
MediaBay	limited*	full
Track Presets	✓	✓
Studio Connections	Recall	Recall + Audio
External FX / Instruments	—	✓
Workspaces (virtual desktops)	✓	✓
Project Browser	✓	✓
Project Logical Editor	—	✓
Advanced Options in Tempo Editor	—	✓
Volume Envelopes	✓	✓
MIDI Devices (Device Maps and Editors)	—	✓
Full MP3 Fraunhofer Encoding	available as update	✓
Windows Media WMA Pro Encoding	✓	✓
# of included VST MIDI / audio plug-ins	16 / 37	16 / 55
# of VST instruments included	2	6
# of instrument sounds included	600+	1000+
Full printed Operations Manual	—	✓

** No detail search, no separate tag editor, no user tags*

B&H

PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 16a

DSP ACCELERATED PLUG-INS

Focusrite 1356

Solid State Logic 1357

TC Electronic 1358-1363

Universal Audio 1364-1371

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 16A, DSP Accelerated Plug-Ins use Quick Dial #: 91

LIQUID MIX



Liquid Mix is a desktop DSP processor that not only hosts 32 classic EQs and 32 vintage compressors simultaneously, it offers direct control of all plug-in paramaters at your fingertips. Right out of the box each of Liquid Mix's 32 channels gives you access to high-quality vintage and modern day classics of 40 different compressors and 20 EQs. Liquid Mix's unique hybrid 7-band 'super EQ' allows you to build your own EQ out of separate classic EQ sections in every one of the 32 channels. Each of the Liquid Mix channels appears as a separate VST, AU or RTAS plug-in within your host sequencer. Using the same patented Dynamic Convolution process as Focusrite's Liquid Channel, Liquid Mix makes use of vast amounts of processing power to sample the effect of a classic processor on a series of audio pulses, at many different gain settings and frequencies. And because all of this processing is done using Liquid Mix's onboard DSP, there is hardly any impact on you host computer. Liquid Mix connects to your computer via Firewire, which also provides bus powering. An AC adapter is available for use with 4-pin FireWire connectors. The elegant design of the desktop DSP processor features cmprehensive metering, a generous LCD screen, rotary controls and buttons to provide a tactile ergonomic solution for controlling the plug-ins. You can also control and automate each channel as you would any other plug-in, from within your host sequencer. An optional expansion card is available for Liquid Mix, allowing users to increase the number of available channels at higher sample rates (sold separately). The card is quick and easy to install and fits neatly into the underside of the unit.



FEATURES

- Includes emulations of any Compressor and EQ in history, using dynamic convolution to provide 40 compressors and 20 EQs, with a free expanding library online.
- Onboard DSP allows you to run 32 mono channels of Liquid Mix Compression and EQs run (16 stereo), with very little hit on your host CPU.
- Software and Hardware control — EQ and Compression can be applied via a the processor's hands-on control surface, or within your DAW application via a simple GUI.
- For ease of use and conformity, all of the compressor and EQ emulations share the same plug-in interface.
- Sidechain EQ provides an additional EQ band for applying to the compressor input.
- The Hybrid Super EQ creation allows you to create custom EQs. Unique 7-band super EQs can be created, constructed from separate classic EQ sections of your choosing. For example, you can choose the high-pass filter from a 430 MKII for band 1, the low-mid parametric from a Platinum emulation for band 2, a mid-band from a true vintage emulation for band 3, and so on until band 7. Plus, you can do this for EVERY one of the 32 channels.
- Desktop Metering — Large format LED bar-graphs mean ergonomic display of levels and processor impact.
- The Liquid Mix is VST and AU, as well as RTAS compatible (using the FXpansion VST2RTAS wrapper)
- Adjustable latency settings allows you to use Liquid Mix for tracking and mixing.
- The Unique Free Switch allows access to additional parameters that were not found on the original hardware compressors

Optional Expansion Card

- An optional DSP expansion card is available to increase the maximum channel count at higher sample rates. Without the expansion card, the number or instances of the Liquid Mix software (maximum number of channels that can be processed simultaneously) reduces as the sample rate doubles, e.g. 8 @ 88.2/96kHz and 2 @ 192kHz. With the expansion card, this number increases to 16 @ 88.2/96kHz and 8 @ 192kHz.



Focusrite Liquid Mix *(Mfr # LIQUID MIX • B&H # FOLM)* ..... **CALL**
Focusrite Liquid Mix DSP Expansion Card *(Mfr # LIQUID MIX DSP • B&H # FODSPELM)* **249.99**

DUENDE Mix Your Music On An SSL



Duende is a FireWire-based DSP processor, housed in a single 19" rack, that offers you the complete SSL mix experience. Based on the digital technology behind SSL's C-Series consoles, Duende delivers powerful channel and dynamics processing in a single channel strip along with their legendary Stereo Bus Compressor. It offers complete integration into the most popular workstation environments with one simple FireWire cable connection. Duende works with host applications for Mac OS X and Windows XP. The plug-ins are available in VST and AU formats, and RTAS is supported via an FXPansion wrapper. Duende allows for up to 32 channels of processing at sample rates up to 96khz. The EQ and Dynamics Channel provides a single plug-in channel strip solution with filters, E and G series EQ and dynamics processing, in essence all the power and processing flexibility of an SSL console channel. For even greater flexibility and power SSL offers two additional plug-ins, Drumstrip and X-EQ, that are available for purchase from the SSL website.

EQ & Dynamics Channel Plug-In



The EQ and Dynamics Channel Strip plug-in is derived from the C200 console and includes separate high and low pass filters, a four band parametric equalizer, an independent compressor/limiter and gate/expander as well as an output gain adjustment knob.

The **Input Section** features 20db of gain and attenuation, a level meter, phase reverse switch with status LED and a Bypass All switch offering latency free by-pass of all plug-in processing.

The **Filter Section** includes a 12dB/Octave low pass filter and an 18dB/Octave high pass filter. The filters can be placed before or after the EQ, or in the sidechain of the Dynamics section.

The **Equalizer Section** is a classic, flexible four band parametric EQ that includes two distinct EQ flavors: one based on the SSL G series EQ and the other based on the latest version of SSL's legendary E series EQ. The plug-in includes high and low frequency shelving equalizers (which can be switched to peaking curves) and two overlapping equalizers with adjustable Q. Like the Filters section, the EQ section can be switched into the side chain of the Dynamics section.

The **Dynamics Section** (compressor/limiter) section has a variable compression ratio from 1:1 to Infinity:1, a variable threshold from -30dB to +10dB, auto attack time (or selectable 1ms attack time), and a variable release from 0.1 to 4 seconds. There is a choice between Peak and RMS signal detection modes.

The **Expander/Gate Section** has a variable range from 0 to 40dB, a variable threshold from -30dB to +10dB, auto attack time (switchable to 150 micro seconds), a variable hold time from 0 to four seconds and a variable release time from 0.1 to 4 seconds.

Duende *(Mfr # 726980X1; B&H # SODUENDE)* ..... **CALL**

Stereo Bus Compressor Plug-In



The Duende Bus Compressor delivers the punch and drive of the classic SSL Master Bus Compressor, found on the SL 4000 G Series console, it is a key element of many legendary recordings. Widely regarded as 'audio glue' for a mix, its sound is an essential component in creating a great mix. Its features include variable Threshold, Attack, and Make-Up Gain. There is a choice of variable or automatic Release time, and there are three selectable compression ratios available (2:1, 4:1 and 20:1).

DUENDE MINI



DSP-powered SSL processing in a compact desktop format, Duende Mini makes owning your own slice of SSL sonic magic more affordable and portable than ever. Mini is a stylish little 'one third rack width', all metal construction, desktop box that hooks up to your computer via Firewire. This compact rugged unit is ideal for small studios or laptop based DAW users. Mini makes a stack of DSP processing power available to drive up to 16 mono channels of plug-in processing (at sample rates up to 96kHz) within your host application. Relieving the plug-in processing burden on your computer's CPU, Mini ships with the 'EQ and Dynamics Channel', a plug-in developed by SSL to provide an EQ & Dynamics processing solution with all the power and processing flexibility of an SSL console channel. Duende Mini is upgradeable to 32 channels of processing power and you can run two Duende units on a single computer system for up to 64 channels of processing.

Duende Mini *(Mfr # 726981X1 • B&H # SODM)* **795.00**

POWERCORE



DSP Accelerating System

The PowerCore family of processors combine powerful, DSP accelerating hardware with the flexibility and total intergration of software plug-ins. PowerCore works with any DAW that supports VST, AU or RTAS environments up to 24-bit 96kHz. There are 5 different PowerCore units to choose from including two internal DSP cards: PowerCore PCI mkII and PowerCore Express; as well as PowerCore Compact; PowerCore FireWire and PowerCore X8, which are external, FireWire-based processors. Each PowerCore systems includes 14 world class plug-ins, with the exception of the PowerCore Compact which includes 12. The impressive range of virtual processors included with each PowerCore system run without draining your host computer's resources. These plug-ins range from Reverbs, Delay and Chorus, to Mastering, Dynamics, and EQs, as well as unique sound enhancement tools. Additional plug-ins can be added at any time from a vast array of optional plug-ins from T.C. Electronic as well as third party companies. Multiple PowerCores can be used in one system.

PowerCore Compact



PowerCore Compact is a portable FireWire solution, well suited for desktop and laptop production environments. It is the ideal travel companion, and it takes mere seconds to connect, giving you instant access to serious processing and production tools. PowerCore Compact comes with 12 powerful plug-ins and two x 150 mHz DSPs, giving you all the power tools you need for productions on the road and in the studio.

PowerCore Compact *(Mfr # 946500011; B&H # TCPCC)* ..... **CALL**

PowerCore PCI mkII and PowerCore Express



The PowerCore PCI mkII, for use with standard PCI/PCI-X slots, and the PowerCore Express, for PCI Express come with the same 14 state-of-the-art processing plug-ins and four x 150 mHz DSPs. Also available is PowerCore UnPlugged which is the exact same card as the PowerCore PCI mkII, but gives you the flexibility to choose exactly the optional PowerCore plug-ins that you want, or to add more DSP to an existing system.

PowerCore PCI mkII *(Mfr # 946100001; B&H # TCPCPCIMK2)* ..... **CALL**
PowerCore Express *(Mfr # 946600001; B&H # TCPCE)* ..... **CALL**
PowerCore Unplugged ..... **CALL**

PowerCore FireWire



PowerCore FireWire provides a significant amount of power, with fast DSPs and oodles of RAM. It is ideal for high-end production environments where the uppermost quality and processing capabilities is required. Designed for serious studios and professional applications, the PowerCore FireWire is sure to deliver, and it will take care of even the most demanding tasks and requirements. PowerCore FireWire comes with 14 included plug-ins, among them, the renowned Dynamic EQ plug-in as well as the DeNoise plug-in from the acclaimed Restoration Suite package.

PowerCore FireWire *(Mfr# 946300011; B&H# TCPCFW)* ..... **CALL**

PowerCore X8



PowerCore X8 provides a massive amount of power, with 8 fast DSPs and oodles of RAM. It is ideal for high-end production environments where unsurpassed quality and processing capabilities are required. Designed for serious studios and professional applications, the PowerCore X8 is sure to deliver, and it will meet even the most demanding tasks and requirements. It comes with 14 included plug-ins, among them, the renowned Dynamic EQ plug-in as well as the DeNoise plug-in from the acclaimed Restoration Suite package.

PowerCore X8 ..... **CALL**

	PowerCore|X8	PowerCore FIREWIRE	PowerCore COMPACT	PowerCore PCIe MK II
DSP	8 x 150 MHz	4 x 150 MHz	2 x 150 MHz	4 x 150 MHz
S-Ram	8 x 512 kWords	4 x 512 kWords	2 x 512 kWords	4 x 512 kWords
Size	19" Rack	19" Rack	Portable Design	PCI Card
Use	Desktop or Laptop	Desktop or Laptop	Desktop or Laptop	Desktop

POWERCORE Included Plug-Ins

24/7·C Virtual Limiting Amplifier



Convincing vintage compression and limiting using one of the most desired vintage models for PowerCore. 24/7·C was inspired by one of the vintage processors synonymous with classic dynamics processing for mixing and mastering. This plug-in recreates the details of the sound and user interface of this hardware processor as closely as possible, delivering virtual vintage at its best.



Chorus·Delay Modulation Multi-FX

Chorus·Delay provides the trademark sound. With very flexible routing recreates the 1210 Spatial Expander with images like Chorus, Flanging and Slap can adjust the delay time in BPM.

ClassicVerb Classic Reverb Processor



Enhances the out-of-the-box reverb flexibility of PowerCore significantly. The processor adds that "other" category of warm, lush reverb effects often associated with big expensive hardware processors to the effects menu. It's an entirely different approach from our usual reverb, and the natural sounding reverbs provided by MegaReverb.

Dynamic EQ EQ for Mixing and Mastering



A new tool for any mixing or mastering situation. This virtual processor eliminates the shortcomings of static EQ by providing a dynamically applied equalization. Each of the up to 4 bands can work in static or dynamic mode, or even a mixture of both. The Sidechain bands are independent of the processing bands – so the high frequency content of a mix can control the low-end, and vice versa. The pristine processing of this plug-in is all in 48-bit double precision, and may even be used in a phase linear mode. Not included with PowerCore Compact.

EQSAT Custom Hi-Performance EQ



A very clean sounding and carefully crafted EQ-model for any application including mastering. The processor provides 5 bands with 3 parametric ones and 2 additional shelving bands. The frequency response display gives instant feedback on the applied equalization curve. And what's more, the unique saturation emulation can be activated to create that warm, analog sound whenever desired.

Filtroid Dual Filterbank



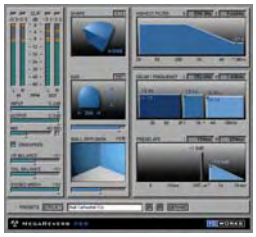
With its dual filters and extensive modulation capabilities, Filtroid brings the sound of analog filter banks to the PowerCore platform. The filters can be used in series or parallel for creative control and extreme filter effects. With the sidechain input it is even possible to modulate the filter from another track. Tempo Sync ensures that filter movements are always synchronized to the speed of the sequencer, and a distortion unit adds an additional edge to the sound if desired.



Master X3 Virtual Finalizer

A knock out punch for mixes or masters, MasterX3 is a virtual incarnation of the TC Electronic Finalizer, the standard mastering processor in the pro audio field. It expedites the mastering process by integrating several phases of mastering into a single, easy to use interface. It features multiband processing with expansion, compression and limiting separately for each band, and high quality uncorrelated dithering.

MegaReverb TC Reverb Processor



The MegaReverb plug-in comes with classic reverb features like diffusion, dense tails and realistic room impressions – six room shapes that are modeled after real rooms. Separate early reflections and tail controls, algorithms based on M5000, a high cut filter, and 100 presets are just a few of the features that MegaReverb sports. This is a tool that provides a genuine reverb solution for all PowerCore users.

PowerCore 01 Synthesizer



PowerCore 01 is a mono-synth that delivers results similar to the famous SH-101, with some added features like velocity and drive. Punchy bass lines, synthetic percussion sounds or synth-leads – PowerCore 01 can do it all.

PowerCore CL Channel Compressor·Limiter



High-quality compression and limiting on each channel is very hard to realize when limited to native processing only. Vintage CL delivers just that – up to 28 Vintage CLs can be run on one PowerCore card, or 7 per DSP. In spite of this efficiency, Vintage CL employs a carefully crafted algorithm, wich emulates the behavior of industry-standard analog compression devices.

POWERCORE Included Plug-ins

Tubifex Virtual Guitar Amp



This virtual guitar amp has 3 tube stages and a speaker simulator for convincing amp modeling. Based on classic 12AX7 tubes, the modeled speaker was created from an actual impulse response of a 2x12 cabinet, including microphone positions. The proprietary tube simulation technology provides extremely warm and analog-sounding distortion without any audible aliasing.

VoiceStrip Voice Channel Strip



This complete voice processing channel includes all tools required for vocal sound adjustment: Compression, De-essing, a dedicated Voice EQ, Low-Cut Filter and Gate. Compression and EQ are modeled after classic hardware devices that deliver high-end vintage tube sound, but naturally VoiceStrip can also be used for subtle processing. All modules can be run simultaneously providing instant total recall for professional vocal sound.

Character Adaptive Sound-Shaping Solution



The Character plug-in is based on an Intelligent Adaptive Filtering (IAF) technology from Noveltech, and the processing affects both the frequency response and the dynamic properties of an audio source in a highly time-varying sense. Character intelligently identifies and enhances characteristics in the instrument- or vocal source, which are pleasing to the human ear. The processing is non-linear and highly dependent on the source material's original characteristics, enhancing the perceivably favored individuality derived from the original musical instrument or voice.

DeNoise



DeNoise removes broadband noise, from tape hiss to static environmental noise. DeNoise is fingerprint-based and offers manual adjustment for very precise and predictable processing results. Not included with PowerCore Compact.

POWERCORE Optional Plug-ins

Master X5 Virtual Finalizer



MasterX5 goes beyond MasterX3 Finalizer implementation, offering 5 bands, different filter slopes and double-precision processing. It provides even more detailed access during the mastering process for CD and broadcast, is optimized for 44.1 and 48 kHz processing and is an ideal tool for optimizing material like commercials for broadcast applications; the 5 bands allow to get even more level out of the program material.

Master X5 *(Mfr # 945251101; B&H # TCMX5)* **199.00**

Tube-Tech CL 1B Emulation Redefined



Based upon highly advanced component emulation technology, the Tube-Tech CL 1B brings the legendary analog sound of the CL 1B compressor/limiter to the PowerCore platform. The CL 1B uses a carefully crafted algorithm, so efficient it allows the use of up to 2 instances in stereo at 44.1 kHz or 1 instance in stereo at 96 kHz per DSP chip on 2nd generation PowerCore hardware (Compact, FireWire, Express, PCI mkII). The CL 1B plug-in is compatible with all types of PowerCore hardware. Tube-Tech CL 1B is also available for Pro Tools HD.

Tube-Tech CL 1B *(Mfr # 945-340101; B&H # TCCL1BPC)* **599.00**

Tube-Tech CL 1B for Pro Tools *(Mfr # 947-019101; B&H # TCCL1BPT)* **799.00**

TC Thirty Virtual Guitar Amp Based on AC30



A virtual model of the classic British Vox amplifier from 1961. Relying completely on PowerCore for processing, it provides the characteristic sound and behavior of the "normal channel" found on that amp. There is also a treble booster option, which was conceived with the classic sound of Queen's Brian May in mind. Additional options allow expanding beyond that sound and creating other tones. A "No Latency" mode makes the plug-in fully playable at low I/O Buffer settings and an over-sampling option allows for an even better processing quality. *(Mfr # 945291101; B&H # TCTCT)* .. **199.00**



Access | Virus PowerCore

Virus PowerCore is based on the award winning Virus Engine. With 16 voices and three oscillators, two parallel multimode filters and extensive modulation matrix, the Virus PowerCore is more than just a virtual analog synth: The effects section alone would justify calling this plug-in a multi-effects processor.

Access | Virus PowerCore *(Mfr # 945281101; B&H # TCAV)* ..... **CALL**

Access | Virus PowerCore Unlimited License *(Mfr # 945281701; B&H # TCAVUU)* ..... **CALL**

POWERCORE Optional Plug-ins

Fabrik R Four TC Reverbs in One



Combines four new TC algorithms in a single plug-in. Thanks to Meta Intuitive Navigation Technology (MINT) it is a breeze to find the sound you're hearing inside your head. If you want to apply a "live" vibe to your vocals and instruments, use the Live Reverb. For vocals that need an even "larger" quality, choose the Hall Reverb. For that sound of the past as well as for drums and percussion, apply the Plate Reverb. If you're working with guitars try the Club Reverb, which also works great with vocals. Within each reverb you'll find it very easy to adjust any setting to your own taste. You won't waste time with nitty-gritty preset adjustments – all you really have to worry about, is using your ears.

Fabrik R *(Mfr # 945310101; B&H # TCPIFRM)* ..... **CALL**

Fabrik C Channel Strip Par Excellence



A full-blown EQ, De-Esser and Compressor in a single plug-in. In short, Fabrik C has all the qualities of a channel strip. With Meta Intuitive Navigation Technology (MINT) you have total control of all the parameters, using only a few dedicated knobs. The EQ is a 4-band parametric EQ with high/low-pass filters, and a choice of 4 different filter types. The de-esser features a single slider for total control. The compressor can be used either as a three-band, intelligent compressor, or you can switch to full-band compressor mode. Use the Fabric C as an insert on your channels – it's one of the best and most optimized tools you can use for that job.

Fabrik C *(Mfr # 945309101; B&H # TCPIFCM)* ..... **CALL**

Vocal Processors by T.C. Helicon

Intonator HS Vocal Intonation Correction



Intonator HS fixes intonation problems in vocals on the fly, saving producers hours of recording and editing time. It utilizes the same intonation correction technology found in TC-Helicon's hardware products and delivers very natural sounding results. The user interface is straight-forward and easy-to-use with a real-time pitch and processing display. For creative applications, the maximum pitch correction range is ± 600 Cents, allowing you to force a melody to one note, if you like. Additionally, an innovative adaptive Low-Cut Filter removes unwanted low frequency rumble and noise – without making the voice sound thin.

Intonator HS *(Mfr # 945-015101; B&H # TCPII)* **199.00**

VoiceDoubler Virtual Voices, Real Results



With VoiceDoubler from TC-Helicon, doubling a chorus hook, an important lyric, or the whole outro can now be done instantly without the tedium of matching performances and multitracking a human singer. TC-Helicon's ultra-realistic pitch detection and humanizing algorithms make it sound convincingly real. Included in the plug-in is the µMod (micromod) block supplying pristine emulations of popular microshift, chorus, flange and pitch feedback effects that can be layered on top of the virtual doubled voices. It's easy to use too; realistic presets and master controls contribute to its time- and voice-saving benefits. VoiceDoubler is also available for Pro Tools HD.

VoiceDoubler *(Mfr # 945-TBA; B&H # TCPIVDPC)* ..... **CALL**

VoiceDoubler for Pro Tools HD *(Mfr # 947TBA; B&H # TCPIVDPT)* ..... **CALL**

Harmony4 Virtual Voices, Real Results



The demanding producer, engineer, and songwriter can save time and exercise their creative options using Harmony4 to create exciting new harmony parts after the singer has left, fatten existing harmony tracks and create memorable vocal special effects. The sonic difference lies in TC-Helicon's research into humanization algorithms and the accuracy and speed of the patent-pending pitch detection. Offering unsurpassed realism with a choice of automatic or MIDI-driven arrangement methods and extensive editing possibilities, Harmony4 creates spectacular results. Whether you require a lead plus parallel harmony or a giant multi-voice stack, Harmony4 is the essential vocal tool. Harmony4 is also available for Pro Tools HD.

Harmony4 *(Mfr # 945-320101; B&H # TCPIH4PC)* ..... **CALL**

Harmony4 for Pro Tools HD *(Mfr # 947-015101; B&H # TCPIH4PT)* ..... **CALL**

VoiceModeler Voice Morphing Tool



VoiceModeler utilizes TC-Helicon's unique technology to alter the sound of a voice completely. The real-time process can turn thin vocals into throaty ones – or even transform a male into a female voice. Now, one singer can have multiple Voice Personalities – and a convincing choir sound featuring different voices can be built from one source sound. VoiceModeler's Resonance and Breath combined with the Spectral features can subtly enhance the sound of a vocal. It will make it crisper, give it slightly more body or create a breathy intimate sound – or even all at the same time.

VoiceModeler *(Mfr # 945-040101; B&H # TCPIVM)* **199.00**

SYSTEM 6000 ALGORITHMS for PowerCore



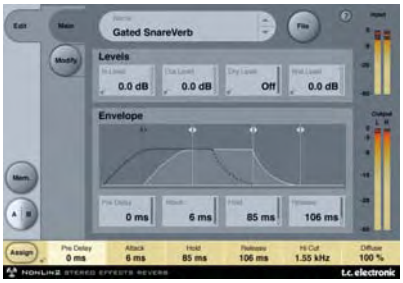
VSS3 Stereo Source Reverb

VSS3 Stereo Source Reverb for PowerCore is a direct port of the reverb algorithm from TC's System 6000. The VSS3, or Virtual Space Simulation, algorithm is made up of nearly 800 parameters, all of which have been condensed into a simple user interface with clear choices at all levels. Presets and customizable focus fields from System 6000 are included to facilitate easy start-up.

What makes VSS3 unique is that it is a source reverb, which contributes more depth and distinction to the mix while at the same time adding character and definition to any given source. The use of Virtual Space Simulation recreates the natural characteristics of acoustic spaces through extensive processing. Early reflected signals are manipulated separately from the decay or reverb tail of the signal. It is these separate components that are responsible for the character, localization and spaciousness of a room. Chaotic response algorithms and sophisticated modulation patterns tha add even greater realism. ***VSS3 is also available for Pro Tools HD.***

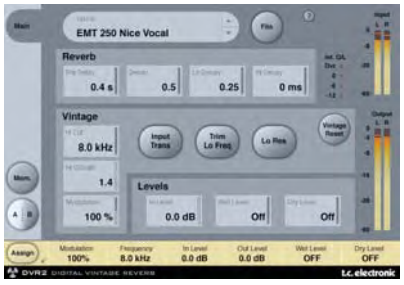
- Source based design for more character and better localization
- Chaotic response like a real room
- Extremely wide editing range and "story telling capability"
- Many hundred industry standard presets available including dedicated presets available for music, film and post
- Fully mono compatible: A mix doesn't become dry in mono
- Extremely wide dynamic range
- Focus Fields for easy preset tweaking and navigation
- Built-in preset converter – import VSS3 presets from System 6000

NonLin2 Stereo Effects Reverb



NonLin2 Stereo Effects Reverb is the second reverb ported directly from TC's System 6000 and made available for DAWs via PowerCore. NonLin2 is capable of generating compact vocal ambience, dramatic drum sounds, percussive sounds, reverse reverbs and completely new and twisted effects. Thanks to the amplitude envelope feature, NonLin2 is especially well suited for drums and vocals vocals. There are 20 reverb types and 20 twist types respectively. Each of the 20 reverbs have their own flavor and different features with regards to density, diffusion type, spectral response, stereo image etc. The 20 twist types determine which type of effect treatment will be used on the reverb, opeing up numerous creative possibilities. ***NonLin2 is also available for Pro Tools HD.***

- A true System 6000 reverb for your DAW.
- Envelope – Great flexibility, delivers gated reverbs without a trigger
- Presets – NonLin2 comes with fully customizable presets
- Focus Fields for easy preset tweaking and navigation
- Built-in preset converter – seamless import of NonLin2 presets from System 6000



DVR2 Digital Vintage Reverb

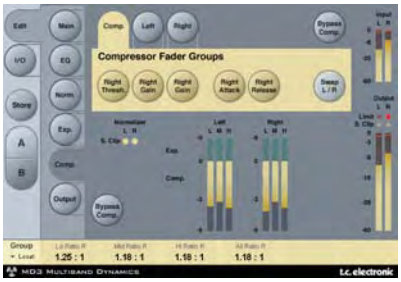
DVR2 is a Digital Vintage Reverb that delivers a precise emulation of the coveted EMT250 plate reverb, a reverb that is still widely used on lead vocals in studios around the world. Years of research have been put into recreating the EMT250 reverb, which makes the DVR2 perfect for situations where the sound of the reverb itself is part of the mix. The high resolution parameters allow for lower noise, extension of bandwidth, and control of the amount of chorusing. DVR2 comes with a comprehensive set of customizable presets, focus fields for tweaking and navigation, and a built-in preset converter allowing seamless import of DVR2 presets from System 6000.

DVR2 is also available for Pro Tools HD.

- A full scale System 6000 reverb for your DAW
- The most precise EMT250 emulation. With the Vintage Reset function you can even emulate its artifacts
- Parameter interaction and editing range are emulated from the EMT250
- High resolution parameters with lowered noise floor
- Focus Fields for easy preset tweaking and navigation
- Built-in preset converter – seamless import of DVR2 presets from System 6000

VSS3 - *(Mfr # 945305101 • B&H # TCVSS3)* ..... **CALL**
VSS3 for Pro Tools HD - *(Mfr # 947012101 • B&H # TCVSS3TDM)* ..... **CALL**
NonLin2 - *(Mfr # 945306101 • B&H # TCNL2)* ..... **CALL**
NonLin2 for Pro Tools HD - *(Mfr # 947-017101 • B&H # TCNL2TDM)* ..... **CALL**
DVR2 - *(Mfr # 945307101 • B&H # TCDVR2)* ..... **CALL**
DVR2 for Pro Tools HD - *(Mfr # 947-016101 • B&H # TCDVR2TDM)* ..... **CALL**

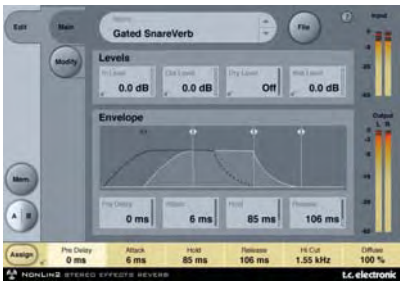
SYSTEM 6000 ALGORITHMS for PowerCore



MD3 Stereo Mastering

MD3 brings stellar production and mastering tools previously only available in System 6000 to the realm of DAWs. It includes two algorithms, MD3 Multiband Dynamics and BrickWall Limiter, utilizing a multi-band 48 bit internal resolution structure. The MD3 **Multiband** offers a 3-band compressor and expander, a 4-band parametric EQ, and a limiter in one package. It can be configured for stereo or dual mono processing, and used on single sources as well as complete stereo mixes. The multiband section has adjustable look-ahead delay for analyzing transients, while the limiter uses its own overshoot proof micro-delay to prevent output samples above the threshold set. **BrickWall Limiter** is a transparent, low distortion stereo/dual mono limiter that adapts to the signal to investigate if may be contaminated with 0dBFS+ peaks - and to remove them if so decided.

UnWrap Stereo to 5.1 Conversion



The world's most widely used high-resolution mastering and up-converter algorithm for music and post production, and now it is available for digital audio workstations. It facilitates smooth and fast stereo to 5.1 up-conversion when there is no time to do a conventional 5.1 mix or multitrack source material is non-existent. With an abundance of parameters to convert stereo and L/R sources to 5.1, UnWrap remains faithful to the original mix's width, timbre, spaciousness and other significant factors. Because of this approach the 5.1 output can be subsequently down-mixed to stereo again with no sonic loss of quality. UnWrap includes customized up-conversion presets for film production and music mastering, with default presets capable of time-aligning all channels with sample precision, widen or narrow the image, control the amount of center and LFE channels to be used, as well as change filters and envelopes. All preset parameters are fully editable. With double-precision processing, UnWrap can run at any sample rate between 44.1 and 96 kHz.

MD3 *(Mfr # 945303101 • B&H # TCMD3)*.....**CALL**
MD3 for Pro Tools HD - *(Mfr # 947010101• B&H # TCMD3TDM)*.....**CALL**
UnWrap *(Mfr # 945-330101 • B&H # TCUWPC)*.....**CALL**
UnWrap for Pro Tools HD *(Mfr # 945-330101 • B&H # TCUWPC)*.....**CALL**

RESTORATION SUITE
for PowerCore

Restoration Suite brings you all the key components required to restore vintage or otherwise damaged recordings, from broadband noise reduction to click or scratch removal. Restoration Suite offers five real time plug-ins: DeScratch, DeNoise, DeClick, DeCrackle and DeThump.

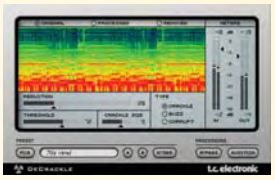
DeClick: Repairs crackle and clicks with an extremely easy and fast user interface. Audition feature allows monitoring of the removed signal parts for optimal results. In combination with DeScratch, small and large artifacts can be reduced dramatically in just one pass.



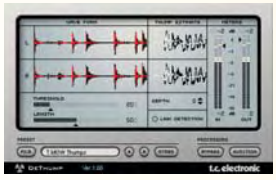


DeScratch: Employs unique patented technology that eliminates clicks, scratches and even long disturbing drop outs. DeScratch is perfect for removing extreme impulsive-type errors in digital signals or scratched vinyl recordings.

DeCrackle: Removes artifacts ranging from 1 to 20 samples long. Crackles typically manifest themselves as constant surface noise, similar to what you would hear in the background of a record. Audition feature can be used to playback only the noise that has been removed from the signal.



DeThump: Eliminates low frequency pulses. DeThump targets, finds and derives waveform estimates of the thump and eliminates it by subtraction. Multiple estimates are averaged and combined using simple cross-fades. With DeThump, you can deal with strong impulsive errors of up to 12000 samples at 44.1 kHz sampling rate in length, without audible artifacts.



DeNoise: Removes broadband noise, from tape hiss to static environmental noise. It offers manual adjustment for very precise and predictable processing results. Included with PowerCore X8, FireWire, MKII and Express.



Restoration Suite *(Mfr # 945-308101; B&H # TCRS2)*.....**CALL**

UAD DSP FAMILY

DSP Hardware and Powered Plug-Ins

*The UAD DSP Family of hardware accelerators are cross-platform audio processors designed to work exclusively with Universal Audio's world-class powered plug-ins with high resolution, 32-bit floating point processing, at sample rates from 44.1 to 192khz. Comprised of the **UAD-1** for PCI / PCI-X card, the **UAD-1e** for PCI Express, and the **UAD-Xpander** Express Card for Laptops, each card utilizes a single, unpartitioned processor allowing for larger and more sophisticated plug-in algorithms without burdening your CPU. Universal Audio offers an ever-expanding roster of plug-ins, compatible with AU, VST and RTAS hosts, including exquisitely modeled versions of some of the most sought after studio processors from the past 50 years. vintage equalizers and compressors, superior precision mastering tools, lush reverbs, guitar FX, and officially licensed classic hardware emulations from Roland and Neve.*

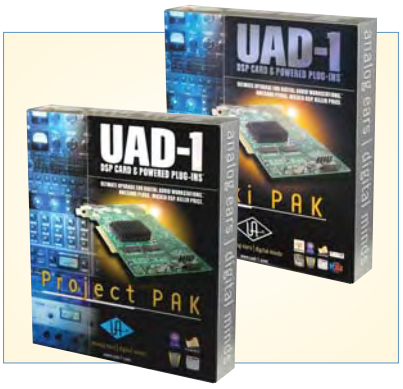
All UAD Systems Feature

- Use up to four UAD's per system - you can even mix and match hardware. Plug-In Licenses Valid for up to 4-cards in a system.
- World renowned Mixing & Mastering plug-ins. No-compromise audio quality.
- UltraDither hardware algorithm provides maximum signal quality
- Artifact-free smoothing on all parameters (no zipper noise).
- Distortion free, high-resolution signal path due to floating point processor
- All parameters can be automated.
- Single, unpartitioned super-computing DSP chip for optimal performance and flexibility
- Up to 32-bit, 192kHz resolutions are supported, limited only by the host application
- Floating point processor for maximum dynamic range
- Automatic DSP load balancing by driver (intelligent use of card DSP resources)

UAD1 Systems for PCI and PCI-X

- 7" form factor (PCI short card)
- Works with Laptops via Magma Expansion Chassis
- Cross-platform (Mac/PC) - fully PCI 2.1 compliant
- Up to four cards supported with automatic load balancing





UAD-1 Project PAK DSP PCI Card with Plug-Ins
(Mfr # UAD-1 PROJECT PAK; B&H # UNUAD1PP) **399.00**

UAD-1 Flexi PAK DSP PCI Card with Plug-Ins and Voucher ($500 value)
(Mfr # UAD-1 FLEXI PAK; B&H # UNUAD1FP) **699.00**

UAD-1 Ultra PAK DSP PCI Card with Plug-Ins
(Mfr # UAD-1 ULTRA PACK; B&H # UNUAD1UP) **999.00**



UAD1e Systems

- Cross-platform (Mac/PC) PCI Express x1 card
- Works with any combination of UADs
- Same potent DSP power as UAD-1 and UAD-Xpander
- Use up to four cards per system

UAD-1e Express PAK *(Mfr # UAD-1E EXPRESS PAK: B&H # UNUAD1EESP)* **499.00**

UAD-1e Expert PAK - PCIe DSP Card with Plug-Ins and Voucher ($750 Value)
(Mfr # UAD-1E EXPERT PAK; B&H # UNUAD1EETP) **749.00**

UAD-1e Extreme PAK - PCIe DSP Card with all Available UA Powered Plug-Ins
(Mfr # UAD-1E EXTREME PAK; B&H # UNUAD1EEXP) ..... **CALL**

UAD DSP FAMILY



UAD1 Xpander Systems

- The world's first ExpressCard audio DSP expansion system for Mac OS X and Windows Vista laptops. It leaves slower, USB & Firewire connections free for dongles, Audio I/O, and hard-drives while it operates at full PCI Express bandwidth.
- 44.1-192k DSP audio accelerator for laptops
- Noiseless, fanless, alumi-cool chassis design
- Ultra-fast (2.5Gbps) Expresscard 34 interface
- Same potent DSP power as UAD-1 and UAD-1e
- Each UAD-Xpander includes ExpressCard, UAD-Xpander DSP chassis, 1 meter cable, and carrying case, along with UA's base set for 14 Powered plug-ins.

UAD-Xpander Xpress
(Mfr # UAD XPANDER XPRESS; B&H # UNUADXXPS)
ExpressCard/34 DSP expansion system for laptops with bundled plug-ins and voucher ($500.00) **799.00**

UAD-Xpander Xpert
(Mfr # UAD XPANDER XPERT; B&H # UNUADXXPERT)
ExpressCard/34 DSP expansion system for laptops with bundled plug-ins and voucher ($1,000.00 Value) **999.00**

UAD-Xpander Xtreme
(Mfr # UAD XPANDER XTREME; B&H # UNUADXXTREME)
ExpressCard/34 DSP expansion system for laptops with every available UA powered plug-in **2199.00**

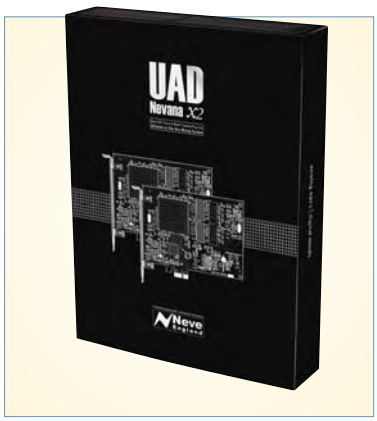
Optional UAD-Xtenda Kit: 3m cable and PCIe desktop adapter allows the DSP chassis to be used with a desktop machine..... **CALL**

Plug-Ins

Each of the boxed versions of the UAD-1, UAD1e and UAD-Xpander include the following plug-ins:

- CS-1 Channel Strip with 3 separate plug-ins
- 1176SE Compressor
- Pultec EQP-1A EQ
- RealVerb Pro Reverb
- Nigel Guitar Amp Plug-in Suite with 7 separate plug-ins
  - Nigel (all of the modules in one plugin)
  - Preflex (Gate/Comp + Amp + Cabinet)
  - GateComp (Gate/Compressor)
  - Phasor
  - Mod Filter
  - TremFade (Tremolo/Fade)
  - TremModEcho





UAD-Nevana

A joint venture between Universal Audio and AMS-Neve, UAD-Nevana X2 combines the classic sound of Neve consoles with the best solution for in-the-box mixing. It includes two PCIe DSP cards and all seven of the UA/Neve Classic Console Plug-ins including the 1073/1073SE EQ, 1081/1081SE EQ, 33609/33609SE Bus Compressor & 88RS Channel Strip in AU, VST & RTAS formats. The UAD-Nevana X2 also includes the standard 14 UA Mix-Essentials plug-ins plus a $200 UAD voucher that can be used against any UAD plug-ins at the my.uaudio.com store.

- TWO PCIe UAD-1e DSP Cards (for Double DSP Power – 2 open PCIe slots required)
- Neve: 1073/SE, 1081/SE, 33609/SE, 88RS (7 plug-ins) & UA Mix Essentials (VST/AU/RTAS)
- Create a virtual Neve 88RS console with up to 26 Mono or 18 stereo (36 channels) @ 44.1k
- Expand with UAD-1 PCI, UAD-1e PCIe or UAD-Xpander for up to 4 UADs per system
- UAD$200 Voucher included to spend on any powered plug-ins at my.uaudio.com

UAD-NEVANA X2 *(Mfr # UAD-NEVANA X2; B&H # UNUADNEVANAX)* **1499.00**

UAD DSP FAMILY Included Plug-ins

CS-1 Channel Strip



Provides all the tools you need for recording and mixing in one simple plug-in (using only one insert!) With a unique smoothing algorithm for all controls and DSP conserving bypass switches built-in, CS-1 packs a whopping punch into a small package. Channel Strip consists of three plug-in modules: EX-1 EQ/Compressor, DM-1 Delay Modulator, and the RS-1 Reflection Engine. Each module can be used as seperate plug-in or within CS-1.

EX-1 Equalizer/Compressor

- Five Full Parametric Bands with Bypass Switch
- Peak/Notch or High/Low Pass Settings
- Hi & Lo Shelving
- Ultra-Smooth Compression

DM-1 Delay Modulator

- Chorus, Flange, Dual Delay, and Ping Pong Effects
- Global Rate and Depth Settings
- Multi-Phase Sine & Triangle Modulators
- Re-circulation and Delay-Line Damping

RS-1 Reflection Engine

- Multiple Room Shapes
- Forward and Reverse Gates
- Adjustable Room Size from One to 99 meters
- Echo, Ping-pong, and Multi-Tap Delay Effect

RealVerb Pro



What if you could put your sound right in the perfectly designed room? Based on our own unique set of algorithms, the world-class RealVerb Pro plug-in lets you design the room just as you hear it. Get beyond the barriers of simply big and small, dark or bright. RealVerb Pro gives you our trademark, distortion-free, smoothing diffusion control and ultra-long reverb tail. Driven by the processing power of the UAD, RealVerb Pro can run eight instances simultaneously, with ease. RealVerb Pro is the most flexible and natural sounding reverb plug-in in the industry.

- Custom room shape settings
- Adjustable settings for wall material
- Select from a graphic menu of room shapes
- Control intensity & timing of early reflections and late-field reverberation
- Adjust room size from 1-99 meters
- Blend between room shapes and sizes in real time
- Adjust relative thickness of materials
- Morphing capabilities between different presets

Nigel



The latest guitar processing technology integrated into a complete multi-effects plug-in solution. Utilizing Universal Audio's component modeling technology and intuitive design, Nigel delivers a complete pallet of guitar tones along with most every effect a guitar player might need, with minimal latency and no load on your host computer's CPU. Additionally, Nigel's Preflex advanced guitar amp modeling technology goes beyond the usual pre-amp/amp/cabinet emulators. It delivers a wide range of classic amp tones from the "Clean & Warm" California tube sound to more metal soaked "British" tones, plus a bevy of original timbres simply not possible on any other guitar system. Preflex also offers variable morphing between any two amp presets, truly bringing creative guitar voicing to the next level.

1176SE Limiting Amplifier Emulation



The 1176SE is derived from the 1176LN. Its algorithm has been revised in order to provide sonic characteristics similar to the 1176LN but with significantly less DSP usage. It is provided to allow "1176LN-like sound" when DSP resources are limited. The 1176SE behavior is practically identical to the 1176LN. Its sound is nearly identical too, but certain compromises had to be made in order to squeeze the extra DSP performance that the 1176SE provides. At typical settings the sonic difference is negligible. At extreme (cranked) settings, nobody with "golden ears" will say it sounds exactly like the 1176LN, but it still sounds great and is very usable in most situations.

Pultec EQP-1A EQ Emulation



The Pultec EQP-1A Program Equalizer plug-in is a faithful electronic reproduction of the classic hardware equalizer. The Pultec EQ has long been a choice of recording and mastering engineers for its ability to bring out individual frequency ranges without significantly altering other frequencies. In addition, the Pultec is one of those magical pieces of gear that makes audio sound better - just by passing through it. The sophisticated modeling technology used in the Pultec EQP-1A plug-in captures both of these key characteristics.

- Legendary Pultec Program EQ
- Unique simultaneous boost and cut
- Smooth, sweet top end
- Modeled after a highly prized "golden" Pultec
- Models accurate to within unit-to-unit variation
- Dial in dangerous amounts of boost with incredibly musical results

UAD DSP FAMILY Reverb Plug-ins

DreamVerb



DreamVerb, Universal Audio's flagship stereo reverb plug-in, draws on the unparalleled flexibility of RealVerb Pro. Its intuitive and powerful interface lets you create a room from a huge list of different materials and room shapes. These acoustic spaces can be customized further by blending or "morphing" the different room shapes and surfaces with one another, while the density of the air can be changed to simulate different ambient situations. DreamVerb features a flexible 5-band active EQ and unique level ramping for early and late reflections for ultra-realistic dynamic room simulation. And with Universal Audio's proprietary smoothing algorithm, all parameters can be adjusted in real-time with no "zipper-noise" or audible artifacts. DreamVerb also features lots of graphic feedback for the user to understand just how their choices effect the reverb. From a vibrantly dynamic room to a rich, deep cathedral, DreamVerb is the reverb of your dreams.

Plate 140



Universal Audio "steps up to the plate", rendering another classic tool for the DAW, the Plate 140 plug-in. In 1957, EMT made a breakthrough with the release of the EMT 140, which utilized a resonating metal plate to create ambience. Nothing is quite like the wonderfully lush and distinctive tone of plate reverb that still endures as part of the fabric of modern music. However, plate reverb systems are expensive, bulky, need to be isolated from vibration and maintained regularly-therefore plates are usually found only in major studios. Universal Audio accurately recreates that unmistakable sound with the Plate 140 Plug-In. The Plate 140 replicates the sonic signature of three uniquely different EMT 140s installed at The Plant Studios in Sausalito, CA. That's nearly two thousand pounds of sound in one plug-in! The GUI is closely based on real plate system components with additional controls for DAW users. Impractical or impossible for most before, Universal Audio once again brings classic analog tools within the reach of everyone.

UAD DSP FAMILY Compressor Plug-ins

1176LN Limiting Amplifier Emulation



The reputation of this analog classic is well known in the audio industry. Originally designed and built during the 1960's, the 1176LN was the first to use a field effect transistor (FET) as a voltage-controlled variable resistor, and that innovation was the key to its unique character. An in-depth analysis of the 1176LN's "personality" allowed Universal Audio to methodically reproduce those results within a plug-in architecture, and offer that same character to computer-based audio workstations.

- Ultra-fast attack time
- Unique, analog-friendly "warm" characteristics
- FET Gain Reduction Emulation
- Supports the popular "All Buttons Mode"
- Input & Output Gain adjustment knobs
- Adjustable Attack and Release
- Custom output transformer emulation design
- Full automation capabilities



LA2A Leveling Amplifier Emulation

The Teletronix LA-2A leveling amplifier is practically the definition of vintage audio gear. The original opto-electrical attenuator circuit is responsible for the incredibly rich and magic sound embracing the tracks of so many classic recordings in circulation today. In an effort to bring this product and its character into the world of DAWs, Universal Audio studied not just the sound, but how each and every component interacted and behaved under a full range of studio conditions. The word, "emulation", hardly does this plug-in justice. It is in fact a digital copy of the LA-2A , and upholds all the classic, analog characteristics of the original with unprecedented clarity and sound quality.

- Identical look, controls, and operation of its analog cousin
- Lag-free, distortion-free optical attenuator emulation
- Frequency-dependent compression behavior
- Input Gain and Peak reduction adjustment knobs

Fairchild 670 Compressor Emulation



The two channel Fairchild 670 is the "Holy Grail" of compressors in studio gear esoterica, not only because of its price (around $30,000 on the vintage market), but its extreme rareness and the difficulties in maintaining such a piece. With 14 transformers, 20 vacuum tubes, a 6 rack-space encompassing girth, and weight of 65 lbs., the 670 is the heavyweight champion of compression. Modeled after Allen Side's favorite unit from Ocean Way Studios, UA went to great efforts to capture the unique and sublime sonics of this famous mu-type tube limiter. UA adds an auxiliary panel allowing access to rear access controls, common mods, and unique Universal Audio-only additions.

UAD DSP FAMILY EQ & Roland Plug-ins

EQ PLUG-INS

Pultec Pro



Pultec-Pro combines the Pultec MEQ-5 Midrange Equalizer and the Pultec EQP-1A Program Equalizer, two of the most sought-after hardware EQs, into one plug-in that is the very essence of vintage EQ emulation. The Pultec MEQ-5 Midrange Equalizer has been out of production for some time, and is the ultimate compliment to the Pultec EQP-1A. Most studios liked to have one of each for full bandwidth vintage EQ, and the MEQ-5 section allows you to boost and cut midrange bands with the same silky smoothness and personality of the original MEQ-5 hardware. Either EQ section can be enabled or disabled separately, saving DSP power on your UAD. Like the EQP-1A, the MEQ-5 was meticulously modeled with the attention to detail you expect from Universal Audio.

- Unique simultaneous boost and cut
- Smooth, artifact-free EQ even at high boost settings

Helios Type 69

The Helios Type 69 is a 3-band EQ derived from the classic UK mixing console used to mix albums by such legendary rock, pop and reggae performers as the Beatles, Rolling Stones, The Who, Led Zeppelin, Jimi Hendrix, and Bob Marley. Universal Audio modeled the EQ section of the original "Type 69" console, specifically the model that was employed in London's Basing Street Studio — the one that is considered the most musical. The passive EQ design features High shelf, parametric mid-band, and a Peak Shelf Bass band. The Helios Type 69 is capable of being pushed to its most extreme boost settings while retaining openness and clarity.



- Distinct 3-band EQ with phase reverse & level adjust
- High Shelf, Parametric Mid and Bass Peak/Shelf EQ

Cambridge EQ



Designed to be the ultimate EQ, the Cambridge EQ offers a high-end analog console-style processor with 5 fully parametric bands with high and low cut filters offering a wide variety of filter types and curves, along with switchable shelving filters for each EQ band. It utilizes complex lattice filters and a special algorithm that delivers a warm analog sound without oversampling. An A/B function allows for quick comparison of two different settings. Cambridge also features a graphic display of the EQ curve, which has "edit handles" for click and drag control of the EQ parameters, plus editable text displays for parameter values.

- Graphical display of EQ curve with "bats" for adjustment directly on the EQ curve
- Parametric section controls emulate popular high-end analog consoles

ROLAND CLASSIC PLUG-INS

The Roland Classic FX plug-in bundle from combines RE-201 Space Echo, Roland Dimension D SDD-320 chorus, and BOSS CE-1 Chorus Ensemble for the ideal collection of vintage chorus, tremolo, stereo spatial modulation, tape echo and spring reverb mix effects. Each Classic FX plug-in bundle has been entrusted by Roland for accurate analog modeling. This collection of classic analog studio tools used on countless hits mixed over the past 30 years is now accessible to the DAW generation and affordable to all. This bundle is included with the PCIe-based Xtreme Pak and the UAD-Xpander Xtreme.

BOSS CE-1



Based on Boss' 1976 Chorus Ensemble pedal, UA's CE-1 delivers the same inimitable lush, wide-stereo chorus sounds for the UAD environment. The CE-1 is a secret weapon for mix engineers that has provided its unmistakable warm analog stereo chorus and vibrato to countless tracks. The CE-1 provides a choice of either chorus or true pitch shifting vibrato, with one knob dedicated to the chorus intensity, while two knobs allow manipulation of the vibrato depth and rate.

Roland Dimension-D

Originally designed in 1979, the Roland Dimension D is a classic bucket brigade chorus effect that adheres to the principle of doing one thing, and doing it extremely well. With a meager choice of only four settings, Dimension D offers some of the best stereo chorus with a really unique sound enhancer for adding spatial and stereo widening effects. The Dimension D has been heard on countless records, from luminaries such as Peter Gabriel, Talking Heads and INXS.



Roland RE-201 Space Echo



UA's RE-201 Space Echo faithfully retains all the controls and features of Roland's 1973 classic tape echo / spring reverb box. Universal Audio has re-created the highly beloved RE-201 unit, considered the best of the Space Echo line. The Space Echo can be heard on numerous recordings, from 70's space rock like Pink Floyd and David Bowie, to countless Reggae and Dub albums, to more recent bands like Portishead and Radiohead.

- Tape echo modeling, complete with saturation, wow & flutter, and splice
- Incredible tape oscillation effects and spring reverb emulation

UAD DSP FAMILY Precision Plug-Ins

Precision EQ



A stereo or dual mono 4-band equalizer and high-pass filter made primarily for use with program material. The Precision EQ is modeled on the behavior of real-world analog mastering filters, and uses the classic parametric controls arrangement. Precision EQ utilizes the best of traditional hardware designs while incorporating features convenient to software digital mastering. To preserve the greatest sonic detail and ensure a minimum of artifacts in the upper frequency range, the Precision Equalizer is up-sampled to 192kHz.

Both Channels Feature

- Four bands of filtering grouped in two overlapping pairs: Two for low frequencies, two for high frequencies.
- A ±8dB shelving or peak/notch filter is available for each band with five peak/notch responses per band. Each band can be enabled disabled for auditioning and DSP savings.
- .5 dB stepped gain controls and stepped frequency controls.

Global Features

- The Stereo cycle button allows you to audition two separate A and B EQ configurations, while the Dual button functions in dual mono, when disparate channel adjustments are necessary.
- In Stereo mode, the left and right controls are linked – move a knob on either channel, and the corresponding channel to move.
- Stereo EQ configurations can be conveniently transferred from A to B, or B to A using parameter Copy buttons

Precision Multiband



A specialized mastering tool that provides 5 spectral bands of dynamic range control. Compression, Expansion or Gate can be chosen separately for each of the five bands. Use for anything from complex dynamic control to simple de-essing. Two filterbank modes offer precise linear-phase for perfectly phase-coherent results, or minimum-phase for a more "analog" sound.

Precision Limiter

A single-band, look-ahead brick-wall limiter made primarily for use with program material. It is a colorless, transparent mastering limiter—no upsampling is used, nor does the Precision Limiter pass audio through any filters - audio remains untouched unless the compressor is working, in which case, only gain is affected.

- 100% attack within a 1.5ms look-ahead window, prevents clipping and guarantees zero overshoot performance.
- Comprehensive, high-resolution metering conforming to Bob Katz's "K-system" metering specs allows you to see what is happening to audio with a great deal of accuracy, with simultaneous RMS and Peak metering and adjustable Peak Hold.

Precision Maximizer

A dynamic impact processor that blends UA's tube saturation and multi-band know-how into a versatile mix enhancement tool that injects loudness, punch and perceptible energy into a mix without destroying its dynamics.



- Maximizes mix volume with minimal gain or dynamic range change
- Enhances impact, warmth, energy and presence of a mix
- "Effect" controls perceive loudness while "Shape" contours harmonic content
- "Single" or "3-Band" select and "Limit", allow advanced sonic control for the widest range of program material
- Input/Output controls with metering allow easy integration with other mastering plugs

Precision De-Esser



A dynamic sibilance processor which seamlessly removes sibilance from individual audio tracks or even composite mixes via its intuitive interface and sophisticated yet transparent filter processing. This versatile mix enhancement tool injects loudness, punch and perceptible energy into a mix without destroying its dynamics.

- Dynamic Sibilance Processor for individual tracks, busses or master fader
- Modern band pass or traditional high pass de-essing for maximum flexibility
- Split mode minimizes unwanted artifacts such as darkening or lisping
- Dual-speed time constant and wide frequency range for vocals to overheads

Precision Buss Compressor



A dual-VCA-type dynamic processor that yields modern, transparent gain reduction characteristics. It is designed to "glue" mix elements together for a cohesive and polished sound typical of master section console compressors. Perfect for controlling the final output of your mix, it can be applied to a variety of sources from drum busses or overheads to vocal groups, or even as a channel compressor on individual track inserts. Controls include variable Threshold, Ratio, Attack and Release. The Release control includes a multi-stage Auto Release also designed for a wide variety of program material. Input and Output Gain control is offered with metering for input, output and gain reduction. A high pass Filter is offered to reduce the sensitivity of the compression to lower frequencies while retaining them in the output signal. An automatic Fade feature is included, which allows the user to set a custom fade-out or fade-in of the mix between 1 and 60 seconds long. Rounding out the feature set is a Mix control that allows the user to achieve "parallel" style dynamics control, without the need for a second buss or channel.

UAD DSP FAMILY EQ Neve Plug-Ins

Built upon an exclusive collaboration between UA and Neve, the 1073 and 1081 classic console EQs, and 33609 stereo bus compressor / limiter plug-ins for UAD have been meticulously modeled for absolute sonic accuracy. SE versions of all three plug-ins offer DSP-optimized versions, allowing higher instance counts.

1073 / 1073SE EQs



Originally designed by Neve in 1970, the Neve 1073 channel module is derived from revered Neve consoles such as the 8014. The 1073 is famous for adding otherwise unattainable sheen and clarity to music tracks. Modeling the 3-band EQ and high-pass filter with painstaking detail and thoroughness, Universal Audio's Neve 1073 EQ delivers the same sonic experience of its analog cousin with exacting detail. At no extra charge, the 1073 EQ includes a DSP optimized 1073SE EQ for high instance counts.

- Revered 3-band "Wessex A88/8014" EQ
- High Shelving, Parametric Mid, Low Shelving & HPF
- Original RAF Cosmetics and Concentric Controls
- Most widely used EQ in popular music

33609 / 33609SE Compressors



Derived from the original Neve 2254 compressor, circa 1969, the 33609 stereo bus compressor/limiter utilizes a bridged-diode gain reduction circuit and many custom transformers. The uniquely musical character of this circuit made the 33609 a studio standard. This plug-in is the only Neve-sanctioned software recreation of the Neve 33609 (rev C). Every detail of the original unit is captured, and matches its hardware counterpart with absolute precision. The 33609 plug-in includes a DSP-optimized 33609SE which allows for higher instance counts.

- Auto-release settings offer program dependent qualities
- "Software-only" controls link, output gain, & headroom switch

1081 / 1081SE EQs



The Neve 1081 channel module was first produced in 1972 by Neve, and was used to provide the mic/line amp and EQ sections in consoles such as the Neve 8048. Vintage 8048 consoles, with 1081 modules, are still in wide use today- at classic facilities such as The Village in Los Angeles- and have been chosen by artists ranging from The Rolling Stones to The Red Hot Chili Peppers.

- 4-band 8048 console EQ
- High shelf, parametric high and low mid, low shelf and HP/LP
- Original RAF cosmetics and concentric controls
- Adjustable frequency high/low shelf, switchable to bell curve

Neve 88RS Channel Strip



Based on the 88 Series large-format analog console, that is considered one of the best-sounding consoles ever made by veterans of both the audio and film communities. The 88RS found a home in some of the finest rooms and scoring stages around the world, including Ocean Way, Abbey Road, AIR, The Village, Sony Pictures, 20th Century Fox and Skywalker Sound. With a rich palette of modern sound-sculpting tools, the Neve 88RS Channel Strip captures the EQ and dynamics section from Neve's flagship console.

- 12dB per octave high and low cut filters
- Highly flexible Limiter/ Compressor Gate/Expander dynamics section
- Four-band parametric EQ with high and low shelf filters
- Ability to swap module order or to sidechain the EQ to the dynamics section

SPL Transient Designer



Universal Audio has partnered with Germany's Sound Performance Lab (SPL) to bring you the Transient Designer, a unique processing plug-in with Differential Envelope Technology for shaping the dynamic response of a sound. Two simple audio controls allow effortless reshaping of the attack and sustain characteristics. Transient Designer can be used in any number of applications to solve audio track problems: shorten or lengthen the attack and sustain of percussive signals such as kick drum, snare or toms; easily take the bleed from open mics, or expand the room sound of overheads; amplify or reduce the picking sound of an acoustic guitar; hold the sound of strings longer, reduce the reverb time of a choir. Attack can be amplified or attenuated by up to 15dB while Sustain can be amplified or attenuated by up to 24dB. Lastly, Output allows quick gain matching with the unprocessed signal.

- Increase or decrease the transients of percussive sources for greater impact, or a softened response
- Sustain of sources can be transparently shortened or increased for greater musicality
- Reduces or increases room sound or preexisting reverb on virtually any source
- Highly useful as a gate substitute, a transparent tool for minimizing mic bleed
- Versatile mix tool endorsed by professional engineers

UAD PACKAGES

	PCI & PCI-X			PCI Express				Express Card		
	Project Pak	Flexi Pak	Ultra Pak	Express Pak	Expert Pak	Extreme Pak	Nevana X2	Xpander Xpress	Xpander Xpert	Xpander Xtreme
Compressor / Limiters										
1176LN	—	—	✓	—	—	✓	—	—	—	✓
1176SE	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Fairchild 670	—	—	✓	—	—	✓	—	—	—	✓
LA-2A	—	—	✓	—	—	✓	—	—	—	✓
LA-3A	—	—	—	—	—	—	—	—	—	—
Neve 33609	—	—	—	—	—	✓	✓	—	—	✓
Precision Limiter	—	—	✓	—	—	✓	—	—	—	✓
Precision Multiband	—	—	—	—	—	✓	—	—	—	✓
EQs										
Cambridge EQ	—	—	✓	—	—	✓	—	—	—	✓
Helios Type 69 EQ	—	—	—	—	—		—	—	—	—
Neve 1073 EQ	—	—	—	—	—	✓	✓	—	—	✓
Neve 1081 EQ	—	—	—	—	—	✓	✓	—	—	✓
Precision EQ	—	—	✓	—	—	✓	—	—	—	✓
Pultec EQP-1A	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Pultec Pro	—	—	✓	—	—	✓	—	—	—	✓
Reverbs										
DreamVerb	—	—	✓	—	—	✓	—	—	—	✓
Plate 140	—	—	✓	—	—	✓	—	—	—	✓
RealVerb Pro	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Chorus										
Boss CE-1	—	—	—	—	—	✓	—	—	—	✓
Roland Dimension D	—	—	—	—	—	✓	—	—	—	✓
Channel Strips										
CS-1 Plug-in Suite	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Neve 88RS	—	—	—	—	—		✓	—	—	—
Special										
Precision De-Esser	—	—	✓	—	—	—	—	—	—	—
Precision Maximizer	—	—	✓	—	—	—	—	—	—	—
Delay										
Roland RE-201	—	—	—	—	—	✓	—	—	—	✓
Guitar										
Nigel Plug-in Suite	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
UAD$ Store Voucher	—	$500	—	$100	$750	—	$200	$500	$1000	—
B&H #	*UNUAD1PP*	*UNUAD1FP*	*UNUAD1UP*	*UNUAD1EESP*	*UNUAD1EETP*	*UNUAD1EEXP*	*UNUADNEVANAX*	*UNUADXXPS*	*UNUADXXPERT*	*UNUADXXTREME*
Price	**399.00**	**699.00**	**999.00**	**499.00**	**749.00**	**CALL**	**1499.00**	**799.00**	**999.00**	**2199.00**

WAVES APA44-M • APA32



The APA44-M and APA32 are audio DSP accelerators that connect to your computer via ethernet, allowing you to offload Waves' more power-hungry plug-ins. The APA32 is a 1U rack-mount unit, while the APA44-M, a half-rack unit that features up to 30% more processing power and is ideal for mobile use. The APA system uses Waves' Netshell software, which is included in every new Waves bundle that contains Netshell-compatible plug-ins. An APA32 can run 6 IR-1 Reverbs, or 9 Linear Phase EQs, or 12 C4 Multiband Processors at 44.1 kHz. APA-compatible Waves plug-ins are the L3 Multi and L3 Ultra maximizers, IR-360, IR-1and IR-L reverbs, Linear Phase Equalizer and Multiband, C4 Multiband Parametric Processor, Renaissance Reverb, Renaissance Channel, SoundShifter, Morphoder, TransX and Q-Clone. Both units include the Waves IR-L Convolution Reverb and Q-Clone plug-ins.

APA44-M *(Mfr # NETSHELL APA 44M • B&H # WANSAPA44M)*.....**CALL** **APA32** - *(Mfr # NETSHELL APA 32 • B&H # WANSAPA32)*.....**CALL**


SPEAKERPHONE
altiverb
altiverb 6 XL


antares


SoundSoap Pro
pro-audio
melodyne 3


Sonalksis
SV-719

B&H PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 16

COMPUTER AUDIO PLUG-INS

Antares 1294-1296
Audio Ease 1297-1299
Bias 1300-1303
Celemony 1304-1305
Cycling 74 1306-1307
Eventide 1308-1309
IK Multimedia 1310-1312
iZotope 1313-1315
McDSP 1316-1320
Serato 1321-1323
Sonalksis 1324-1325
SoundToys 1326-1327
Waves 1328-1354

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 16, Computer Audio Plug-Ins use Quick Dial #: 91

ANTARES

AutoTune 5

Professional Pitch Correction Plug-in

Auto-Tune is the multi-platform pitch detection and correction plug-in for Mac and PC considered to be the "Holy Grail of recording" by Recording magazine. Auto-Tune allows you to correct pitch and intonation problems on voice and solo instruments without distortion or artifacts. It is 88.2/96kHz compatible and works on mono and stereo files. Two modes of operation include Automatic where pitch is continuously compared to a user selected scale and Graphical mode which offers more precise control so you can draw specific target pitches. New features include a redesigned GUI with a larger pitch edit display, improved pitch detection algorithm designed to work with noisy audio material, a Humanize function that prevents correction from being too perfect, realtime vibrato adjustment, and much more. Available for TDM, or Native (VST, RTAS and Audio Units) on the Mac (Universal Binaries) and TDM, or Native (VST, RTAS) on the PC.

- In Automatic Mode the input pitch is continuously compared to a user-selected Scale and then corrected to the Scale note closest to the detected input pitch
- Graphical Mode displays the pitch envelope of the audio to be corrected along with a selection of graphical tools that allow precise manipulation of the performance's pitch
- An Input Type control allows you to choose an appropriate input source algorithm: Soprano Voice, Alto/Tenor Voice, Baritone/Bass Voice, Instrument, and Bass Instrument, ensuring the fastest and most accurate pitch detection and correction
- Bass Mode allows pitch detection/correction down to 25Hz to accommodate low frequency instruments such as fretless bass

Automatic Mode



- Select any key and scale - minor, major or chromatic as well as 26 historical and microtonal scales.
- The Retune knob controls how rapidly (in ms) the pitch correction is applied.
- The Tracking knob controls how much variation in the incoming audio is allowed — useful with difficult to track sounds, such as a breathy or growling voice.
- Individual notes can be removed from a scale or bypassed. Bypassed notes passed along without correction.
- Apply pitch correction to a single note in a scale by bypassing all of the notes in the scale except for the problem note.
- Scales can be de-tuned to any desired pitch.
- The Humanize function allows you to set a fast retune speed for short notes, while still allowing natural variation in held notes.
- The Vibrato section allows you to control the depth, rate and onset delay of a performance.
- The Change meter shows how much the pitch is being changed, measured in cents.
- The Target Notes Via MIDI button allows Auto-Tune to track pitch in real-time via a MIDI keyboard or sequencer track.
- The Learn Scale From MIDI function allows you to play a line from a MIDI keyboard or sequencer and let Auto-Tune 3 construct a custom scale containing only those notes that appear in the line.

Graphical Mode



- Graphic mode begins with Tracking mode where an amplitude waveform overview and a pitch graph referenced to the scale selected in Automatic Mode are created across a timeline delegated by the length of the sound file. Once tracking is completed and Tracking mode is disengaged, an amplitude waveform and a detected pitch are displayed.
- The next step is Correct Pitch mode which provides a number of graphic tools that allow you to actually draw your target pitches across the zoomable timeline. After editing, play the sound file and Auto-Tune will recognize the changes.
- Horizontal line and curve tools are provided as well as cut, copy, paste and undo functions.
- Includes Retune and Tracking functions identical to that in Automatic mode.
- A memory (RAM) buffer allows you to allocate the necessary amount of time to process the sound file in realtime.
- Auto-Curve function creates an editable curve directly over the detected pitch curve. This allows very precise pitch correction without having to draw each line and curve freehand.
- NEW in V 5: Sync to host transport (host dependent) allows correction curves to maintain sync with the host program, no matter where a track is played back from.

AVOX

Vocal Toolkit

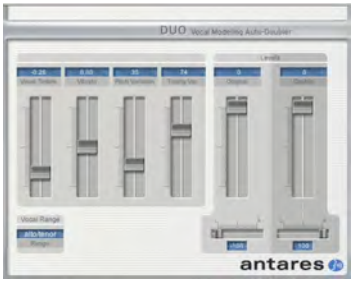
Antares has combined five state-of-the-art vocal processing modules to give you the power you need to create stunning vocal tracks in any musical style as well as design unique vocal effects for audio post-production applications. The Antares Vocal Toolkit for Macintosh and PC includes a suite of five plugins: **Throat** *Physical Modeling Vocal Designer;* **Duo** *Vocal Modeling Auto-Doubler;* **Choir** *Vocal Multiplier;* **Punch** *Vocal Impact Enhancer; and* **Sybil** *Variable Frequency Enhancer. AVOX combines five vocal processing plug-ins to give musicians, producers and engineers the power to enhance vocal tracks in any musical style as well as design unique vocal effects for audio post-production applications. AVOX is avalable for RTAS (Mac OSX and PC), VST (Mac OSX and PC) and Audio Units (Mac OS X).*

THROAT Physical Modeling Vocal Designer



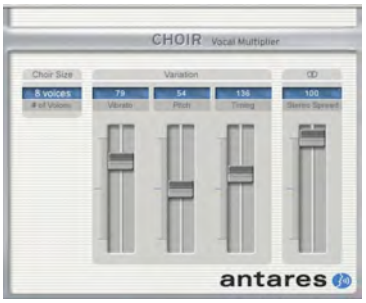
- THROAT allows you to process a vocal through a physical model of the human vocal tract. This processing can be used to create subtle changes to a voice's quality to extreme effects that go well beyond the limits of physical human anatomy.
- THROAT works by neutralizing the effect of the original singer's vocal tract and then gives you the ability to specify the characteristics of the modeled vocal tract.
- Controls allow the modification the voice's glottal waveform as well as the ability to globally stretch, shorten, widen or constrict the modeled vocal tract.
- The graphical Throat Shaping display lets you adjust the position and width of five points in the vocal tract model, from the vocal cords, through the throat, mouth and out to the lips.
- The Breathiness controls allow the addition of variable frequency noise to the model, resulting in a range of vocal effects from subtle breathiness, to raspiness, to a full whisper.

DUO Vocal Modeling Auto-Doubler

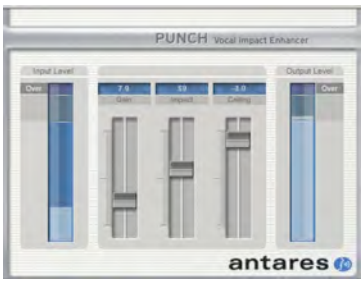


- Automatically generates a doubled vocal part from any existing monophonic vocal.
- Unique vocal modeling and vibrato processing technologies create a doubled part that actually sounds like a second singer.
- Programmable pitch, timing and vibrato depth.
- A simplified version of THROAT's vocal modeling provides timbral variation for the doubled part.
- Independent control of the level and stereo position of the original and doubled voices.

CHOIR Vocal Multiplier



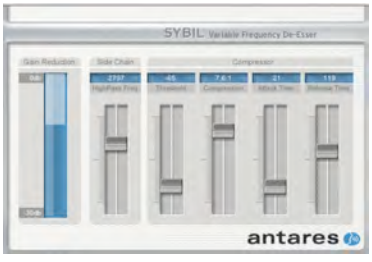
- Turns a single voice into 4, 8, 16, or 32 distinct individual unison voices, each with its own pitch, timing and vibrato variations.
- Each voice can be spread across the stereo spectrum.
- Multiple instances can be assigned to individual harmony parts, resulting in a larger vocal ensemble.



PUNCH Vocal Impact Enhancer

- PUNCH uses a combination of compression, gain, limiting, and overload protection to add more dynamic impact to a vocal, thus allowing it to cut through a dense mix with greater clarity and power.
- The intuitive user interface is designed for speed and simplicity.

SIBYL Variable Frequency De-Esser



- SYBIL is modeled after the classical vocal de-esser.
- It employs a compressor with variable threshold, ratio, attack and decay controls as well as a variable highpass frequency sidechain filter to tame unwanted sibilance.

ANTARES

HARMONY ENGINE

Vocal Modeling Harmony Generator



Harmony Engine is an easy-to-use, real-time harmony generating plug-in that gives you total control of up to four independent harmony voices, with professional quality results. Harmony Engine offers a variety of powerful harmony generating modes, allowing anyone from singer/songwriters to experienced, engineers, producers and arrangers create lush, expressive harmonies. Realtime humanization parameters ensure natural sounding performances. Harmony Engine logically though out tools allow you to quickly and easily produce professional vocal arrangements in virtually any style. Harmony Engine is available for Audio Units, VST, RTAS (Mac OSX), and VST, RTAS (PC, including Vista).

- Four high-quality, formant-corrected harmony voices with independent vocal character, vibrato, and pan settings.
- Antares Throat Modeling technology processes each harmony voice through a physical model of the human vocal tract.
- There are a variety of innovative Harmony Control modes, from fully automatic to individual control of every note:

  Fixed or Scale Intervals - Simply set the key and harmony voice intervals and let Harmony Engine do the rest.

  Scale Degree or **Chord Name** - Define harmony chord-by-chord, complete with inversions and variable vocal ranges.

  Chord by MIDI - Define harmony in real time via a MIDI controller or MIDI track.

  MIDI Omni - Play the four harmony voices as if they were voices of a synth or sampler.

  MIDI Channel - Use four separate MIDI channels for absolute control over each note of a vocal arrangement.

- Spread and Register controls allow you to quickly and intuitively set the pitch range and harmony style of the vocal arrangement.
- Humanize functions that provide selectable amounts of variation to each harmony voice for realistic, natural sounding results
- The Freeze function allows a unique variety of backup vocal effects by making it possible to instantly freeze pitch and/or formant articulation at any point.
- The Harmony Preset matrix allows the creation of up to 15 complete harmony settings and the ability to instantaneously recall them, in real-time or via automation
- A Voice Parameter Preset matrix that allows the creation and instantly recall up to 6 different "vocal groups".
- Five-channel output capability (host dependent) makes it possible to assign or export the original input and each of the four harmony voices to their own channels for further processing.

ANTARES PRICING

AutoTune 5 - Native *(Mfr # 24005; B&H # ANAT5)* ..... **CALL**
AutoTune 5 - TDM *(Mfr # 23005; B&H # ANATTDM5)* ..... **CALL**
AVOX Vocal Toolkit *(Mfr # 35000; B&H # ANAVB)* ..... **CALL**
Harmony Engine *(Mfr # 25001; B&H # ANHE)* ..... **CALL**

AVOX / AutoTune 5 Bundle *(Mfr # 36000; B&H # ANAVATB)*
For Native applications ..... **CALL**

AVOX / AutoTune 5 Bundle *(Mfr # 37000; B&H # ANAVATTDM)*
For TDM systems ..... **CALL**



BBE SONIC MAXIMIZER VST and DirectX Plugin

BBE's world-renowned Sonic Maximizer technology is now available as a VST (Mac and PC) and DirectX (PC) plug-in. Based on the same 4th Generation Processing Engine as BBE's analog processors, the all-digital Sonic Maximizer plug-in delivers detail and punch with high definition sparkle to any audio material. It allows unlimited user-definable presets, real-time preset changes, and takes full advantage of your host sequencers MIDI capabilites. The plug-ins GUI is based on the graphics of BBE's 482i and 882i models with three simple controls: Lo Contour, for regulating the amount of phase corrected bass frequencies; Process, for regulating the amount of phase corrected treble frequencies; and Output Level. A bypass button is also provided for easy A/B comparison. And the ability to load multiple instances of the plug-in is like having a rack full of Sonic Maximizers at your disposal. *(Mfr # BBE2; B&H # BBSMP)* ..... **CALL**

AUDIO EASE

ROCKET SCIENCE BUNDLE



Roger / Follo / Orbit

Rocket Science Bundle for OSX (Mac G3 and up) consists of three midi-controllable and automatable audio plug-ins for RTAS, HTDM, MAS, Audio Unit and VST, supporting high sample rates and channel configurations from mono-mono up to surround formats.

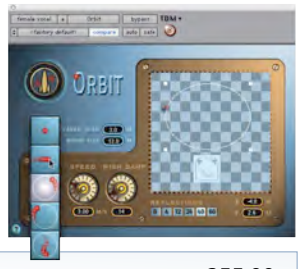
Roger *allows you to apply human vowel filters to your audio. Use the vowel bar at the bottom to click through the vowels and click the portrait to select one of the Roger family members. Features include portamento, automation, midi control and rythmic talk-nonsense mode.*



Follo *dynamically adjusts the peak of a resonating bandpass filter according to the level of the incoming audio. Applications of Follo include an auto wah on a guitar, and a thumping resonating bass generator.*



Orbit *lets you control the virtual position of your sound source. It accurately calculates the sound source's reflections of the walls of a virtual 'outer room', using the exact amount of delay and attenuation for the direct sound and all reflections alike. Useit as a physically correct panner, select from preset source trajectories, or create them yourself via live midi control or parameter automation.*



Rocket Science Bundle *(Mfr # RS; B&H # AURS)* **199.00**

Nautilus Bundle *(Mfr # NB; B&H # AUNB)* **255.00**

NAUTILUS BUNDLE



RiverRun / PeriScope / Deep Phase Nine

The Nautilus Bundle for OSX (Mac G4 or G5) consists of three Midi controllable and automatable audio Plug-ins for RTAS, HTDM, MAS, Audio Unit and VST, supporting high sample rates and channel configurations from mono-mono up to surround formats.

RiverRun *is a Granular Soundscape Synthesizer capable of oozing immense sonic oceans of tiny particals taken from your original audio. It can build rythmic textures, wide harmonic soundscapes, and it can zoom in on your fragment by stretching it by a factor of up to 200.*

PeriScope *allows you to look at the audio spectrum via the real-time animating spectroscope, or graphic analyzer, and grab faders where you see the audio happening. Phase Correct EQ, with surgical precision, and unprecedented low frequency resolution. Edit modes range from fluent to massively steep.*







Deep Phase Nine *is a true phaser that offers unprecedented control and visual feedback. Up to 24 notches per channel, beat locked sample and hold, one-shots, a true phaser (not a flanger!) done the Audio Ease way.*

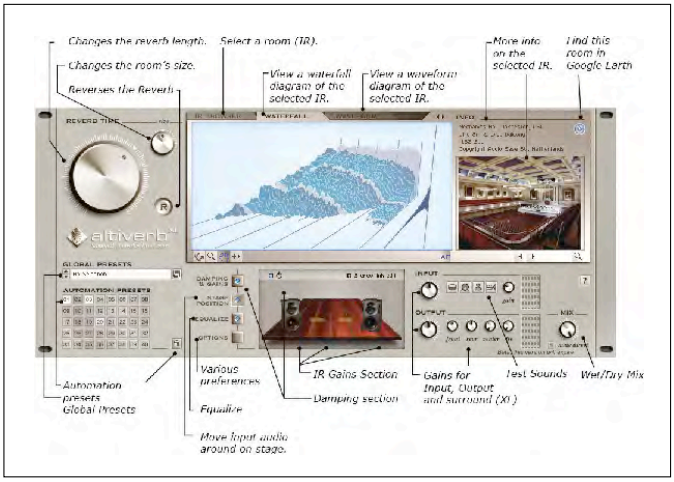
AUDIO EASE

AltiVerb 6



Convolution Reverb

Altiverb 6 is a convolution reverb plug-in for Mac OS X and Windows that uses actual samples of actual acoustic spaces as well as classic hardware processors, known as impulse responses, to offer unprecedented realism. Audio Ease's long history of working with their Altiverb convolution reverb means that you get the greatest number and highest quality impulse responses. These impulse responses range from the Sydney Opera House to the cockpit of a 747 Jumbo Jet. And Audio Ease releases new impulses response, free of charge for Altiverb users, every couple of weeks. Reverbs are available in mono, stereo and even 5.1 surround. Altiverb 6 offers an exhaustive set of editing parameters with full automation capabilities. It supports all professional plug-in formats including AU, MAS, VST and RTAS. Altiverb 6 XL adds protools TDM compatibility on the Mac. Mac users also have the ability to sample their own spaces to create custom impulse responses. Altiverb 6 has been designed to offer the widest range of options, and the best sound quality while at the same time being efficient on your cpu. Altiverb 6 (Regular) is the Mac and Windows industry standard stereo convolution reverb in post- and music production. Altiverb 6 XL adds Pro Tools TDM support on the Mac, surround reverb and sample rates higher than 96 kHz.



Altiverb 6 Regular

- Windows: VST, RTAS and Audio Suite.
- Mac OS X: MAS, Audio Unit, RTAS and Audio Suite, Universal Binaries for both Power PC and Mac-Intel Power PC VST.
- The Full Altiverb Impulse Response library; with new impulse responses available every couple of weeks.
- 30 automation preset memories for total-recall along with a wide set of automatable parameters.
- An impulse response browser that replaces the impulse response popup menu.
- mono to mono, mono to stereo, and stereo to stereo channel configurations.
- Supported sample rates up to and including 96 kHz.
- 40 automation preset memories for total-recall via parameter automation.
- iLok or Challenge-Response authorization.
- Sample your own spaces or gear (Mac only).
- Altiverb's main window allows you to quickly browse through the available impulse responses, view the waveform of the selected IR, and it also offers a 3 dimensional waterfall diagram of the IR that you can use to visualize adjustments made to the IR's early reflection delay, reverb tail, EQ and dampening paramaters. When in autofocus mode, the waterfall diagram automatically spins and zooms in or out depending on the parameter being adjusted.
- On the right side of the Altiverb window you will see a photo or diagram of the space where the currently loaded IR was sampled. You can open up the photos for more detailed viewing as well as view a QTVR movie from the space.
- You can even approach all venues in Google Earth right from the Altiverb 6 interface.

Altiverb 6 XL Adds

- Channel configurations up to 5.1 surround.
- TDM support, on Mac OS X Pro Tools | HD Accel DSP chips. (support for regular HD chips scheduled for a later release). TDM sample rates supported: 44.1 kHz, 48 kHz, 88.2 kHz and 96 kHz
- Zero TDM latency at 44.1 kHz and 48 kHz. At 96 kHz sample rate 2 milliseconds latency (0.002 seconds or 200 samples)
- Supported sample rates for RTAS, VST, AU, MAS and Audio Suite up to and including 384 kHz.

Altiverb 6 *(Mfr # AV; B&H # AUAV)*: Convolution Reverb Plug-In for Applications Supporting RTAS, Audio Units, MAS and AudioSuite for Mac OS X, RTAS and VST for Windows XP.....**520.00**

Altiverb 6 XL *(Mfr # AVXL; B&H # AUAVXL)*: Convolution Reverb Plug-In for Applications Supporting TDM, RTAS, Audio Units, MAS and AudioSuite for Mac OS X, RTAS and VST for Windows XP.....**899.00**

SPEAKERPHONE



Speakers Of All Sizes And Their Environments

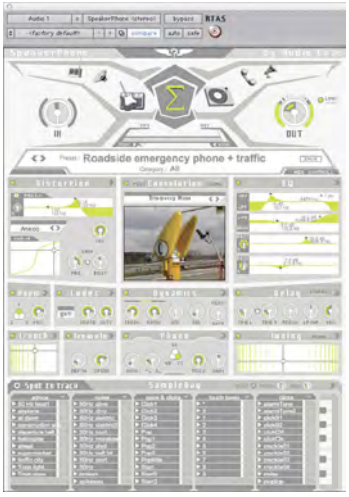
A speaker simulator plug-in for Mac and PC, Speakerphone is a must have for anyone doing post production audio work or music, and provides authentic speakers of any size along with their natural environments. This could be anything from a GSM-based cellphone on a busy street corner with a bad connection, to a bullhorn with feedback and a helicopter overhead, or a 1952 rockabilly guitar amp in a recording studio live room. Powered by Altiverb, it combines a wide range of tweakable effects including a convolution engine that uses actual samples of hundreds of original speakers, a radio receiver tuning dial, record player scratch and static generator, GSM cellphone data compression, and much more. There's even a full blown convolution reverb for placing the speaker models into real spaces. A 5GB library of samples allows you to add authentic sound fx, ambiences, such as crowd noise, and even music into your productions.

FEATURES

- 270 speaker impulse responses powered by Altiverb, 30 Altiverb rooms, 5GB of ambiences and sound FX, conveniently presented to you in 500 presets.

Speaker Module

- At the heart of the speaker simulator is a library of Impulse Responses, or IR's, that are essentially recordings of differnet speakers.
- Speaker categories include: guitar amplifiers and cabinets; radios; megaphones and walkie-talkies; phones; and record players; as well as selection of miscelaneous devices.
- When you click on the speaker category icon, a browser window appears allowing you to select a speaker from the many available catagories.
- The Impulse Responses capture many characteristics, in frequency and time, of the sampled speaker.



Room

- The Room module is a convolution reverb powered by AltiVerb. It features IR's from actual spaces ranging from a railway station to the cockpit of a mig fighter plane. Samles of artificial reverbs, such as springs and plates are also provided.

Preset Selector and Wet/Dry Slider

- 500 presets available from the preset browser that appears when you select the preset bar.
- The horizontal wet/dry control intelligently moves between the wet and dry signals seamlessly, allowing for a gradual morphing between the processed and unprocessed (bypassed) sounds.

Sample Bay

- Several gigabytes of samples and music to build complete environments for speakers. Sample Bay offers 5 tables, each with 12 samples, that are accesible at any time via mouse click or MIDI.
- The samples range from car doors, and telephone operators to ambiences and music. For example, you can take a studio recorded voice and make it sound like coming from a cell-phone, with a bad connection, from the side of a busy highway.

Speakerphone *(Mfr # SP; B&H # AUSP)*.....**450.00**

Additional Effects

- The **Distortion** module includes distortion models and waveshapers with variable pre EQ (parametric and a lowpass filter); pre and post Gain; as well as a pre/post selector and a mix control.
- The **EQ** module offers five types of frequency filters including: Low and High shelving filters; High pass and Low pass filters; and 2 bands of parametric EQ with adjustable Q.
- The **Gate** and **Compression** module is provided for both utilitarean purposes as well as specail effects such as making a connection seem to drop out.
- **Crush** allows you to reduce word length, from 32-bit to 2-bit, as well as sampling rate.
- **Phono** is a gramophone effects simulator that adds clicks and pops as well as the 'Wow' effect of an off-center hole.
- **Mod** (or modulation) offers five types of classic modulation: Tremolo; Chorus; Phaser; Flanger; and Vibrato. Each type has variable depth and speed controls and can be set to either free or sync to host.
- **Codec** offers a variety of emulations from cellphone connections to whispering and robotic / synth effects.
- **Mono and stereo feedback** is available with a High and Low pass filter. The delay can be synced to your host.
- **Tuning** simulates the effects of a radio receiver dial with an X/Y interface the controls intermodualtion side tones (vertical) and reception quality (horizontal).

MASTER PERFECTION SUITE



Six Uniquely Powerful Audio Plug-Ins

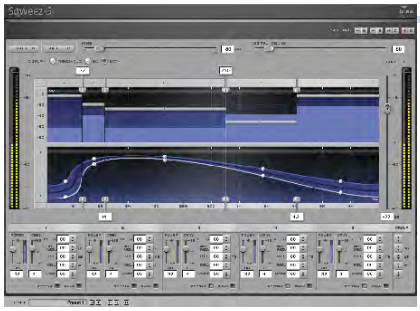
Master Perfection Suite is a powerful ensemble of six professional audio processing plug-ins for both Compatible Audio Units (PPC or Intel Mac only), RTAS/AudioSuite, or VST host (Mac or Windows). The Master Perfection Suite It is designed for use by musicians, recording and mastering engineers, audio and video editors, sound designers and other audio professionals. This value-packed bundle, which was once exclusively available and still included as part of Peak Pro XT 5, all you need to perfect your final mix and more. The included plug-ins are includes: Repli-Q (spectral matching), PitchCraft (pitch correction/manipulation), Reveal (analysis), Sqweez-3 & -5 (multi-band dynamic processing), SuperFreq (paragraphic EQ), and GateEx (gate/expander). For today's users of cutting-edge DAW systems, the Master Perfection Suite would be a valuable addition to their arsenal of audio processing tools.

EQ Matching with Repli-Q



Repli-Q's primary goal is to match the spectral characteristics of one source to another target signal. However, Repli-Q offers even greater flexibility by allowing you to decide the smoothness and degree that the spectral characteristics are matched. EQ profiles may be easily edited, allowing greater customization and flexibility. You can use Repli-Q for a wide variety of utilitarian and creative applications. It offers the ability to improve an improperly equalized track. Repli-Q's spectral matching capabilities can assist with mastering for different delivery targets, and can also help ensure equally optimized playback in multiple listening environments, such as MP4 (AAC), CD or DVD. Audio post professionals and broadcasters can use Repli-Q for voice-over matching where an original take recorded in one environment and an overdub recorded in a different environment need to match. Repli-Q's use of a linear phase equalization algorithm ensure optimum results, without distortion or other artifacts. There is also a gain compensation feature that compensates for loudness variations through equalization, and a soft clip button offers limiting to avoid signal clipping.

- "Learn" Frequency Spectrum Function.
- Save & Load Learned Frequency Spectrums.
- User-selectable Reference Frequency Spectrum.
- Save & Load EQ Function.
- Spectrum Frequency Matching and Smoothing.
- Gain Control.
- Automatic Gain Compression and Soft Clip.
- High-Precision Graph With Profile & EQ Spectrum Display.



Multi-band Compression with Sqweez-3 and Sqweez-5

There are two powerful multi-band compressor/limiter/expander plug-ins included with The Master Perfection Suite: Sqweez-3 (3 band) and Sqweez-5 (5 band). Like Repli-Q, both Sqweez-3 and Sqweez-5 incorporate advanced linear phase equalization algorithms from BIAS. Sqweez-3 and Sqweez-5 both offer graphic per-band viewing/editing of threshold and EQ. Each band may be soloed and/or bypassed individually, and a convenient "auto gain" button compensates for loudness variations due to compression. Additionally, a variable "digital ceiling" slider controls the clipping headroom of the integrated soft clip function.

- Automatic Gain Compensation and Soft Clip.
- User-selectable Digital Ceiling.
- Integrated Spectrograph Display.
- High-Precision Input/Output Level Meters and Graphic Display with EQ / Threshold / Both View.
- Global and per band Gain control.
- Threshold, Ratio, Attack, and Release controls as well as Maximum Reduction and User-Adjustable Knee.
- Individual Band Bypass and Solo.
- Ratio / Max Reduction / Attack / Release / Knee Parameter Grouping.

Master Perfection Suite *(Mfr # 667100011963; B&H # BIMPS)*: Mastering and Sound Design plug-in bundle for Mac OS X .....**CALL**

MASTER PERFECTION SUITE



SuperFreq: 4, 6, 8, and 10-band Paragraphic Equalization

There are four plug-in configurations (4, 6, 8 and 10-band) of the SuperFreq paragraphic EQ. Each variant is of mastering-quality and includes everything for professional caliber equalization, including ±24dB Gain Values; 0.1 to 30 "Q" (bandwidth) values; sweepable frequencies from 20Hz to 20kHz; individual band bypass buttons, -24dB stereo input/output meters, A/B/C/D Compare Snapshots and filters including Peak, Notch, High Shelf, Low Shelf, High Cut, and Low Cut. Use SuperFreq's knobs to tune settings, or enter numerical values.

- Peak, High Shelf, Low Shelf, High Cut, and Low Cut filters with ±24dB gain values; .1 to 30 Q values; 20Hz to 20kHz frequency values; and individual band bypass.
- ±24 dB logarithmic output level control.
- -24dB logarithmic meters.
- A/B/C/D compare snapshots.
- Numerical value entry fields.
- Keyboard parameter nudging.

Professional Audio Analysis with Reveal

Reveal combines seven powerful tools in a single plug-in interface to significantly advance the paradigm of audio analysis tools. These analysis tools include an Oscilloscope, Peak and RMS Power History, Spectrogram, Pan Power, Spectral Analysis, Lissajous Phase Scope and Peak and RMS Level Meters. Each tool can be viewed individually or viewed together in a single window. You can select any tool as desired via a tab style interface, or simply click on a tool to expand its view. Individual tools can be enabled or disabled as desired. There is also a global freeze display feature.

- User-selectable input source and level meter range.
- A/B/C/D compare snapshots.
- Global and individual tool display modes.
- Global freeze for all displays.
- Numerical value entry fields.
- Keyboard parameter nudging.





Advanced Pitch Correction and More with PitchCraft

PitchCraft is a a multipurpose plug-in that can be used for real-time pitch correction/transposition, harmony creation as well as a number of creative effects. PitchCraft's powerful pitch-shifting algorithm allows you to fix out-of-tune vocals or other single voice instruments easily and with minimal artifacts. The GUI offers intuitive controls with a useful graph that displays the original pitch over time against the corrected signal. You can create your own custom scales directly or via a MIDI controller keyboard. A handy tuning meter helps provide feedback during parameter adjustment. Transposition can be made independently of correction, and an independent formant shifting slider is also included to transform voice genders, with or without pitch correction.

- User-selectable Reference Source; Pitch Range; Pitch Correction Tuning; Pitch Correction Scale; Pitch Correction Key; Pitch Correction Time; and Detuning.
- Formant Modification and automatic Formant Preservation.
- High-precision graph with Tuning History Display.
- Custom Tuning Scale.
- Tuning meter.
- A/B/C/D compare snapshots.
- Numerical value entry fields.
- Keyboard parameter nudging.

Gate and Downward Expand with GateEx

GateEx is a professional quality Gate/Expander plug-in featuring waveform and graph displays and a suite of advanced parameter controls that effectively removes signals below an assignable threshold while the integrated downward expander helps reduce residual unwanted content. For anything from gating snare drum hits, or areas of near silence between vocal or instrument passages, GateEx is an excellent compliment to the high-end Master Perfection Suite.

- High-precision input/output level meters.
- Controls include Threshold; Attack; Release; Depth; Hold; Hysteresis; Lookahead; Ratio; and Gain.
- Waveform display with Integrated Gate Threshold.
- High-precision graph display.
- A/B/C/D compare snapshots.
- Numerical value entry fields.
- Keyboard parameter nudging.



BIAS

SoundSoap 2 & SoundSoap Pro



Audio Noise Reduction

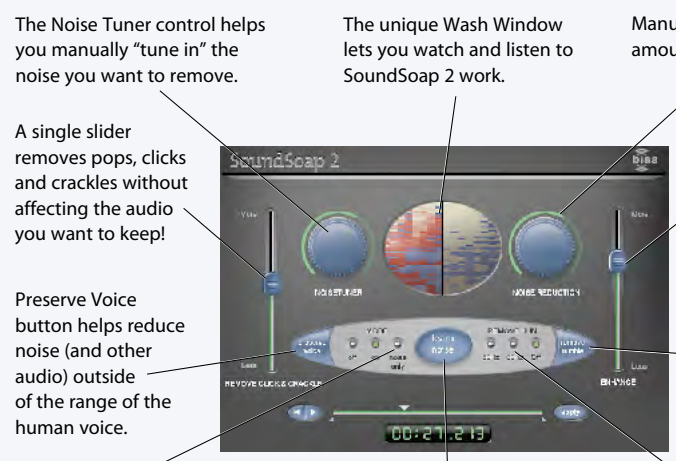
Sound Soap is an easy-to-use, professional-quality noise reduction software designed for videographers, multimedia & web developers, music & audio enthusiasts & others. By simply adjusting just two knobs, anyone can remove unwanted hiss, room noise, rumble, electrical hum, and other background noise from almost any digital media file . These include digital video (DV), PowerPoint, Flash and digital audio workstation tracks, as well as cassette or other analog tape recordings that have been transferred to a computer. Sound Soap works by removing "broadband" noise (such as room noise, tape hiss, road noise from a moving vehicle, or noise from air conditioners). It also removes low-frequency rumble, as well as hum - the 50 and 60Hz electrical "buzzing" sound common in many audio recordings. It can even learn the difference between the noise and the desired audio - achieving amazingly effective results.With moderate or subtle noise problems, Sound Soap can make the difference between a project that sounds amateurish and one that sounds professional. Sound Soap can even salvage otherwise unusable audio files.

- Reduces clicks and crackles, hiss, hum & buzzing, rumble and most other noise while preserving the quality of the original audio.
- The ideal audio companion for almost any digital camcorder; video editing software; audio CD burning software; digital audio workstation; audio enabled website; presentation software; or other multimedia application.
- Runs as a standalone application, or as a plug-in with any compatible Audio Units, DirectX, RTAS or VST host.
- Easy and intuitive GUI makes cleaning audio a snap.
- Standalone version works with most QuickTime or Windows Media compatible audio or video file (AVI, DV, .WAV, SDII, AIFF, MP3, MP4 and many more.)

SoundSoap Pro Adds

- Fastest, most advanced noise reduction and audio restoration solution available.
- Unsurpassed combination of performance, speed, and control — all with minimal unwanted sonic artifacts.
- Integrated approach offers four noise reduction & audio restoration tools in a single plug-in; interface suggests order of operations to achieve optimal results.
- Total store/recall of all parameters.
- ABCD Compare function offers instant comparison of up to four different settings.
- Real-time spectrogram provides constant, global visual monitoring of spectral noise; color coding lets users discern problem areas & make required adjustments, while listening to & watching the immediate results.
- Bypass function bypasses processing either globally or for each tool.
- Thumbnail view shows each tool's parameters with a minimum of screen real estate.

The SoundSoap 2 Interface At A Glance



SoundSoap 2 *(Mfr # 667100009670; B&H # BISS2)* **99.00**

SoundSoap Pro *(Mfr # 667100008949; B&H # BISSP)* .....**CALL**

BIAS

SoundSoap Pro

Hum & Rumble tool effectively eliminates buzzing & hum from RFI, EMI and other sources; 20 - 500 Hz with Q (Hum & Rumble), and up to 9 harmonics (Hum); also reduces low-frequency and subsonic rumble. The Hum Frequency Slider allows you to reduce a specific frequency.

Click & Crackle tool is ideal for digital transfers of vinyl records; also a great problem solver for pops and other brief, transient problems.



Noise Gate



Broadband

Noise Gate effectively silences noise that falls between desired program material; also useful for creating a variety of extreme special effects.

	SoundSoap Pro	SoundSoap 2
Advanced Broadband Noise Reduction	✓ (512 bands; 12 T/R sliders)	—
Basic Broadband Noise Reduction	—	✓ (512 bands; 2 T/R knobs)
Automated Attack/Release Settings	—	✓
Variable Attack/Release Settings	✓	—
Advanced Hum & Rumble Removal	✓	—
Basic Hum & Rumble Removal	—	✓
Advanced Click & Crackle Removal	✓	—
Basic Click & Crackle Removal	—	✓
Advanced Noise Gate	✓	—
Standalone Operation	—	✓
Plug-In Host Formats Supported	VST, RTAS, AU, DirectX	VST, RTAS, AU, DirectX
Basic visual display of noise	—	✓ ("Wash Window")
Advanced visual display of noise	✓ (Professional Spectrogram)	—
Platforms	Mac OS X, Windows XP	Mac OS X, Windows XP

Broadband provides deep, sonically transparent elimination or suppression of tape hiss, tire noise, wind, HVAC noise, fluorescent lighting noise & other continuous broadband problems. It operates across 512 distinct audio bands (controlled by 12 Threshold & reduction sliders with grouping capability). It also features variable attack, release, and tilt for even greater control.

CHANDLER



EMI TG12413 Limiter Pack

An emulation of the compressor/limiter from the legendary EMI TG12345 mixing console, which was used on many classic recordings such as The Beatles' Abbey Road and Pink Floyd's Dark Side of the Moon. There are two plug-ins included in the TG Limiter Pack: the 1969 version is modelled on the original design of the TG12345 console, and the '2005' module, which is based on Chandler Limited's TG1 compressor / limiter. The '1969' is ideally suited to more subtle limiting applications, while the '2005' plug-in offers extra gain that hits much harder. The plug-ins function as a 2:1 compressor or as a limiter with up to 20dB of gain reduction. In addition, they can be used in multi-channel configurations, supporting up to 7.1 surround operation. The TG12413 Limiter Pack is available for Pro Tools HD, LE, and M-Powered systems as well as VST and AU.

EMI TG12413 TDM *(Mfr # EMITG12413; B&H # CHEMITG)*.....**279.95** **EMI TG12413 Native**.....**CALL**

EMI TG12412 Mastering EQ & EMI TG12414 Presense Filter

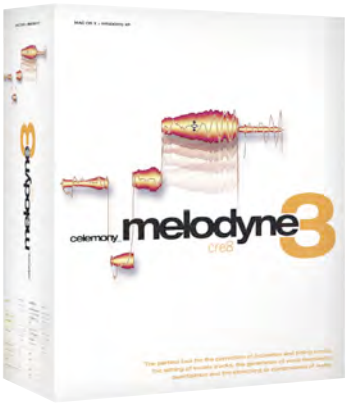


The TG Mastering Pack contains emulations of EQ and filter modules from the original EMI TG12410 transfer console. These consoles have been the centerpiece of Abbey Road's mastering rooms for more than thirty years. They were never sold commercially and were only available to EMI studios. The console's Tone Control and Filter modules have been secret weapons of Abbey Road mastering engineers and these were studied and modelled to create the TG Mastering Pack. The plug-ins bring the warm, musical sound of the original hardware to the Pro Tools environment. The TG12412 is a four-band, semi-parametric EQ with selectable frequencies and curve shapes on each band. The Shape control provides the shelving and variable bell curves from the original module. The TG12414 provides a presence section and low- and high-pass filters. The presence section is the same as the presence EQ on the legendary TG12345 console.

TG Mastering Pack TDM.....**CALL** **TG Mastering Pack Native**.....**CALL**

CELEMONY

Melodyne Pitch Shifting and Time Stretching Software



Available as a standalone application for Windows and Mac OS X, and now a plug-in, Melodyne allows you to pitch shift and time stretch audio with extraordinarily natural results. The Melodyne range of software is the ideal tool for correcting intonation, quantizing audio, and building harmonies as well as remanipulating the melody, tempo or timing of your recordings. There are three standalone versions of Melodyne: ***Melodyne Uno****, which offers monophonic (one track) audio editing;* ***Melodyne cre8****, with support for up to 8 audio tracks; and* ***Melodyne Studio****, which supports unlimited tracks, and manipulation of polyphonic audio data allowing you to edit entire songs. Each of the three standalone versions are ReWire compliant, allowing you to integrate them with any of the major computer-based DAWs. Additionally, Melodyne CRE8 and Studio can be seamlessly integrated into your DAW system via the Melodyne Bridge, an effect plug-in (VST, AU, RTAS, DXi) that gets loaded into your host sequencer, thus allowing audio from the host to be routed to Melodyne for processing, and then routed back again to the host.* **Melodyne Plugin***, integrates the Melodyne's most important capablities directly into your host sequencer. Melodyne Plugin supports VTS, AU and RTAS and provides the fastest way of accaessing the power of Melodyne from with your DAW.*

Melodyne Uno

- Mono pitch-shifting and time-stretching of mono or stereo audio files for vocal production, editing melodies and grooves, and for correcting audio recordings.
- A simple yet effective tool for fine-tuning vocals and reshaping melodies.

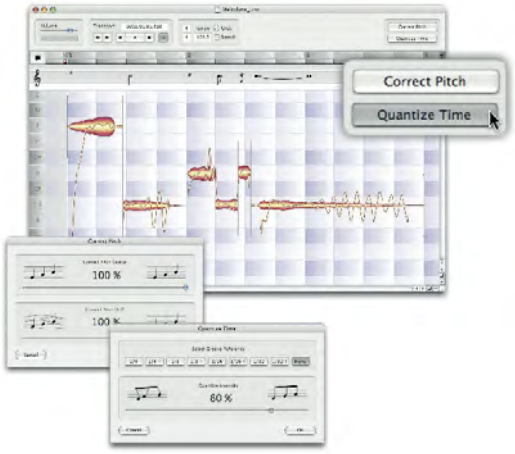
Easy and Intuitive User Interface

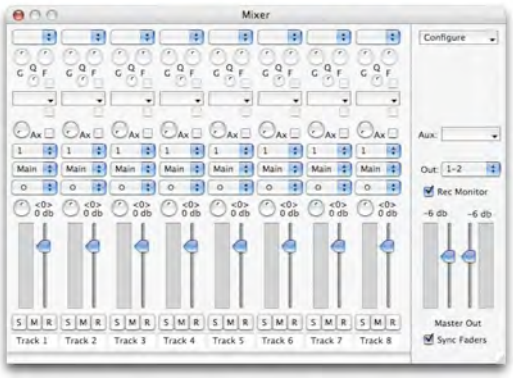
- Can be used as a straight-up standalone application or can be integrated with your host sequencer via ReWire.

'Correct Pitch' and 'Quantize Time' Macros

- The Correct Pitch macro allows you to correct the pitch of out-of-tune notes and eliminate ugly pitch drift from a recording with two mouse clicks.
- The Quantize Time macro offers a quick and convenient way of correcting timing and duration errors.

Melodyne Uno
(Mfr # 1011014; B&H # CEMU) ..... **CALL**





The Melodyne Mixer (OS X) used in Melodyne cre8 and Studio

Melodyne cre8
(Mfr # 1011024; B&H # CEMC83) ..... **CALL**

Melodyne cre8

Melodyne cre8 adds–

- Complete multi-track arrangements (up to eight audio tracks).
- Can import Liquid Instruments and Melodyne Sound Library.
- MelodyneBridge and ReWire integration.
- Melody Manager file browser lets you navigate efficiently through your library by displaying the musical contents of your audio files and audition select parts of the files.

Audio-to-MIDI function

- The pitch, dynamics, tempo & phrasing can be accurately from an audio perfoormance and converted into MIDI data, where it can be played back via a software instrument. For instant gratification a simple comes installed.
- The data generated with audio-to-MIDI can be exported as a MIDI file for further editing in your host sequencer.
- Additionally, Melodyne parameters can be controlled remotely via MIDI and automated.

Melodyne Pitch Shifting and Time Stretching Software

Melodyne Studio

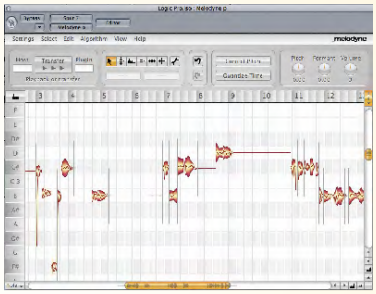


Melodyne Studio Adds–

- Support for unlimited audio tracks with a resolution of up to 32-bit / 192kHz.
- Powerful editing algorithm supports polyphonic audio material including chords or entire song mixes — A remixer's dream come true!

Melodyne Studio *(Mfr # 1011025; B&H # CEM3)*.....**CALL**

Melodyne Plugin



- Runs as plug-in (VST, AU, RTAS) in your host sequencer.
- Ideal for the correction and optimization of vocals.
- Suitable also for single-voice instruments, drum loops and percussion.
- Intuitive note-based editing.
- Control of pitch, time, length, volume and formants of each note.
- Best quality pitch-shifting and time-stretching.
- Swift operation, scale snap, multi-level Undo function.
- Realtime control and automation for pitch, formants and volume.

Melodyne Plugin *(Mfr # 1011043; B&H # CEMPI)*.....**249.95**

	Uno	Plugin	cre8	Studio
Main differences	One-track audio editor	Plug-in	Multitrack (up to 8 tracks)	Multitrack (no limit)
Manual editing and correction of pitch and timing of notes	✔	✔	✔	✔
Automatic correction of pitch and timing	✔	✔	✔	✔
Restructuring of melody and phrasing	✔	✔	✔	✔
Rearranging (cut/copy/paste)	✔	–	✔	✔
Adapting audio tracks to different tempo	✔	✔	✔	✔
Quantize to a reference track	–	–	✔	✔
Generation of multiple parts	–	–	✔	✔
(e.g. vocal harmonies) from one part				
Remote control of parameters	–	MIDI/automation via host	MIDI	MIDI
Import of Melodyne Sound Library	–	–	✔	✔
Audio-to-MIDI	–	–	✔	✔
Platform/OS	Win XP, Mac OS X	Win XP, Mac OS X	Win XP, Mac OS X	Win XP, Mac OS X
Universal Binary	✔	✔	✔	✔
Number of tracks	1	1 per instance	8	Unlimited
Integration in host programs	ReWire	VST, AU, RTAS	VST, AU, RTAS, DXi (via MelodyneBridge) ReWire	VST, AU, RTAS, DXi (via MelodyneBridge) ReWire
Source material	WAV, AIFF, SD2, mono and stereo, melodic, rhythmic	WAV, AIFF, SD2, mono and stereo, melodic, rhythmic	WAV, AIFF, SD2, mono and stereo, melodic, rhythmic	WAV, AIFF, SD2, mono and stereo, melodic, rhythmic chords, full stereo mixes
Max. resolution and sample rate (bit/kHz)	24/96	32/192	24/96	32/192

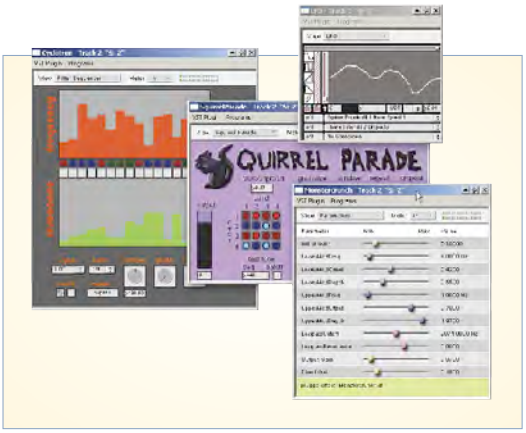
CYCLING 74

PLUGGO 3.5



The Never Ending Plug-in

Pluggo 3.5 is a collection of more than one hundred audio plug-in effects and instruments that were designed using the MAX/MSP audio programming environment. Pluggo's vast array of plug-ins includes Synthesizers, Delay Effects, Filters, Filter/Delay, Pitch Effects, Distortion, Granulation, Spectral Effects, Audio Routing, multichannel, Modualtors, Reverb/Dynamics, Synchronization and more. Pluggo will work with any host application that supports Audio Unit, VST, and RTAS plug-in formats. Pluggo Version 3.5 is available for Windows XP and Mac OS X.



- Virtual instruments cover a wide range of synthesis types including subtractive and additive synths, analog-modeling drum and percussion synths, sampling, granular synthesis, FM synthesis, and waveshaping.
- Combine instruments with Pluggo effects plug-ins and modulator plug-ins for a never ending supply of sonic possibilities.
- MIDI support and host synchronization for Audio Units, VST, and RTAS host applications. Pluggo plug-ins support beat-synchronized parameter changes, sample-accurate tempo sync for a plug-in's modulating LFOs, and tempo-relative settings for plug-in parameters such as delay time.
- Max/MSP developers can develop their own MIDI processor plug-ins and virtual MIDI instruments.

Pluggo *(Mfr # PLUGGO_PKG; B&H # CYSWP)*: For Mac OS X and Windows XP **149.95**

HIPNO Delightfully Subversive Audio Plugins

Hipno is a suite of over forty effects and instrument plug-ins for VST and RTAS (Mac and PC), and AU (Mac only) host applications. Hipno features a mix of granular, spectral, and filter/delay-based plug-ins featuring the unique Hipnoscope GUI which allows you to create, control, and explore complex preset morphs and interpolations with a flick of the wrist. In fact, the Hipnoscope Interpolator allows you to morph between up to eight presets (or "snapshots") at a time. Also included is a set of processors that utilize live video input as a control source, such as your webcam. Additional modulator plug-ins allow you to manipulate other plug-ins using alternate control sources such as a USB game controller. Bus plug-ins such as Bus.Xover and Bus.Envelope, which work in the background of your host, make it possible to create individual chains of audio processed based on the frequency content or volume level of a track. Hipno also supports sync capabilities with your host sequencer. Hipno's XML-based Import and Export feature allows you to share presets made within one DAW to be used in others.





Hipno *(Mfr # HIPNO_PKG; B&H # CYSWH)*: For Mac OS X and Windows XP.....**162.50**

OCTIRAMA 5.1 Dynamics Processing for Pro Tools TDM



Octirama is a full-featured dynamics processor for 5.1 surround mastering for the Digidesign TDM environment. Octirama incorporates sophisticated four- and five-band processing for each of five channels plus sophisticated bass management for precise control of peaks and loudness. Developed by Plantronics Volume Logic Group using patented techniques to provide DSP efficiencies allowing a full-featured dynamics processor to run on a single 56000 chip. Features for each of the 5 surround channels include an input AGC (Automatic Gain Control), four- or five-band dynamics processor, five in-band peak limiters, band mixing, and a final peak limiter. Over 40 simultaneous meters provide detailed information on gain reduction, downward expansion, and output levels. Unlike other multi-channel dynamics processors, Octirama's processing algorithm preserves the surround image. Mac OS 10.3 or later running Pro Tools 6.4 or later. Pro Tools HD system with HD Accel card.



Octirama *(Mfr # OCTIRAMA_PKG; B&H # CYSWO)*: For Digidesign Pro Tools HD Systems, Mac OS X 10.3 or later **403.95**



UpMix

Stereo to 5.1 Audio Conversion Tools

UpMix has been developed and tested by a team of surround sound professionals and utilizes proprietary algorithms to convert stereo audio into an immersive 6-channel mix suitable for film, DVD, HD broadcast and music surround formats. UpMix is compatible with VST, RTAS and AU hosts and it provides the tools you need to create professional surround mixes from stereo source material. Additional utility plug-ins complement UpMix with useful surround mixing features such as image rotation and LFE enhancement.

The UpMix Plug-ins

In addition to the UpMix repurposing plug-in, additional plug-ins are provided for common surround tasks required by professionals:

Rotator offers a means to move a 6-channel mix in a circular fashion — allowing the point of view to follow the on-screen action.

ReRoute lets you change the output channels of your audio to match your system's internal routing.

ReBalance is a simple set of faders for each of the surround channels.

FoldDown allows you to quickly check your surround mix in stereo, with center channel and surround channel gain reduction.

LFE-6chan is a low-frequency generator/adjustor.



Features

- Stereo-to-5.1 upmixing with integrated mixer, ambience generation, LFE generation and enhancement.
- Folddown button allows you to check surround mix in stereo.
- Mirror button lets you hear stereo source doubled in surround channels.
- Compare button lets you switch between original and immersive mix.

UpMix *(Mfr # UPMIX_PKG; B&H # CYSWUM)*: For Mac OS X and Windows XP **379.95**

Clockworks Legacy The Five Original Eventide Processors



The Clockworks Legacy collection consists of five plug-ins, based on legendary Eventide hardware processors for Digidesign Pro Tools TDM systems: the H910 harmonizer, Omnipressor, Instant Phaser, Instant Flanger, and H949 harmonizer. Each plug-in has been meticulously rendered by the Eventide engineers to faithfully recreate, the unique characteristics of the original hardware. Each plug-in allows full automation and MIDI control, and control surface support to take full advantage of the power and flexibility of Pro Tools.

The **Omnipressor (1971-1984)** is a compressor with an attitude. The Omnipressor simultaneously compresses and expands, and was widely used on hit records throughout the last thirty years.

The **Instant Phaser (1971-1977)** is based on the very first phaser, a single function analog processor featuring a sweeping filter bank. Led Zeppelin used it on their legendary song "Kashmir".

The **H910 (1975-1984)** is the plug-in recreation of the very first Harmonizer effects processor used by such luminaries as David Bowie producer Tony Visconti and guitarist composer Frank Zappa.

The **Instant Flanger (1976-1984)** is the plug-in recreation of one of the first hardware products to recreate "flanging." The plug-in provides the ability to choose or combine modulation sources together including the LFO, or input signal (envelope follower), or manual sweep which can be controlled by MIDI.

The **H949 (1977-1984)** took pitch changing even further. The plug-in recreates the unique random feature which creates slight variations in delay resulting in a less "mechanical" sound. The original can be heard on countless hit records of the last twenty five years.

Clockworks Legacy *(Mfr # CLOCKWORKSLE; B&H # EVCL)*: For Mac OS X **495.00**

Anthology II The Complete Collection of Eventide Plug-ins

The next generation of Eventide's most comprehensive plug-in bundle for TDM platform. Anthology II features fifteen plug-ins, including the entire Clockworks Legacy collection, giving artists and engineers unprecedented production capabilities in one package. It includes everything you need for your next production including complete channels strips, 48-bit double precision vintage EQs, Reverb, multi effects, and of course Eventide's legendary harmonizers.

Anthology II contains all of the Clockworks Legacy plug-ins PLUS:

E-Channel is a configurable channel strip with gate, compressor/limiter with sidechain, and 5-band 48-bit double precision parametric EQ.

EQ45 Parametric Equalizer is a vintage 48-bit double precision 4-band equalization with high and low cut 12dB/octave filters.

EQ65 Filter Set is a vintage 48-bit double precision high and low cut 18dB/octave filters, plus 2-band reject or band pass filters.

Eventide Reverb offers 9 room types from the H8000 with 3-band parametric EQ (pre- and post-reverberator), a compressor and stereo delays.

H3000 Band Delays offer eight voices of delay with modulating filters; includes the Function Generator with 19 waveshapes.

H3000 Factory allws you to patch together any combination of 18 effects; includes the Function Generator with 19 waveshapes.

Octavox is an eight-voice diatonic Harmonizer pitch shifter.

Precision Time Align is a track phase alignment tool.

Quadravox is a four-voice diatonic Harmonizer pitch shifter.

Ultra-Channel is a configurable channel strip with gate, compressor/limiter with sidechain, Omnipressor dynamics processor, 5-band 48-bit double precision parametric equalization, micropitch shifting and stereo delays.



H3000 Band Delays



EQ45 - Parametric EQ

Anthology II *(Mfr # ANTHOLOGYII; B&H # EVANTHOLOGY2)*: For Mac OS 9 and X, Windows XP **995.00**

EVENTIDE

REVERB



Multi-Effects Plug-in for Pro Tools TDM

Reverb is a multi-effects plug-in for Pro Tools TDM that brings the best reverbs from their flagship Orville processor to the computer-based DAW. The Eventide Reverb plug-in provides the desktop community with the same flexibility and tone shaping capability that high-end studios have enjoyed for generations using Eventide's legendary hardware processors. The single graphical user interface features all of the plug-ins tools in a single window. The unique snapshot feature provides an intuitive way to capture or recall parameter settings with a single mouse click. The Eventide Reverb plug-in uses the highest quality reverb algorithms from the hardware-based Orville, including halls, chambers, plates, rooms, and Lo-Fi effects. Each reverb type offers three-band stereo parametric equalization both before and after the reverb, reverb contour for built-in tone shaping, a pair of delay lines with filters, and a high-quality compressor.

Reverb *(Mfr # REVERB2016PI; B&H # EVER)*: For Digidesign Pro Tools TDM Systems running under Mac OS 9.2.2 and OS X 2.4 and greater.....**699.00**



OVER LOUD

BREVERB Algorithmic Reverb Plug-In

Breverb is a high-end algorithmic reverberation plug-in which faithfully recreates the sound of revered hardware reverbs while keeping the CPU load very low. Breverb combines a hardware-like user interface with the flexibility of a well thought-out software plug-in and uncompromising sound quality, offering much more flexibility than a convolution reverb. It includes four algorithms, Hall, Room, Plate, and Inverse, each one accurately engineered and developed using advanced research methods. The processing algorithms offer the same astounding sound in terms of color and detail that distinguished high-end outboard reverberation units from software plug-ins. Breverb features the same kind of control and feel users can get from top notch hardware reverberation units, giving them effortless and immediate control over all of the parameters. It allows the user to dynamically map parameters to six assignable controllers and to store, recall, and automate presets in any way he or she wants.



- ◆ Four main algorithms: Hall, Room, Plate and Inverse.
- ◆ Modeled after the most sought-after hardware units.
- ◆ Full EQ section to tailor Breverb's frequency response.
- ◆ Extended Nonlinear section to forge reverberation shape.
- ◆ "Motion" controls add life and musicality.
- ◆ Two different user interface modes: compact and hardware-like.
- ◆ Six fully-assignable hardware-like faders.
- ◆ Full automation capability through host sequencers.
- ◆ Very low CPU usage: up to eighty stereo instances can be opened on a Pentium 4 3GHz processor.
- ◆ Host-sync of all rates and times.

Breverb *(Mfr # OL-BRE; B&H # OVBREVERB)*
For Mac OS X 3.9 or later, and Windows XP.....**379.00**

IK MULTIMEDIA

AmpliTube 2 Guitar Amp Modeling and Effects Plug-In



A complete guitar amp and effects processing plug-in that includes everything needed to create an infinite pallette of exquisitely modeled guitar tones. It offers a comprehensive collection of modern and vintage guitar Amp and Effects, with 14 Preamps and 14 Amp EQs, 7 Power Amps, 16 Cabinets, 6 Mic models with 4 placement options each, 21 Stomp Effects, 11 Rack Effects and more! All this with 5 separate, neatly organized, modules: Tuner, Stomp, Amp Head, Mic'd Cabinet and Rack Effects, on 2 series/parallel guitar rigs. Dynamic Saturation Modeling technology offers the capability to accurately model real sonic qualities of hardware gear to provide superior tones. Over 80 guitar gear emulations with popular amp models based on Fender, Vox, Marshall, THD, Supro and more. You also get rare vintage gear sounds with Stomp Box effects. When you add it all up, you can mix and match amp components to build your own custom amp within 20,000 amp combinations. And there are over 400 different programmed guitar Amp and Effects preset combinations covering virtually any famous signature guitar tone you may dream of.

Five Separate Modules: Tuner + Stomp + Amp + Cabinet & Mic + Rack



High-precision Tuner | *21 Stomp effects* | *14 Preamp models, 14 EQ models and 7 Power-Amp models* | *16 Cabinet models and 6 Microphone models* | *11 Rack Effect models*

- You can have two complete guitar rig chains that include 2 separate sets of Stomps, Amp-Heads, Cabinets+Mics and Rack effects.
- DSM, or Dynamic Saturation Modeling, offers spot-on emulations of analog circuitry in order to bring out all of the dynamic nuances that a guitarist expects.
- Includes VST, RTAS and AU plug-Ins as well as a standalone version.
- Both Stomp and Rack effects can be freely arranged in the available slots for super flexible routing.

AmpliTube 2 *(Mfr # AT-200-HCD-IN; B&H # IKAT2PI)*
For Mac OS X and Windows XP / Vista ..... **CALL**

Ampeg SVX Bass Amp Modeling Plug-In



IK Multimedia and the legendary bass amp manufacturer Ampeg have conspired to develop Ampeg SVX: a virtual studio solution for bass amp modeling and effects. Ampeg SVX makes 20 bass-amps instantly available to computer musicians and allows you to mix and match between amps and cabinets of the most sought-after Ampeg bass amps including SVT Classic, SVT 5 PRO, BA500 and B15R. Ampeg SVX also includes a fully configurable 6-stompbox pedalboard with 10 different effects, all designed specifically for bass. Ampeg SVX allows two parallel signal paths for separate direct bass sounds to be mixed with a different processed and amped sound on the other channel for an instant top quality studio sound. Ampeg SVX ships with a massive selection of presets, allowing fast access to bass tones.

- 4 Modules: Tuner, Stomp, Amp, Cabinet+Mic selection and placement
- Four signature bass amps and five cabinets modeled to create 20 combinations
- 10 analog-modeled stomps (EQ, Delay, Filter, Modualtion, Distortion and Compression).

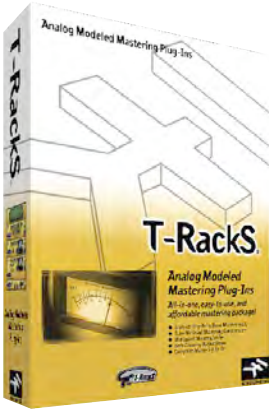
Ampeg SVX *(Mfr# AP-PLUG-HCD-IN; B&H# IKASVXPI)*
For Mac OS X and Windows XP ..... **CALL**

Ampeg SVX Crossgrade *(Mfr # AP-PLUG-USL-IN; B&H # IKASVXPICG)* : For registered owners of AmpliTube 1, 1 LE/SE, 1 Live and AmpliTube 2..... **CALL**

IK MULTIMEDIA

T-RackS • T-RackS 24

All-in-One Analog Modeled Mastering Plug-in and Application





T-RackS has everything you need to create superb, tube-toned masters on your desktop. Its rich, warm sound starts with algorithms based on true analog circuitry. Its familiar interface makes it easy to control five powerful processors: a state-of-the-art EQ, a classic tube modeled compressor, a multi-band master limiter, soft-clipping output stage, and a complete mastering suite. Enhances mix frequencies, stereo images, dynamic range and gives your audio a seamless, top notch sound. With separate processors and ease-of-use, you'll be putting a polish on your tracks you may have never thought possible. All this, while adding the beautiful warmth and space of the tube devices it emulates. No other plug-in offers this kind of dedicated environment. T-RackS is also available as a standalone mastering suite (T-RackS 24).

Five sound processors essential for creating final masters: analog-modeled EQ, Compressor, Limiter and a Soft-clipping output stage. And not only does it sound analog, it acts analog, with an interface that resembles a typical rack of hardware with analog controls.

Equalizer

- State-of-the-art six band parametric EQ modeled on classic top quality analog gear.
- 4th order parametric, High and Low pass filters.
- Parametric EQ Controls: Low-shelving; Lo-mid with Low or High "Q"; Hi-mid with Low or High "Q"; High-shelving.

Limiter

- Multiband stereo limiter.
- Ultra fast peak detection.
- Overload for accurate control of limiting and saturation.
- Soft clipping feature for warm analog emulation.
- Comprehensive gain reduction VU.
- Very accurate peak LED indicators at the outputs.

Compressor

- Vintage-style, classic tube stereo compressor/ leveler.
- Classic warm "in-your-face" sound of old tube levelers.
- Very-soft knee compression with no threshold point.
- Stereo-image width control.
- Mastering-oriented variable time constants.
- Comprehensive and accurate gain-reduction VU.
- Ratio control.

Soft-Clipping Stage

- Astoundingly musical and smooth performance. with variable clipping shape (from hard clip to ultra-soft).
- Increase gain with no limiting or compression artifacts.
- Create warm, saturated mastering effects.

Professional Metering and Monitoring

- Responsive analog VU's.
- Ultra-fast and accurate popup digital peak meter with hardware-like performance.
- x10 switch on the peak meter makes very easy to evaluate the level in the "critical zone".
- "Over" LED precisely shows when the master has "overs".
- Mono, stereo and difference monitoring to check the master for mono compatibility and stereo image coherence, like in high-end consoles.

Additional Features

- High quality real time preview and processing.
- Supports 24-bit AIFF, Wav and SDII files for importing and exporting.
- High order 32-bit internal resolution with 32-bit floating point resolution, T-RackS uses the best possible method to physically model analog components, resulting in an amazingly real tube sound — without the noise.
- Analog modeled animated interface.
- Time-line markers facilitate the instant recall of mixes.
- Use snapshots to recall entire set-ups with just one click.
- Presets included. Drag-and-drop text parameter list can easily change the default architecture to achieve the finest special settings.
- 8 amazing "vintage" skins.
- Fade-in/fade out, loop and scrollable preview

T-RackS Mastering Suite Plug-In *(Mfr # TR-PLUG-HCD-IN; B&H # IKTRPI)*
For RTAS, VST, Audio Units (Mac) and DX (PC) ..... **CALL**

T-RackS 24 Stand-Alone Mastering Suite
(Mfr # TR-200-HCD-IN; B&H # IKTR): For Mac and Windows..... **CALL**

IK MULTIMEDIA

CSR Classik Studio Reverb



CSR is a complete suite of 4 high-end studio-quality reverb plugins modeled after popular outboard classics. The independent Hall, Room, Ambience and Inverse plug-ins are each designed to emulate the sounds of revered high-quality hardware processors. The ability to edit each plug-in in either easy or advanced modes makes CSR suitable for beginners and pros alike. Simply put, Easy Mode offers the six most important controls right on the front panel of the plug-in, while Pro Mode gives you access to more than 100 editing parameters.

- Suite of 4 separate reverb units: Plate, Room, Hall, and Inverse with state-of-the-art DSP based reverb algorithms and parameters list unique to each unit.
- Easy Mode provides access to the six most important parameters: Mix, Diffusion, Reverb Time, Low Frequency Gain, High Frequency Cutoff, and High Frequency Dampening.
- Advanced Mode gives full access to more than 100 editing parameters.
- Adjustable input and output reverb width.
- High quality reverb filtering.
- A/B comparison allows you to quickly compare between two reverb settings in a snap.
- The 8x8 Modulation Matrix allows you to control up to 8 destinations with 8 different modulation sources, such as applying an envelope to a reverb tail or controlling the reverb imaging with an LFO.
- Two internal LFOs and two internal envelope generators per unit.
- 4 assignable Macros per unit allow complex you to make subtle to dramtic changes to a Reverb's effects, using a singular control.
- Full automation through your host sequencer.
- Smooth parameter morphing capabilities.



Classik Room



Classik Plate



Classik Inverse



Classik Hall

Classik Studio Reverb *(Mfr # CS-PLUG-HCD-IN; B&H # IKCSR)*: Plug-In Mac OS X and Windows 2000/XP ..... **CALL**

TOTAL EFFECTS BUNDLE



The Total Effects Bundle includes four different plug-in signal processing suites, to deliver a professional signal processing package designed to provide a complete everything you need for tracking bass and guitar, as well as mixing and mastering. The Total Effects Bundle feature award-winning analog modeled effects including: Ampeg SVX complete bass-rig with signature Ampeg sound; AmpliTube 2 complete guitar amp and effects modeling solution; Classik Studio Reverb 4 high end reverbs modeled on classic outboards; along with T-RackS analog modeled mixing and mastering suite. In all there are over 90 DSP effects included.

- Includes 4 award-winning effect plug-in suites for guitar, bass, mixing and mastering, all modeled after the most sought-after hardware gear.
- Largest range of analog modeled effects in one package with 90 ultra accurate DSP emulations.
- A bundle covering every studio need, including guitar and bass recording, a comprehensive selection of studio reverbs, and high-end mixing and mastering tools.

Total Effects Bundle *(Mfr # IK-BOXEB-HCD-IN; B&H # IKTEB)*: Four effect plug-in suites for Mac OS X and Windows XP ..... **CALL**

Total Effects Bundle Upgrade *(Mfr # IK-BOXEB-UPG-IN; B&H # IKUTEB)*
For all registered IK users and all IK users with registered IK products bundled in third-party hardware and software ..... **CALL**

RX • RX ADVANCED Audio Restoration Software



RX audio restoration software is a standalone application that provides the essential tools required for cleaning and restoring audio. Using a powerful technology developed by iZotope, RX removes hiss and buzz, eliminates clicks and crackles, and repairs overload distortion in audio. Intelligent spectral repair algorithms can even analyze and fill gaps in audio files to restore previously unusable recordings. RZ is ideal for any application that demands spotless audio, including post production for film, video or music. RX's unique interface is designed specifically for audio restoration work. It offers a number of preset modules that will ensure quick results for time-sensitive applications such as broadcasting, podcasting, video production, and studio recording. Advanced features allow a level of control needed in critical applications such as forensics, audio remastering and archiving. RX Advanced extends the level of control for professionals, and features a greater number of delivery options and advanced processing capabilities.

Denoiser Module

- Suppress broadband and tonal noise, such as tape hiss, environmental background noise, camera motor noise, buzz and more, independently without harsh artifacts.
- It can be trained with a sample of noise, or it can run in automatic mode.
- Uses techniques based on image processing technology to achieve natural sounding results with a minimum of artifacts.

Spectral Repair Module

- Remove hard to fix intermittent noises and fix gaps and corrupted audio using advanced re-synthesis.
- Learn from the audio surrounding a selection and resynthesize missing audio, even if the content includes changes in pitch, vibrato and harmonics.

Declipper Module

- Saves previously unusable recordings by removing both analog and digital clipping.
- Advanced multiband processing actually rebuilds damaged peaks in clipped audio.

Hum Removal Module

- Cleans up hum caused by poor wiring and other electrical problems. It uses precise filtering to isolate electrical hum as well as any resulting harmonics.
- In addition to 50Hz and 60Hz hum removal, a Free mode allows for hum removal at other frequencies.

Declicker Module

- Removing analog and digital impulse noises from old recordings.
- Automatically suppress clicks, crackles and pops. A manual mode isolates and repaires hard to fix problems.

Advanced Spectrogram

- The most advanced spectrogram display available can represent audio with an incredible level of detail and sharpness. This technology attains the greatest time and frequency resolution available.
- You can use the spectrogram display to identify clipping, buzz, intermittent noises and other problems at a quick glance.

Other Features

- **Selective Processing** allows you to select audio by time and frequency to isolate and repair noise with surgical precision.
- **Compare Settings window** can send multiple settings of a module to the queue, then audition them side by side to choose the best result.
- **Batch Processing** can automate processing on a single file or on multiple files using different modules and tools within RX.
- **Undo History** keeps track of the changes you've made, and allows you to easily revert to earlier states.

RX Advanced

- Includes iZotope's critically acclaimed 64-bit SRC sample rate conversion and MBIT+ dither for professionals who want finer control over processing and delivery.
- Advanced manual declicking.
- Multi-resolution declipping.
- Multi-resolution spectral repair modes.
- Advanced denoiser parameters.

Applications

Video Production - For cleaning up dialog, removing unwanted background noises.

Broadcasting and Podcasting - Clean up location recordings, phone interviews, studio background noise and more.

Recording and Music Production - Eliminate hum, hiss and environmental noise from studio and live recordings.

Restoration & Archiving - Remove clicks, crackles, mechanical noise, hum. Repairs gaps.

Forensics - Advanced noise reduction for superior voice intelligibility, multiresolution spectrogram shows more detail for improved visual analysis.

iZotope

Ozone 3 Complete 64-bit Mastering System



A 64-bit mastering plug-in that offers seven processing stages essential for creating commercial sounding masters. The seven modules include: Paragraphic Equalizer, Mastering Reverb, Multiband Dynamics, Multiband Harmonic Exciter, Multiband Stereo Imaging, Loudness Maximizer, and Dithering. Each processing stage offers fully automatable parameters and a wide range of audio and visual feedback. Analog modeling algorithms ensure a smooth and musical sound, such as the soft limiting associated with vintage tube processors. Additionally, linear phase equalization and filters are provided for times when surgical precision is required. Because all processing is performed at 64-bit precision, a level of accuracy is achieved that would be unobtainable by chaining together individual plug-ins. Ozone 3 ships with a wide array of professionally designed presets for many mastering situations. Izotope's acclaimed Ozone Mastering Guide is included to walk you step by step through making commercially ready masters.

7 Plug-ins in 1 Integrated Interface

- In lieu of employing a separate plug-in for each mastering stage, all processors are combined in a single unified plug-in. This integration offers an optimized interface, with a logical workflow and superior sound quality that is unobtainable with a chain of independent plug-ins.
- The Paragraphic Equalizer section offers the choice of analog modeled and linear phase EQ with up to 16,000 bands of precision. There are 8 fully adjustable filters, using peaking, high or low-pass, high or low shelf filters, and a spectrum overlay for instant feedback. Spectrum snapshots of recordings can be utilized to create matched EQ curves.
- The Mastering Reverb section offers plate and room reverb algorithms, a vectorscope and phase correlation meter, options for mono, phase flip and channel reverse, solo processed signal as well as graphic control over cutoffs room size, damping and width.
- The Loudness Maximizer section helps maintain uniform levels with less distortion. There is a character control for more, or less, transparent limiting, and you can visualize your changes with the level histogram and gain reduction meter.
- The Multiband Harmonic Exciter offers up to 4 bands of harmonic excitation, switchable between analog modeled or digital crossover filters, with controls for amount, mix and delay
- The Multiband Dynamics sections offers 4 bands of limiting, compression and expansion, with analog modeled and linear phase crossover filters, gain reduction meters, level histogram and spectrum analyzer for visual feedback.
- Multiband Stereo Imaging with up to 4 bands of stereo widening vectorscope and phase correlation meter options for mono, phase flip and channel reverse.
- The Dither section features proprietary MBIT+ noise-shaped dither with a DC offset filter, auto-blanking, peak limiting and harmonic suppression. The bit meter and DC offset meter offer visual feedback for troubleshooting your mix.

Analog Modeling / Digital Precision

- Ozone offers the option of using analog modeling alogrithms for its compression, equalization, and harmonic excitation sections. Analog processing has certain nonlinear aspects that a mathematician would consider "wrong" but sound better musically. This includes such anomalies as the slight phase delays found in an analog equalizer. These anomalies are where many of the analog characteristics of warmth, sparkle and depth are found.
- Conversely, while analog modeling can provide a pleasant character or "colorization" to the sound, some situations require more precise or transparent signal processing. For those applications that require surgical precision, without colorization, Ozone allows you to choose digital, linear phase equalizers and crossover filters. For example, you may choose a linear phase EQ to equalize or notch out a frequency without introducing the phase delay inherent in analog filters.



Paragraphic Equalizer



Multiband Dynamics

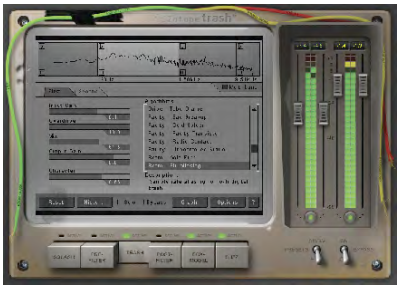


Multiband Stereo Imaging

Ozone 3 *(Mfr # 9910-40703-00; B&H # IZO3)*
64-bit mastering software with analog modeling.....**CALL**

Trash Complete 64-bit Distortion Processor





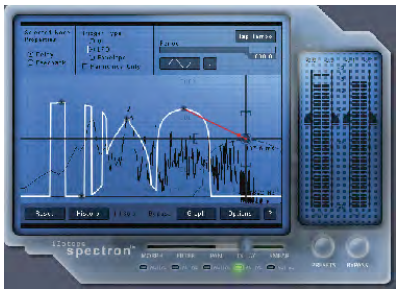
A distortion and amp modeling plug-in with a range of 64-bit box, cabinet, and speaker models, multiband distortion algorithms, fully sweepable and triggerable filters, and a unique delay module. Each processing stage offers a full range of parameters to sculpt the perfect sound. Trash offers unlimited creative flexiblity with a high degree of interactivity between the various processing stages — you can even change the order of each stage. Although creating killer guitar and bass sounds is Trash's obvious application, it's multiband tools, extensive box modeling library and delays are ideal for crafting massive drum tracks, adding interest to static synth sounds, as well as discovering unique sound design capabilities.

- 48 distortion types ranging from tube overdrive to the fuzz of germanium transistors.
- You can chain pairs of distortions together, or split the signal into multiple bands and apply distortion independently to individual frequencies — all with 64-bit precision.
- There are 85 models of amp cabinets and speakers to choose from including many classics, combos, boutique models, stacks.
- 36 filters available, pre and post distortion, ranging from synth filters, resonant filters, classic analog filters and more. The pre-filter offers LFO and envelope modulation for wah effects, while the multiband post-filter lets you tighten up the final sound.
- Multiband dynamics and gating allow you to control the peaks and tame the noise independently for up to 4 frequency bands.
- The Buzz module offers a selection of classic lo-fi delays including tape delay with saturation and nonlinear tape machine artifacts, tape-tube delay with added tube saturation modeling, classic analog delay with analog degradation and lo-fi digital delay with quantization noise and aliasing.
- Also features an integrated preset manager, History and Undo lists, frequency spectrums and meters and complete host automation.

Trash *(Mfr # 9910-40701-00; B&H # IZT)*: For Mac and PC in RTAS, AudioSuite, HTDM, VST, MAS, Audio Unit, and DirectX formats.....**CALL**



SPECTRON 64-bit Spectral Effect Processor



A sound design plug-in, built around the Spectron Engine, that splits audio into thousands of frequency bands, applies independent delay, morph, filter and pan effects, and resynthesizes the processed audio into an entirely new sound. Ideal for creating atmospheric soundscapes and custom sound design for film, video and games. It's interface lets you control groups of frequency bands with virtually unlimited options for sweeping and triggering. Effects are manipulated by Nodes, not unlike the nodes of a parametric EQ with control over frequency, amount, bandwidth, and shape. Use Spectron Nodes with LFOs and envelope triggers to open up new levels up creativity. The immersive, easy to use graphic user interface allows extremely flexible editing including the ability to manipulate individual frequencies.

- Morph module for effects reminiscent of a vocoder but with frequency-selective amount control.
- Spectral delay with independent delay and feedback control for each frequency band.
- Spectral-based stereo panning.
- Filter module for frequency-selective attenuation.
- The Smear module includes 4 independent delay lines with flanger-style LFO for smoothing output of the Spectron Engine.
- Integrated preset manager.
- Innovative interface allows virtually unlimited sweeping and triggering options, includes advanced LFO settings with amplitude, frequency and pulse-width modulation.
- A filter graph allows you to rearrange the different Spectron modules.

Spectron *(Mfr # 9910-40705-00; B&H # IZS)*: For Mac and PC in RTAS/AudioSuite/HTDM, VST, MAS, Audio Unit, and DirectX formats.....**CALL**

McDSP

FilterBank High-End EQ/Filter Plug-in



FilterBank is a high-end EQ/Filter plug-in designed to emulate the sound of vintage and modern equalizers/filters. But FilterBank isn't just another great sounding EQ - it's every EQ ever made in one plug-in. FilterBank does this through its unique design philosophy: give the user maximum control. All critical equalizer and filter design parameters are totally user adjustable. FilterBank can emulate any EQ: tube driven or solid-state, vintage or modern, fat or thin. Or create a distinct custom EQ. FilterBank is 10 plug-ins consisting of 2, 4, and 6 band configurations of EQs and filters, in mono and stereo versions.



FilterBank is ten plug-ins, available in mono and stereo versions:

E2 / E4 / E6: High and Low Shelving EQ: Independent control of frequency, gain, peak, slope, and dip. No other EQ gives you so much control and flexibility of shelving EQ.

P2 / P4 / P6: Parametric EQ: Frequency control range that covers nearly the entire audible spectrum (20 - 21000 Hz). The parametric bell is up to 5 octaves wide! Gain is ±12 dB. Constant-Q technology closely models analog parametric responses.

F1 / F2 / F3: Low and High Pass Filters: Adjustable slope and resonant peak greater than 24 dB.

B1: Band Pass and Band Reject Filters: Frequency control range that covers nearly the entire audible spectrum (20Hz-21kHz). The Q range is 0.2 - 12.0.

Additional Features

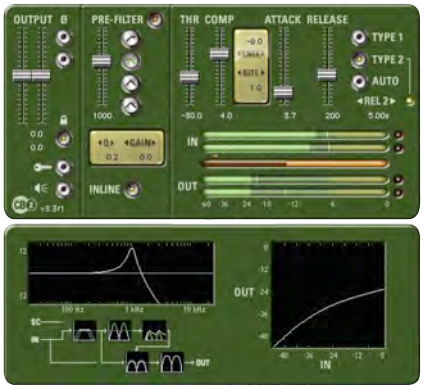
- FilterBank can emulate any EQ: tube driven or solid state, vintage or modern. Or FilterBank can be used to create a distinct custom EQ.
- Double precision arithmetic keeps the noise floor at -138 dB.
- Analog saturation modeling in each EQ/filter band prevents digital clipping.

FilterBank HD *(Mfr # M-PI-FB; B&H # MCPIFB)*: For Mac OS X and Windows XP in TDM, AudioSuite, and RTAS formats.....**449.00**



CompressorBank The Complete Compressor

CompressorBank gives you complete control of dynamic compression, with 48-bit double precision processing. Standard controls include Output (make-up gain), Threshold, Compression (Ratio), Attack, and Release. Non-standard Knee and Bite controls allow unique and unprecedented articulation of compression characteristics. Multiple peak detection circuit types provide flexibility only previously achieved by owning different hardware units. Side chain support, side chain or in-line pre-filtering, and a static/dynamic EQ section (post compression) are also provided.



- Multiple peak detection circuits: Type1 - pure peak detection; Type2 - pure peak detection with adaptive release times plus a secondary release control; Auto - signal levels are automatically tracked.
- Compression curve modeling with Knee and Bite controls.
- Static and Dynamic EQ allows signal enhancement, noise reduction, and harmonic distortion. Side chain and in-line pre-filtering (high / low / band pass, and parametric EQ).
- Analog saturation modeling on each band prevents digital clipping.

4 plug-ins, available in mono and stereo

CB1: Basic compression **CB2**: Compression with pre-filtering

CB3: Compression with pre-filtering and static/dynamic EQ

CB4: Emulations of six of the world's most popular compressors. These emulations include the Teletronix LA2A, the dbx 165, the Neve 2254E/33609, the UREI 1176LN (blackface, including the '44' setting), and other classic high-end compressors and limiters.

CompressorBank HD *(Mfr # M-PI-CB; B&H # MCPICB)*.....**449.00**

CHANNEL G The Ultimate Console



A suite of plug-ins offering original formulations and true-to-life emulations of the compression, limiting, expansion, gating, filtering and equalization capabilities of the worlds most popular high-end mixing consoles. Four plug-ins make up Channel G: G Dynamics, G Equalizer, G Console (a channel strip), and G Surround Compressor. The Surround Compressor Limiter is equipped with a unique channel matrix for separate key listening and channel linking. Each plug-in's layout is mapped for seamless integration with Digidesign's Icon control surface. Channel G delivers big board sound with unprecedented flexibility.



- Analog Saturation Modeling
- Double precision processing
- Ultra low latency
- Mono, stereo, and 5.1 versions

CHANNEL G IS FOUR PLUG-INS AVAILABLE IN MONO, STEREO AND 5.1

- G Dynamics – a fully featured console style dynamics section with an Expander / Gate, Compressor / Limiter, and a versatile filter section.
- G Equalizer – a five-band professional grade console style EQ with a versatile filter section.
- G Console – a combination of the G Dynamics and G Equalizer configurations.
- G Surround Compressor – an elegant Compressor / Limiter solution with compressor 'sets' (LR, C, LsRs, LFE).

Channel G HD *(Mfr # M-PI-CG; B&H # MCPICG)*: Supports TDM, RTAS and AudioSuite formats for Mac OS X and Windows XP **899.00**

ANALOG CHANNEL The Analog Experience



The Analog Channel plug-in includes two different devices: the AC1 for emulating analog mixing console channels, and the AC2, which emulates analog tape and analog tape machines.

AC1 - Pure digital tracks can suffer from harsh digital clipping. Analog channel acts as a 'digital pre-amp' allowing even excessive amounts of gain without digital distortion.



A drive control sets up how close to the saturation-region the audio is processed, and even the attack and release times of the distortion character are adjustable. And AC1 is the most efficient McDSP plug-in ever - up to 24 mono channels or 16 stereo channels on a single MIX dsp chip.

The AC1 configuration acts as a digital pre-amp allowing even excessive amounts of gain without digital distortion. A drive control determines where the audio "sits" in the saturation/compression region, and even the attack and release times of the distortion character are adjustable.

The AC2 configuration emulates analog tape machines. In addition to standard tape machine parameters such as bias, playback speed, and IEC1/2 equalization, AC2 offers controls well beyond the limits of the reel-world devices including adjustable low frequency roll off and head bump - independent of playback speed. The user can select from several playback head types, tape formulations, and even control the tape saturation recovery time.

- Library of presets emulating analog mixing systems
- Real-time display of saturation curves and calibrations
- Analog Saturation Modeling
- Double precision processing
- Ultra low latency
- Mono and stereo versions

Analog Channel HD *(Mfr # # M-PI-AC • B&H # MCPIAC)* Supports TDM, RTAS and AudioSuite formats for Mac OS X and Windows XP **449.00**

McDSP

REVOLVER Flexible Convolution Reverb



A high-powered convolution reverb that provides total impulse response control, dedicated and routable EQ, two sync-able delay lines, a reverb decay crossover network, and specialized stereo imaging for unprecedented flexibility. Revolver provides the most compelling impulse library to date, with hundreds of sounds from rare holy grail out of production reverbs and acoustic spaces. Additional acoustic spaces and outboard gear can be modeled in a few minutes with Revolver and Revolver impulse response tools. Controls for the total reverb time (in percent and RT60 values), wet and dry levels are always displayed. The remainder of the Revolver plug-in interface is separated into several control pages and views. Graphical representations of signal flow, impulse response data, EQ responses, and even images of the impulse response source are available All parameter adjustments are heard immediately, and the outputs are not muted during any control updates. The user does not need to wait while the reverb is re-rendered. Revolver is what convolution reverb was always meant to be.



- Huge library of presets of out of production reverbs, rare vintage reverbs, and acoustic spaces.
- Total impulse response manipulation.
- Pre-delay (positive or negative).
- Two-band dedicated reverb EQ.
- Three-band routable EQ.
- Two sync-able delay lines.
- Tools for creating custom impulse responses.
- Reverb decay crossover network.
- Low latency.
- Double precision processing.
- Mono and stereo versions.
- Revolver v1.1 supports sampling rates up to 48kHz.

Revolver *(Mfr # M-PI-RN; B&H # MCPIRN)*
Supports AudioSuite and RTAS formats for Mac OS X and Windows XP **349.95**



CHROME TONE Guitar Amp & Modeling Effects

Chrome Tone brings the world of custom guitar amps, boutique outboard gear, and pedal effects inside your audio workstation. The Chrome Tone Amp configuration includes ultra flexible distortion, compressor and sustain circuits, gating, 3-band EQ, spring reverb, a pre-amp simulator, and several guitar cabinet models. Each Chrome Tone modulation configuration (Chorus, Wah, Trem) has a 'Dynamic' envelope follower and 'Auto' LFO to modulate the effect itself or the incoming audio.



Chrome Tone is five plug-ins:

Amp: Flexible guitar amp modeling

Wah: Multi-mode filters configured as traditional 'wah' effects

Chorus: Frequency modulation effects

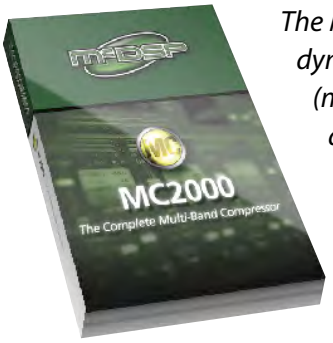
Trem: Volume modulation effects

Stack: Combination of Amp, Wah, Chorus and Trem effects, plus tape delay

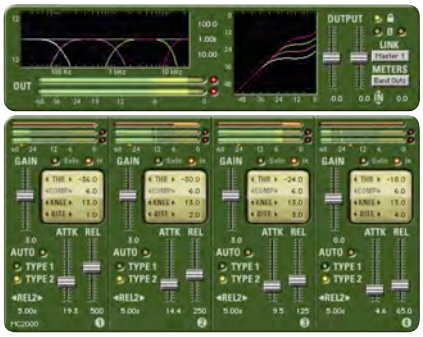
- Guitar amp modeling.
- Chorus, Flange, Wah, Tape Delay, Spring Reverb.
- Multiple Wah filter types (14 total including band pass, low pass, high pass, and phasor / filter combinations).
- Analog Saturation Modeling.
- Double precision processing.
- Ultra low latency.
- Mono, mono-to-stereo, and stereo versions.

Chrome Tone HD *(Mfr # M-PI-CT; B&H # MCPICT)*
For Mac OS X and Windows XP in TDM, AudioSuite, and RTAS formats **449.00**

MC2000 The Complete Multi-Band Compressor



The MC2000 gives the user complete control of multi-band dynamic compression. Common controls such as output (make-up gain), threshold, compression (ratio), attack, and release are provided. Non-standard Knee and BITE controls allow unique and unprecedented articulation of compression characteristics. Multiple peak detection circuit types provide flexibility only previously achieved by owning several compression units. Steep 24 dB/Oct crossover filters minimize signal leakage into adjacent compression bands.



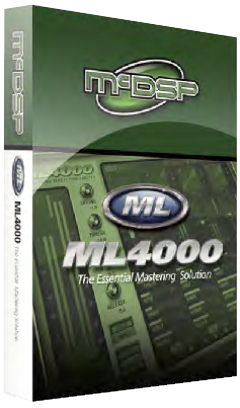
MC2000 is 3 plug-ins:

MC2 – two-band compression
MC3 – three-band compression
MC4 – four-band compression

- Emulates the sounds of vintage and modern compressors.
- Compression curve modeling
- Multiple peak detection circuits
- Adjustable crossover filters
- Multi-band control linking
- Analog Saturation Modeling
- Double precision processing
- Ultra low latency
- Mono and stereo versions

MC2000 *(Mfr # M-PI-MC; B&H # MCPIMC)* **449.00**

ML4000 The Essential Mastering Solution



The ML4000 is a mastering suite that is designed for music, mastering, post, and live sound. It provides outstanding results with an intuitive user interface, flexible design, and powerful set of algorithms. It is broken down into two plug-ins: the ML1 high-resolution brick-wall look-ahead limiter, and the ML4 which feeds a multi-band dynamics processor into a ML1 limiter. The ML1 mastering limiter uses a flexible brick wall look-ahead design coupled with multiple stages of limiting for superior peak processing. The unique Knee and Mode controls allow the ML1 to handle any kind of material with a variety of responses ranging from transparent to aggressive. The ML4 multi-band dynamics processor includes a 4-band Gate, Expander (upwards or downwards), and Compressor fed into the same limiter algorithm found in the ML1. Each band's Gate, Expander, and Compressor can be configured separately or linked together. Steep 24 dB/Oct crossover filters minimize signal leakage into adjacent bands. Multiple real-time metering options in each band allow quick visualization of all signal dynamics.



- 48-bit double precision processing
- Low latency
- Mono and stereo versions

ML1

- Brick wall look-ahead limiter
- Multi-stage peak detection and limiting
- Unique limiter Knee and Mode controls

ML4

- Integrates the ML1 with a Multi-band Gate, Expander (up/down), Compressor
- Simultaneous display of Gate, Expander, and Compressor dynamic curves in every band
- Multiple real-time metering options
- Adjustable crossover filters
- Multi-band control linking
- Analog Saturation Modeling

ML4000 HD *(Mfr # M-PI-L4; B&H # MCPIL4)*: For Mac OS X and Windows XP **449.00**
ML4000 Native *(Mfr # M-U-MLLE-MLN; B&H # MCUFML4000LE)*: For Mac OS X and Windows XP **179.00**

McDSP

PROJECT STUDIO

Native Pro Tools Plug-In Bundle



The most comprehensive LE plug-in bundle ever, featuring light versions of McDSP's award winning equalizers, filters, and compressors, plus a sound synthesizer, guitar amp modeler, convolution reverb, mastering limiter, and analog tape machine simulator. The perfect addition to Pro Tools LE or M-Powered. Includes a pre-programmed McDSP green iLok for copy protection.

Analog Channel LE – features the Playback Head control from the original Analog Channel.

Chrome Tone LE – Chrome Tone Amp configuration includes gating, distortion, compression, EQ, pre amp modeling, a cabinet simulator and spring/room reverb.

CompressorBank LE – The CB4 is a bundle in itself, with emulations of eight of the worlds most sought after classic compressors.

FilterBank LE – Includes E4, P4, and F1 FilterBank configurations made up of powerful variable Q parametric EQ, shelving EQ, with unique peak, slope and dip controls, and resonant peak filters.

ML4000 LE – A high-resolution limiter designed for music, mastering, post, and live sound.

Revolver LE – A high-powered convolution reverb with hundreds of sounds from acoustic spaces to rare holy grail out of production reverbs. Revolver LE provides the most compelling impulse library to date.

Synthesizer One LE – All of the sound quality of the original in a straightforward interface. Controls are provided for the most often adjusted parameters, and presets from top programmers are included.

Project Studio *(Mfr# M-B-PS; B&H# MCBPSLE)* **279.00**

CLASSIC PACK

TDM and Native Pro Tools Plug-In Bundles



The Classic Pack contain's McDSP's full features versions of the Analog Channel, CompressorBank, FilterBank and MC2000 plug-ins, as well as a 194 page printed manual and a pre-programmed McDSP Green iLok.a pre-programmed McDSP green iLok for copy protection.

Analog Channel – gives the user complete control of analog gain staging acting as a 'digital pre-amp' (AC1), and analog tape and tape machines (AC2).

CompressorBank – The best from the old and the new, delivering complete dynamic range control with Multiple Peak Detection Circuits, pre-filtering, static/dynamic EQ and compression curve modeling.

FilterBank – is designed to emulate any EQ: tube driven or solid-state, vintage or modern with unique and powerful features such as Peak, Slope, Dip controls and variable Q modes.

MC2000 – is a multi-band compressor plug-in designed to emulate the sounds of vintage and modern compressors in two, three, and four band configurations.

Classic Pack Native Bundle *(Mfr # M-BCPN; B&H # MCBCPN)*.....**CALL**

Classic Pack HD Bundle *(Mfr # M-B-CP; B&H # MCBCP)*.....**CALL**

EMERALD PACK

TDM and Native Pro Tools Plug-In Bundles



A plug-In bundle that includes every high-end, full version McDSP plug-in ever made, including full versions of Analog Channel, Channel G, Chrome Tone, CompressorBank, FilterBank, MC2000, Revolver, Synthesizer One and ML4000 for Digidesign's Pro Tools HD and/or Native Systems. Like the Project and Classic packs, the Emerald Pack also contains a printed manual and a pre-programmed McDSP Green iLok, and is ready to plug and play right out of the box.

Emerald Pack Native Bundle
(Mfr # M-B-EPN; B&H # MCBEPN) **1399.00**

Emerald Pack HD Bundle
(Mfr # M-B-EP; B&H # MCBEP).....**CALL**

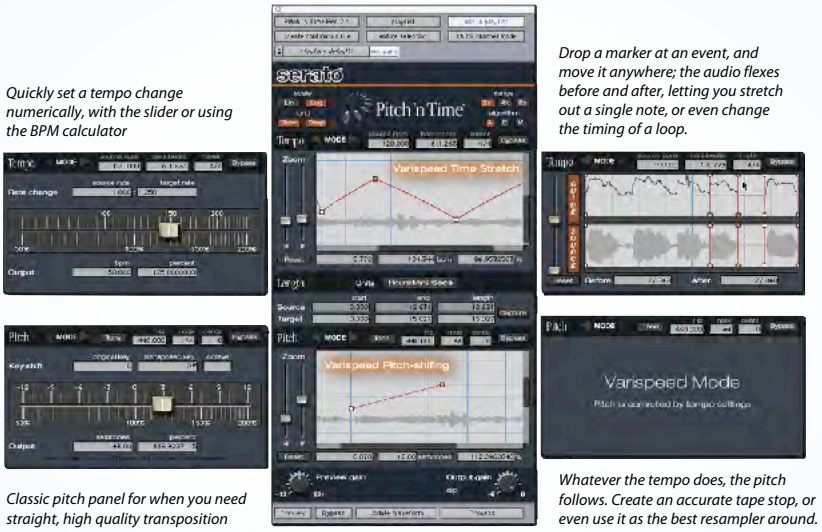
Pitch 'n Time Pro 2.4

Time Stretching and Pitch Shifting

A high quality time stretching and pitch-shifting AudioSuite software plug-in that will work with all versions of Pro Tools on the Mac and PC, from Pro Tools free to Pro Tools HD. Traditionally pitch/time manipulating application used math to either remove or add samples, or change sample rates to achieve the desired result. Some program material would respond well, while others had artifacts introduced— rendering the processed files useless. Serato decided that the output of the process must sound the same as the input, just faster or slower. In other words the problem isn't about waveforms or kilohertz - it's all about hearing. So Serato developed a sophisticated model of the human auditory system that "listens" to the music, performing a sophisticated auditory scene analysis and deciding how best to treat the source material.The ranges of transformation within Pitch 'n Time 2 are 50% to 200% for time compression / expansion, and ±12 semitones for pitch shifting. Both functions each have three interchangeable panels, ranging from simple fixed ratios to complex tempo and pitch alterations that vary over time.

FEATURES

- Modify tempo from 50% to 200% of original and simultaneously pitch shift by ±12 semitones:
  - Time stretch by tempo change, length change, target length, or target BPM
  - Pitch shift by frequency change or semitone shift.
  - Preview changes in real time
- Integrates perfectly with Pro Tools (Mac and Windows) as well as other DAWs and applications that support AudioSuite.
- Works with all bit depths, and sample rates and audio file formats available within an AudioSuite compatible application — can even be used to change the sample rate of your sample without losing quality.
- Preserves sample accurate timing while at the same time maintaining sonic integrity
- Works as well on solo instruments and drums as it does on a complete mix.
- Process stereo tracks without phasing
- Multi-Channel Mode - allows you to process up to 48 tracks together while maintaining their original phase coherency.
- Time-Morph allows you to drop a marker at an event and move it anywhere; the audio flexes before and after to allow you to stretch out a single note, or even change the timing of a loop.

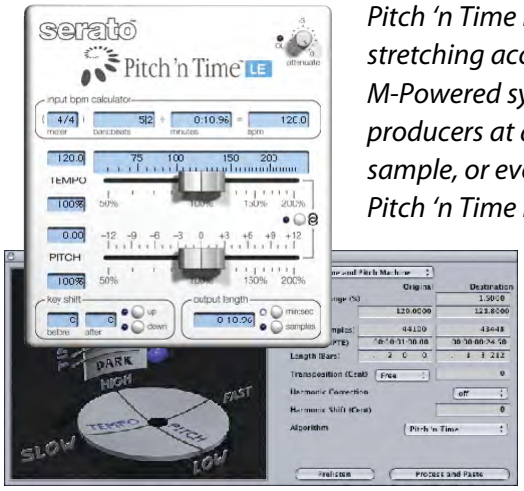


- Variable Pitch Mapping lets you pitch-correct individual notes, remove or create pitch slides, or even make a realistic record scratch sound.
- Variable Tempo Mapping gives you the power to create variable tempo maps and changes over the length of your sample.
- Waveform Overview means you can actually see the effects of your tempo map as it is applied directly to the waveform.
- Supports all SMPTE time code formats: 30 fps, 29.97 fps (Drop/Non-Drop Frame), 25 fps (EBU) and 24 fp. Just select your desired end time position time code, and it calculates the required time stretch.
- Time Stretching from one Time Code frame rate to another.
- A quick and easy BPM calculator for loops determines the tempo of a selection against the number of bars and beats selected.

Pitch 'n Time Pro *(Mfr # PITCHNTIMEPR; B&H # SEPNTP)*: Supports TDM, LE and M-Powered formats for Mac OS X 10.3.9 and Windows XP.....**519.95**

SERATO

Pitch 'n Time LE Time Stretching and Pitch Shifting



Pitch 'n Time LE is a plug-in that makes professional quality pitch shifting and time stretching accessible to anyone using Logic Pro, as well as Pro Tools TDM, LE and M-Powered systems. It gives you the same high quality output enjoyed by engineers and producers at an affordable price, and allows you to make dramatic alterations to a sample, or even to a completed mix, to produce a result that you have to hear to believe. Pitch 'n Time LE is perfect for re-pitching backing vocals, nailing the timing of a 30 second spot, adjusting the pitch or tempo of a loop so it fits into any song, or even changing the key of a whole piece of music. You can also use it to create unique sounds design for film, video and music.

- Modify tempo independent of pitch and pitch independent of tempo.
- Unique patented time compression/ expansion & pitch-shifting algorithm.
- No loss of timing accuracy.
- Process stereo tracks without phasing.
- Process Dolby matrix encoded tracks without losing surround information.

Pro Tools only features

- Perfect Pro Tools integration using the Pro Tools time trimmer tool (Pro Tools 7.2).
- Modify tempo from 50% to 200% of original and simultaneously pitch shift by ±12 semitones.
- Time stretch by tempo change, length change, target length, or target BPM.
- Select pitch shift by frequency change or semitone shift.
- Preview changes in real time.

Logic Pro only features

- Modify tempo from 1/8 to 8x of original and simultaneously pitch shift by ±36 semitones.
- Time stretch by tempo change, length change, target length, target BPM, target time code and bars and beats.
- Select pitch shift by cents.
- Integrates into Logic's Time Machine.

Pitch 'n Time LE *(Mfr # PITCHNTIMELE; B&H # SEPNTLE)*: For Pro Tools running under Mac OS X and Windows XP; and Logic Pro running under Mac OS X. Includes authorized iLok key.....**259.95**

Pitch 'n Time LE *(Mfr # PITCHNTIMELI; B&H # SEPNTLEI)*: Same as above, but includes authorized iLok key.....**285.95**

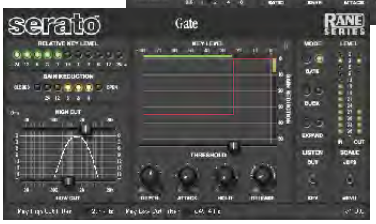
RANE SERIES Dynamics & EQ Processors

Rane Series Dynamics consists of 2 TDM plug-ins for the Digidesign Pro Tools HD or VENUE platforms: the Rane Series Compressor and the Rane Series Gate. It combines the pristine sound quality and excellent features of Rane's top-of-the-line hardware, the C4 Compressor and G4 Gate, with the ease of a functional graphical user interface.

The **Rane Series Compressor** *is a fully featured compressor/limiter that gives you the ability to create a wide range of effects from the smooth and subtle to the squashed and extreme. In compressor mode you can key from a fully adjustable parametric EQ on the side chain. Alternatively you can use dynamic EQ mode for de-essing or selectively compressing any frequency relative to the rest of your mix.*



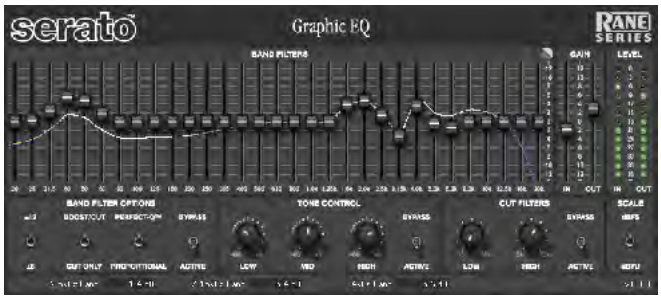
A comprehensive Gate, Ducker and Expander, the **Rane Series Gate** *allows you to achieve impressive clarity and headroom from your mixes. Look-ahead delay and program-dependant pre-ramping provides you not only with click free gating but you'll never miss another transient. The Gate provides everything from subtle and transparent dynamic control to total on/off noise gating.*



Rane Series Dynamics *(Mfr # DYNAMICS • B&H # SED)*.....**454.95**

Additional Licenses *(Mfr # DYNAMICSEL • B&H # SEDEL)*.....**337.95**

RANE SERIES



Graphic EQ for TDM

The Rane Series Graphic EQ is a TDM plug-in for Digidesign Pro Tools HD or VENUE platforms. It combines the pristine sound quality and excellent features of Rane's top-of-the-line hardware, the DEQ 60/60L, with the ease of a functional graphical user interface.

The problem with traditional graphic equalizers is band interaction; you move one slider and all surrounding bands are affected. The Graphic EQ eliminates this problem, with Rane's patented Perfect-Q technology, previously only available in their award winning hardware. The Graphic EQ forces the response curve to pass through every slider so the response follows exactly the slider positions on screen, giving you the ability to notch out a single frequency or create the exact curve you want.

The Graphic EQ features 31 bands of equalization, 3 simple overall tone controls and a low- and high-cut filter pair to help shape your sound without sacrificing a filter band. It also includes a color coded response graph to display the overall gain and phase change so you can see at a glance the overall effect your settings are having on the audio.

Rane Series Graphic EQ *(Mfr # GRAPHICEQ; B&H # SEGEQ)*
For Digidesign Pro Tools HD and Venue systems running under Mac OS X and Windows XP **454.95**

RANE SERIES

Parametric EQ for TDM



The Rane Series Parametric EQ is a TDM plug-in for the Digidesign Pro Tools HD or VENUE platforms. It combines the pristine sound quality and excellent features of Rane's top-of-the-line hardware, the PEQ 55, with the ease of a functional graphical user interface.

The Rane Series Parametric EQ is a very comprehensive EQ. Not only does it provide an incredibly clean and natural sound even at the extremes beyond the point where most parametric EQs would start to sound grainy, but it is the most flexible parametric EQ with ten bands that can each be moved from 12.5Hz to 20kHz and are all independently switchable between high or low shelf and bell filters.

The Parametric EQ includes a color coded response graph to display the overall gain and phase change so you can see at a glance the overall effect your settings are having on the audio.

Rane Series Dynamics *(Mfr # PARAMETRICEQ; B&H # SEPEQ)*
For Digidesign Pro Tools HD and Venue systems running under Mac OS X and Windows XP **454.95**

SONALKSIS

Essentials

SV Range of Plug-ins

The award-winning SV range of plug-ins are an essential part of any studio. Providing processing solutions for the routine tasks of compression, equalization and gating, these products are anything but regular. Using proprietary Sonalksis 'state-space' technology, these plug-ins are physically modeled to provide the ultimate in high-quality analog sound.

SV-315 MK2 Compressor



The Sonalksis SV-315 Mk2 Compressor is an analog-modeled dynamics processor developed for professional audio applications and employs physical modeling technology to provide a classic compressor/limiter with true analog characteristics, but offers a flexibility that can only be obtained from a digital processor.

Due to its flexibility, the SV-315 is suitable both for tracking and mastering environments, and imparts character and warmth on programmed material through its essentially analog design.

Whether you want to gently smooth a vocal, totally crush some drums, or compress an entire mix, this processor will do it with superior polish. However, although this compressor may be used for subtle applications, the SV-315 is definitely not transparent in operation, rather it deliberately imparts character and warmth on programmed material.

Both classic and contemporary compression responses can be obtained, with simple switches enabling the selection of an appropriate style. Several independently selectable level-detection, side-chain-filter and transient-characteristic circuits are provided within the compressor model.

SV-517 MK2 Compressor



The Sonalksis SV-517 EQ is a seven band tonal equalizer developed for professional audio sound sculpting. In keeping with the other plug-ins in the SV Series, It uses its unique design to provide a tone control with true 'analog' characteristics, while offering a flexibility that can only be obtained by a digital processor. The SV-517 EQ is not an 'esoteric' processor. Rather it aspires to the highest quality ideals. However, as part of the 'SV' range of products from Sonalksis, it follows a design philosophy that aims to maintain traditional analogue processing qualities.

Whether you need to add some air to a vocal track, or sweeten an entire mix, the SV-517 EQ is suitable for both mixing and mastering environments. A variety of filter styles are offered, modelling many classic and contemporary analogue responses, and simple switches enable selection of the appropriate style for your programme material.

The SV-517 EQ provides variable-slope high and low cut filters, as well as 5 bands of parametric control with switchable low and high shelving sections. Additionally, three styles of band-pass and three two styles of shelving filter are globally selectable, each with a switchable asymmetrical cut/boost characteristic. Thus in combination 14 different styles of filter are offered, across 7 filter bands. Each style provides a unique characteristic, and has been carefully chosen for its particular sonic aesthetic. While some styles are based on traditional designs, others present unique and innovative new models.

SV-719 Analogue Gate



In keeping with the other Sonalksis 'SV' series plug-ins, this analogue-modelled dynamics processor employs a unique design to provide a gate/expander with true 'Analogue' characteristics. To achieve this, it uses a sophisticated 'state-space' modelling technology. This enables analogue signal path characteristics to be captured in a digital design. The SV-719 is the most extensively featured gate/expander available. Aside from all the standard gate parameters, it features external side-chain inputs, multiple band side-chain filtering, midi triggering capability, and independent left/right channel triggering possibilities. In addition, a hybrid analogue/digital signal chain path allows look-ahead processing if required.

CQ1 & DQ1

Multi-Band Dynamics Plug-ins

The CQ1 and DQ1 belong to a new family of audio processors whose lineage extends from both dynamics and frequency based signal processing, creating hybrids with extended flexibility in applications, and enabling new possibilities in precision sound sculpting. The CQ1 and DQ1 provide opposing approaches to this 'dynamic equalization', thus complimenting each other perfectly.



CQ1 Multi-Band Compander

The Sonalksis CQ1 is a multi-band frequency-selective dynamics processor, allowing independent compression or expansion of four freely-adjustable filter bands. Unlike typical multi-band compressors that are designed primarily to master composite program material, the CQ1 uses the principle of 'dynamic equalization' and is therefore suitable for a much broader range of applications.

The 'frequency-selective' processing employed by the CQ1 is far more sophisticated than standard 'frequency-conscious' multi-band compression. The CQ1 greatly extends the possibilities of dynamics processors with the ability to refine specific frequency compression or expansion with unparalleled accuracy. Although it uses the same dynamic-EQ principle as the DQ1, the CQ1 is designed primarily to provide gentle or aggressive shaping of the signal dynamics in explicit frequency bands, rather than the subtle frequency sculpting of the DQ1.

In addition to general program compression/expansion, the CQ1 will find uses in applications that may otherwise present difficulties for less flexible processors, including Multi-source separation, High/Low frequency enhancement, Transient enhancement and De-essing or Pop/Squeak reduction.

- 4 independent bands of sophisticated yet intuitive frequency-selective compression or expansion
- Selectable above or below threshold (upwards or downwards) operation
- Sonalksis 'State-space' physical model ensures 'true analog' response
- Definable side-chain filtering ensures any frequency can act as a trigger
- Zero latency: absolutely no internal delay whatsoever
- 64-bit floating point internal precision throughout
- Ultra efficient processing, with specific optimisations for native processors
- Up to 192 kHz support
- Support for most formats on Mac & PC platforms

DQ1 Dynamic Equalizer



The DQ1 dynamic-equalizer is an extremely versatile processing tool that can be used for precision sculpting, creative moulding, ambient enhancement or restoration – maintaining the same unparalleled audio quality expected from Sonalksis products and making the DQ1 a unique and indispensable addition to any audio processing toolbox.

Dynamic equalization allows frequency sculpting beyond the limits of standard 'static' equalizers, by linking the user-defined frequency response to the audio signal level; thus frequency imbalances can be corrected psychacoustically, altering an equalization curve dynamically on the basis of programmed loudness. This makes the DQ1 extremely flexible and suitable for a variety of sound design roles, working as a perfect compliment alongside the Sonalksis SV-517 multi-style (static) EQ.

The DQ1 is a frequency-sculpting processor first and foremost, appropriate more for dynamic-filtering purposes than frequency-selective dynamics, and although these two applications are to some extent interchangeable, the DQ1 will be more at home providing gentle but precise sculpting of the audio spectrum. If greater dynamic impact is required it can be achieved with the Sonalksis CQ1, the sister product of the DQ1, which is designed primarily as a frequency-selective compressor/expander, providing a means to aggressively shape the signal dynamics of explicit frequency bands.

- 4 independent bands of sophisticated yet intuitive dynamic filter control.
- High quality minimum phase 'true analog' filters using Sonalksis 'State-space' physical model.
- Zero latency: absolutely no internal delay whatsoever.
- Each band is switchable between dynamic or standard 'static' mode.
- 64-bit floating point internal precision throughout.
- Ultra efficient processing, with specific optimisations for native processors.
- Up to 192 kHz support.
- Support for most formats on Mac & PC platforms.

NATIVE EFFECTS BUNDLE



The SoundToys Native Effects bundle brings RTAS, AudioSuite and Au compatible DAW users the high quality analog emulation of classic effects, plus professional pitch and time manipulation. With its six full-scale plug-ins this bundle delivers endless creative possibilities for any music or sound design applications. Featuring the acclaimed ***EchoBoy****, with 30 echo/delay emulations, 3 band EQ with decay shaping, and a realistic analog sound and response.* ***FilterFreak****, analog sounding single or dual resonant filter with six modulation modes including programmable rhythms.* ***PhaseMistress****, emulations of classic and modern phase shifters with the same extensive modulation of FilterFreak.* ***Tremolator****, classic tremolo emulations, dynamic control and Rhythm Mode for extreme auto-gated rhythmic effects.* ***Crystallizer****, Retro pitch-shifting, reverse granular echo with MIDI sync and tone control.* ***SPEED*** *(AudioSuite only), tempo/time control and pitch-shifting with Simple, Graphic, and Calculator modes.*

EchoBoy – The Ultimate Echo Plug-In



Originally available for Pro Tools TDM systems, EchoBoy was designed to provide more analog-style warmth than existing delay plug-ins, yet not as dark as guitar pedal echos. And now it has become a permanent fixture on the aux faders of hundreds of top mixers and engineers. Echoboy was meant to be abused, just like real analog gear: cranking the gain adds more analog fatness, plus you can choose the amount and type of analog saturation, dial in the amount of tape wobble, and even reverb-style diffusion control. It's easy to switch between Dual Echo or Ping-Pong modes for powerful stereo echo effects; or use Rhythm mode's remarkably easy-to-use 16-tap rhythmic delay. Rounding things out is a 3-band parametric EQ is available with control over echo decay and tone.

- Delay times can be specified in milliseconds or musical note values, and it will also lock to your host sequncer.
- Fnd an echo tone that fits your mix by choosing one of the 30 built-in echo styles modeled after SoundToys collection of vintage echos.
- EchoBoy's chorus emulates the CE-2 chorus, considered a holy-grail of guitar chorus pedals.
- Get instant access to a whole range of classics, including "Studio Tape", modeled after SoundToys' ATR-102 half-inch two-track machine, EchoPlex, Space Echo, Memory Man, DM-2, and the TelRay oilcan delay.
- Using the Groove, Accent and Feel controls you can fine-tune the echo's rhythm using, and dial in a musical sound that fits your style.



FilterFreak – Resonant Analog Filter

FilterFreak is a Resonant Analog Filter that is FAT and warm. You can select emulations of different filter types to get a wide range of classic sounds. From funky envelope followers like Mutron, to subtractive synth style reshaping with ADSR, to old Morley WahWah pedals and big resonant LFO sweeps like the Sherman Filterbank. A unique Rhythm Mode allows you to create cool custom patterns that lock to MIDI. A ll the fat and the flexibility of a whole closet full of filters and beyond. With the Analog Mode switched on and the input / output gains cranked, you can easily add Dirt, Pump, Shred or Fat to the sound — just like you can with hardware.

- The Rhythm Mode gets you moving with the music. Flip the MIDI switch, select 1/4 notes and a sine wave, instant auto wah. The Rhythm Editor and create a custom pattern that fits your tune. Patterns can even be saved and used in PhaseMistress, Tremolator, or EchoBoy.
- The Groove knob lets you dial in swing or shuffle to drop the groove in the pocket. **FilterFreak2** utilizes two fat analog filters that you can run in serial or parallel. Each can select from Low/High Pass, Band Pass and Band Reject. As well as, 2, 4, 6, or 8 pole filters. Bass, guitar, synths, vocals, anything you want to put through it and anyway you want it.

NATIVE EFFECTS BUNDLE

Phase Mistress - Analog Phaser



Phase Mistress is an Analog Phase Shifter that offers emulations of numerous classic and coveted hardware units including the Bi-Phase, Boss Super Phaser, Phase 90, to the Moogerfooger 12 stage, Small Stone, Trine and many more. Through thier thorough analysis, SoundToys was able to nail all of the rich, warm, silky analog sounds of these coveted devices. And in order to take Phase Mistress to another level, they added a bunch of additional modern and forward thinking features such as MIDI sync, custom rhythmic patterns and a large preset library. Modualtion sources include LFO, Envelope follower, Random, ADSR as well as SoundToys' unique Rhythm Mode. You can put Phase Mistress on individual tracks or even entire mixes with stellar results. Designed with ease of use in mind, Phase Mistress allows you to find the sound you're after fast, no-matter how sonically deep and complex.

Tremolator – Tremolo and Auto-Gate

Tremolator emulates the tremolo effect of classic guitar amps and electric pianos with modern features including, dynamic control of speed and depth, and MIDI sync to lock in your tempo. And like most of the other SoundToys effetcs, there is also a programmable Rhythm Editor that let's you write custom patterns and turns this amazing tremolo into a outrageous rhythmic auto-gate. Tremolator is at home for traditional guitar-based effects, or for creating trance-inducing dance rhythms for remixing.



Analog mode recreates the sounds going in and out of a piece of analog hardware. You can switch the smooth tremolo waveforms over to a sharp squarewave for syncable auto-gate effects. You can lock it to MIDI with the flip of a switch, then select 1/8th notes, 16th notes or whatever fits the rhythm you need. If straight note pulses isn't what you need, use the Rhythm Editor to write your own cool groove (You can even pull a groove from the included library). Add some swing or shuffle, accents, and analog mode. You can even use the Waveshape Editor to tighten or loosen the gate time. The Tweak menu is where you will find the Dynamics controls. These parameters let your playing control the speed and/or depth of the modulation. You can create cool speed ups or slow downs based on how loud or soft you play. You can create smooth increases in depth as your cords fade out, or heavy tremolo that fades away. Plus there are already some great presets in our Dynamics folder that you can "tweak" to fit your needs.

Crystallizer – Reverse Echo Effects



Inspired by the Crystal Echoes preset in the Eventide H3000, Crystallizer combines granular reverse echo slicing and retro pitch processing to create a huge range of radical sonic manipulations and classics with a twist. You can use Crystallizer to create synth-like textures from simple acoustic guitar rhythms, lush detuned echos, or completely psychedelic pitch-shifted reverse echo effects. Great for drums, guitar, bass, sound design, electronic music, and just about anything else - Crystallizer is a truly unique and creative effects processor. The modern incarnation of the Crystallizer algorithm includes many breakthroughs including MIDI sync — you can even MIDI sync revers delays. A built-in Gate/Duck control, and high-cut and low-cut filters help tame unruly effects. Chrystallizer uses old school pitch-shifting techniques, based on the Eventide H910 Harmonizer, which used a resample and cross-fade technique that introduced audible 'glitches' in the pitch-shifted audio. There are numerous presets to get you started, and like all of SoundToys plug-ins, Crystallizer is fully automatable.



Speed – Time Compression/Expansion for AudioSuite

Speed is an AudioSuite plug-in that allows you to change the tempo of audio tracks without affecting pitch, transpose pitch without affecting tempo or even alter tempo and pitch simultaneously. Speed works equally well on drum tracks, single instruments and even entire mixes — processed audio tracks are free from unwanted artifacts while transients and rhythmic consistency are preserved. Speed is perfect for time conforming commercial spots and is the ideal tempo and pitch matching utility for today's loop-based music productions.

SoundToys TDM Effects - Plug-In Bundle for Mac OS X and Windows XP/Vista *(Mfr # SOUNDTOYSTDM • B&H # SOSTETDM3)*.....**995.00**

SoundToys Native Effects - Plug-In Bundle for Mac OS X and Windows XP/Vista *(Mfr # SOUNDTOYSNATIVE • B&H # SOSTEN3)*.....**395.00**

WAVES

Musicians Bundle I & II Native



Created specifically for the Native DAW environment, the Musicians I and II bundles each bring the power, clarity and intuitive control of Waves tools within reach of anyone. These award winning plug-ins will allow you to create tracks with presence, punch, and a unique sonic signature. Both bundles inlclude two intelligent compressor/expander/gate dynamics tools optimized for guitars and vocals; the Renaissance Axx and Renaissance Vox, along with time domain effects including Doubler and SuperTap. The Musicians I bundle also offers Meta Flanger, for flanging, phaser and chorus effects, while the Musiciancs II bundle features the stellar Renaisance EQ and compressor plug-ins. Both bundles include compatibility with RTAS, AudioSuite, Audio Units, VST, MAS, and DirectX on their respective Mac and PC platforms.

Both Bundles Include:

Doubler – Double Tracking

Super Tap – Multi-Tap Delay

Renaissance Axx – Instrument Compressor

Renaissance Vox – Vocal Compressor

Musicians I Bundle Only:

MetaFlanger – Flanger

Musicians II Bundle Only:

Renaissance EQ – EQ

Renaisance Compressor – Compressor

Doubler Double Tracking



The Doubler is an automatic double-tracking device that will make any instrument or vocal larger than life, adding depth and dimension to the sound. Employing an innovative combination of delay and pitch modulation, the Waves Doubler delivers a wide range of time-domain doubling effects. Unlike other delay and pitch modulation processors Doubler specializes in the double tracking sound that is great on polyphonic instruments and full mixes. Doubler offers a choice of two and four voices, and is available in both mono and stereo versions. Each voice has Detune, Pan, Delay, EQ and Volume. With a Detune range of 100 cents and a modualtion range of 200 cents for modulation, Doubler provides control over an array of creative doubling effects. The LFOs have re-set and sync for synchronization to the beat or start of the sound for repeatable effects.

SuperTap
Multi-Tap Delay

SuperTap is a six-tap delay with up to six seconds of mono or true stereo delay. There's a dedicated Eq/Filter section for each tap derived from the acclaimed Q10 as well as Global LFO and a feedback section capable of overmodulation and positive gain feedback loops capable of some serious distortion. SuperTap can produce a wide range of creative rhythm effects and loops and includes 19 factory presets covering a broad range of multi-tap delay effects, including analog and tape delays, slapback echo, chorusing and more. To conserve processing power, SuperTap allows you to choose between 2 or 6 tap plug-ins, in mono or stereo, with or without modulation.



MetaFlanger



MetaFlanger is a plug-in for creating unlimited flanging, phaser and chorusing effects including classic tape flanging effects and other mutations of vintage modulation effects. It can emulate traditional analog flangers, fill out a simple sound, create intricate harmonic textures and even generate small rough reverbs and effects. The Filter section allows you to affect only the upper or lower frequency ranges, while phase inversion allows even greater, more dynamic effects control. Has an extensive library of factory presets.

Musicians Bundle I & II Native



Renaissance VOX

This may be one of the ultimate "one-knob" compressor limiters in pro audio history. Actually it has two controls because it also has a gate. Renaissance VOX is optimized for vocal tracks, featuring a simple interface with only two controls and two meters. The elegant display controls a compressor, gate, and precision limiter with automatic gain staging for clip-free maximization of vocals. The Energy control adjusts the threshold of the multi-stage downward expander, and the Compression control adjusts the amount of compression and limiting while automatically providing output gain boost. This greatly simplifies voiceover or vocal track production by giving the user a single-control adjustment for the most-needed compression and maximization of such tracks.

Renaissance Axx

The Renaissance Axx is a compressor ideal for optimizing level and dynamics of any track especially Guitars, Bass and other instruments. The Renaissance Axx Incorporates a limiter at the output so that you don't create digital clipping. The Renaissance Axx has a fixed ratio curve and automatic release control. Using just 3 simple controls you can get the dynamics and level that you want. The idea behind the control of Renaisance Axx is to have the musician and more hobbyist sound engineer in mind and provide something that fast setting and yet very effective with the sound quality of a true pro audio quality.



Renaissance EQ



Renaissance EQ is a 2, 4 and 6-band audiophile quality EQ. Its Q10 style functionality includes separate Gain, Frequency Q and Filter Type controls for each band that can be controlled via dedicated buttons or graphically using the intuitive Frequency Response Graph. The various filter-curves, based on the theoretical designs of renowned engineers emulate the warm, sweet sounds of vintage-style EQ filters including prized Pultec EQs.

- 2, 4, and 6 band versions with controls for Gain; Frequency (16Hz to 21,357Hz); Q Factor
- Filter-curves based on vintage analog equalizers
- Double precision bit resolution processing
- Filter Types Asymmetric Bell, Resonant Hi/Low Shelf, Hi/Low Pass per band
- Frequency Band Marker Graphic control over Frequency and Gain per band

Renaissance Compressor

The Renaissance Compressor is a vintage style compressor/expander with a barebones, no nonsense interface. The five standard compressor controls — threshold, ratio, attack, release and gain are enhanced with Mode, Character and Behavior controls that let you choose between manual or auto-release functionality, analog warmth or an uncolored sound, and Electro or Opto circuit emulation. A diverse range of factory presets for use in mastering, voiceovers, vocals, drums, guitar and bass, transient restoring expanders as well as aggressive pumping effect, provide a starting off point to get you going.

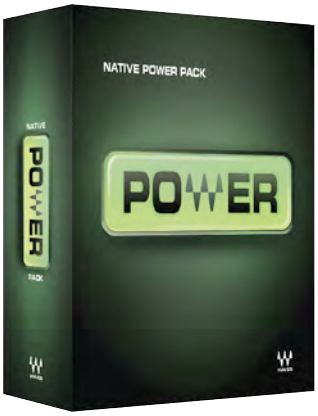
- Vintage Opto and modern Electro compression modes
- Internal brickwall limiting for clip-free output
- ARC Auto Release Control for increased RMS levels.
- Double precision bit resolution processing
- Up to 24bit 192kHz resolution
- Mono and Stereo components
- PC and Mac compatible



Waves Musicians Native Bundle *(Mfr # MUSNA • B&H # WAMNBQ)*.....**CALL**

Waves Musicians II Native Bundle *(Mfr # MUS2NA • B&H # WAM2NB)*.....**CALL**

NATIVE POWER PACK



Native Plug-in Bundle For Mac and PC

Waves' Native Power Pack is a complete software bundle of audio processing essentials. It includes everything you need for, mixing, mastering, and sound design for music and film. With a total of 10 plug-ins, from reverb, delay, and equalization to compression, limiting, and level maximization, the Native Power Pack delivers the perfect way to take the processing capabilities of your native DAW system to a higher level. The high-quality plug-ins bundled in the Native Power Pack include the famous TrueVerb virtual-space reverb, the Q10 "Swiss-army knife" equalizer, C1-compressor and C1-gate, the S1-Stereo Imager, and of course, the essential L1-UltraMaximizer mastering peak limiter. Together, they let you shape your audio with precision and creativeness. The Native Power Pack supports RTAS, AudioSuite, VST, and Audio Units formats on Mac and Windows with sample rates up to 96kHz or 192kHz, depending on the plug-in. An upgrade path is available from the Native Power Pack to the Gold or Platinum Native Bundles.

Bundle Includes

- **TrueVerb** (up to 96kHz)*
- **IR-L** Convolution Reverb (up to 96kHz)*
- **L1** Ultramaximizer (up to 192kHz)*
- **Q10** Paragraphic EQ (up to 192kHz)*
- **C1** Parametric Compander (up to 192kHz for Comp and Gate and up to 96kHz for comp-gate and comp-sc)*
- **SuperTap 2-Tap** Delay (up to 192kHz)*
- **Doubler** (up to 192kHz)*
- **DeEsser** (up to 192kHz)
- **S1** Stereo Imager (up to 192kHz)*
- **Renaissance Axx** (up to 192kHz)*

**Maximum Supported Sample Rate*

L1 Ultramaximizer



The L1 is a mastering level brickwall limiter that combines state-of-the-art peak-limiting with proprietary word length reduction that maximizes audio levels and resolution while minimizing quantization noise — create 16-bit files with 19-bit perceived resolution. Use L1 to maximize audio levels for CD's and multimedia and as as the final audio processor in mastering. The L1 installs two separate plug-ins into your host application: L1 limiter, a mono/stereo wideband limiter without IDR, best used as a track insert for voice, instruments or effects. L1-Ultramaximizer, the "full" mastering plug-in with limiter and all IDR options.

- Peak limiting interface consists of input attenuation, threshold, output ceiling, release time controls and a gain reduction meter.
- As the Threshold is lowered below the level indicated by the peak threshold meters, the output level is increased but only to the maximum set by the output ceiling control
- Release time controls how fast the L1 recovers to the constant gain after a peak is encountered
- Lookahead peak limiter for maximum level
- 48-bit internal resolution for TDM and 64-bit on Native systems allows dithering back to 24-bit output for DVD authoring and high-resolution mastering
- Although your audio may not exceed the digital maximum set by the out ceiling control, it may clip when converted to an analog, especially if an inferior A-D converter is used. To combat this, choose Analog Domain for your final mastering ceiling out reference and this will prevent sample from going over when converted to analog.

IDR (Increased Digital Resolution)

- Waves' proprietary word length reduction system, IDR implements Quantize, Dither and Noise-Shaping to ensure maximum digital resolution when reducing the number of bits in your audio.
- Quantize allows you to chose the final bit depth output (8-, 16-, 20-, 24-bit). The L1 works at 48-bit resolution, and is dithered back to 24-bit when this option is chosen.
- Dither controls the type of dithering process to be used:
  - Type 1 yields lower distortion but adds about 5 dB to the noise floor.
  - Type 2 yields lower dither level without increasing noise floor.
- Noise-shaping options include Moderate, Normal, Ultra or non and can be applied to suit your preference for each application.

NATIVE POWER PACK

C1 Parametric Compander



The C1 consists of three independent stereo processing modules: Compressor/expander, Gate/expander, and Filter/equalization. The EQ mode of the Compressor/expander may be chosen independently of each other. For example, you can combine a wideband compressor with a high frequency gate. The Threshold/GateOpen, Attack, Release, EQ Mode controls of the two dynamics modules can be operated simultaneously. The EQ Mode switch has three modes. Wideband mode operates as a conventional expander/gate or compressor, Sidechain mode passes the desired sidechain audio signal used to control the dynamics through the filters in the EQ module so that the dynamics respond only to a defined frequency band. Split mode not only filters the sidechain audio signal, it also separates the main signal into two bands: an active band which will be processed and a passive band which is not processed. The Filter module allows you to designate frequency bands for use with the Sidechain EQ and Band split modes.

C1 consists of six component plug-ins based on the three available processor modules allowing you need without wasting DSP power. Each component plug-in has its own factory and user presets.

C1comp – Wideband compressor/expander with no sidechain, for use as a basic track insert

C1gate – Wideband downward expander/gate with no sidechain

C1c/sc – Compressor with sidechain or split-band compression can be used as a high or low frequency limiter, de-esser, de-popper, sidechain drum gate, standard limiter/compressor/ expander or no-pump sidechain mastering compressor

C1comp/gate – Wideband compressor and gate combo with no sidechain for general use outboard track insert

C1c/g+ – The "full" plug-in, with compressor, gate, sidechain EQ, and IDR for use as a precision multi-function, multi-band mastering processor; as a wideband compressor with high frequency gate; simultaneous compression and upward presence enhancer

C1c/g – Same as +C1c/g without IDR

Compander/Expander Module

- Provides basic soft knee variable-ratio compression, expansion and limiting using the following controls.
- Toggle between two reference modes to control how the Makeup Gain stage will react to gain reduction.
- Standard controls include Makeup Gain, Threshold, Ratio (variable from 0.5:1 (Expansion) to 50:1 (Limiting), Attack time, Release time.
- Program Dependent Release can apply a short release time to transient signals while at the same time maintains a more relaxed release time for normal dynamic material.

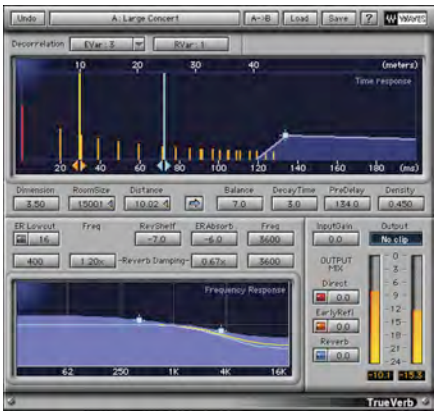
Gate/Expander Module

- Full range of adjustments independent of those in the Comp/Exp module. However, some of the controls of the two modules may be linked together for ease and speed of adjustment.
- Controls include: Floor sets the lowest level that a sound will be taken to when gated or expanded, GateOpen, GateClose, Attack time, Release time, and Hold.
- Control level meter shows the level of the wideband or sidechain EQ signal controlling the processor. The meter time constants match the Gate/Exp attack and release times.

TrueVerb Reverb/Room Simulator

TrueVerb is a room emulator/reverb processor that uses separate early reflection and reverb algorithms to generate compelling virtual spaces. Control the Room size, its decay time and frequency characteristics as well as the Distance between the sound source and listener.

- Create natural sounding rooms without distorting the original stereo image
- True Stereo compatibility
- Two user modes: Send mode or Thru Mode where TrueVerb is inserted on a stereo submix or master outputs to create a virtual room for groups of instruments or an entire mix
- Constant Perceived Level ensures a consistent overall mix as you tweak TrueVerb's parameters
- Extensive setup library with dozens of presets, many tailored specifically for either Send or Thru mode usage
- Separate editable graphic Time Response and Frequency Response displays



NATIVE POWER PACK

Q10 ParaGraphic EQ

The Swiss-army knife of equalizers, the Q10 provides up to 10-bands of precision mono or stereo EQ. An extensive Setup Library includes 200+ presets, from gentle sweetening EQs for mastering to extreme filters for hum removal and creative effects, suitable for every aspect of audio production.



- 7 Plug-in Components 1, 2, 3, 4, 6, 8 and 10 bands, each available in mono and stereo.
- Advanced noise-shaping for optimum fidelity.
- Filter Type Band Pass, Low Shelf, High Shelf, Low Pass and High Pass per band
- Gain -18dB to +18dB per band
- Frequency 16Hz to 21,357Hz per band
- Q 0.5 to 100 per band
- Separate or Linked processing and parameter control.
- Presets for Multimedia, Pseudo-stereo, Band Limiting, Comb Filtering, Crossovers, Hum Removal, and More
- Frequency Curve Graph and Value Windows provide interactive control over Frequency, Gain and Q
- Up to 24bit 192kHz resolution

S1 Stereo Imager



S1 combines a number of stereo processing techniques, based on recognized engineering principles, with an intuitive user interface. Four component plug-ins, S1 provides powerful stereo enhancing and rebalancing tools for use in mixing, mastering and digital editing without adding unwanted tonal, phase coloration and with a high level of mono compatibility with minimal side effects. Supports 88.2/96kHz native host applications as well as 48-bit double precision resolution for TDM.

Four S1 component plug-ins let you select the amount of audio processing you need.

– S1 Shuffler is the full plug-in, with all controls, for mastering, fixing off-center or unbalanced mixes, precision image adjustment, changing wideband width or expanding the low frequency image as well as Rotating true stereo sources without narrowing the stereo stage

– S1 Shuffler (48) is the full mastering plug-in for TDM users with 48-bit double precision resolution dithered to a 24-bit output

– S1 Imager is less processor intensive then S1 Shuffler with Width, Rotation, and Asymmetry controls for enhancing stereo mixes or Rotating stereo-mic and submixes into place)

– S1 MS converts left-right input into Mid/Side stereo (MS) output or vice versa.

De-Esser High Frequency Dynamics Processor

Equipped with only a few simple controls, De-Esser provides fast and easy de-essing and High Frequency limiting that can be applied to a wide variety of sources especially singing and voice-overs to remove sibilant 'esses' and 'sshs'. A choice of Wideband and SideChain mode allows you to use De-Esser as a high frequency dynamics processor or as a straightforward compressor/limiter.



- Sharp side-chain filters
- Wide-band or Split compression modes
- Audio or Sidechain monitoring
- Up to 24bit 192kHz resolution
- Mono and Stereo components
- Supports RTAS, Audio Suite, VST, AU
- Frequency 2,000Hz to 16,000Hz Cutoff frequency for the sidechain filter.
- Audio Split or Wideband modes.
- Sidechain Filter Type High Pass or Band Pass.
- Monitor Audio or Sidechain.
- Threshold -80dB to 0dB integrated with the Input Energy Meter.
- Attenuation Meter -30dB to 0dB with peak hold indicator.
- Output Meter -30dB to 0dB with peak hold indicator.

NATIVE POWER PACK

IRL Convolution Reverb

IR-L is Waves' "light" convolution reverb, offering the same great sound and impulse responses as IR-1 but with fewer controls for simpler, more efficient operation.
The entry level plug-in is IR-L, which uses the same convolution engine and samples but with a more basic feature set. It can be upgraded to either the IR-1 or IR-360. IR-L is available in two versions: Native and HTDM. Controls include Reverb Time with a ratio of 1:0.25; Convolution Start/Length controls; Direct in/out; Global pre-delay to all IR components; Latency display and Dry delay; Dry/wet control; Crosstalk; Output; and graphical display of IR properties.



- Convolution Start Control lets you trim the beginning of an impulse response to eliminate unwanted predelay.
- Extensive Library of Impulse Response Samples with Different Micing Options.
- Dynamic Preset Handling. Adding or removing presets is now easier, with the preset menu reflecting the impulse response samples contained in the presets folder.
- 96 kHz support for high resolution.
- Reverb Time RT60. Unlike existing products, IR-L uses unique impulse response (IR) manipulation techniques to allow shortening (times 4) of the reverb time while maintaining acoustic coherence and preserving the natural envelope and frequency content.
- CPU Usage Control. Special Efficient-Stereo components requiring less processing power; A "low CPU" mode utilizing intelligent algorithms that require less CPU usage while preserving high sound quality and definition.
- Convolution Length Control. This allows control over the length of the actual real-time convolution. Therefore the CPU load can be reduced if desired by using a shorter convolution length while maintaining the RT60.

Native Power Pack *(Mfr # NPP • B&H # WANPP)*: Includes L1 Ultramaximizer, C1 Parametric Compander, TrueVerb Reverb/Room Simulator, Q10 ParaGraphic EQ, S1 Stereo Imager, De-Esser High Frequency Dynamics Processor, IRL Convolution Reverb ..... **CALL**

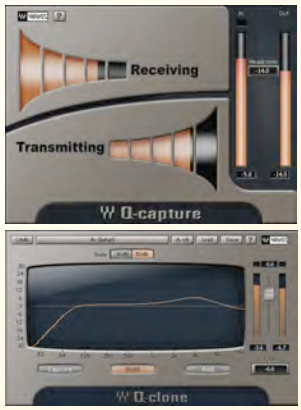


Q-Clone Native & TDM

Hardware EQ Snap-Shot Capture Plug-In

Q-Clone is a revolutionary product utilizing unique (patent-pending) technology that lets you use your outboard hardware equalizer in a completely new way. By capturing the sound of your own gear, Q-Clone allows you to use that sound freely throughout your session, adjusting the sound of each track just as you would if you had dozens of that same hardware equalizer.

- 2 plug-in components: Q-Clone and Q-Capture
- Double precision bit resolution processing
- Up to 24bit 96kHz resolution
- Mono and stereo components
- Supports RTAS, Audio Suite, VST, AU
- PC and Mac compatible



Q-Capture

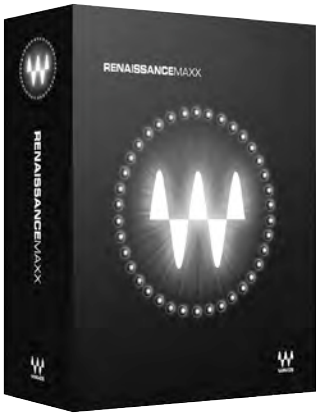
- Receiving and Transmiting Meters Shows Impulse Status
- In/Out Meters -50dB to 0dB with peak hold indicators and a clip indicator
- Headroom Fader -32dB to 0dB

Q-Clone

- Graph Scale 16dB or 30dB; Frequency/Gain Response Graph 25Hz to 16kHz, 30dB to +30dB
- Mode control buttons Capture, Hold and Add
- Output Gain (-48dB to +12dB); Output Meter -50dB to 0dB; and Trim Output adjustment

Q-Clone *(Mfr # QCNTDM • B&H # WAQCNTDM)* ..... **CALL**

Renaissance Maxx Bundle Native or TDM



Classic Sound — Complete Control

Available for Native and TDM platforms, Renaissance Maxx offers seven of Waves' most acclaimed audio processors in one bundle to provide the MAXXimum in flexibility, efficiency and intuitive control. Renaissance Maxx features vintage-modeled equalization, dynamics, and reverb plus a powerful vocal processor, a new de-esser, Renaissance Bass, and the new plug-in that tips the scale —Renaissance Channel— the ultimate channel insert processor. Renaissance VOX combines compressor, limiter and gate functions to bring vocals and solo instruments to the front of the mix while pushing out unwanted noise. Renaissance Bass refines Waves' popular MaxxBass technology to allow bass frequency extension through speakers with limited low frequency response. Renaissance DeEsser is the next generation DeEsser, and Renaissance Channel is a true channel insert with EQ, comp/limiter, gating, and more incorporated from other award-winning Renaissance plug-ins.

Renaissance Maxx Bundle (Native or TDM) Includes –

- ◆ Renaissance Axx
- ◆ Renaissance Bass
- ◆ Renaissance Channel
- ◆ Renaissance Compressor
- ◆ Renaissance DeEsser
- ◆ Renaissance Equalizer
- ◆ Renaissance Reverb
- ◆ Renaissance Vox
- ◆ IR-L Convolution Reverb
- ◆ Waves Tune LT

Renaissance Reverberator

The Renaissance Reverberator is a high end, classic sounding reverb processor that recreate the warm sound qualities and simple operation of classic hardware in the digital domain. Designed to be musical, not technical, the Renaissance Reverberator processors has a clean and simple interface with just a few straightforward controls. It features rich reverb tails, plus a second generation early reflection system, providing density and texture.

Reverb Types include: Hall1, Hall2, Room, Chamber, Church, Plate1, Plate2, Reverse, Gated, Non-Linear, EchoVerb and ResoVerb. Adjustable reverb paramaters include: Time (from 0.1s to 20s); Size (1 to 100); Diffusion (0 to 100); and Decay (0.04 to linear). Additionally, the De-correlation parameter provides subtle early reflections changes and fine tuning. The Ouput section offers wet dry mix control along with gain controls for the dry, reverb and early reflection signals. A wide range of filtering options are also provided.



- ◆ 12 reverb types
- ◆ De-correlation for subtle early reflections changes and fine tuning
- ◆ Negative Predelay value delays the dry signal
- ◆ Up to 24bit 96kHz resolution (TDM 24/96 Compact component only)



Renaissance Bass

Waves developed the MaxxBass technology to allow audio engineers to selectively add harmonics which significantly enhance the bass perception by the listener, and most importantly, beyond the range of the speaker's conventional frequency response. Renaissance Bass takes the MaxxBass algorithm to greater effectiveness and simpler operation. The process has been refined and is even more effective than the original processor. In addition, a simplified user interface helps achieve top-quality sound with quick adjustment, whether in post, mixing, mastering, or multimedia.

- ◆ Extends perceived bass response by up to 1.5 octaves.
- ◆ Delivers bigger bass for any system.
- ◆ Clip-free performance.
- ◆ Up to 24bit 192kHz resolution.
- ◆ Controls include: Frequency Cutoff; In/Out Adds or removes the original bass from the output signal, Original Bass Meter; Harmonic Intensity; Harmonics Meter; Output Gain Fader; and Output Meter.

Renaissance Maxx Native *(Mfr # RXNA • B&H # WARXNA)*.....**CALL**

Renaissance Maxx TDM *(Mfr # RXTDM • B&H # WARXTDM)*.....**CALL**

Renaissance Maxx Native (Upgrade) For Owners of Musicians Native Bundle *(Mfr # MUNRXUP • B&H # WAMUNRXUP)*.....**CALL**

Renaissance Maxx TDM (Upgrade) For Owners of Gold TDM Bundle *(Mfr # R4TXUP • B&H # WAR4TXUP)*.....**CALL**

Renaissance Maxx Native (Upgrade) For Owners of Gold Native Bundle *(Mfr # R4NXUP • B&H # WAR4NXUP)*.....**CALL**

Renaissance Maxx Native or TDM

Renaissance DeEsser

Renaissance DeEsser is a state-of-the-art sibilance attenuator which reduces undesirable high frequencies while preserving the integrity of your source. With a variety of presets for both male and female voices, Renaissance DeEsser makes it simple to zero in on the problem spots and clean them up with accuracy and ease. Renaissance DeEsser relies on technologies used in Waves C4, DeEsser and Renaissance VOX plus it has along with proprietary features that make it better then other DeEssers including Waves own DeEsser.



- Threshold is not the normal "absolute value" threshold that you usually have. Dynamically adapting to the input signal in order to provide a more unified DeEssing effect yielding more natural sounding results.
- Specify the maximum desired gain reduction for better control of the DeEssing effect.
- Phase compensated crossover helps avoid undesirable coloration to the sound and to eliminate phase modulation that would other wise occur as an artifact of the amplitude modulation applied by the compressor.
- As the DeEsser works only on part of the spectral range of the input, the graphic user interface incorporates a graph that lets you see what you hear.

Renaissance Channel

Renaissance Channel is a complete channel processor with true double precision operation for maximum fidelity and artifact-free audio. It includes vintage modeled EQ and compression inherited from the critically acclaimed Renaissance EQ and Compressor, selectable EQ/Dynamics ordering, and independent sidechain configuration of routing and filtering for compression and gating. In addition, it includes overload protection and stereo rotation, taking the concept of channel insert to the limit.

The EQ features consistent filter response over the entire audio range, with two user-selectable compression curves – one taken from the Renaissance Compressor, and the other from the Renaissance VOX processor.With true double precision processing, the internal processing bus always has the definition required to handle any input signal without artifacts or internal distortion, while overload protection ensures there is no output clipping. The entire stereo stage can be rotated, controlling the level balance without affecting center channel sound. In addition, sidechain routing and filtering can be configured independently for the gating and compression components of the processor.



- 4 processors in 1
- Independent Gate and Compression
- Selectable EQ/Dynamics signal flow
- Double precision bit resolution
- EQ with consistent filter response over the whole frequency range
- Setting of sidechain routing and filtering for gating and compression
- Stereo Rotation control
- Overload protection - no output clipping
- Up to 192kHz sample rate (TDM up to 96kHz)
- Mono. Mono-to-Stereo and Stereo components



Waves Tune LT

Waves Tune LT is a special edition of Waves Tune pitch correction plug-in. It is included with selected Waves bundles including the Renaissance Maxx Bundle. It delivers the same great sound as Waves Tune, using an intuitive interface, and simplified controls.

- Operates in sync and controls host transport using ReWire.
- Pitch Edit Graph with Waveform Overview, Timeline, Piano Roll and Pitch Editor.
- Three timeline modes including bars/beats, minutes/seconds and samples.
- Selectable scale types with 43 presets.
- Formant correction.
- Up to 24bit 96kHz resolution.
- Mono and Stereo components.
- Supports RTAS, Audio Suite, VST, AU
- PC and Mac compatible

Gold Bundle Native or TDM

Professional Tools for Production, Mastering, Tracking and Multimedia



Whether you've exhausted your old plug-ins or have simply been waiting for the right all-in-one audio toolbox to come along, the Waves Gold Bundle is simply everything you need, with several daily tools, sweetening and mastering processors, and sound design mindbenders. A near-flawless, must-have plug-in suite, Waves Gold includes a total of 19 plug-ins — enough tools to round out any plug-ins menu — or replace it all together. From the original Q10 and L1 to the Renaissance series, over 300 setups and processors provide exacting control of the highest-resolution tools, for musicians, mastering, remix, restoration, multimedia, film, web, games, everything audio. In fact, the Gold Bundle can handle hundreds of jobs—yet the whole collection falls into tight formation, thanks to its consistent interface design and expansive compatibility.

Gold Bundle (Native or TDM) Includes –

- L1Ultramaximizer
- UltraPitch
- MaxxBass
- TrueVerb
- S1
- Renaissance Axx
- Renaissance Compressor
- Renaissance Equalizer
- Renaissance Reverb
- C1
- C4
- PS22**
- MetaFlanger
- MondoMod
- DeEsser
- Paz Psychoacoustic Analyzer
- Enigma
- SuperTap
- IR-L*
- Doubler
- Doppler
- Q10 Paragraphic Equalizer
- AudioTrack
- Waves Tune LT*

**Native Only • **TDM Only*



C4
Multiband Parametric Processor

The C4 Multiband Parametric Processor harnesses the compression design from the award-winning Renaissance Compressor including the ARC Electro and Opto bands. Key features of the C4 include transparent cross-over design with global adjustable Q; true parametric control including independent threshold, range, gain, attack, release and bandwidth per band; flexible design allows compression; expansion or EQ independent of the functions of the other bands; adjustable global knee control; bit precision dithered to a 24 bit output.

UltraPitch

UltraPitch provides up to 6 voices of formant corrected pitch shifting each with independent level, pan and delay control for each voice. It allows you to raise or lower the pitch, of each voice, up or down one octave by semitone or with 5 cent resolution. Variable formant-corrected pitch shifting prevents chipmunk effects and is excellent for gender bending.With fast pitch detection and completely variable stereo panning and rotation for each output, UltraPitch can create huge and thick stereo chorusing, doubling, parallel harmonies, slapback effects and more. Includes three separate component plug-ins; single voice, 3-voice harmony maker and 6-voice harmony maker, that can be used in either mono or stereo.





AudioTrack Channel Insert

AudioTrack is a channel insert with 4-band, fully parametric EQ, compressor, and gate, all in one space-saving window, 88.2/96kHz-ready for many native platforms. Unbelievably efficient on any system, with undeniable quality, it is ideal for multimedia producers, voiceover, project studios, and more. The EQ is a true fully parametric 4-band EQ, with bell, shelf, and highpass/lowpass filters, all taken from Wave's Q10 design. The compressor includes expander ratios, plus a "one-hand" Autogain feature. The noise-gate removes background noise from voiceovers and more.

Gold Bundle Native or TDM

MaxxBass



MaxxBass provides a virtual subwoofer by extending the perceived bass response on any speakers. Whether for mastering enhancements or site-specific mixing, your ears will perceive an amazing low end. Using patented technology, MaxxBass takes your bass to the maximum by adding a series of harmonics to the signal. These harmonics stimulate a psychoacoustic bass-enhancing effect – a phenomenon that small speakers rely on to play audible bass. MaxxBass simply maximizes this known acoustical phenomenon. Thus bass frequencies are greatly enhanced without traditional EQ or bass compression. Taken to the extreme, you can actually remove the original bass signal completely and the ear will still "capture" the fundamental from the added harmonics. Employing dynamic graphics and a simple user interface, MaxxBass allows you to creatively add specific harmonics to bass signals.

MondoMod

MondoMod combines an AM (Amplitude Modulation) section, FM (Frequency Modulation) section, and a Rotation Section into a single plug-in, with a built-in tempo syncable LFO and the ability to modulate from a sidechain source. It is able to create bizarre and unexpected effects, both destructive and subtle. The AM section features a depth and phase controls for creating tremolo effects. The FM section uses Dpeth and Phase controls for creating vibrato effects. The Rotator offers a range and center offset controls for creating panning effects. The rate of change for all three effects are controlled by an LFO (Low Frequency Oscillator) with 5 different waveforms and a variable tempo adjustable by Hz (frequency) and BPM (Beats per Minute). Simple On/Off buttons allow you to use the three effects together or individually. The output stage offers variable gain and wet / dry mix capability.



Enigma



Enigma uses a unique combination of filters, short delay feedback loops, reverb, LFO modulation, and more to create radical, never-before-heard sonic textures. Three processing blocks Notch, Modulator and Feedback), plus a global mix section, combine to create totally unique effects for vocal and instrumental leads, re-mixing/re-processing, sound design, subtle ghosting of effects, treatment of reverb sends, and more. The Notch Section is the "enigma processor". It offers from one to six pairs of filter notches, polarity reverse, along with depth and stereo width controls. A graphic display allows you to the low and high frequency parameters, while the Modulator Section offers an multi waveform LFO with switchable tempo sync. The switchable Feedback Section provides 10ms to 5000ms of decay, polarity revers and up to 200ms delay. Finally, the Global Section offers Gain, Mix,Wet and Predelay controls.

Doppler

Doppler is the effect heard when a sound source, such as a car or train, passes by, and the pitch changes. Pitch sounds higher as the sound approaches, and sounds lower as it goes away. Easy to operate,Waves' Doppler processor lets you create realistic and unusual Doppler effects with full control over pitch, path curve and high frequency damping, gain, reverb and start/stop points.

Waves' Doppler is based "on reality"—some controls behave according to the laws of physics (air damping, gain hanging with distance). However you can set the values of Doppler to work well outside those laws; it is said there is reality, and there is "Hollywood", when it comes to effects and the appropriate perception of them. Sometimes what an audience would expect is not based on the laws of physics at all!



Gold Native Bundle *(Mfr # GNB • B&H # WAGNB)* .....**CALL** **Gold TDM Bundle** *(Mfr # GTDM • B&H # WAGTDMB)* .....**CALL**

Gold Bundle Upgrades for owners of 3.x TDM /TDM II, Pro FX Bundle or Gold Native Bundle *(Mfr # GBUP • B&H # WAGTDMBU);* for owners of Musicians Native *(Mfr # MUNGBUP • B&H # WAMUNGBUP)*; for owners of Digidesign's 002 Free Renaissance Collection *(Mfr # GNU002 • B&H # WAGNU002)*; for owners of Rennaissance Native Pack *(Mfr # GNBUPR1 • B&H # WAGNBUPR1)*; for owners of Native Power Pack, Native Pro FX Bundle *(Mfr # GNBUP • B&H # WAGNBU)* .....**CALL**

Masters Bundle Native or TDM



Precision Mastering Tools

Setting the standard for mastering applications with higher sonic capability plus a greater degree of functionality, the Masters bundle includes the award-winning L2 Ultramaximizer as well as innovative linear phase equalization and multiband processing which result in absolutely no phase distortion created by previous software and hardware tools. The sound is more transparent with better musical balance. Audio mastering professionals are continually looking for methods to deliver more pristine audio quality in their recordings. In direct response to their demands to eliminate phase distortions from their work,Waves has developed the Linear Phase Equalizer and Linear Phase Multiband. The Linear Phase Equalizer utilizes an innovative FIR (Finite Impulse Response) filter implementation that introduces no phase distortions. This innovative design also overcomes the variable latency of traditional IIR (Infinite Impulse Response) filter implementation that add phase distortions, while offering a user-friendly tool with a user interface similar to Waves popular Renaissance Equalizer. The Linear Phase Multiband supports independent gain and dynamics (compression, EQ, and limiting) on five user defined frequency ranges, while adding linear phase crossovers. The Linear Phase Multiband extends Waves award-winning C4 Multiband Parametric Processor to an even higher quality standard for purist mastering on full range mixes. In addition, Waves award winning limiter, the L2 Ultramaximizer is included in the Masters bundle. The L2 adds ARC (Automatic Release Control) to provide extra gain during mixing.

- Up to 24bit 96kHz resolution (TDM 24/96 Accel mono only)
- Mono and Stereo components
- Supports TDM, RTAS, Audio Suite, VST, AU
- PC and Mac compatible
- Double precision bit resolution processing

Linear Phase Equalizer



Innovative phase linear filters eliminate your phase distortions to provide you more transparent sound that better preserves the musical balance. Linear Phase EQ includes a broadband component with 5 general bands and one LF band and a more surgical LF component. Uses the familiar Q10 and Renaissance EQ type interface. Hear what you have been missing.

- 2 Plug-in Components: Lowband component and Broadband component
- Nine linear phase filter types
- Five bands of paraphragic equalization, plus dedicated low frequency band
- ±30 dB per band gain change range

L2 Ultramaximizer



The L2 is the next step in peak limiting with ARC (Automatic Gain Control) to add the extra gain you need to master your projects. IDR and ninth order filters maintain the highest quality. Designed exclusively for mastering.

- Manual and ARC Automatic Release Control
- IDR Increased Digital Resolution with double precision bit re-quantization and dither with 9th-order noise shaping filter

Linear Phase Multiband



Linear Phase Multiband supports independent gain and dynamics (compression, EQ and limiting) on five bands with linear phase crossovers. It includes Adaptive Thresholds, Automatic Makeup and Gain Trimm It uses the familiar C4 type interface and is ideal for purist mastering on full range mixes.

- 5 discrete bands
- ARC Automatic Release Control

Masters TDM Bundle *(Mfr # MATDM • B&H # WAMTDMB)* ..... **CALL**

Masters Native Bundle *(Mfr # MANA • B&H # WAMNB)* ..... **CALL**

Masters TDM Bundle Upgrade for Owners of L2 Plug-In for Mac *(Mfr # LUMAT • B&H # WAL2UM)* ..... **CALL**

Restoration Bundle Native or TDM



Audio Restoration and Noise Reduction

Removal of unwanted background noise and disturbing signal transients without affecting the original sound has always been a major challenge in audio postproduction, remastering, broadcasting, video, film and forensics. Waves' Restoration bundle has addressed the increasing demand for real-time noise and transient elimination tools. It establishes a new standard for quality and simplicity in software based noise reduction and sound restoration tools for post-production, remastering, and forensics applications. Fast and incredibly simple to use, it provides feedback through audio output, audio difference and intuitive graphics. Quality is comparable to reference hardware costing up to 10 times more.

The Restoration bundle includes four plug-ins: X-Noise, X-Click, X-Crackle, and X-Hum. X-Noise intelligently learns from a section of noise, and then applies a broadband noise reduction to eliminate background noise from any source. X-Click effectively removes clicks from 78's or vinyl records, as well as spikes arising from digital switching or crosstalk. X-Crackle is the second stage in the restoration of old records eliminating crackles and surface noise left after the X-Click process. X-Hum attenuates steady pitched low frequency disturbances, such as ground loop hum and its harmonics. It is also intended to reduce rumbles, microphone pops, and DC-offset.

- Up to 24bit 96kHz resolution
- Mono and Stereo components
- Supports TDM, RTAS, Audio Suite, VST, AU
- PC and Mac compatible

X-Noise



A powerhouse for cleaning practically all types of noise, X-Noise intelligently learns from a section of noise, and then applies a broadband noise reduction to eliminate background noise from any source. Primary controls are similar to classic dynamic processors. Eliminates learning curve. Even stores noise profiles for future use.

- Real-time parameter control and monitoring
- Learn mode for Noise Profile creation
- Frequency-based spectral display
- Audio and Difference output monitoring

X-Click



Offers high quality click removal. X-Click eliminates analog or digital clicks with the provided presets. Effectively remove clicks from 78's or vinyl records, as well as spikes arising from digital switching or crosstalk. Operates fully automated or manual click removal.

- Visual Scope displays intensity of clicks
- Audio and Difference monitoring
- Real-time track insert capability
- Double precision bit resolution processing (Native)

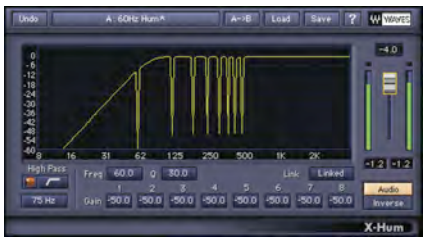
X-Crackle



X-Crackle is the second stage in record restoration eliminating crackles and surface noise from old vinyl or magnetic tapes. Simple and effective.

- Audio and Difference output monitoring
- Frequency-based Visual Scope display
- Real-time track insert capability
- Double precision bit resolution processing (Native)

X-Hum



Perfect for high quality hum removal. Eight harmonically linked notch filters attenuate ground loop hum by up to -60dB with very narrow Q. Removes 60 Hz power in a snap. High pass filter options remove rumble, mic pop and DC-offset.

- 8 Harmonic Notch Filters
- Hi-Frequency and Amplitude attenuation display
- Frequency and Amplitude attenuation display
- Audio and Inverse monitoring

Waves Restoration (Native) *(Mfr # RST • B&H # WARB)* 639.95

Waves Restoration (TDM) *(Mfr # RSTDM • B&H # WARSTDM)*.....CALL

WAVES

Broadcast & Production Bundle Native or TDM

Complete production solution for all your audio signal processing needs



Featuring Waves critically acclaimed Renaissance Maxx, Masters, and Restoration processors, this bundle includes limiters, compressors, EQ's, filters, noise removal, reverb, bass enhancement, de-essing & voice processing. You will be able to clean up audio, get killer voice overs, easily create both common and signature audio effects, fatten the sound, have the best level control available, and create superior feeds & mixes. These are the world-class standard processors used in Hollywood and in audio and music production the world over.

Broadcast & Production Bundle (Native or TDM) includes:

Renaissance Maxx—
Renaissance EQ, Renaissance Compressor, Renaissance Reverberator, Renaissance Bass, Renaissance VOX, Renaissance De-Esser, and Renaissance Channel

Restoration —
X-Noise, X-Click, X-Hum, and X-Crackle

Masters Bundle—
L2 Ultramaximizer, Linear Phase EQ, Linear Phase Multiband

Broadcast and Production TDM Bundle
(Mfr # BPTDM • B&H # WABPTDM) ..... **CALL**

Broadcast and Production Native Bundle
(Mfr # BPNA • B&H # WABPNA) ..... **CALL**

Broadcast and Production TDM Bundle Upgrade for Owners of Restoration TDM Bundle *(Mfr # TBUR • B&H # WATBUR)* ..... **CALL**

Broadcast and Production TDM Bundle Upgrade for Owners of Masters TDM Bundle *(Mfr # TBUM • B&H # WATBUM)* ..... **CALL**

Broadcast and Production TDM Bundle Upgrade for Owners of Renaissance Maxx TDM Bundle *(Mfr # TBUX • B&H # WATBUX)* ..... **CALL**

Broadcast and Production Native Bundle Upgrade for Owners of Renaissance Maxx Native Bundle *(Mfr # NBUX • B&H # WANBUX)* ..... **CALL**

Broadcast and Production Native Bundle Upgrade for Owners of Restoration Native Bundle *(Mfr # NBUR • B&H # WANBUR)* ..... **CALL**

Broadcast and Production Native Bundle Upgrade for Owners of Masters Native Bundle *(Mfr # NBUM • B&H # WANBUM)* ..... **CALL**



Z-Noise Native or TDM

Z-Noise is a noise reduction processor uses a revolutionary algorithm that is more advanced, more accurate, and better sounding. Z-Noise's breakthrough features include dynamic noise profiling, innovative transient preservation and increased low frequency resolution. Z-Noise employs a "musical" algorithm, which delivers unparalleled low-frequency resolution and unsurpassed time sensitivity, without causing the audio smearing artifacts of lesser products. Z-Noise is ideal for removing tape hiss, ground hum and computer noise, and includes an array of features that make it Waves' most comprehensive noise reduction tool ever. It gives you the power to shape their results with pinpoint accuracy, using a familiar 5-band EQ interface. Real-time operation means that you can fine tune the Z-Noise parameters and hear their changes on the fly. Plus, it features advanced adjustable transient detection and enhancement which removes noise while retaining all the power and punch of the source recordings. Additionally, Z-Noise features an exclusive Extract mode which eliminates the need for pre-analysis of the noise file, as well as an innovative Adaptive mode which specializes in reducing noise that changes over time.



- 5-Band Noise Profile EQ
- Enhanced low-frequency resolution and time sensitivity
- Monitor the entire output or just the noise
- Exclusive Extract mode creates noise profile from sources containing signal and noise
- Adaptive dynamic detection for noise that changes over time
- Up to 24bit 96kHz resolution
- Mono and Stereo components
- Supports RTAS, Audio Suite, VST, AU
- PC and Mac compatible

Z-Noise *(Mfr # ZNONA • B&H # WAZNONA)* ..... **CALL**

Z-Noise Upgrade - for Owners of Restoration, Broadcast and Production or Diamond Native Bundles *(Mfr # ZNOUP • B&H # WAZNOUP)* ..... **CALL**

The V-Series Bundle Native or TDM



With the V-Series plug-ins Waves has taken another step forward by modeling three classic British analog audio components in painstaking detail. The V-Series consists of the V-COMP Compressor/Limiter, the V-EQ4 4-Band Equalizer and the V-EQ3 3-Band EQ. The original modules, which date from the early 1970s, possess qualities and subtleties that have never been more accurately modeled. Extensive measurement and listening tests confirm that the V-Series plug-ins successfully emulate the originals in every detail. The V-COMP is a classic British-design feedback-based stereo compressor/limiter design with de-esser. The equalizers feature a silky-smooth and crystal-clear HF sound even at high levels of boost, and round, fat low end, while the mids can be used to add presence and fine-tune without harshness.

V-Comp:

With its fixed nominal output gain and time constants, the V-Comp recreates the incomparable sound of the vintage 2254 hardware compressor. This super-responsive dynamics processor packs a recognizable musical punch heard on countless hit records.



Global Controls

- Input and Output controls with ±12dB gain range each
- Analog-style Meter display switchable between Input; Output or Gain Reduction
- The analog switch controls the amount of analogue modeling.

Compressor

- Compressor on / off switch, De-Esser switch turns the compressor into a de-esser.
- The Ratio control with 5 settings: 1.5:1, 2:1, 3:1, 4:1, 6:1
- Release control with 4 settings: 400ms, 800ms, 1.5s, Auto.

Limiter

- Limiter on / off switch
- The Threshold is adjustable from +4 dBu to +12 dBu
- Attack is switchable between Fast (1 µsecond) and Slow (1 ms)
- Release control with 4 settings: 100 ms, 200 ms, 800 ms, Auto



V-EQ3:

Bringing together the best of two world-renowned console modules, the 1073 and 1066, this 3-Band EQ, with classic cutoff points and an adjustable High Pass Filter, is ideal for mastering and mixing. When you need the unique sound signature of an analog legend, the V-EQ3 delivers.

- High Pass Filter gain and cutoff. Gain: up to -18 dB/octave. 7 cutoff points (Hz): 45, 50, 70, 80, 160, 300, 360
- Equalizer on/off, Phase Reverse, and Analog modeling on/off switches
- The LF features a variable gain of ±18 dB and 5 cutoff points: 35, 60, 100, 110, 220, and a slope of ±18 dB per octave (Hz).
- HF features a variable gain of ±18 dB at 10 kHz or 12 kHz.
- The MF features a variable gain of ±18 dB and 9 cutoff points 0.36, 0.70, 1.2, 1.6, 3.2, 3.8, 4.8, 7.0, 7.2 kHz
- Output control with a ±18dB gain range.
- Resettable analog-style meter.

V-EQ4:

Modeled on the highly sought-after 1081 console module, this classic 4-band equalizer features detailed high frequency boosts plus High Pass and Low Pass Filters. For the classic sound of analog with the limitless flexibility and versatility of digital, the V-EQ4 is unsurpassed.



- Equalizer on/off, Phase Reverse, and Analog modeling on/off switches
- Output control with a ±18dB gain range. Resettable analog-style meter
- Selectable Lowpass or Highpass filter, each with five cutoff points: 27, 47, 82, 150, 270. 5 Hz (HP); 15, 12, 8.7, 5.6, 3.9 kHz (LP)
- LF - with variable gain range of ±18 dB, 5 cutoff points 33, 56, 100, 180, 300 Hz and a slope ±18 dB per octave
- HMF features a variable gain range of ±18 dB and 9 cutoff points: 1.5, 1.8, 2.2, 2.7, 3.3, 3.9, 4.7, 5.6, 8.2 (kHz)
- HF features a variable gain ±18 dB and 5 cutoff points: 3.3, 4.7, 6.8, 10, 15 (kHz)
- Shelf / Bell switches set the LF and HF curve shapes. HiQ switches set the LMF or HMF bell curves to a higher Q (±18dB)
- LMF - features a variable gain range of ±18 dB and ten cutoff points: 220, 270, 330, 390, 470, 560, 680, 820, 1000, 1200 (Hz).

V-Series Native Bundle *(Mfr # VTGNA • B&H # WAVSNB)* .....**CALL**

V-Series TDM Bundle *(Mfr # VTGTDM • B&H # WAVSTDMB)* .....**CALL**

SSL 4000 Collection



Native or TDM

Developed under license from Solid State Logic, The Waves SSL 4000 Collection includes three meticulously modeled plug-ins based on the legendary SSL 4000 Series: the SSL E-Channel, the SSL G-Master Buss Compressor, and the SSL G-Equalizer. Waves engineers spent more than a year analyzing and modeling the distinctive sonic characteristics of SL 4000 factory reference consoles and components provided by Solid State Logic. These plug-ins sound so close to the original consoles, even experts who work with SSL boards day in and day out can't tell the difference.

G-Equalizer



The SSL G-Equalizer is modeled on the SSL G Series EQ292, the engineer's choice for creative sound shaping. This four-band equalizer offers greater gain change than the E-Series EQ, and a slightly different curve. The SSL G-Equalizer delivers the original's pre-boost dip and pre-cut rise which contribute to its characteristic sonic signature, in addition to a broad Q for extreme equalization.

- **High Pass Filter** 18dB/octave, 16Hz – 350Hz. Filter on/off switch.
- The four EQ sections are comprised of **High** and **Low Shelving** bands with ±17dB boost/cut and frequency ranges of 30Hz – 450Hz (Low) and 1.5kHz – 16kHz (high); and **High** and **Low Medium Frequecny** bands, with varibale Q, and bosst and cut ranges from ±15db to ±20db, depending on the Q settings.
- Other controls include the **EQ In** bypass swith, Phase Reverse, -24 / +12 dB Master Output, and a Trim button that indicates the amount of headroom before digital clipping.

G-Master Buss Compressor



The Waves SSL G-Master Buss Compressor captures the unique sound of the SL 4000 G console's renowned master buss center compressor, including its IC input and twin VCA gain-reduction amplifier design. This compressor has long been prized by top engineers for its ability to "glue together" tracks, and is considered by many to be the ultimate finalizer that transforms a mix into a finished record. It's also ideal for taming piano dynamics or adding punch to drums and percussion.

- Continuously variable **Threshold** (±15dB), and **Make Up Gain** (-5dB to +15dB).
- Six switchable **Attack** rates (0.1; 0.3; 1; 3; 10 and 30 ms), and switchable **Ratio** between 2:1, 4:1 and 10:1.
- **Release** time is switchable between 0.1, 0.3, 0.6 and 1.2 seconds or to automatic.
- The **Analog** switch disables analog emulation; **In** serves as a bypass button; and **Rate-S** sets the Autofade duration, from 1 to 60 secs.



E-Channel: The SSL E-Channel consists of two sections that deliver the characteristic sound of the original. The equalization section is based on the renowned Black Knob equalizer, developed in 1983 by SSL in association with legendary producer George Martin. It features a steeper high pass filter for tighter low frequency control and enhanced cut and boost ranges, with a smoother EQ curve and flexible routing. The dynamics section features a soft-knee compressor/limiter and an expander/gate modeled on the SSL LS611E. Like its hardware counterpart, it includes a soft-knee compressor/limiter and powerful expander/gate, as well as automatic makeup gain for steady output levels.

The **Equalization** section features **Low** and **High Pass Filters** with 18dB/octave slopes,The **High (HF) and Low (LF)** bands are each switchable between shelf (±16.5dB) or bell shape (±18dB) with a fixed Q of 2.5. Range is from 1.5 to 16 kHz and 30 to 400 Hz respectively. The **High and Low Mid** each have an adjustable Q from 0.1 to 3.5. Gain varies from ±15dB when Q is set to 0.1 to ±18dB when Q is set to 3.5. Range is from 600Hz to 7kHz and 200Hz to 2.5kHz respectively.

The **Compressor/Limiter** features variable **Ratio/Slope** from 1 to infinity; **Threshold** from +10dB to -20dB; and **Release** from 0.1 to 4 seconds. Attack is switchable from Auto-sensing (Slow), to 1ms (Fast)

The **Expander/Gate** has a variable Range from 0 to 40dB; Threshold from -30dB to +10dB and Release from 0.1 to 4 seconds. Attack is switchable from Auto-sensing (Slow), to 1ms (Fast). Gate toggles the Expander and Gate functions.

Waves SSL 4000 Collection (Native) *(Mfr# SSLNAT • B&H# WASSLNB)*.....**589.00**

Waves SSL 4000 Collection (TDM) *(Mfr # SSLTDM • B&H # WASSLTDM)*.....**CALL**

THE API COLLECTION Native or TDM



Developed in association with API (Automated Processes Incorporated),The API Collection is a line of modeled plug-ins which deliver the sound of classic consoles and components. Following in the footsteps of the phenomenally successful Waves SSL 4000 Collection and the V-Series, The API Collection is a remarkable set of precision-engineered plug-ins that capture every nuance of the original analog gear. The API Collection features four processors, painstakingly modeled on the most renowned and popular API modules: the 550A 3-band equalizer, 550B 4-band EQ, the 560 graphic equalizer and the 2500 stereo compressor. API modules are known the world over for their unique sonic signatures. These processors were meticulously captured and recreated by the Waves engineering team, and they are the only plug-ins that truly recreate the actual sound of API modules, according to the creators of the original hardware. It is available separately and as part of Waves Mercury bundle.

API 550A 3-band EQ



The 550A was developed in the late 1960s and has been a firm favorite ever since. It provides reciprocal, repeatable EQ at 15 points in five steps of up to 12 dB boost/cut divided into 3 overlapping ranges (five frequency centers per band). HF and LF can be set to either peaking or shelving and there is an additional bandpass filter that can be adjusted independently of the main EQ. "Proportional Q" narrows the Q at extreme settings. The unit has exceptional headroom with a +30 dB clip level.



API 550B 3-band EQ

The 550B is an equalizer with four overlapping bands and seven switchable filter frequencies spanning up to five octaves per band, with up to 12 dB boost/cut. "Proportional Q" narrows the bandwidth at extreme settings and widens it a minimal settings. The 550B allows the undoing, affecting, or even reversing of previous modifications. It's a versatile EQ for all kinds of processing requirements.

API 560 10-band Graphic EQ



The 560, based on the API classic from 1967, is a 10-band octave-based graphic equalizer with 12 dB boost/cut per band. Its precision filtering and high headroom (+28 dB) make it ideal for signal enhancement and room tuning. It also features "Proportional Q" along with an unmatched curve shaping ability. Boost and cut capabilities are identical, making undo easy.

Waves API Collection TDM *(Mfr # APITDM • B&H # WAAPITDMB)*.....**CALL**
Waves API Collection Native *(Mfr # APINA • B&H # WAAPIN)*.....**CALL**

API 2500 Stereo Compressor



The API 2500 stereo compressor is a versatile processor that has become a studio standard for shaping the punch and tone of a mix with unparalleled finesse. Use it either in stereo or as two independent mono channels for maximum flexibility. The 2500 includes auto gain make-up allowing changes in threshold and ratio to be made without affecting the overall output level. It features both feedback and feedforward compression and an incredibly musical sound that has made it a favorite for many years. The unit includes a switchable 3-position Thrust HPF, three Variable Link filter types, soft/medium/hard knee, and six release settings including one continuous.

Studio Classics Collection
SSL • V-Series • API



When it comes to audio hardware modeling, Waves sets the standard to which others aspire. Waves plug-ins don't just mimic components and circuit schematics; they recreate every last nuance of actual hardware behavior. Now, Waves has captured the most respected recording consoles in the world. The consoles that made music history.

Studio Classics Collection (Native) *(Mfr # SCCNA • B&H # WASCCNA)*.....**1785.00**

Studio Classics Collection (TDM) *(Mfr # SCCTDM • B&H # WASCCTDM)*.....**3570.00**

Includes

- API 550A
- API 550B
- API 560
- API 2500
- V-EQ3
- V-EQ4
- V-Comp
- SSL G-Equalizer
- SSL G-Master Buss Compressor
- SSL E-Channel

Vocal Bundle



Native or TDM

The Waves Vocal Bundle is a comprehensive vocal toolkit made up of three Waves classics and two brand new processors destined to become industry standards: Waves Tune, which delivers a new level of sound quality and ease in pitch correction and melody transformation; and DeBreath, a Waves exclusive which removes unwanted breath sounds automatically.In addition, Waves Vocal Bundle features Renaissance Channel, the acclaimed virtual channel strip that gives you EQ, compression, gating and limiting in one convenient plug-in; Renaissance DeEsser, perfect for removing excess sibilance; and Doubler, for superior double-tracked effects.

Tune



Waves Tune performs pitch correction of vocals and other instruments with a new level of transparency. In addition, Waves Tune allows you to change individual notes or entire melodies as easily as manipulating MIDI notes, while Waves Tune's formant correction provides completely natural-sounding results. Waves Tune features a familiar "piano-roll" interface which displays the original pitch, the corrected pitch and individual notes, offering intuitive and flexible operation.

- Work in perfect sync with your host and do all your editing from within the Waves Tune interface without being bound to a specific section of your track.
- ReWire lets you listen to your edits in real-time, together with the rest of your tracks, starting playback from any timeline position.
- Formant corrected pitch processing results in natural sound, with an astonishing new level of transparency and no audible phase shift.
- Waves Tune features powerful yet extremely easy-to-use editing tools and a totally intuitive piano-roll screen.
- The large, user-friendly display is easy to use and navigate and the superior Zoom Tool lets you know exactly where you are at all times.
- Tweak Natural Vibrato for maximum realism or fine tune Synth Vibrato to transform your sound.
- All edits are non-destructive and saved with your session.
- Export MIDI files to double your vocal parts using your favorite synth or sampler, or to create note-for-note transcriptions.
- Choose from dozens of standard and exotic scales, or set and save custom scales with amazing flexibility.
- Waves Tune is completely compatible with multiple hosts, so you don't need more than one version.

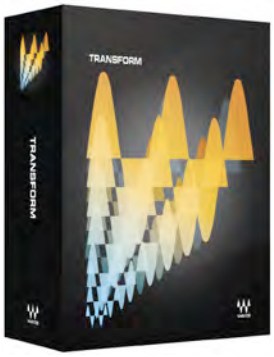


DeBreath

DeBreath is a revolutionary plug-in that automatically reduces or removes breath sounds on vocal tracks. DeBreath employs a unique template-matching algorithm that detects breath segments and separates them from the main vocal, so breath sounds can be reduced or eliminated without affecting the rest of the signal. The sound of a vocalist breathing is inevitably picked up during recording, and DeBreath lets you not only eliminate those breaths, but also lets you turn them in your favor, using them for new creative effects. Because DeBreath can be used to separate a vocal track into two elements, one containing only voice and the other only breaths, each can be processed differently, for the emotional effects of breathing to be enhanced with additional processing if desired. In addition to cleaning up singers' tracks, DeBreath is also an effective time-saving tool for engineers working with voice-over and spoken-word recordings.

Vocal Bundle - Native Vocal Toolkit *(Mfr # VOCNA • B&H # WAVNB)* ..... **CALL**
Vocal Native Bundle Upgrade for Owners of Tune-LT *(Mfr # VBUP • B&H # WAVBUP)* ..... **CALL**
Vocal Native Bundle Upgrade for Owners of Tune *(Mfr # VBUPT • B&H # WAVBUPT)* ..... **CALL**

Transform Bundle



Native or TDM

The Transform Bundle is a powerful collection of novel and exciting new sound transformation tools. The four plug-ins that comprise the package are Sound Shifter, Doubler, TransX, and Morphoder, supporting sample rates up to 96 kHz. All of the Transform Bundle processors include comprehensive, intuitive graphic-based displays and superbly-crafted virtual control surfaces that make experimentation fast and fun while allowing rapid access to frequently-used effects from the user's own palette of sounds and presets.

Bundle Includes: TransX — Transient Shaper, SoundShifter, Morphoder, Doubler, Renaissance Axx

SoundShifter



Sound Shifter allows shaping of time and pitch with the ability to pitch shift over an octave with a time ratio of 50-200%, enabling you to fit music to any duration while maintaining fidelity, punch, groove, and transients without smearing. An extensive preset library provides presets for most common (like NTSC/PAL conversions) and some unusual time- and pitchrelated applications.

- 3 Components: Parametric, Graphic, and Real-time
- Punchy, smooth, transient, and sync modes
- Multiple link, display, and control options
- Time, Tempo, Bars, Samples, SMPTE, Feet & Frames, Pitch, Interval, and Frequency controls support Pro Tools TCE
- Up to 24bit 96 kHz resolution

Doubler



The Doubler adds dimension and fattens up tracks with double-tracking, exciter-style, and harmonization-type effects. Two- and four-voice doubling are provided with 100 cent detune range plus one octave downshift, and up to 200 cents of pitch modulation, providing a vast range of effects with maximum control including independent gain, pan, delay, feedback, detune, and modulation settings for each voice.

- 2 Plug-in Components: Two-Voice and Four-Voice.
- Up to 24bit 192kHz resolution (TDM 24/96 2-Voice M and M-to-S only).
- Mono, Mono-to-Stereo and Stereo components.

Transform Native Plug-In Bundle *(Mfr # TRNA • B&H # WATRNA)* .....**CALL**

Transform Native Plug-In Bundle Upgrade for Owners of Soundshifter Native Plug-In *(Mfr # TRANA • B&H # WATRANA)* .....**Call**

Trans-X



TransX is the cutting-edge tool for shaping attacks and transients, controlling and shaping dynamics for the punch you need to get your sound across — without the artifacts or cliché "over-squashed" sound. TransX includes wideband and multiband transient contour shaping, automatic transient detection, and control over transient sensitivity, balance, release, and threshold. The result is unparalleled control of dynamics at a level impossible to experience with regular compressors. Users will achieve a better mix without sacrificing dynamics and add life, bite, and punch to a track without surrendering balance.

- 2 Components: Trans-X Multi (4-Band) and Trans-X Wide (Wide Band).
- Adds punch, softens edges, highlights sustain.
- Multi features individual Range and Sensitivity for each band.

Morphoder



The Morphoder takes the concept of the vocoder and expands the possibilities. It will create the classic voice effects of traditional vocoders, generate modern electronic rhythm tracks, and more. Offering clean and crisp vocoding, the Morphoder adds unique features such as formant shifting and compressor-enhanced filter release dynamics, among others. It's incredibly fun to use and experiment with, generating unique and innumerable new effects.

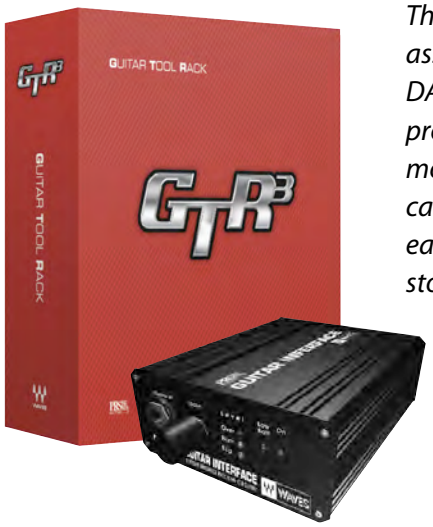
- 8-Voice stereo synthesizer
- Formant control
- Modulator with Linear Phase EQ
- MIDI control

Transform TDM Plug-In Bundle *(Mfr # TRTDM • B&H # WATRTDM)* .....**CALL**

Transform TDM Plug-In Bundle Upgrade for Owners of Soundshifter Native Plug-In *(Mfr # TRATD • B&H # WATRATD)* .....**CALL**

WAVES

GTR 3.0 Native or TDM



The GTR3 is a virtual guitar amplifier and effects processor, designed by Waves in association with Paul Reed Smith, that can run as a standalone apllication or as a DAW plug-in. Each amp and effect plug-in was meticulously engineered to meet the professional needs of engineers, producers, and session guitarists. GTR3 includes 26 models of the worlds's finest classic and contemporary amplifiers, and a choice of 22 cabinets. You can run signal through two different amp and cabinet combinations, each with its own microphone type and placement. On the effects side, there a 26 stomp box effects from Delay, Distortion, and Doubler to Phaser, Flanger, Fuzz, Compression, EQ, Filters and more. Effects are plugged into a virtual pedalboard that can hold up to six Stomps, and the signal path can be rearranged by simply dragging the effects into the right order. The Stomps and pedalboard can be fully automated via either DAW automation or MIDI. GTR3 includes three onboard tuner variations — standard, chromatic, and alternate, that provide the user total instrument tuning accuracy. Included with GTR3 is the Waves/GTR Guitar Interface hardware the delivers for optimal impedance-matching, transpareny and dynamic range.



19 Guitar Amps • 7 Bass Amps • 16 Guitar Cabinets • 6 Bass Cabinets

Multiple Mics and Mic Settings



26 Stomps with Sync-to-Host BPM Effects



26 Stomps

- Waves developed sampling technology captures the unique sonic characteristics of the world's finest guitar amps, cabinets, microphone placements and effects, with realistic dynamic response.
- The 19 guitar amps cover three categories, Clean, Drive and Hi Gain, based on legendary Marshall, Fender, and Vox models to name a few, along with many sought after boutique models.
- The 7 bass amps cover DI's to renowned amps from Ampeg, Hartke and others.
- The cabinet sounds were taken from vintage speaker boxes recorded with classic microphones using the placement of engineers known for their superior guitar tracks.
- A new level of accuracy was achieved by using advanced capturing techniques originally developed for Waves' award-winning IR-1 Reverb.

Expert Presets and FX Chains

- The PedalBoard is offered in Mono, Mono to Stereo and Stereo channel configurations.
- Drag-and-Drop Stomps directly to the pedalBoard.
- Effects are syncable to your host, where applicable
- The PedalBoard and Stomps are fully automatable, letting you create dramatic effects that change over time.
- You can also use an outboard MIDI controller such as an expression pedal for real time control of any Stomp parameter.
- The Tuner can be set to Chromatic or Alternate tunings. A lit arrow lets you know which way to tune, while a highlighted note tells you which note you're tuning to. The tuning reference can be adjusted plus or minus 6 Hertz from 440.

Custom Hardware Interface

- Extremely transparent preamplifier circuitry allows levels to be matched to a wide range of inputs, and pickups, from high output humbuckers to low output single coils.
- Studio-grade jacks and superior wiring maintains tone where it counts.
- Balanced XLR mic / 1/4" unbalanced line outputs.
- A 3-LED indicator shows signal present, nominal level when lit occasionally (showing that the best balance between level and S/N ratio is being delivered) and over.
- Standalone and DAW-Ready plug-in versions (TDM, RTAS, VST, AU)

GTR3 (Native) *(Mfr # GTRNA • B&H # WAGTRNA)* ..... **CALL**

GTR3 (TDM) *(Mfr # GTRTDM • B&H # WAGTRTDM)* ..... **CALL**

GTR3 (NATIVE) w/o Hardware *(Mfr # GTRSONA • B&H # WAGTRSONA)* **285.00**

GTR3 (TDM) w/o Hardware *(Mfr # GTRSOTDM • B&H # WAGTRSOTDM)* **360.00**

IR-1 v2 • IR-360 Native



The IR Convolution Reverb plug-in series consists three products: the IR-1version 2, IR-360 multi-channel surround sound reverb, and IR-L "Light" convolution reverb.

***IR-1 version 2** is a sampling reverb that offers traditional reverb controls that affect the impulse response sample itself rather than just filtering the resulting sound. This approach retains the sample's signature sound but allows much more flexible use than with conventional convolution reverbs.*

*The **IR-360** offers surround sound capabilities by adding extra modules to IR-1. It is the ideal reverb processor to use in sound for picture applications from music, to mixing and sound design.*

*The **IR-L** is an entry level plug-in included with the IR-1 and IR-360 packages, along with other Waves Bundles. Controls include Reverb Time with a ratio of 1:0.25; Convolution Start/Length controls; Direct in/out; Global pre-delay to all IR components; Latency display and Dry delay; Dry/wet control; Crosstalk; Output; and graphical display of IR properties.*

IR-1

The IR1 Version 2 offers options to shape the decay envelope, change the reverb density, analyze the frequency response and derive the room nodes, use de-correlation to optimize the stereophonic character of the reverb, and add gain and pre-delay to each portion of the reverb curve. Filtering techniques enable the damping to be precisely controlled, while a 4-band parametric EQ allows tone adjustment of the reverberation. Addional features include a Convolution Start Control that allows you to trim the beginning of a sample to eliminate unwanted predelay; an ER (Early Reflections) Buildup Control for adjusting the buildup slope of early reflections to control the attack sound of the transients; and a Dry Gain Mode that offers adjustment of the wet and dry signal gains separately.



IR-1

IR-360

Surround configurations for IR-360 include mono and stereo to 5-channel Discrete Surround (doing 4 or 5 convolutions); mono to 5-channel Sound Field (3 convolutions); efficient stereo to 5-channel Sound Field (3 convolutions); and full stereo to 5-channel Sound Field (6 convolutions). In addition, two surround-to-surround options -- Sound Field Surround to Surround (6 convolutions) and Efficient Discrete Surround to Surround (4 convolutions) employ mixdown techniques to deliver the maximum practical benefit and efficiency. Both components offer 5 to 5 and 5.1 to 5.1 with LFE passed to the output without additional processing.

IR-360



Additional Features

- Both the IR-360 and IR-1 Version 2 allow you to capture the sound of acoustic spaces and hardware devices by playing an included sweep signal into an acoustic space or through an outboard processor and recording the result. The software then allows you to import the recording to create a custom impulse response that's ready to use.
- The setting of each environmental parameter can generally be varied from 0.25 to 4 times its natural value. For example, the user can vary the RT60 (reverberation time) of an actual sampled space, and change the size of that space.
- Samples of actual environments in the preset library employ a unique combination of microphone array, including ORTF, and Soundfield microphones mounted on a computer-controlled turntable, for accuracy and realism.
- Venues include well-known spaces such as the Sydney Opera House, Rome's Santa Cecilia Concert Hall, Manhattan's Birdland jazz club, and many more.
- Each space was sampled from multiple locations, at 96 kHz and 32-bit floating point for maximum resolution, dynamic range, and SNR.

IR1 Convolution Reverb Plug-In for Mac and Windows *(Mfr # IR1NA • B&H # WAIR1CR)* ..... **CALL**

IR-360 Surround Convolution Reverb Plug-In *(Mfr # IR360 • B&H # WAIR360)* ..... **CALL**

IR-360 Native Plug-in Upgrade for Owners of IR-1 *(Mfr # IR1NS • B&H # WAIR1NS)* ..... **CALL**

WAVES

360° Surround Tools Native or TDM



When sound engineers for major motion pictures need a comprehensive set of processors for mixing 5.1 Surround sound, they turn to Waves 360° Surround Tools. Conceived and created especially for Surround production, 360° Surround Tools includes compression, limiting, reverb, spatial enhancement, and much more. For the creation of sophisticated, accurate Surround mixes for today's multi-channel listening environments, absolutely nothing compares.

Included 360° Surround Tools Plug-Ins

C360 – Surround Compressor	IDR360 – Surround Bit Re-Quantizer	M360 – Surround Manager
L360 – Surround Limiter	R360 – Surround Reverb	S360 – Surround Imager
LFE360 – Low Pass Filter	M360 – Surround Mixdown	S360 – Surround Panner

M360° Surround Mixdown



The Waves M360° Surround Mixdown is a specialized audio plugin which derives Quad, LCR, Stereo and Mono mixes directly from a Surround mix. In addition, the M360° will output a stereo-compatible mix from the very same session. Part of the Waves 360° Surround Tools Bundle, the Waves M360° Surround Mixdown is essential to any comprehensive Surround mixing or mastering system.

- ITU standard Mixdown matrices.
- 10 Mixdown formats: No Mixdown, Mono (ITU), Stereo (ITU), Stereo (ITU-3dB surrounds), Stereo (Wide), LCR (ITU), LCR (ITU S-3dB), LCR (Wide), LCRS (ITU), LCRS (ITU S-3dB) and 5.0.
- 5.1/5.0 Surround Components.
- Supports TDM, RTAS, Audio Suite, VST up to 24-bit / 192kHz.
- Derives Quad, LCR, Stereo and Mono mixes from Surround.



S360° Surround Imager

S360° Surround Imager enables precise manipulation of audio imaging and distance panning for Surround sound projects. It generates early reflections and uses shuffling to increase low frequency width, supporting sample rates of up to 192 kHz. With its incompaparable spatial enhancement capabilities, the Waves S360° is an essential part of any 5.1 channel or Surround production.

- Pair-wise or Triple-wise Rotation calculation.
- Center image and LFE Send controls.
- Mono-to-Stereo, Stereo to Surround and Surround components.
- Supports TDM, RTAS, Audio Suite, VST.
- Up to 24bit 192kHz resolution Native.
- Up to 24bit 96kHz resolution TDM (5.1 to 5.1 24/48 only).

C360° Surround Compressor

Introducing the Waves C360°, THE Surround Compressor for 5 or 5.1 channel productions. Waves is proud to bring its highly acclaimed audio compression technology to a plugin engineered especially for Surround sound. With its flexible channel coupling and grouping, the Waves C360° dynamics processor delivers state-of-the-art soft knee compression to any Surround mixing or mastering environment.



- Individual output ceiling limiter on each channel.
- 5 interchangeable Link modes.
- Threshold look-ahead with Negative attack time.
- ARC Auto Release Control.
- Auto-makeup peak reference compression.
- Preserves cross-channel balance, phantom imaging, and channel offset.
- Up to 24bit, 96kHz resolution.
- Mono, Stereo, and Surround components.

360 Surround Toolkit Bundle TDM and Native for Steinberg's Cubase and Nuendo *(Mfr # SUTDM • B&H # WASUTDM)* ..... **CALL**

360 Surround Tools Native Bundle for Cubase SX 3 and Nuendo *(Mfr # SURNA • B&H # WASURNA)* ..... **CALL**

360° Surround Tools Native or TDM



R360° Surround Reverb

Engineered especially for Surround sound, R360° Surround Reverb is a state-of-the-art acoustic modeling plug-in for 5 and 5.1 mixing environments. It supports sample rates of up to 96 kHz, and provides six channels of perfectly de-correlated reverberation with special front and rear Surround controls. The R360° delivers rich, smooth room simulations for your Surround projects.

- Intuitive graphic display.
- Complements the S360 Surround Imager.
- Up to 24bit 96 kHz resolution.
- Mono-to-Stereo, Stereo to Surround and Surround components.
- Supports TDM, RTAS, Audio Suite, VST.

S360° Surround Panner



S360° provides complete control over panning and imaging in the Surround mixing environment. Supporting sample rates of up to 192 kHz, it is an indispensable spatial enhancement tool, delivering image placement with unsurpassed Waves quality and a user-friendly interface. The S360° allows you to define the width and rotation of any audio input based on a 360° Surround stage.

M360° Surround Manager

The M360° Surround Manager is a Surround management tool for 5 or 5.1 channel mixing environments, especially designed for studio monitoring calibration and bass management in Surround sound productions. The M360° allows monitoring on satellite and subwoofer systems with flexible control of the subwoofer feed as well as individual channel gain and delay settings.



- ITU standard Mixdown matrices.
- 10 Mixdown formats.
- Subwoofer feed control.
- Speaker angle and center level adjustment controls.
- LFE gain offset adjustment.
- 2-band bass-split crossover.
- Send Angles for connectivity with other panners and imagers.
- Derives Quad, LCR, Stereo and Mono mixes from Surround.
- Up to 24bit 192kHz resolution.
- 5.1/5.0 Surround Components.

LFE360° Low-Pass Filter



LFE360° was conceived and created especially for Surround and 5.1 mixing applications. Designed to filter and enhance the audio on the LFE channel, the LFE360° boasts an impressive 60 db per octave roll-off.

L360° Surround Limiter



The L360° Surround Limiter is the ultimate level maximizer for 5 or 5.1 channel audio. Based on the legendary Waves L1 and L2 UltraMaximizers, the L360° provides brick wall peak limiting, dithering and noise shaping for multi-channel digital audio at sample rates of up to 96kHz. Other features include flexible channel coupling and grouping.

- ARC Automatic Release Control
- IDR Increased Digital Resolution with double precision bit re-quantization and dither with 9th-order noise shaping filter
- Flexible channel coupling, grouping, and parameter linking
- Threshold look-ahead with Negative attack time
- Global threshold, ceiling and limiter controls for offset preservation
- Up to 24-bit, 96kHz resolution
- Mono, Stereo, and Surround components

IDR360° Bit Re-Quantizer



The IDR360° Bit Requantizer uses patented psychoacoustic technology to deliver unparallelled results when reducing the bit-depth of Multichannel and Surround audio material. It incorporates dithering and noise shaping to optimize output, producing clean and accurate audio processing with minimal data loss for your Surround projects.

WAVES

L3 Native or TDM



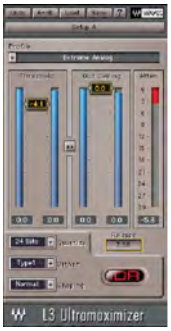
The L3 Multimaximizer is the world's first auto-summing multi-band limiter for all-in-one mastering. The key to the L3's power is its Peak Limiting Mixer (PLMixer) engine, which offers user-definable linear phase crossover filters to divide the audio spectrum into five bands. The L3 then uses psychoacoustic criteria to intelligently decide how much attenuation to apply to each band so that all available headroom is used. A 12dB boost or cut available for each band functions exactly like a pre-limiter Linear Phase EQ, making the L3 an all-in-one final mastering tool. The Priority control allows you to control the relative limiting of each band, and thereby adjust the tonal character of the L3 over a wide range, while maintaining brick-wall limiting. The Master Release alters the L3's Adaptive Release Control (ARC), offering a Warm, Scaled, Aggressive, and Manual tonal options in addition to the standard ARC setting. Waves' acclaimed IDR dithering and noise shaping section is also provided, delivering the highest perceived quality of sound after quantizing. The L3 comes with three additional plug-ins: the Ultramaximizer, which uses the same PLMixer but offers limited controls, along with the L3LL Maximizer and the L3LL Ultramaximizer, that offer Low Latency processing, making them ideal for use on individual tracks. Presets can be shared between the LL versions and their non-LL counterparts. Each plugin is provided in both mono and stereo, and support TDM, RTAS, Audio Suite, VST and AU, on both Mac and PC.

L3 Multimaximizer

- PLMixer Peak Limiting Mixer Technology
- Linear Phase EQ for sweet highs and punchy lows
- IDR (Increased Digital Resolution) with double precision bit re-quantization and dither with 9th-order noise shaping filter
- Master and Individual ARC Automatic Release Controls
- Also includes the L3 Ultramaximizer
- Up to 24bit 96kHz resolution (TDM 24/96 Accel only)







Clockwise From Top Left:

– L3 Multimaximizer
– L3 Ultramiximizer, with limitied controls
– L3LL Ultramaximizer
– L3LL Multimaximizer



L3 Multimaximizer Native *(Mfr # L3NA • B&H # WAL3NA)*.....**CALL**

L3 Multimaximizer Native Upgrade for owners of the L3 Ultramaximizer Native *(Mfr # L3NUP • B&H # WAL3NUP)*.....**CALL**

L3 Multimaximizer TDM *(Mfr # L3TDM • B&H # WAL3TDM)*.....**CALL**

L3 Multimaximizer TDM Upgrade for Owners of the L3 Ultramaximizer TDM *(Mfr # L3TUP • B&H # WAL3TUP)*.....**CALL**

L3 16 Multimaximizer



The L3-16 Multimaximizer is a 16 band peak limiter that delivers unparalleled loudness with unprecedented control. Powered by Waves patented PLMixer Peak Limiting Mixer technology, the L3-16 maximizes your sound with pinpoint precision and breathtaking detail. It features a unique EQ-style 6-band interface offering envelope control of both Gain and Priority. With precise and breathtakingly transparent results, the L3-16 delivers the punch and impressive, clear sound you need to stay competitive in today's music marketplace, from internet streaming and downloads to CD and radio. The L3-16's wide range of sonic flavors — from analog warm to digital cool — enable your mixes, irrespective of genre, to stand out from the crowd in quality, loud and clear. The entire L3 Multimaximizer bundle is included within the L3-16 package, giving you the widest posibble variety of brick wall limiting optoions from tracking, to mixing, and mastering.

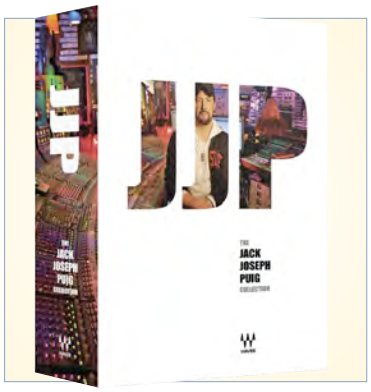


L3-16 Multimaximizer Native *(Mfr # L316NA • B&H # WAL316N)*.....**CALL**

L3-16 Multimaximizer TDM *(Mfr # L316TDM • B&H # WAL316TDM)*.....**CALL**

L3-16 Multimaximizer Native Upgrade for Owners of L3 Multimaximizer TDM/Native *(Mfr # L316NUP • B&H # WAL316NUP)*.....**CALL**

The Jack Joseph Puig Collection Native or TDM



Connoisseurs of vintage recording equipment know that no two units of the same make and model sound exactly alike. Tubes, capacitors and other components (not to mention wear-andtear over time) work together to give each piece its own unique personality. So when Waves decided to model the rarest of rare studio hardware (the Fairchild 670, the Pultec EQP-1A, and the Pultec MEQ-5), there was only one logical choice of whom they should work with to bring to market a pedigree collection of vintage processors: Jack Joseph Puig. The Fairchild 670, the Pultec EQP-1A, and the Pultec MEQ-5 are among the most sought-after pieces of gear in audio history. Jack Joseph Puig is among the most sought-after producers and mixing engineers in the music industry. When JJP requires the perfect sound, he turns to these studio legends. Now, Waves has precision-modeled these rare pieces and captured every detail of their rich harmonic complexity.

The PuigChild 660 & 670 Compressor/Limiter





Throughout the vinyl era, the original Fairchild stereo 670 compressor and its mono counterpart the 660 were ubiquitous. From the recording studio to the record lathe, the Fairchild was renowned for its advanced compression techniques and incomparable sound. With the PuigChild 660 & 670 Compressor/Limiter, Waves has captured every distinctive nuance of Jack Joseph Puig's Fairchild 670, along with every detail of its rich harmonic complexity.

- Lateral Vertical Mode (MS Compression) for Optimal Stereo Imaging
- Linked and Unlinked Modes
- Mono and Stereo Components
- Supports TDM, RTAS, VST, AU up to 24bit, 192kHz Resolution

- Key controls include: Input Gain -20 to 0; Threshold 0 to 10 (0.1 steps); Time Constant 1, 2, 3, 4, 5, 6; On/Off; Mains Off, 50Hz, 60Hz; Link Left/Right, Linked, Lateral/Vertical; Output -18dB to 18dB (0.1 steps).



The PuigTec EQP-1A Program Equalizer

The Pultec EQP-1A is renowned its warm and round low frequency equalization and its beautiful high frequency boost; it also has the unique ability to boost and cut the same frequencies simultaneously, thereby creating a resonant shelf. Conceived and created for broadband equalization, the original EQP-1A features four low boost/cut frequencies, three high-cut frequencies and seven HF boost points, along with a bandwidth control for shaping the high boost curve. Waves' PuigTec EQP-1A is a remarkable replication of Jack Joseph Puig's original handcrafted unit, heard on dozens of popular recordings from artists including Weezer, Black Crowes and Panic at the Disco.

- Unique resonant low shelf boost
- Up to 24bit, 96kHz resolution
- Mono and Stereo components
- TDM, RTAS, VST, AU support

- Key controls include: Low Band Boost and Low Band Attenuation (18 dB cut, 0.1 steps); Low Band frequency 20Hz, 30Hz, 60Hz, 100Hz; High Bell Boost (18 dB boost, 0.1 steps); High Bell Bandwidth (Q) (0=sharp 11=wide, 0.1 steps); High Bell Frequency 3kHz, 4kHz, 5kHz, 8kHz, 10kHz, 12kHz, 16kHz; High Shelf Attenuation (18 dB cut, 0.1 steps); High Shelf Frequency (Atten Sel) 5kHz, 10kHz, 20kHz; Output -18dB to 18dB (0.1 steps)

The PuigTec MEQ-5

The distinctive tonal characteristics of the MEQ-5 have made the original Pultec hardware a mainstay at high-end studios for decades. The midrange PuigTec MEQ-5 and the broadband PuigTec EQP-1A together constitute one of the best-known equalization chains in audio history.



- Midrange complement to EQP-1A
- Up to 24bit, 96kHz resolution
- Mono and Stereo components
- TDM, RTAS, VST, AU support
- PC and Mac compatibility.

Key controls include: Low Mid Frequency 200Hz, 300Hz, 500Hz, 700Hz, 1000Hz; Low Mid Peak 0 to 11 (10dB boost, 0.1 steps); Mid Frequency 200Hz, 300Hz, 500Hz, 700Hz,1000Hz, 1.5kHz, 2kHz, 3kHz,4kHz, 5kHz, 7kHz; Mid Dip 0 to 11 (10dB cut, 0.1 steps); High Mid Frequency 1.5kHz, 2kHz, 3kHz, 4kHz, 5kHz; High Mid Peak 0 to 11 (10dB boost 0.1 steps); In/Out; Output -18dB to 18dB (0.1 steps); Mains Off, 50 Hz, 60 Hz.

PLATINUM BUNDLE



Native or TDM

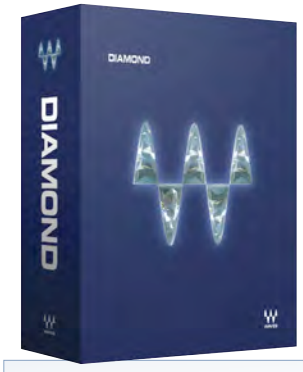
Waves' Platinum bundle is an extraordinary collection of signal processing tools. From dynamics, equalization, and reverb to pitch correction, spatial imaging, and beyond, Platinum is ideal for tracking, mixing, mastering, and sound design. With over 30 plug-ins, including Waves Tune LT, L3 Ultramaximizer, L3-LL Ultramaximizer, and IR-L Convolution Reverb, as well as all the plug-ins found in the Gold, Masters, and Renaissance Maxx bundles, Platinum is a powerful production arsenal for any studio.

Platinum Bundle (Native or TDM) Adds from the Gold Bundle–

L2 Ultramaximizer	L3-LL Ultramaximizer	Linear Phase Equalizer	Renaissance Bass	Renaissance DeEsser
L3 Ultramaximizer	UltraPitch	Linear Phase Multiband	Renaissance Channel	Renaissance Vox

Platinum Native Bundle *(Mfr # NPNA • B&H # WAPNB)*.....**CALL** **Platinum TDM Bundle** *(Mfr # WPTA • B&H # WAPBTDM)*.....**2659.95**

Platinum Bundle Upgrades:
For Owners of the L2 TDM Plug-In *(Mfr # PTUPLT • B&H # WAPTUPLT)*; For Owners of the Gold TDM Bundle, Renaissance 2 TDM Collection and L2 Plug-In *(Mfr # TPU4A • B&H # WATPU4A)*; For Owners of the Gold TDM Bundle and L2 Plug-In *(Mfr # TPU3A • B&H # WATPU3A)*; For Owners of the Gold TDM Bundle and Renaissance 2 TDM Collection *(Mfr # TPU2A • B&H # WATPU2A)*; For Owners of the Gold TDM Bundle *(Mfr # TPU1A • B&H # WATPU1A)*; For Owners of the Gold Native Bundle and Renaissance 2 Collection *(Mfr # NPN2A • B&H # WANPN2A)*; For Owners of the Gold Native Bundle *(Mfr # NPN1A • B&H # WANPN1A)*.....**CALL**



DIAMOND BUNDLE Native or TDM

The Diamond Bundle is an awesome collection of audio processing tools. It includes Q-Clone, Waves Tune LT, L3 Multimaximizer, and IR-L Convolution Reverb as well as all the plug-ins found in Waves Platinum , Restoration , and Transform bundles—a total of 40 essential processors. Diamond brings unparalleled signal processing power to your studio, for tracking, mixing, mastering, creative sound design, and audio restoration. From dynamics processing, equalization, and reverb to pitch correction, spatial imaging, and beyond, Waves Diamond Bundle is a must-have for every serious studio.

Diamond Bundle (Native or TDM) Adds from the Platinum Bundle–

L3-LL Multi	SoundShifter	X-Crackle	X-Noise	TransX
Q-Clone	X-Click	X-Hum	Morphoder	Transient Shaper

Diamond Native Plug-In Bundle *(Mfr # DANA • B&H # WADNB)*.....**CALL** **Diamond TDM Plug-In Bundle** *(Mfr # DATDM • B&H # WADATDM)*.....**4374.95**

Diamond TDM and Native Bundle Upgrades:
For Owners of Platinum Native Bundle and Transform Native Bundle *(Mfr # DNU4A • B&H # WADNU4A)*; for Owners of the Transform Native Bundle *(Mfr # DNU2A • B&H # WADNU2A)*; for Owners of Platinum Native Bundle *(Mfr # DNU1A • B&H # WADNU1A)*; for Owners of Restoration Native Bundle *(Mfr # DNU3A • B&H # WADNU3A)*; for Owners of the Transform TDM Bundle - Mac and Windows *(Mfr # DTU2A • B&H # WADTU2A)*; for Owners of Platinum Native Bundle and Restoration Native Bundle *(Mfr # DNU5A • B&H # WADNU5A)*; for Owners of the Restoration TDM Bundle *(Mfr # DTU3A • B&H # WADTU3A)*; for Owners of the Restoration TDM Bundle and Platinum TDM Bundle *(Mfr # DTU5A • B&H # WADTU5A)*; for Owners of Broadcast and Production Native Bundle *(Mfr # DNUPBP • B&H # WADNUPBP)*; for Owners of the Transform TDM Bundle and Platinum TDM Bundle *(Mfr # DTU4A • B&H # WADTU4A)*; for Owners of the Gold TDM Bundle and Renaissance Maxx TDM Bundle *(Mfr # DTUPGRX • B&H # WADTUPGRX)*; for Owners of Diamond Native Bundle *(Mfr # TDMUPD • B&H # WATDMUPD)*.....**CALL**

MaxxVolume Native or TDM

Four-Way Dynamics Processing



The very first plug-in of its kind, MaxxVolume performs all essential dynamics processes in one convenient tool. Combining technologies from Waves' acclaimed L2 Ultramaximizer, C1 Parametric Compander, Renaissance Vox, and Renaissance Compressor, MaxxVolume is ideal for mixing and mastering as well as broadcast and post-production. Featuring both high and low level compression, gating, and leveling (auto gain control), MaxxVolume is perfect for voiceovers, vocals, and instrumental tracks. When time is of the essence, turn to MaxxVolume, and turn it up.

Energy Meter — Displays the audio signal's level after the Leveler's processing function. Range: 0 to -96dB

Low Level Compression – Comp — Controls the maximum amount of gain makeup applied to the signal below the Threshold. Range: 0 to -48dB

Low Level Compression – Threshold —Sets the threshold below which low level soft-knee compression starts, displayed by a hairline indicator on the Energy Meter. Range: 0 to -96dB

Leveler — Sets both the threshold above which leveling is applied, and the target to which the audio signal is leveled. Range: 0 to -48dB

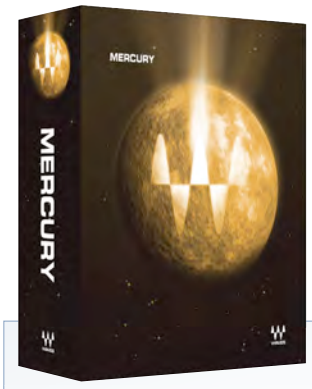
High Level Compression – Comp —Controls the compressor threshold, setting the amount of potential dynamic range compression, displayed by a hairline indicator on the Energy Meter. Range: 0 to -48dB

High Level Compression – Output — Controls the maximum output level. Range: 0 to -48dB

Gate — Sets the level below which gating (downward expansion) is applied. Range: 0 to -96dB

MaxxVolume Native *(Mfr # MXVLNA • B&H # WAMVN)* ..... **CALL**

MaxxVolume TDM *(Mfr # MXVLTDM • B&H # WAMVTDM)* ..... **CALL**



MERCURY BUNDLE Native or TDM

The World Of Waves In One Collection

From time-domain effects to equalizers, from dynamics control to noise reduction, from guitar sound modeling to the sound of classic analog components, there has never been such a comprehensive collection as this. The Mercury Collection offers more effects, more channel components, more mixdown tools, more processors than ever before in one place.

Mercury Bundle (Native or TDM) Adds from the Diamond Bundle–

- API 550A
- API 550B
- API 560
- API 2500
- C360 Surround Compressor
- DeBreath
- GTR3 - Waves Amp
- GTR3 - Waves Stomp
- GTR3 - Waves Tuner
- IDR360° Bit Re-quantizer
- IR1 Parametric Convolution Reverb
- IR360° Surround Convolution Reverb
- Jack Joseph Puig Collection
- LFE360° Low-Pass Filter
- L360° Surround Limiter
- Linear Phase Equalizer Broadband
- Linear Phase Equalizer Lowband
- Linear Phase MultiBand
- M360° Surround Manager
- M360° Surround Mixdown
- MaxxBass
- MaxxVolume
- R360° Surround Reverb
- S360° Surround Imager
- S360° Surround Panner
- TransX MultiBand
- TransX WideBand
- V-Comp
- V-EQ3, V-EQ4
- Waves Tune

Mercury TDM *(Mfr # MERTDM • B&H # WAMBTDM)* ..... **CALL**

TDM Upgrades: For Owners of Diamond TDM Bundle and IR1 or IR360 *(Mfr # MTU4A • B&H # WAUTDMDIRM)*; for Owners of Diamond TDM Bundle and GTR TDM 2.0 *(Mfr # MTU3A • B&H # WAUTDMDGM)*; for Owners of Diamond TDM Bundle and Surround Tools *(Mfr # MTU2A • B&H # WAUTDMDSM)*; for Owners of Platinum TDM Bundle and Surround Tools *(Mfr # MTUPP360 • B&H # WAMTUPP360)*; for Owners of Diamond TDM Bundle *(Mfr # MTU1A • B&H # WAUTDMDM)* ..... **CALL**

Mercury Native *(Mfr # MERNAT • B&H # WAMBN)* ..... **CALL**

Native Upgrades: For Owners of Diamond Native Bundle and GTR 2.0 *(Mfr # MNU3A • B&H # WAUNDGM)*; for Owners of Diamond Native Bundle and Surround Tools *(Mfr # MNU2A • B&H # WAUNDSM)*; for Owners of Diamond Native Bundle *(Mfr # MNU1A • B&H # WAUNDM)*; for Owners of Diamond Native Bundle and IR1 or IR360 *(Mfr # MNU4A • B&H # WAUNDIRM)* ..... **CALL**

WAVES

	Z-Noise	Musicians II	Musicians I	Native Power Pack	IR-1	IR-360	Vocal	360° Tools	GTR3	JJP Collection	V-Series	API Collection	SSL 4000 Collection	Studio Classics	L3-16 Multimaximizer	Restoration	Masters	Transform	Renessaince Maxx	Broadcast & Production	Gold	Platinum	Diamond	Mercury
V-Comp											■			■										■
V-EQ3/V-EQ4											■			■										■
MaxxVolume																								■
L3-16 Multimaximizer															■									■
L3-LL Multimaximizer															■								■	■
L3-LL Ultramaximizer															■								■	■
L1 Ultramaximizer				■																	■	■	■	■
L2 Ultramaximizer																	■			■		■	■	■
L3 Ultramaximizer																						■	■	■
L3 Multimaximizer																							■	■
Q10 Paragraphic EQ				■																	■	■	■	■
SoundShifter																		■					■	■
Doubler		■	■	■			■											■		■	■	■	■	■
Morphoder																		■					■	■
TransX																		■					■	■
Renaissance Channel							■												■	■		■	■	■
Renaissance Reverb																			■	■	■	■	■	■
Renaissance EQ		■																	■	■	■	■	■	■
Renaissance Compressor		■																	■	■	■	■	■	■
Renaissance Vox		■	■																■	■		■	■	■
Renaissance Bass																			■	■		■	■	■
Renaissance DeEsser							■												■	■		■	■	■
Renaissance Axx		■	■	■			■												■	■	■	■	■	■
Linear Phase EQ																	■			■		■	■	■
Linear Phase Multiband																	■			■		■	■	■
C1 Parametric Compander				■																	■	■	■	■
C4 Multiband Processor																					■	■	■	■
DeEsser				■																	■	■	■	■
MaxxBass																					■	■	■	■
Enigma																					■	■	■	■
Doppler																					■	■	■	■
SuperTap 6-Tap		■	■																		■	■	■	■
SuperTap 2-Tap		■	■	■																	■	■	■	■
MetaFlanger			■																		■	■	■	■
UltraPitch																					■	■	■	■
MondoMod																					■	■	■	■
Audio Track																					■	■	■	■
PAZ PsychoAcoustic Analyzer																					■	■	■	■
PS22 Stereo Maker																					■	■	■	■
TrueVerb				■																	■	■	■	■
S1 Stereo Imager				■																	■	■	■	■
X-Noise																■				■			■	■
X-Click																■				■			■	■
X-Crackle																■				■			■	■
X-Hum																■				■			■	■
DeBreath							■																	■
Q-Clone																							■	■
M360 Surround Manager								■																■
S360 Surround Panner								■																■
S360 Surround Imager								■																■
R360 Surround Reverb								■																■
IR-L Convolution Reverb				■				■																■
M360 Surround Mixdown								■																■
LFE360 Low-Pass Filter								■																■
IDR360 Bit Requantizer								■																■
Waves Amp									■															■
Waves Stomp									■															■
Waves Tuner									■															■
IR1 Convolution Reverb					■	■																		■
IR360 Convolution Reverb						■																		■
IR-L Convolution Reverb					■	■													■	■	■	■	■	■
Z-Noise	■																							■
Waves Tune							■																	■
Waves Tune LT																			■	■	■	■	■	
SSI G-Master Buss Compressor													■	■										
SSL G-Equalizer													■	■										
SSL E-Channel													■	■										
API 550A												■		■										■
API 550B												■		■										■
API 560												■		■										■
API 2500												■		■										■
PuigChild 660/670										■														■
PuigTec EQP-1A										■														■
PuigTec MEQ-5										■														■

■ - Native & TDM ■ Native Only ■ TDM Only

B&H
PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 17

MONITORS & HEADPHONES

MONITORS

Adam 1373
Alesis 1374-1375
Edirol 1375
Dynaudio 1376
Genelec 1377
KRK 1378-1379
Samson 1379
Mackie 1380
Tannoy 1381
Tapco 1382
Tascam 1382
Yamaha 1383

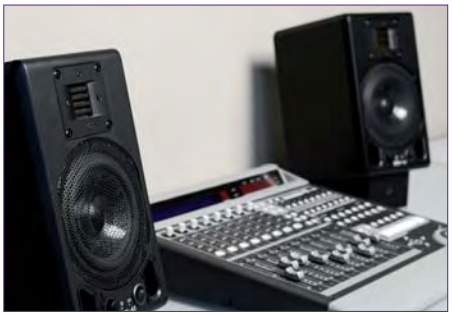
HEADPHONES

AKG 1384
Audio Technica 1385
Beyerdynamic 1386
Sennheiser 1387

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 17, Monitors & Headphones use Quick Dial #: 821

A5 • A7



2-Way Active Nearfield Studio Monitors

The A5 and the A7 are bi-amplified, nearfield studio monitors with 50 watts (25 watts/transducer) and 100 watts (50 watts/transducer), respectively. The A5 has a 5.5" woofer, the A7 utilizes a 6.5" woofer, but they both use the same woofer design consisting of a sandwich construction of carbon fiber and Rohacell, that combine high rigidity and high internal damping with low weight, resulting in an extremely accurate monitor with all the clarity, detail and spectacular imaging. The tweeters are a proprietary ADAM design, called ART (Accelerating Ribbon Technology), that ensures superlative clarity and reproduction of transients.

- The front panels sport a power switch and volume control. The rear panel houses controls for tweeter level and Room EQ via high and low shelving filters.
- On the rear side there is a panel with numerous possibilities to adapt the speakers to specific room acoustics or personal preferences.
- They feature balanced (XLR) and unbalanced (RCA) inputs
- Unique to the A5 is a special feature called Stereo-link: There are two additional inputs- and outputs for the second stereo channel which enable the user to adjust the volume of both loudspeakers with one control only.

A5 Flat Black *(Mfr # A5 (BLACK) • B&H # ADA5B)*...**349.50 (ea)**

A5 (Piano White)
(Mfr # A5PIANOW • B&H # ADA5PW).....**384.50 (ea)**

A5 (Piano Black)
(Mfr # A5PIANOB • B&H # ADA5PB).....**384.50 (ea)**

A5 Stands *(Mfr # A5 STANDS • B&H # ADSA5)*..... **49.95 (Pair)**

A7 Flat Black *(Mfr# A7 • B&H# ADA7)*.....**499.50 (ea)**

ART (Accelerating Ribbon Technology)

The ART (Accelerating Ribbon Technology) design is ADAM's most renowned innovation. All other loudspeaker drive units, whether they are voice coil driven, electrostatics, piezos or magnetostatics, act like a piston, moving air in a 1:1 ratio. This is undesirable, as the specific weight of air is much lower than that of the driving mechanics. Speaking in terms of electrical Engineering one could say there is a bad match between source and load. The ART principle achieves a 4:1 velocity transformation between driving diaphragm and driven air, ie. the air moves in and out four times faster than the folds itself are moving. This superior "motor" is responsible for the enormous clarity and transient reproduction that is to be heard from the ART drive units.

P11A

2-Way Active Nearfield Studio Monitor



The P11A is an affordable, two-way active shielded monitor that produces unique imaging and outstanding transient response. Although primarily designed for small to mid-sized project studios, it is ideal for any application where a small powered monitor is called for, from broadcast/post applications to surround monitoring.

- Incorporates ART transducer technology, offering the superior resolution above 2 kHz that distinguishes all ADAM loudspeakers.
- Just the right amount of carefully crafted equalization has been added to the low end, to obtain almost an additional octave of bass response compared with a similarly sized passive system.
- The built-in 100 W amplifiers are individually housed and exhibit excellent dynamic behavior due to their low output impedance, leading to a damping factor >400.
- On the back panel there are additional controls for level and room EQ.

ANF-10

2-Way Shielded Passive Monitor



The ANF-10 is a two-way shielded passive monitor that produces unique imaging and outstanding transient response at a very attractive price point. It combines a brand new redesigned A.R.T. folded ribbon tweeter and a 7" woofer in a relatively small bass reflex cabinet. It was primarily designed for small to mid-sized project studios; however, it can also be used comfortably in any application where a small passive monitor is called for, from top-of-the line recording facilities and broadcast/post applications to professional or home surround monitoring.

P11A *(Mfr # P11-A • B&H # ADP11A)*
2-Way Active Nearfield Studio Monitor.....**999.50**

ANF10 *(Mfr # ANF10 • B&H # ADANF10)*
2-Way Shielded Passive Monitor.....**374.50**

ALESIS

M1 ACTIVE MKII



Active Nearfield Studio Monitors

The M1 Active MKII combines Alesis' expertise in reference monitor design and studio amplification to deliver professional accuracy, clarity and performance in an affordable powered monitor. Its internal active crossover and custom-designed dual amplifiers ensure an extremely consistent performance under a variety of different studio conditions and program material. The result is a broad, extremely flat frequency response, clear imaging with a wide sweet spot, high power handling and detailed high- and mid-frequency response that only a professional powered monitor can deliver. Ideal for desktop video and post production facilities as well as home and project recording studios.

- Attractive mirror-imaged, charcoal- toned cabinet and shielded drivers allow placement next to computer or video monitors. Can be mounted either horizontally or vertically to fit your requirements.
- 6.5" woofer cone provides quicker transient response in the low frequency range for superb bass response as well as a vast improvement in the detail of critical upper-mid frequencies.
- Active 8th order high- and low-pass electronic crossover filters and custom dual amps (75 watts woofer and 25 watts tweeter) ensure consistent performance under different studio conditions and program material.
- Natural response of the pure silk 1" tweeter dome prevents ear fatigue during long sessions. Ferrofluid cooling maintains best balance of transient response to power handling.
- Time alignment circuitry in the tweeter section of the crossover prevents time smear.
- Dual front-mounted ports provide fast, coherent and extended low frequency augmentation. Design of the high frequency driver allows for the flattest frequency and power response in a speaker like this

M1 Active Mk2
(Mfr # M1AMKII • B&H # ALM1AM2) ..... **299.00 (pr)**

M1 ACTIVE 520 • M1 ACTIVE 620

Active Nearfield Studio Monitors

The M1 Active 520 and the M1 Active 620 are the third generation of the acclaimed Alesis M1 Active Series. The M1 Active 520 offers incredible bass and midrange definition and flat frequency response from its high-precision driver and professionally crafted crossover. With a bold new look, redesigned driver, bass density control and EQ, this affordable, high-precision active reference monitor delivers superb sonic clarity.



520

- 5-inch low frequency woofer for clear bass and midrange 3/4-inch silk dome tweeter for smooth, detailed highs without harshness
- Bi-amplified design with 25W for the tweeter and 50 W for the woofer.

620

- 6.5" low frequency woofer for clear bass and midrange 1" silk dome tweeter for smooth, detailed highs without harshness
- Bi-amplified design with 30W for the tweeter and 65 W for the woofer.

- High-precision drivers offer lower distortion and smoother frequency response.
- Lightweight, ultra-stiff polypropylene cone with rubber surround and high power handling voice coil.
- Acoustical waveguide for superior imaging with minimal diffraction.
- 1" thick front baffle virtually eliminates speaker resonance.
- XLR and 1/4" TRS inputs with volume control.
- Low frequency density switch for acoustic space adjustment of the monitors. They are magnetically shielded for close placement to computer and video monitors.
- Hi, mid and low frequency EQ switches to accommodate user preference and sub-woofers.
- Rear port design provides deep bass extension and increased SPL.
- Top mounted, integrated power switch/clip light bar.

M1Active 520 *(Mfr # M1 ACTIVE 520/PAIR • B&H # ALM1A520)* ..... **199.00 (ea)**
M1Active 620 *(Mfr # M1 ACTIVE 620/PAIR • B&H # ALM1A620)* ..... **399.00 (ea)**

M1 ACTIVE 320 USB

USB Monitoring System with built-in Audio Interface



The M1 Active 320 USB is the standard for USB audio playback and recording. Enjoy great sounding audio from your computer, or record external audio sources directly to your computer through the M1 Active 320 USB's line inputs. Simply plug the USB cable into your computer – no special drivers required. Keyboards, mic pre's, effects processors or standard CD all easily connect directly to the M1 Active 320 USB. Full-range, superb sound quality ensures that you get more accurate audio reproduction to check your mixes. Bass Boost switch enhances low frequencies—great for situations where you want to hear more bass emphasis.

- USB 1.1 audio interface
- 16-Bit / 44.1-48 kHz recording and playback
- TRS Headphone output
- Two ¼" phone jacks inputs
- Stereo 1/8" TRS mini-jack input
- Stereo RCA inputs
- 1/8" TS output to passive speaker
- Switchable power supply
- Professional-grade 1/4" plugs and standard RCA jacks
- Magnetically shielded for placement near TV and computer monitors

M1Active 320 USB *(Mfr # M1 ACTIVE 320USB'S • B&H # ALM1A320)* ..... **99.00 (pr)**

EDIROL MA-7A • MA-15D

Active Stereo Micro Monitors



Affordable stereo reference speakers with ported bass reflex enclosures, the MA-7A and MA-15D are ideal for users looking for quality audio reproduction within a small footprint. The MA-7As are extraordinarily small, utilizing a 3" full range driver and 7 watts of power per channel. The MA-15D features a two-way design with a 4" woofer, 2" tweeter and 15 watts of power per channel. Both units are magnetically shielded and offer independent bass and treble controls, a bass enhancer, two sets of line inputs, stereo headphone outputs and a separate subwoofer output. Additionally, the MA-15D adds coaxial and optical digital inputs that support 24-bit / 192 kHz. Available in blue with wooden side panels or all black, they will fit perfectly into any home studio or post-production suite.



- Active desktop micro monitor speakers with ported bass reflex enclosures.
- Built-in bass enhancer
- Bass, Treble and Volume controls
- 2 independent line level source inputs
- Subwoofer output port, headphone output
- The MA7 has a 3" full-range speaker and 7w of power per channel. The MA15D has a 4" woofer, 2" tweeter and 15w watts of power per channel. Also features 24-bit /192kHz coaxial and optical digital inputs.

MA-7A *(Mfr # MA-7A • B&H # EDMA7A)* ..... **99.00 (pr)**
MA-7A (Black) *(Mfr # MA-7ABK • B&H # EDMA7ABK)* ..... **99.00 (pr)**
MA-15D *(Mfr # MA-15D • B&H # EDMA15D)* ..... **179.00 (pr)**
MA-15D (Black) *(Mfr # MA-15DBK • B&H # EDMA15DBK)* ..... **179.00 (pr)**

DYNAUDIO

BM 5A • BM 6A

Active Two-Way Nearfield Studio Monitors



The BM 5A and BM 6A offer high performance nearfield monitoring, ideal for music monitoring and mixing, broadcasting, OB vans, edit suites, playback suites, project studios and post production facilities. The BM 5A features a very compact design, that is ideal for production environments where space is a concern, yet are able to live up to even the most scrutinizing monitoring standards. Both the BM 5A and BM 6A employ a 6.9" woofer and a 1.1" soft dome tweeter with electronic, 24 dB/octave slope, 4th order phase aligned crossovers.

The BM 5A has independent 50 watt amplifiers per woofer and tweeter, and an extended frequency response of 50 Hz to 21 kHz. The BM 6A offers even more power with independent 100 watt amplifiers for the woofer and tweeter, and a frequency response of 41 Hz to 21 kHz. Input on both models is via a single balanced XLR connector. The BM 5A offers high and low frequency trim controls for subtle adjustment to room acoustic environment, while the BM 6A offers high, mid and low frequency boost/cut filters.

BM 9S • BM 14S

Active Subwoofers



The BM 9S and BM14S are designed to work with the BM series monitors. Both units will complement stereo and multichannel monitoring equally well, and support daisy-chaining multiple subwoofers together, utilizing low-level LFE inputs and outputs.

- The units use a closed enclosure design to ensure extremely precise low frequency reproduction.
- All inputs and outputs are on balanced XLR connectors. With their highpass filtering, they offer dedicated bass management of your satellite sub-system.
- The BM9S offers a compact solution with a 10-inch woofer and a 200 watt amplifier, that is particularly well suited to work with the BM 5A monitor, and offers a frequency response of 29 Hz to 250 Hz.
- The BM 14S features a 12-inch woofer, and a 300 watt amplifier, and offers a frequnecy response of 18 Hz to 250 Hz.

Model	BM5A	BM6A
System	Two-way Active Nearfield Monitor	Two-way Active Nearfield Monitor
Frequency Response (±3 dB)	50 Hz - 21 kHz	41 Hz - 21 kHz
Max SPL 1m, pair	115 dB peak (IEC Short Term)	118 dB RMS (IEC Long Term)
Max SPL 2m, 5.1	116 dB peak (IEC Short Term)	119.5 dB RMS (IEC Long Term)
Input level for 85 dB SPL @1m (+4/-10)	-16dBu RMS @ 0dB setting	-12 dBu RMS / -28 dBu RMS
Input level for max peak SPL (+4/-10)	+9dBu Peak @ 0dB setting	+16 dBu peak / -1 dBu peak
Amplifier power (Tweeter / Woofer)	50 W / 50 W	100 W / 100 W
Resonance Frequency	55 Hz	49 Hz
Internal Cabinet Volume	9 Liters	9.5 Liters
Bass Principle	Bass Reflex	Bass Reflex
Crossover Frequencies	1500 Hz	2200 Hz
Crossover Slope	6 dB/oct	24 dB/oct
Tweeter	Esotec 1.1" soft dome, rear chamber, Magnetic fluid. 4 mm die-cast aluminum front, Pure aluminum wire voice coil	
Woofer	6.9", One-piece molded poly-prop cone, 3" pure aluminum voice coil	
Controls	Low, Mid, High Filter Switches +4/-10 Input Sensitivity Switch Power Switch,	High and Low frequency trim knobs +4/-10 Input Sensitivity Switch Power Switch, Voltage Selector Switch
Indicators	Green Power On LED Indicator Orange Limiter Circuitry Activated/ Red Thermal Overload LED Indicator	Low Freq Amp Clip LED Power/Protection Circuitry On LED
Dimensions (WHD), Weight	7.3 x 12.5 x 12.5"; 19.2 lbs	13.3 x 8.5 x 12.6"; 24.25 lbs

BM 5A *(Mfr # 995001111 • B&H # DYBM5A)* ..... **999.00 (pair)**
BM 6A *(Mfr # BM6A-SINGLE • B&H # DYBM6AS)* ..... **849.95 (single)**
BM 6A *(Mfr # 995002011 • B&H # DYBM6A)* ..... **1699.00 (pair)**
BM 9S *(Mfr # 995010011 • B&H # DYBM9S)* **999.00**
BM 14S *(Mfr # 995011011 • B&H # DYBM14S)* **1799.00**

8020A • 8030A

Bi-Amplified Monitoring Systems

The 8020A and 8030A are powerful biamplified nearfield monitor systems ideal for project and home studios, workstations, installations, and surround sound monitoring. They employ die-cast aluminium MDE (Minimum Diffraction Enclosure) enclosures that have rounded edges and a gently curved front and sides to achieve a very smooth frequency response and superb imaging with minimized cabinet edge diffraction. They also incorporate Genelec's advanced Directivity Control Waveguide (DCW), which provides an amazingly smooth on and off axis response; while the long, curved reflex port ends in a wide flare for excellent bass articulation.



- The monitors come with an Iso-Pod (Isolation Positioner/Decoupler), a clever mounting stand, which allows them to perform in either the vertical or horizontal position.
- The Iso-Pod also enables the acoustic axis of the monitor to be aimed at the listener, while acoustically and mechanically decoupling the monitor from the surface it is resting on.
- They each feature balanced XLR inputs and outputs, front-mounted volume controls, as well as rear panel bass and treble tilt room response controls.
- Additionally, magnetic shielding, overload protection circuitry and versatile room response controls are standard.

8020A

- The compact 8020A is designed for monitoring where space is limited, but audio fidelity is paramount. It features a 4" bass driver along with a 3/4" tweeter. The woofer and tweeter are powered by independent 20 watt amplifiers. Frequency response is 66Hz to 20kHz .

8030A

- The 8030A is powered by a pair of precisely crafted 40w amplifiers, and offer a wide frequency response of 58Hz to 20kHz via a 5" bass driver and 3/4" hard-domed tweeter.

7050B LSE Subwoofer



The 7050B LSE subwoofer is designed to be the perfect partner to the 8020A in stereo and surround applications, and the 8030A in a stereo only setup. The 7050B extends the LF response down to 25 Hz. This is made possible in such a compact enclosure, thanks to Genelec's patented Laminar Spiral Enclosure (LSE). The 7050B features a single 8" proprietary driver with a 70w power amplifier. It has a frequency response from 25Hz to 85Hz and the ability to deliver short-term sine wave of 100 dB SPL. Five main input/output channels and a dedicated LFE channel accommodate stereo and 5.1 surround systems.

	8020A	8030A
SPL	≥ 95 dB SPL* ≥ 105 dB SPL @ 1m**	≥100 dB* ≥108 dB SPL @ 1m**
Bass Driver	4-inch	5-inch
Treble Driver	3/4-inch metal dome	3/4-inch metal dome
Crossover frequencies	3 kHz	3 kHz
Free field frequency response	66 - 20 kHz (± 2.5 dB)	58 Hz - 20 kHz (± 2 dB)
Amplifier power /ch	Bass 20 watts / Treble 20 watts	Bass 40 watts / Treble 40 watts
Dimensions (H x W x D)	8.88 x 6 x 5.63" (Height with Iso-Pod 9.5")	11.25 x 7.44 x 7.06" (Height with Iso-Pod 11.81")
Speaker weight	8.1 lbs	12.3 lbs

**Maximum short time sine wave acoustic output at 1 m on axis in half space, averaged from 100 Hz to 3 kHz*
***Maximum peak acoustic output per pair with music material*

8020A (Black) *(Mfr # 8020APM • B&H # GE8020APM)* **489.95**
8020A (Silver) *(Mfr # 8020ASM • B&H # GE8020ASM)* **516.50**
8020A (White) *(Mfr # 8020AWM • B&H # GE8020AWM)* **516.50**
8030A (Black) *(Mfr # 8030APM • B&H # GE8030A)* **734.95**
8030AW (White) *(Mfr # 8030AWM • B&H # GE8030AW)* **768.50**
8030AS (Silver) *(Mfr # 8030ASM • B&H # GE8030AS)* **789.95**
7050B *(Mfr # 7050B • B&H # GE7050B)* **1199.95**

KRK

ROKIT G2 SERIES



Two-way Active Studio Monitors

Available in 5-, 6- and 8-inch models, the G2 series is the second generation of KRK's industry-leading active studio monitors, which have provided thousands of musicians, songwriters, producers and remixers with a value-priced monitor that delivered meaningful mixes that translate to all listening environments. The new Rokit remains true to this legacy while providing a sleeker, more modern look that is as functional as it is beautiful.

- The 1" Neodymium Soft Dome tweeter is more natural and less harsh than metal-domed tweeters, resulting in reduced ear fatigue and more natural mixes.
- Glass Aramid composite cone woofer maximizes excursion performance without compromising reliability and minimizes distortion.
- Rigid wood cabinet construction improves overall structural integrity, extended low frequency response and increased damping characteristics.
- Input volume control with an adjustable gain range from +6dB to -30dB
- Front baffle engineered to minimize diffraction of high-frequencies, resulting in a sweet spot that is significantly larger than products with square or lightly rounded baffles.
- Molded front-facing bass port minimizes low-frequency phase distortion and unwanted frequency emphasis typical of rear-facing bass ports. Result is a harmonious yet accurate blend of low and high-frequency components for a more accurate speaker.
- High Frequency Level Control provides specific adjustment of high frequency output most commonly affected by room acoustics.
- True bi-amplified amplifier system provides discrete low-distortion power for each driver. While the active crossover systems provide smooth and accurate frequency response.
- Equipped with RCA, 1/4" (balanced and unbalanced) or XLR inputs to accommodate any studio environment.
- Seaker voicing has been enhanced to provide even better mix clarity and precision.

RP5G2 5" *(Mfr # RP5G2 • B&H # KRRP5G2)*.....**149.50**
RP6G2 6" *(Mfr # RP6G2 • B&H # KRRP6G2)*.....**199.50**
RP5G2 8" *(Mfr # RP8G2 • B&H # KRRP8G2)*.....**249.50**

VXT SERIES

Two-Way Active Studio Monitors



Consists of three models, the VXT series offers a visually striking, yet functional enclosure design that delivers low resonance, improved structural integrity and extended low-end. Front slotted ports ensure reduced port turbulence, plus a sleek curvature provides excellent imaging characteristics and a wider "sweet spot". The domed tweeter is comprised of true silk for fast transient response, and the woofer design employs a stiffer, lighter cone that provides low distortion and extended low-end. Both the tweeter and woofer have vented formers to remove heat and reduce the effects of power compression, enabling these monitors to maintain their sonic signature.

- Speakers are "dialed in" for maximum performance: Improved top end frequency response, increased articulation, better imaging, faster attack times, less distortion.
- Increased transient response, lower distortion and extended low end from the stiffer, lighter cone. The aluminum pole piece and vented formers eliminate overheating which reduces performance
- Fast transient, time averaging, rail tracking limiter with defeat switch
- Tamper-resistant switch covers protect against others changing settings. Protects the switches if the monitor takes a fall.
- Leave your monitors plugged in and on as they will mute after approx. 20 minutes and turn back on when signal is detected.
- High and low frequency adjust switches on the VXT6 and VXT8.
- Integrated Omni Mount support for easy wall or corner mounting, ground lift switch and defeatable limiter.

VXT4 4" *(Mfr # VXT-4 • B&H # KRVXT4)*.....**CALL**
VXT6 6" *(Mfr # VXT-6 • B&H # KRVXT6)*.....**CALL**
VXT8 8" *(Mfr # VXT-8 • B&H # KRVXT8)*.....**CALL**

M-AUDIO

STUDIOPHILE BX5A & BX8A DELUXE



Bi-Amplified Studio Monitors

The Studiophile BX5a and BX8a Deluxe update the best-selling M-Audio BX5a and BX8a speakers with a variety of enhancements including silk-dome, waveguide, high-frequency drivers, enhanced driver integration, and an attractive industrial design. The custom amplifier tuning, finely tuned crossovers and system electronics offer a more cohesive sound between the high and low frequencies, delivering a refined spectral balance and a smoother response. The BX5a Deluxe provides 70-watts of bi-amplified power, while the BX8a delivers 130-watts.

- Magnetically-shielded, the BX5a and BX8a Deluxe feature 5" and 8" Kevlar low-frequency drivers, respectively. Kevlar's high mechanical and thermal resilience makes it ideal for speaker cones. The drivers also employ a curved cone design, high-temperature voice coils and damped rubber surrounds that provide percussive musical bass.
- The low frequency transducer in the BX5a Deluxe adds extra definition to the bass response, while the BX8a Deluxe system features tight tuning to generate surprisingly large sound for its modest footprint.
- They both include XLR and 1/4" inputs, a power indicator and volume control.

BX10s Active Subwoofer



The BX10s is an active subwoofer ideal for stereo or multichannel surround monitoring requiring an accurate low-frequency response down to 20Hz. Comprising a 10-inch composite driver, 240-watt internal amplifier, and a variable 50 to 200Hz crossover, the BX10s delivers tight, clean bass in a compact chassis—perfect for project studios where space is often at a premium. A subwoofer bypass function (controllable via the included sustain pedal) allows you to judge how a mix will sound without a dedicated subwoofer.

Studiophile BX5A Deluxe
(Mfr # 9900-52679-00 • B&H # MABX5AD) **299.00**

Studiophile BX8A Deluxe
(Mfr # 9900-52685-00 • B&H # MABX8AD) **499.00**

BX10s Subwoofer
(Mfr # 9900-51789-00 • B&H # MABX10S) ..... **CALL**

SAMSON

StudioDock 3i • Studio Dock 4i

USB Stereo Speakers



Designed for today's music production needs, the StudioDock 3i (3" woofer) and StudioDock 4i (4" woofer) can have digital audio played or "streamed" to them directly. And because the music stays digital, StudioDock produces remarkably high quality audio. They also provide an onboard iPod dock so you can sync, charge and play music from an iPod. They ideal solution for today's music producers who want true digital audio that sounds clearer and cleaner than a traditional analog cable with soundcard output.

- Magnetically shielded, inverted cone, copolymer woofers
- 25mm silk dome high frequency driver
- StudioDock 3i provides 30 watts (2 x 15) of power, the StudioDock 4i delivers 40 watts (2 x 20) watts of power.
- Integrated iPod dock to sync, charge and play music
- Front panel 3.5mm stereo aux input jack, headphone output jack and volume control
- Convenient rear panel RCA inputs
- Passive crossovers utilizing multi-pole design for linear response
- USB and speaker cables included

StudioDock 3i *(Mfr # STUDIODOCK 3I • B&H # SASD3I)* **149.00**
Studio Dock 4i *(Mfr # STUDIODOCK 4I • B&H # SASD4I)* **199.00**

MACKIE

MR5 • MR8



Mackie Reference Monitors

The MR5 and MR8 are ideal for those in need of a professional monitoring solution at an affordable price. They both feature 1" waveguide tweeters, along with ultra-low distortion 5.25" and 8" steel frame low frequency transducers (respectively). The monitors are biamplified using precision class A/B amplifiers, with 85 watts of total power for the MR5 and 150 watts of total power for the MR8. Both are magnetically shielded, and employ a minimum-diffraction molded baffle for a smooth, wide sweet spot. Additional features include balanced XLR and 1/4" inputs, unbalanced RCA inputs, as well as high frequency and low frequency acoustic controls to compensate for room placement.

MR5 *(Mfr # MR5 • B&H # MAMR5)* ..... **149.99** **MR8** *(Mfr # MR8 • B&H # MAMR8)* **249.99**

HR624MK2 • HR824MK2

High Resolution THX-Approved Active Studio Monitors



The second-generation HR824MK2 and HR624MK2 are THX-approved high-resolution studio monitors that boast a wide range of technological breakthroughs to meet the demands of the modern studio. Engineered specifically for use with High Definition audio with improved tuning, frequency response and depth of field, they produce ultra-accurate, and incredibly natural sound. The HR624MK2 features a 6.7" low distortion LF woofer, the HR824MK2 has a 8.75" woofer. Both incorporate a 1" titanium dome tweeter.

- Crafted from a single piece of cast aluminum, the HRMK2's Zero Edge Baffle minimizes diffraction for a crystal clear mix image, while the Optimized Waveguide delivers wide, even dispersion as well as full, articulate mids.
- Real wood enclosure ensures they perform with maximum detail, clarity and warmth.
- The HR624MK2 offers 140 watts of total power (100 watts for the LF transducer, 40 watts for the HF transducer.)
- The HR824mk2 delivers 250W of total power (150 watts for the LF transducer, 1000 watts for the HF transducer.)
- Both monitors feature balanced XLR and 1/4" inputs and unbalanced RCA inputs. Room correction and EQ controls include a 3-Way Acoustic Space Selector Switch, a low frequency filter switch, and a high frequency filter switch.

HR624MK2 *(Mfr # HR624MKII • B&H # MAHR624MK2)* **479.99**
HR824MK2 *(Mfr # HR824MKII • B&H # MAHR824MK2)* **649.99**



HRS120 Active Subwoofer

The HRS120 is a THX PM3 certified, 400w studio subwoofer designed to be the perfect companion to the HRMK2 near field monitors, or any stereo or multi-channel monitoring system that requires a dedicated low frequency channel. The HRS120 features a 12" RCF Precision 'LF transducer with a 4" voice coil and cast aluminum frame. Low bass output is enhanced with an acoustically coupled 12" passive radiator, that delivers bass extension to 19Hz and below. Power is provided by a 400-watt FR Series low distortion, servo feedback amplifier.

- Rear panel offers an adjustable crossover with high pass outputs for use with full range monitors, an 110Hz elliptical filter for Dolby AC-3, output level switch for AC-3 and THX Dot1 recording, crossover defeat for THX operation and rotary input sensitivity control.
- Ultra robust cabinet constructed of 3/4" MDF on all sides with 1" MDF on bottom and 1.3" on top.
- Internal "H" bracing keeps the cabinet rigid and high-quality vinyl coating provides a finished appearance.
- Connections include balanced XLR and unbalanced RCA.
- Slave In and Master Out options allow multiple woofers to be "daisy-chained" together while two 1/4" phone jacks accommodate a subwoofer bypass footswitch.

TANNOY

REVEAL SERIES

Studio Monitors



The Tannoy Reveal range of near field monitoring speakers builds upon the success and recording industry reputation of the original Tannoy Reveal. Consisting of four models, the Reveal 6 is a passive monitor with a 6" woofer. The Reveal 5A is a compact biamped monitor with 60 watts of total power and a 5" woofer. The Reveal 6D is also biamped, with 110 watts of power, and a 6" woofer. The Reveal 66D features dual 6" woofers and offers 150 watts of total power.

The Reveal 5A utilizes a 1" soft-dome tweeter, while the other three feature Tannoy's WideBand high frequency unit to improve and extend the high frequency phase response. All four models feature a new bass driver design that is made with a multi-fiber paper pulp cone, that provides a tight, punchy and controlled bass response with a clean and open mid range for superb vocal intelligibility.

- The cabinets are braced and refined to provide the most rigid platform possible for the drivers. Securely attached to the solid baffle, with no less than 10 hex socket countersunk-head screws, an all-new bass driver performs with significantly low distortion.
- Significant advances in digital speaker measuring techniques such as Klippell symmetry and non linear distortion analysis, laser scanning interferometry, acoustic CAD simulation, and precision manufacturing processes result in a comprehensively improved range of Reveal monitors. They provide greater bandwidth, significantly lower levels of distortion, smoother responses, more accurate phase control, higher sensitivity levels and greater input source flexibility.
- The active monitors all feature balanced XLR and 1/4" inputs, while the passive Reveal 6 has screw terminals. The Reveal 6D and Reveal 66D add coaxial digital inputs and outputs.
- 6D / 66D also feature a 16-way DIP switch EQ facility for mid/near/close field working iin full/half/quarter and eighth space environments, as well as midband and high frequency trim shelving controls.
- The Reveal range are available in stereo pairs, with the exception of the Reveal 66D (sold individually). There are a number of 5.1 surround kits available that include, Tannoy's TS10 active subwoofer, which feature 300w of power and a frequency response of 29 - 150 Hz.

Reveal 6 (Passive) *(Mfr # 80013360 • B&H # TAR6)* ..... **CALL**
Reveal 5A *(Mfr # 80013327 • B&H # TAR5A)* ..... **CALL**
Reveal 6D *(Mfr # 80013332 • B&H # TAR6D)* ..... **CALL**
Reveal 66D *(Mfr # 80013352 • B&H # TAR66D)* ..... **CALL**

Reveal 5A 5.1 – 5 Reveal 5A Nearfield Monitors and TS-10 Subwoofer *(Mfr # REVEAL 5A 5.1 • B&H # TAR5A5.1K)* ..... **CALL**

Reveal 6D 5.1 – 4 Reveal 6D Nearfields, 1 Reveal 66D Center Channel, and 1 TS-10 Subwoofer *(Mfr # REVEAL 6D 5.1 • B&H # TAR6D5.1K)* ..... **CALL**

	Reveal 6 (Passive)	Reveal 5A	Reveal 6D	Reveal 66D
Low Frequency Driver	6" multi-fiber paper pulp cone	5" multi fiber paper pulp cone	6" multi-fiber paper pulp cone	(2x) 6" multi-fiber paper pulp cone
High Frequency Driver	1" WideBand titanium dome tweeter with Neodymium magnet	1" soft dome with Neodymium magnet	1" WideBand titanium dome tweeter with Neodymium magnet	1" WideBand titanium dome tweeter with Neodymium magnet
LF / HF Amplifiers	N/A	40 Watts / 20 Watts	75 Watts / 35 Watts	100 Watts / 50 Watts
Crossover frequency	2.9 kHz	2.7 kHz	2.6 kHz	2.6 kHz
Frequency Range	63 Hz - 51 kHz	65 Hz - 30 kHz	60 Hz - 51 kHz	49Hz - 51kHz
Maximum Power Handling	100 Watts	N/A	N/A	N/A
EQ Controls	—	—	80 Hz Hi-pass Switch, 16-way DIP Switch Room Optimizer Set	
Inputs	(x2) Screw Terminals	Balanced XLR / 1/4" Combo	Balanced XLR / 1/4" Combo Coaxial S/PDIF Digital I/O	Balanced XLR / 1/4" Combo Coaxial S/PDIF Digital I/O
Shielded	Yes	Yes	Yes	Yes
Dimensions (HxWxD)	13.4 x 8.3 x 12.6"	11.75 x 7.25 x 12"	13.4 x 8.3 x 15"	9.1 x 20.75 x 13.1"
Weight	17.2 lbs	17.15 lbs	17.15 lbs	38 lbs

S5 • S8

Bi-Amplified Nearfield Studio Monitors



The S5 and S8 are compact, two-way, bi-amplified monitors that feature dual high-precision internal amplifiers to deliver a total of 120 watts RMS (60 watts each for both the woofer and the tweeter). Both benefit from the same 1" waveguide-loaded silk-dome tweeter that provides smooth, non-fatiguing high end. Rear panel controls on the S 5 and S 8 allow for acoustic tailoring with low-frequency boost and high frequency cut/boost switches. Inputs include 1/4" TRS/XLR balanced and RCA unbalanced.

- Mackie-designed active desktop monitors with dual high-precision internal amplifiers (60w x 60w).
- 5.25" (S5) and 8" (S8) woofers deliver punchy bass output and extremely detailed midrange, especially well suited to modern music production.
- 1-inch waveguide-loaded silk dome tweeter with excellent imaging for smooth, non-fatiguing mix sessions.
- Low Frequency Boost and High-Frequency Boost/Cut controls for room correction.
- Balanced 1/4-inch TRS/XLR and unbalanced RCA inputs
- Magnetically shielded for use near computer monitors

S 5 *(Mfr # S-5 (PAIR) • B&H # TAS5)*.....**CALL**

S 8 *(Mfr # S-8 (PAIR) • B&H # TAS8)*.....**CALL**

TASCAM VL-A SERIES

Active Biamped Studio Monitors



Tascam's VL-A series of reference monitor include the VL-A4, VL-A5 and VL-A8, which are 4", 5" and 8" two-way reference monitors. Each is self-powered and employ balanced TRS/XLR combination inputs. A deep-cabinet design with bass ports (front-mounted on the VL-A5 and VL-A8) extends the low end beyond similarly-priced units. High and low frequency controls on the VL-A5 and VL-A8 allow you to tailor the monitors response to your own studio.
Also available is the LF-S8 subwoofer, an 8" ported design which extends the range of the monitor system for productions that demand deep bass response. Just as PortaStudio democratized recording for the home musician, the VL-A series brings precise monitoring performance and striking industrial design to the home studio.

	VL-A4	VL-A5	VL-A8	LF-S8
Design	4" woofers with rear air port and 1" dome tweeter	5.25" woofers with front-mounted port and 1" dome tweeter	8" woofers with front-mounted port and 1" dome tweeter	Subwoofer with direct radiating bass reflex 8" woofers; top air port
Amplification	35 watts (bi-amped)	90 watts (bi-amped)	140 watss (bi-amped)	50 watts
Room Correction Controls	–	LF control adjusts response at 150Hz or 800Hz HF control adjusts response at 3kHz or 8kHz		Crossover Frequency Select Phase Switch, LF Gain
Additional Control	Volume	Volume, Low cut filter for use with optional LF-S8 subwoofer		Low frequency Cut Control
Inputs	XLR / 1/4-inch TRS Combo	XLR / 1/4-inch TRS Combo	XLR / 1/4-inch TRS Combo	Dual XLR / 1/4-inch TRS Combo
Outputs	–	–	–	Cascade for additional sub
Frequency Response (1W @ 1m)	90 - 23KKz, ±3dB	38Hz - 23KHz, ±3dB	30Hz - 21KHz, ±3dB	30Hz - 120Hz ±3dB
Dimension (WHD); Weight	6 x 9.7 x 7.6"; 7.9 lbs	7.8 x 11.4 x 13.6"; 16.3 lbs	9.6 x 15 x 13"; Not Specified	13.4 x 13.4 x 13.4"; Not Specified

VL-A4 *(Mfr # VL-A4 • B&H # TAVLA4)*.....**149.00 (pr)**

VL-A5 *(Mfr # VL-A5 • B&H # TAVLA5)*.....**299.00 (pr)**

VL-A8 *(Mfr # VL-A8 • B&H # TAVLA8)*.....**375.00 (pr)**

LF-S8 *(Mfr # LF-S8 • B&H # TALFS8)*.....**199.00**

HS SERIES

Powered Studio Monitors



The HS Series powered monitors are designed to be true studio eference monitors, in the tradition of the famous NS10Ms, with an exceptionally flat response that you can trust to create the perfect mix. The 70-watt HS50M features a 5" woofer and 3/4" dome tweeter, the 120-watt HS80M has an 8" woofer and 1" dome tweeter. Both are magnetically shielded and housed in bass reflex-type cabinets, and reproduce surprisingly tight low end and smooth, high frequency response to beyond 20 kHz.

- Inputs include a balanced XLR and 1/4" phone jack.
- In addition to master level controls, each speaker has trim switches that allow you to custom-tailor low, mid and high frequency response for different applications.
- They provide affordable, high quality reference monitoring for recording and multimedia applications including– home studios, computer-based music production and personal computer systems.
- HS Series cabinets look as great as they sound. Enclosures are constructed of high-quality MDF material and a multiple layer finish that minimizes resonance. Design elements include a black finish and white polypropylene woofer cones, and include low-damping rubber surrounds and full magnetic shielding.
- Also available is the HS10W powered subwoofer, which contains a long-stroke, 8" 120-watt woofer and bass reflex design cabinet that maintains high efficiency and low distortion.
- HS10W connections include dual XLR and 1/4" inputs, and three balanced XLR outputs (Mix, L&R). Controls include master level, phase and low/high cutoff frequency.
- Speakers are sold and package individually, making it easy to build flexible monitor setups and 5.1 systems.

HS50M *(Mfr # HS50M • B&H # YAHS50M)* ..... **CALL**
HS80M *(Mfr # HS80M • B&H # YAHS80M)* ..... **CALL**
HS10W *(Mfr # HS10W • B&H # YAHS10W)* ..... **CALL**



MSP STUDIO SERIES

Powered Monitor Speakers

MSP STUDIO monitors are two-way bi-amplified bass reflex speakers designed with an emphasis on reference-quality sound reproduction, rather than flattering sound. The MSP5 and the MSP7 deliver outstanding monitoring precision for digital or analog production in stereo or surrounds formats. Also available is the compact MSP3, which features a 20 watt internal amplifier, 4" woofer, and 7/8" tweeter.

- The MSP5 features a 5" cone woofer driven by a 40-watt amplifier and a 1" dome tweeter driven by a 27-watt amplifier.
- The MSP7 incorporates a 6.5" polypropylene cone woofer powered by a high quality 80-watt amplifier and its 1" titanium dome tweeter employs a 50-watt amp.
- The frequency ranges, of both monitors are divided by an electronic crossover with steep and smooth high-pass and low-pass roll-off curves built into a one piece molded enclosure with a rounded baffle for exceptionally smooth and consistent performance.
- The MSP3, MSP5, MSP7 have a balanced XLR input for direct compatibility with professional equipment. Balanced lines are ideal if the speakers are to be placed at the end of long cable runs. The MSP3 and MSP5 also offer an unbalanced 1/4" phone jack connector, and the MSP3 adds an unbalanced RCA jack input.
- The MSP5 is equipped with four position low and three position high trim switches that allow the systems response to be optimized for a wide range of acoustic environments. The MSP3 features separate volume controls for the LINE 1 (RCA jack) input and LINE 2 (XLR/ phone) input plus HIGH and LOW tone controls for sound tailoring.
- The MSP7's rear-panel controls include a continuous input sensitivity control, and trim switches that enable you to adjust the bass and treble in four and three positions, respectively (+1.5 dB/0 dB/-1.5 dB/ -3 dB at 50 Hz and +1.5 dB/0 dB/-1.5 dB at 10 kHz), so that the system's response to be quickly matched to the room.

MSP3 *(Mfr # MSP3 • B&H # YAMSP3)* ..... **CALL**
MSP5 *(Mfr # MSP5STUDIO • B&H # YAMSP5S)* ..... **CALL**
MSP7 *(Mfr # MSP7STUDIO • B&H # YAMSP7S)* ..... **CALL**

AKG

HEADPHONES

K 141 MKII

The K 141 MK II is a dynamic, on-ear, semi-open headphone that includes a self-adjusting headband, and comes with both leatherette and velvet ear pads. The headphone also comes with a detachable 10' straight cable and a 16' coiled output cable. Available in a stage blue color, the K 141 MK II offers a frequency range of 18 Hz to 24 kHz, maximum input power of 200 mW and a rated impedance of 55 ohms. Designed for professional use, the K 141 MK II headphones are ideal for studio monitoring applications. *(Mfr # 2144 Z 00190 • B&H # AKK141MK2)*.....**CALL**

K 171 MKII

The K 171 MK II is a dynamic, on-ear, closed-back headphone designed for on stage monitoring and tracking as well as DJ mixing. The stage blue K 171 MK II comes with both leatherette and velvet earpads, as well as detachable 10' straight and 16' coiled output cables. Offering a frequency range of 18 Hz to 26 k Hz, a maximum input power of 200 mW and a rated impedance of 55 ohms, the K 171 MK II's high efficiency and wide dynamic range make it ideally suited for tracking and mobile DJ use. *(Mfr # 2908 Z 00190 • B&H # AKK171MK2)* .....**CALL**

K 240 MKII

K 240 MK II is a dynamic, around-ear, semi-open headphone that also includes a self-adjusting headband and both leatherette and velvet earpads, and comes with a detachable 10-ft straight cable and a 16' coiled output cable. The stage blue K 240 MK II has a frequency range of 15 Hz to 25 k Hz, maximum input power of 200 mW and a rated impedance of 55 ohms. Designed for studio monitoring, the K 240 MK II headphones can also be deployed for single-ear use.

(Mfr # 2058 Z 00190 • B&H # AKK240MK2) .....**CALL**





K 271 MKII

The newly designed AKG legend, K 271 MK II combines the benefits of AKG's circumaural design for extreme comfort and a closed-back design for maximum isolation from ambient noise. Thanks to its XXL transducers, the K 271 MK II sounds clean, smooth and very rich. The perfect choice for any application where sonic bleed could cause problems such as broadcast work. Switch in the headband mutes the audio just as soon as the headphones are taken off. Features a frequency range of 16 Hz to 28 kHz, maximum input power of 200 mW, rated impedance of 55 ohms, and a stage blue color. Comes with both leatherette and velvet earpads plus detachable 10' straight and 16-ft coiled output cables. *(Mfr # 2470 Z 00190 • B&H # AKK271MK2)*.....**CALL**

K 702

Designed for recording and broadcasting applications, the new K 702 headphones advance the legacy and sonic integrity of the K 701, while offering personalized fitting ear pads, light weight and come in a sleek stage blue finish to withstand the wear and tear of professional studio life.

The K 702 feature a revolutionary flat-wire voice coil technology for accurate sound and transient response for professional use as well as around the ear headphones for personal use. The sound clarity is enhanced with the patented Varimotion 2-layer diaphragm, which produces clear highs and accurate bass response. They feature audio bandwidth of 10Hz to -39kHz, efficiency of 105dB SPL, maximum input power of 200 mW, rated impedance of 62 ohms and professional detachable cable.....**CALL**

HEADPHONES

ATH M20

Closed-back Stereo Monitor Headphones



Audio-Technica's ATH-M20 dynamic stereo headphones offer exceptional clarity and maximum comfort for hours of listening. The headphones' low-profile, closed-back design provides superior isolation in high-volume listening situations. Features include: 40 mm drivers, each with a neodymium magnet structure; lightweight, adjustable cushioned headband; gold-plated stereo 1/8" (3.5 mm) connector with strain relief and snap-on 1/4" (6.3 mm) adapter; ultra-flexible 10' coiled cable with single-side exit.

ATH-M20 *(Mfr # ATH-M20 • B&H # AUATHM20)* **39.95**

ATH-M30

Full-Size Dynamic Headphones



Embodying AT's latest transducer technology, the ATH-M30 offers sonic accuracy in a design engineered to provide maximum comfort for hours of listening. The ATH-M30 features a low profile, closed back design providing exceptional clarity and superior isolation in high volume listening situations. Extremely accurate, the headphone features 40mm drivers, neodymium magnets, CCAW voice coils and has a frequency response of 20Hz-20kHz. The ATH-M30 has a lightweight and adjustable cushioned headband for maximum listening comfort. In features a goldplated stereo 1/8" (3.5mm) connector with strain relief and professional screw-on 1/4" adapter, and a sturdy, ultra-flexible 11" cable with single-side exit.

ATHM30 *(Mfr # ATH-M30 • B&H # AUATHM30)* **59.95**

ATH-D40FS / ATH-M40FS

Precision Studiophones



AT's Precision Studiophones deliver premium performance, long-lasting reliability and comfort for specialized uses. Built for power and precision with large 40mm diameter drivers, neodymium magnets and CCAW voice coils, they deliver 1600 mW of power handling and very high SPL capability while maintaining exceptional clarity and accuracy.

They have adjustable padded headbands and sturdy, ultra-flexible strain-relief cables made of OFC litz wire, with convenient one-side exit. Circumaural earpieces provide maximum isolation, and can be rotated 180° to permit one-ear monitoring. The ATH-D40FS features an enhanced bottom-end response (from about 20Hz to 500Hz), making it ideal for use with predominantly low-frequency sound sources such as bass instruments and drums. The ATH-M40FS is designed specifically for professional monitoring/mixing, with a flat, extended low-frequency response to 5Hz that ensures accurate sound reproduction.

ATH-D40FS *(Mfr # ATHD40FS • B&H # AUATHD40)* **74.95**

ATH-M40FS *(Mfr # ATHM40FS • B&H # AUATHM40)* **74.95**

ATH-M50

Professional Studio Monitor Headphones



With the ATH-M50 professional studio monitor headphones, Audio-Technica has achieved an exceptionally accurate response and long-wearing listening comfort. Designed especially for professional monitoring and mixing, these studiophones feature an efficient collapsible design for space-saving portability and storage. Circumaural ear pieces swivel 180° for one-ear monitoring and luxuriously padded ear cushions create an outstanding seal for maximum isolation. The adjustable headband is generously padded for ultimate comfort during long mixing sessions. A coiled cable at the left earpiece terminates to a gold-plated mini plug with included screw-on ¼" adapter.

Audio-Technica's sophisticated driver technology and superior components deliver exceptional power handling and very high SPL capabilities while maintaining clarity of sound throughout their extended range, with deep, accurate bass and outstanding high-frequency extension. They feature propriety large-aperture drivers with neodymium magnet systems for ultra-efficient signal transfer.

ATH-M50 *(Mfr # ATH-M50 • B&H # AUATHM50)* **154.95**

BEYERDYNAMIC

HEADPHONES



DT 150

A dynamic studio headphone for use in broadcasting, film and recording studios and other audio monitoring applications where comfort and performance are primary requirements. Closed design offers excellent ambient noise isolation for reference monitoring. The headphone features wide frequency response, excellent isolation from ambient noise, extended bass response, long-term wearing comfort, and modular construction for easy servicing. *(Mfr # 455970 • B&H # BEDT150)* **192.50**

DT 250

A lightweight, closed dynamic headphone for studio applications. It features an efficient neodymium magnet system, a very high reproduction precision and a balanced sound. The wide transmission range between 10Hz - 30kHz is another important feature. The DT 250 comes with 80 Ω or 250 Ω-systems. The soft circumaural earcups offer a high wearing comfort and excellent ambient noise insulation. The padded headband is fully adjustable and can be adapted to each head size. The connecting cables to the earcups run safely in the headband. The main connecting cable is single-sided, plug-in type with a golden combi 1/4"/mini jack plug.

DT 250 80 Ohms *(Mfr # 442844 • B&H # BEDT25080)* **169.00**
DT 250 250 Ohms *(Mfr # 443530 • B&H # BEDT250250)* ..... **CALL**

DT 770 PRO

A quality closed dynamic headphone suitable for the most demanding professional and audiophile applications. The long term comfort and accurate performance make it the perfect monitoring headphone for recording studios, post production or broadcasting situations. The low mass coil and diaphragm assembly produce a transient performance equalled only by electrostatic earphones, and, in combination with a carefully tailored frequency response offer a natural and balanced sound. Soft earpads and adjustable, sliding, earpieces together with a single sided connecting cable ensure listening comfort during extended periods of use. Features 250 ohm drivers and a gold plated 3.5mm stereo jack with 1/4" adapter. *(Mfr # 459046 • B&H # BEDT770PRO)* **189.95**



DT 880 PRO

The DT 880 combines the advantages of open headphones with those of closed studio headphones. The balanced reduction of environmental noise guarantees a perfect spherical sound, while the complete sound spectrum is reproduced in great detail from the lowest sub bass up to the highest frequencies. The higher frequencies are crystal-clear without being unpleasant and impress with a very smooth sound. The precise balanced mid frequencies are analytical and supportive, without being predominate. The bass is voluminous without being too obtrusive. Rugged headband fits for all headsizes and grants better wearing comfort, especially during long studio sessions. Includes single-sided cable, soft headband pad and gold plated mini jack plug (3.5mm) and 1/4" adapter. *(Mfr # 490970 • B&H # BEDT880PRO)* ..... **CALL**

DT 990 PRO

An open dynamic headphone of exceptional quality for the most demanding professional and audiophile applications. The reduced weight of the diaphragm and moving coil result in a similar pulse characteristic as electrostatic headphones, and in combination with a carefully tailored frequency response offer a natural and balanced sound. Soft ear pads and adjustable, sliding, earpieces together with a very flexible coiled cable ensure listening comfort during extended periods of use. Features robust spring steel headband, single sided cable and gold plated mini jack plug (3.5mm) and 1/4" adapter. *(Mfr # 459038 • B&H # BEDT990PRO)* ..... **CALL**

HEADPHONES

HD 280 Professional



The HD-280 Pro is a professional around-the-ear closed-back headphones that is designed to exceed the demands of the professional environment. The closed, circumaural HD280 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.

- Accurate, linear sound reproduction for critical monitoring applications
- Optimum impedance ensures universal compatibility
- Collapsible, rotating earcups
- Up to 32 dB of ambient noise attenuation
- Neodymium magnets for high max. SPL
- Single-sided, coiled cable with 1/8-inch mini jack with locking 1/4-inch adapter
- Rugged construction with user-replaceable parts
- 2 year warranty

HD 280 Pro – *(Mfr # HD280PRO • B&H # SEHD280P)* ..... **CALL**



HD 25-1 II

The closed-back HD 25-1 II is purpose-designed, professional monitoring headphones offering high attenuation of background noise. Capable of handling very high sound pressure levels and of extremely robust construction, these headphones perform exceptionally well in high-noise environments, e.g. ENG, sound reinforcement, studio monitoring and audio equipment testing. The capsule is rotatable for one-ear listening. It is an ideal monitoring headphone for cameramen and DJs. The HD 25-1 II is very lightweight and comfortable, even if used for long periods.

- Very lightweight and comfortable, even after long listening periods
- High maximum sound pressure level
- 65 Ω nominal impedance for universal compatibility
- Tough, detachable steel cable
- Neodymium ferrous magnet systems and lightweight aluminium/copper voice

HD 25-1 II *(Mfr # HD25-1 II • B&H # SEHD251II)* **199.99**

HD25SP



A compact, closed back dynamic headphone, the HD25SP offers high attenuation of background noise, extremely robust construction, and is capable of handling very high SPLs (Sound Pressure Levels), making it ideal for use in noisy environments. Lightweight and comfortable alternative for those who spend a great deal of time wearing headphones and need maximum isolation. While extremely rugged, the HD25SP ensures an accurate response for critical studio recording and mixdown applications. The low impedance, high sensitivity drivers exhibit unparalleled efficiency, providing sufficient volume even in applications that have classically required an additional headphone amplifier.

- 30Hz - 16kHz frequency response
- 85 ohms nominal impedance
- Adjustable headband ensures optimum fit for each user's taste
- Sensitivity is 100dB
- 10' single sided steel cable with a 1/8" to 1/4" stereo phone plug
- Two year warranty on parts and labor

HD 25SP *(Mfr # HD25-SP II • B&H # SEHD25SP)* ..... **CALL**








HANDLE WITH CARE

B&H
PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 18

BAGS & CASES

Anvil 1390

Calzone 1390

HPRC 1391-1393

Kata 1394-1399

Petrol 1400-1403

Porta-Brace 1404-1415

Pelican 1416-1420

Thermodyne 1421-1425

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 18, Bags & Cases use Quick Dial #: 821

ATA CASES

Designed to meet or exceed the Air Transportation Association Specification 300, Category 1, Anvil ATA cases are the most durable reusable transit cases available. Constructed to perform under the most exacting conditions, Anvil ATA cases provide unsurpassed function and reliability. Exterior panels are built with strong, solid components, and interiors are custom designed with precision sculpted unicellular foam. They provide maximum shock absorption and safety from damage due to vibration. The result is uncompromising fit and maximum protection

ATA Transit Shipping Case *(Mfr # AN25CAMHVZSL • B&H # ANCHVRZ1LA)*
For the HVR-Z1U 1/3" 3-CCD HDV professional widescreen mini camcorder with accessory compartment and hasp lock.....**379.95**

ATA Transit Shipping Case *(Mfr # AN25CAM1XLCLS • B&H # ANCXL1EZHLA)*
For the camcorders the size of a Canon XL-1, with EZ-Haul System, hasp lock and accessory compartment.....**529.95**

ATA Transit Shipping Case *(Mfr # AN25CAMHVZS • B&H # ANCHVRZ1A)*
For the HVR-Z1U 1/3" 3-CCD HDV professional widescreen mini camcorder with accessory compartment.....**349.95**

Hard Camera Case *(Mfr # 25CAM2XLCLS • B&H # ANCXL2CLA)*
For the Canon XL-2 camcorder with foam lining, accessory compartment, casters and lock.....**549.95**



Escort 24-Space ATA Equipment Rack Case
(Mfr # AN2518R24RC • B&H # ANES251R24RC): An 18" deep standard rack case with front and rear rails. The case is constructed from 1/4" thick ACX plywood, and laminated with black ABS using single angle riveted construction with all steel hardware and split-steel rivets. This case meets or exceeds ATA spec 300 guidelines. It has front and rear removable lids, steel recessed latches and handles, and heavy duty casters..**694.95**

CALZONE EQUIPMENT CASES



Calzone's most popular line of cases, the Escort Series, is built to ATA (Airline Transportation Association) spec 300, and is typically selected for the transport of most broadcast/professional video equipment. Whether you travel by air, sea or land, Escort Cases help to assure the safe arrival of your valuable cargo. These cases are designed and engineered to the highest standards in the industry today, When traveling with valuable equipment there are several requirements to keep in mind, Packing for protection. convenience, case of use, and endurance. Calzone Escort Series cases are available with a variety of options, locking mechanism, glides for drawers/shelves, table legs, stacking corners and/or latching mechanism, and a variety of caster styles.

Escort ATA Camcorder Transit Shipping Cases

Hard shipping cases designed to hold a professional camcorder. These cases are built to meet or exceed ATA spec 300 guidelines for shipping cases. They are made from ABS plastic laminated over 1/4" plywood with 2" interior foam padding. They have a hinged lid with steel recessed handles and latches. The cases come with a limited lifetime warranty from Calzone. (Go on line to see models).

Escort ATA Monitor Transit Shipping Cases

1" foam-padded cases with a hinged lid designed to transport professional video monitors. They are constructed from 1/4" thick plywood and laminated with black ABS plastic, plus double-angle construction with all steel hardware and split-steel rivets. The cases are built to meet or exceed ATA spec 300 guidelines and have a limited lifetime warranty from Calzone. (Go on line to see models).

RESIN CASES

High Performance, Ultralight, Watertight Resin Cases

HPRC are military-grade watertight durable cases. These premium Italian-designed and manufactured hard cases are distinguished by their innovative designs and materials that make them light weight and deliver unique functionality. HPRC cases are made of injection molded TTX01, a patented polypropylene-resin compound. HPRC protection meets ATA 300 specifications for transit cases as well as rigorous standards for military use (STANAG 4280, DS 81-41, IP67).

- Injection-molded shell made TTX01 polypropylene-resin compound.
- Certifications: ATA300, IP67, STANAG 4280 & DS 81-41 (military-grade)
- Double-hinge locking latches for secure close and comfort open.
- Backed by a Lifetime replacement warranty
- Neoprene O-ring to keep the case air and watertight
- Micro-textured surface to reduce scratching
- Temperature Rating of -40 to 176° F
- Air pressure release valve
- Super-soft grip rigid handle
- Molded-in space for identification tags
- Male-to-female ribs for stacking
- Molded-in loops for locking



AMR2400



Case with foam insert

Hard Resin Waterproof Cases
(E) Empty or (F) with Cubed Foam Interior

Lightweight, waterproof, unbreakable case. It meets ATA 300 specifications for transit cases. The hard-resin shells are virtually unbreakable and the interior rubber O-rings keep the case airtight and watertight. It comes with a comfortable, soft-grip handle for carrying, and an air pressure release valve. The case can be used to carry audio, photo or video equipment, and accessories.

The Cubed Foam option is the base configuration and allows for self-customized total protection.

- Injection molded shell
- Self-customizable cubed foam interior
- Neoprene O-ring to keep the case air and watertight
- Meets or exceeds specifications from ATA 300, IP67, STANAG 4280 and DS 81-41
- Temperature Rating of -40 to +176° F
- Air pressure release valve included
- Super-soft grip rigid handle
- Backed by a Lifetime replacement warranty

Case	Internal Dimensions	Flight Carry-On	Empty Interior (E)	Foam Interior (F)
AMR2400 Medium	14.76" x 10.43" x 5.98"	Yes	—	*B&H# HP2400F* **74.95**
AMR2500 Medium	17.72″ x 12.60″ x 6.89″	Yes	*B&H# HP2500E* **89.95**	*B&H# HP2500F* **99.95**
AMR2580 Laptop 15″	15.35" x 12.20" x 3.54"	Yes	—	*B&H# HP2580F* **119.95**
AMR2600 Medium	18.90″ x 14.17″ x 7.79	No	*B&H# HP2600E* **99.95**	*B&H# HP2600F* **109.95**
AMR2700 Large	21.65″ x 18.11″ x 8.07″	No	*B&H# HP2700E* **119.95**	*B&H# HP2700F* **129.95**

Laptop Case

AMRE 2580F *(Mfr# AMRE2580F • B&H# HP2580F)*: A hard resin, waterproof laptop case with a cubed foam interior for a laptop computer with a screen up to 15″ and accessories. An easy-access compartment is built into the lid for storing accessories. 15.4″ x 12.2″ x 3.5″.....**119.95**



2580F Laptop Case



Open Accessory Pocket

RESIN CASES

Wheeled Resin Cases

(E) Empty or (F) with Cubed Foam Interior

Standard HPRC Wheeled Case Features

- *All features from non-wheeled case are included*
- *Wide smooth-gliding molded-over rubber wheels*
- *Single-hand button release for telescoping handle*
- *High-strength aluminum telescoping handle*
- *Backed by a Lifetime replacement warranty*



AMR2550W Back



AMR2700W

AMR2700W Back

Case	Internal Dimensions	Flight Carry-On	Empty Interior (E)	Foam Interior (F)
AMR2550W Medium	20.08" x 11.22" x 7.83"	Yes	*B&H# HP2550WE* **134.95**	*B&H# HP2550WF* **139.95**
AMR2600W Medium	19.05" x 14.17" x 8.58"	No	*B&H# HP2600WE* **139.95**	*B&H# HP2600WF* **149.95**
AMR2700W Large	21.85" x 18.11" x 10.08"	No	*B&H# HP2700WE* **149.95**	*B&H# HP2700WF* **169.95**
AMR2780W Large	29.4" x 20.6" x 14.3"	No	*B&H# HP2780WE* **Call**	*B&H# HP2780WF* **Call**
AMR2800W X-Large	29.30" x 20.65" x 18.01"	No	*B&H# HP2800WE* **259.95**	*B&H# HP2800WF* **339.95**

AMRE 2550WE Empty Wheeled Hard Resin Waterproof Case, Suitable for Flight Carry-On, Medium (Black)
(Mfr# AMRE2550WE • B&H# HP2550WE) **134.95**

AMRE 2550WF Wheeled Hard Resin Waterproof Case with Cubed Foam, Suitable for Flight Carry-On, Medium (Black)
(Mfr# AMRE2550WF • B&H# HP2550WF) **139.95**

AMRE 2600WE Empty Wheeled Hard Resin Waterproof Case, Medium (Black)
(Mfr# AMRE2600WE • B&H# HP2600WE) **139.95**

AMRE 2600WF Wheeled, Hard Resin, Waterproof Case with Cubed Foam, Medium (Black)
(Mfr# AMRE2600WF • B&H# HP2600WF) **149.95**

AMRE 2700WE Empty Wheeled Hard Resin Waterproof Case, Large (Black)
(Mfr# AMRE2700WE • B&H# HP2700WE) **149.95**

AMRE 2700WF Wheeled, Hard Resin, Waterproof Case with Cubed Foam, Large (Black)
(Mfr# AMRE2700WF • B&H# HP2700WF) **169.95**

AMRE 2780WE Empty Wheeled Hard Resin Waterproof Case, Large (Black)
(Mfr# AMRE2780WE • B&H# HP2780WE) ..... **Call**



AMR2800W



AMR2800WF with Foam Insert

AMRE 2700WF Wheeled, Hard Resin, Waterproof Case with Cubed Foam, Large (Black)
(Mfr# AMRE2700WF • B&H# HP2700WF) ..... **Call**

AMRE 2800WE Wheeled LongLife Combination Case (Black), TX01 Polypropylene Resin Case, Air Pressure Release Valve, Empty Interior, Super-soft Grip Rigid Handles, Built-in Wheels
(Mfr# AMRE2800WE • B&H# HP2800WE) **259.95**

AMRE 2800WF Wheeled Cued Foam Case (Black), TX01 Polypropylene Resin Case, Air Pressure Release Valve, Cued Foam Interior, Super-soft Grip Rigid Handles, Built-in Wheels
(Mfr# AMRE2800WF • B&H# HP2800WF) **339.95**

RESIN CASES

Cases Offering Portabrace Sewn Interiors

With Interiors (DK) Divider Kit, (IC) Internal Case, (TB) Tackle Box

- *(DK) Divider Kit includes 1.0" Veltex-lined foam covering all six interior walls, zipper-pouch in top lid, a set of self customizable divider walls, fleece bag to cushion your items and nylon accessory pouches.*
- *(IC) Internal Case Kit includes a removable genuine Portabrace case made of 1000-Denier Cordura. This option offers the benefits of the Divider Kit in a removable case that helps lighten your load once you arrive at your destination.*
- *(TB) Tackle Box mobile workstation set includes two removable genuine Portabrace cases, one bottom hideaway divider kit space and a workstation lid with fold-out worktable, visor and laptop sleeve (up to 17").*
- *(LS) Laptop Sleeve fits into the upper lid of matching hard cases (AMRE2550W, PB-2550) and includes soft padded 400-Denier water-resistant Packcloth on both the outer and inner lining.*



AMR 2800WTBH with Tackle Box Insert Full Set-Up



AMR 2600IC with Internal Case



AMR 2600DK with Divider Kit

Case	Internal Dimensions	Divider Kit (DK)	Internal Case (IC)	Tackle Box (TB)
AMR2500 Medium	17.72" x 12.60" x 6.89"	*B&H# HP2500DK* **179.95**	*B&H# HP2500IC* **254.95**	—
AMR2550W Flight Carry-On	20.08" x 11.22" x 7.83"	*B&H# HP2550WDK* **224.95**	*B&H# HP2550WIC* **289.95**	—
AMR2600 Medium	18.90" x 14.17" x 7.79"	*B&H# HP2600DK* **199.95**	*B&H# HP2600IC* **269.95**	—
AMR2600W Medium	19.05" x 14.17" x 8.58"	*B&H# HP2600WDK* **244.95**	*B&H# HP2600WIC* **319.95**	—
AMR2700 Large	21.65" x 18.11" x 8.07"	*B&H# HP2700DK* **219.95**	*B&H# HP2700IC* **319.95**	—
AMR2700W Large	21.85" x 18.11" x 10.08"	*B&H# HP2700WDK* **279.95**	*B&H# HP2700WIC* **349.95**	—
AMR2800W X-Large	29.30" x 20.65" x 18.01"	—	—	*B&H# HP2800WTBH* **699.95**

Divider Kit Option





PB-2550 with Laptop Sleeve in position

Laptop Sleeve

Porta Brace PB-2550LSO Laptop Sleeve: Fits HPRC AMRE2550W Series Cases, Porta Brace PB2550 Series Cases, Pelican 1510 Series Cases, Water-resistant 400D Packcloth Sleeve, Replaces Original Hard Case Lid Foam, Flexible Interior Partitions *(Mfr# PB-2550LSO • B&H# POPB2550LSO)*.....**69.95**

KATA

PROFESSIONAL CAMCORDER CASES

In 1983, two friends, members of an elite military unit, began exchanging ideas about how backpacks and military equipment cases could be made more modular and ergonomic. Based on their own field experience, they went on to design a line of combat-ready gear. They named their company KATA.

Tough, durable, yet remarkably lightweight, KATA products are constructed to withstand rough treatment and harsh conditions over long periods. KATA bags feature TST (Thermo-Shield Technology), a state-of-the-art solution that gives the perfect protection for digital equipment while creating an extremely light product. The super-nylon outer surface is thermo-formed in a protective "rib-shaped" construction. Underneath, a cross-linked, closed-cell PE+EVA shield is impact and shock protective while providing comprehensive insulation against cold, heat and moisture. The internal padding provides cushioning and vibration reduction, while the Yelloop material offers anti-scratch and anti-static lining.

The CCC-10A, CCC-1A and MCC-2A are compatible with the Kata DTS Detachable Trolley System.

CCC-10A Camcorder Case: Designed to carry a medium-sized pro camcorder with the battery and lens installed. Two large padded pockets, one flat pocket along the side and a small set-up card pocket in the top flap provide additional storage.
(Mfr # KT VA-002-10A • B&H # KACCC10A) .....**CALL**

CCC-1A Camcorder Case: Designed to hold a medium to large pro camcorder with the battery and lens installed. It has two large padded pockets front and rear, one flat pocket along the side, a designated tripod plate pouch and a small set-up card pocket in the top flap.
(Mfr # KT VA-002-1A • B&H # KACCC1A) .....**CALL**

MCC-2A Maxi Camcorder Case: For full-sized camcorders with battery and lens installed. It has a full-length side pocket, 2 large padded pockets, a small flat pocket on the reverse side, a designated tripod plate pouch and a small set-up card pocket integrated in the top flap.
(Mfr # KT VA-222-2A • B&H # KAMCC2A) .....**CALL**

TCCT Trolley Camcorder Case: Meets strict airline regulations for carry-on bag size and allows easy transportation of a full sized camcorder. In some cases, the viewfinder or lens must be removed, and can be placed into padded pouches in the case. An included detachable trolley makes it easier to transport the bag. In narrow check posts (security areas), the trolley can be removed in order to fit airline regulations measuring box.
(Mfr # KT VA-014 • B&H # KATCCT) .....**CALL**

DTS Detachable Trolley System
Use the trolley separately or with more than one case. Simply slide the trolley through the sleeve on the rear of the cases for secure and easy mobility. Detach the trolley and retract the wheels to store it. The trolley is 40.9" open, 18.5" closed, has a weight capacity of 55 lbs., and weighs 3.6 lbs.
(Mfr # KT VG-DTS • B&H # KADTS) **50.00**



Bag	Maximum External Size	Internal Main Compartment	Weight
CCC-10A	29.9" x 11.8" x 10.6" (LWH)	22.4" x 10.6" - 6.7" x 10.2" (LWH)	5.5 lbs.
CCC-1A	34.2" x 13.4" x 12.6" (LWH)	27.2" x 11.4" - 7.4" x 11" x 9.8" (LWH)	6.6 lbs.
MCC-2A	37" x 13.7" x 13.7" (LWH)	28.3" x 11.4" - 7.4" x 12.6" - 9.8" (LWH)	8.1 lbs.
TCCT	25" - 31" x 11" - 13" x 18.1" (LWH)	22.4" - 28.4" x 7" - 9" x 13.4" (LWH)	9.9 lbs.

SHOULDER & HDV / DV CASES

Kata's CC Compact Cases feature TST rugged protection to provide the ultimate safeguard for your delicate equipment. A spacious main compartment with modular internal division will accommodate camera and accessory set-up while the full-length external padded pocket will provide additional storage space. The lid is secured by a wide "hook & loop" fastner and a side release buckle. One pull allows for a quick full opening of the parallel zipper set. Both a BBS Shoulder Strap, and a padded mesh-grip are included. The CC-191, 192 and 193 are compatible with the Kata DTS Detachable Trolley System.

CC-190 Small Mini-DV Case *(Mfr # KTCC190 • B&H # KACC190)*: With rear belt loop connectors. Fits the Sony HC1 and similar cameras **70.00**

CC-191 DV Case *(Mfr # KTCC191 • B&H # KACC191)*
Fits Canon GL2/XM2, Panasonic DVC30, JVC HD1, Sony A1 and similar **100.00**

CC-192 HDV Case *(Mfr # KTCC192 • B&H #KACC192)*
Fits Canon XHG1/A1, Panasonic DVX100, HVX-200, JVC HD1U, Sony V1 and similar **109.95**

CC-193 HDV Case *(Mfr # KTCC193 • B&H # KACC193)*
Fits Canon XH A1, G1, Sony Z1, V1, Panasonic HVX-200 and similar.....**130.00**

CC-195 HDV/DV Case *(Mfr # KTCC195 • B&H # KACC195)*
Fits standard non-accessorized Canon XL H1 or JVC GY HD100 or smaller with mounted mattbox. It features a reinforced modular bottom panel and a unique viewfinder and microphone circumferential protection in the form of a removable reinforced aluminum frame.....**160.00**

CC-197 HDV/DV Case *(Mfr # KTCC197 • B&H #KACC197)*
Similar to the CC-195, but with space for more accessories and a mattbox attached **109.95**

MC-61 GDC Multi Case *(Mfr # KT MC-61 • B&H # KAMC61)*
Fits Panasonic HVX-200 Canon XH A1, G1, Sony Z1, V1 and similar with a laptop and many accessories.

OC-82 Organizer *(Mfr # KT OC-82 • B&H # KAOC82)*
TST on the front of the bag and a honeycomb reinforced circumference provide ultimate protection. Fits Canon GL2/XM2, XHA1, G1, Panasonic DVC30, DVX100 with accessories or a mattbox kit. Includes Insertrolley.....**CALL**

OC-84 Organizer *(Mfr # KT OC-84 • B&H # KAOC84)*
Slightly larger than the OC-82, it is supplied with an individual laptop case and Insertrolley.....**210.00**

EXO-7 Mini DV Case *(KT VA-EXO-7 • B&H # KAEXO7)*
Accomodates a Mini-DV/HDV camcorder. A back "service door" opens a lower compartment that holds accessories. The lower divider can be removed to create a larger main compartment. Specially designed pouches are included and can be attached to both ends of the bag .....**CALL**

EXO-12 Mini DV Case *(KT VA-EXO-12 • B&H # KAEXO12)*
Slightly larger version of the EXO-7 .....**69.95**



Bag	Maximum External Size	Internal Main Compartment	Weight
CC-190	11.8" x 6.2" x 6.2" (LWH)	10.2" x 3.9" x 4.7" (LWH)	1.1 lbs.
CC-191	16.5" x 8.6" x 8.6" (LWH)	15.7" x 7.8" x 7.8" (LWH)	2.3 lbs.
CC-192	20.9" x 8.7" x 8.7" (LWH)	19.7" x 7.9" x 7.9" (LWH)	3.2 lbs.
CC-193	22" x 10.2" x 11" (LWH)	21.2" x 8.6" x 10.2" (LWH)	3.5 lbs.
CC-195	23.6" x 12.6" x 11.8" (LWH)	22.8" x 11" x 11" (LWH)	5.7 lbs.
CC-197	27.6" x 13.6" x 12.6" (LWH)	26.4" x 11.4" x 11" (LWH)	7.3 lbs.
MC-61	20" x 12.2" x 12.6" (LWH)	19.3" x 8.3" x 10.6" (LWH)	5.5 lbs.
OC-82	15.7" x 11.8" x 7.8" (LWH)	13.3" x 9.8" x 5.5" (LWH)	4.4 lbs.
OC-84	19.6" x 15.7" x 10.2" (LWH)	18.1" x 13.3" x 6.2" (LWH)	7.2 lbs.
OC-86	29.9" x 18.8" x 12.5" (LWH)	28.3" x 17.3" x 10.2" (LWH)	10.5 lbs.
OC-88	32.2" x 12.5" x 11.8" (LWH)	29.9" x 11" x 8.6" (LWH)	9.2 lbs.
OC-97	37" x 13.7" x 12.5" (LWH)	34.6" x 12.5" x 9.4" (LWH)	12.3 lbs.
EXO-7	9.8" x 8.3" x 7.5" (LWH)	7.9" x 4.7" x 6.7" (LWH)	2.1 lbs.
EXO-12	12.6" x 8.3" x 9" (LWH)	11" x 4.7" x 8.3" (LWH)	2.5 lbs.

BACKPACKS & RUCKSACKS

Pro Rucksacks

These unique rucksacks allow quick access to the camcorder that is located in the central compartment, while the rest of the equipment surrounding it remains secure. The R-101 and R-103 have a well-padded rear compartment to hold a small laptop or paperwork. Additional accessories like a charger, cables and personal essentials can be stored in the spacious arched lid compartment and the two external zippered pockets.

R-101 Rucksack *(Mfr # KTR101 • B&H # KAR101R)*
Fits a mini-HDV/DV camcorder up to the size of a Canon GL2 or Sony A1 with accessories. 7 x 15.7 x 12.5" (WHD), 3.3 lbs.....**129.95**

R-102 Rucksack *(Mfr # KTR102 • B&H # KAR102RS)*
Fits an HDV/DV camcorder up to the size of a Panasonic DVX100. Dimensions are 7 x 20.8 x 14.1" (WHD), it weighs 3.7 lbs.....**154.95**

R-103 Rucksack *(Mfr # KTR103 • B&H # KAR103RS)*
Fits DV camcorders such as the Canon GL-2 and Panasonic DVX100 plus accessories, tapes, batteries, filters, charger, cables and personal essentials. Dimensions are 7.8 x 20.8 x 14.1" (WHD), and it weighs 3.7 lbs.....**179.95**

R-106 Rucksack *(Mfr # KTR106 • B&H # KAR106RS)*
Fits the Sony EX-1, Panasonic HVX-200, Canon A1/G1 and similar sized camcorders. Accessories such as media, batteries, filters, charger, cables can be stored in surrounding compartments. A large rear compartment holds most laptops up to 17". 12.9 x 22.2 x 14.1" (WHD), and it weighs 9 lbs.....**CALL**

Pro Hiker Backpacks

These backpacks fit the Canon XH A1/G1, Sony Z1/V1, Panasonic HVX200, and similar sized camcorders plus accessories. Two soft TST open pockets can be used for water bottles, small tripods or a monopod. An assortment of external pockets provide the ultimate carrying solution for outdoor videographers. A tripod can be attached to the front or side of the backpack. The advanced harness system allows for the ultimate adjustment of all features.

HB-205 Backpack *(Mfr # HB205 • B&H # KAHB205)*
10.2 x 19.6 x 12.5" (WHD), it weighs 5.5 lbs**225.00**

HB-207 Backpack *(Mfr # HB207 • B&H # KAHB207)*
A larger version of the HB-205 with a large rear compartment for a laptop up to 17". A top compartment holds a variety of accessories. 11.8 x 25.2 x 15.3" (WHD), weighs 6.1 lbs....**265.00**

Pro Backpack

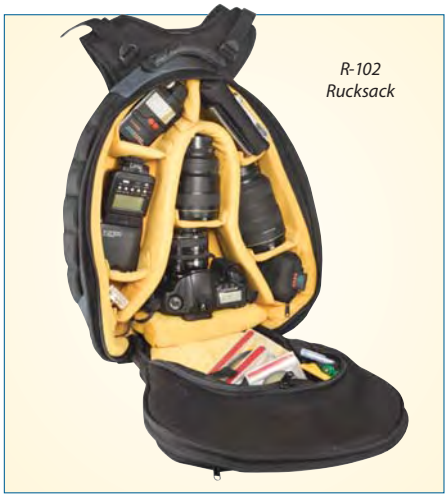
The lightweight, ultra-protective BP-502 will carry a small or medium DV camcorder with accessories, a laptop computer (up to 17") and a tripod. The main compartment includes a unique internal dividing system which allows preferred equipment set-ups, while the quick access top opening ensures easy accessibility. Accessories are stored along both sides of the camera. Internal and external pockets provide additional storage. A peripheral zipper opening enables full access to all equipment at once. The Pro Backpack is compatible with the optional DTS Detachable Trolley System, and includes a double-sided elements cover, a tripod sling, securing straps, and camera straps which are connected to the harness. Dimensions are 17.7 x 12.2 x 23" (WHD), 8.6 lbs.

BP-502 *(Mfr # KTBP502 • B&H # KABP502)*.....**299.95**

Grizzly-3 Camcorder Backpack

The Grizzly-3 is a large backpack for a full size camcorder with the battery and lens installed. Unique internal dividers allow you to create compartments that meet your requirements. Two aluminum staves reinforce the top flap to protect the viewfinder and on-camera mic. The extra padded main compartment opens horizontally for easy access — even when the case is on your back. Five pockets provide various storage options while protecting your equipment by separating it from your personal effects. Carry the Grizzly-3 on your back with the advanced harness system or by hand using the interlocking handle. You can carry in on your shoulder with an optional shoulder strap or wheel it with the optional DTS Detachable Trolley System.

Grizzly-3 *(Mfr # KT VA-500-3•B&H # KAG3)*.....**550.00**


R-102 Rucksack


HB-207 Backpack


Grizzly-3 Backpack


BP-502 Backpack

TRIPOD CASES

Tripoaction Tripod Carriers



Tripoaction carriers are the perfect cases for medium-sized field tripods with a variety of head sizes. An extra wide zippered opening extends the entire length for quick access to your tripod. An external zippered pocket can stow a tripod-plate and other accessories. The yellow interior, zipper pulls and accents make for easy visibility, even on darkened sets.

Tripoaction-41 *(Mfr # KT VE-104-41 • B&H # KATS41)*
7.5 x 7.5 x 34.6" (WHD), it weighs 2 lbs **130.00**

Tripoaction-42 *(Mfr # KT VE-104-42 • B&H # KATS42)*
7.5 x 7.5 x 42.5" (WHD), it weighs 2.4 lbs **145.00**

Triposoft Soft Tripod Bag



Triposofts are padded, rugged, lightweight cases that are available in two varying lengths designed to fit a variety of large field tripods with different heads. They have reinforced, padded edges to protect the sensitive head and leg tips. They can be carried with the BSS shoulder strap, interlocking handles, or with the optional DTS Detachable Trolley System.

Triposoft-1 *(Mfr # KT VE-104-1 • B&H# KATB1S)*
8.5 x 8 x 37.5" (WHD), it weighs 3.3 lbs **220.00**

Triposoft-2 *(Mfr # KT VE-104-2 • B&H# KATB2S)*
9.5 x 7.5 x 42.5" (WHD), it weighs 3.5 lbs .**245.00L**

Triporigid Rigid Tripod Bag



Triporigid bags offer a rigid protective carrying solution to fit a variety of large and heavy field tripods with different heads. The Omega concealed harness system allows backpack carrying while leaving your hands free. These bags are reinforced with aluminum staves and Toblerone shock absorbers. Triporigid bags are DTS Detachable Trolley System compatible.

Triporigid-1 *(Mfr # KT VE-105-1 • B&H# KATB1R)*
9.8 x 9.8 x 38.6" (WHD), it weighs 6.6 lbs ...**220.00**

Triporigid-2 *(Mfr # KT VE-105-2 • B&H# KATB2R)*
9.8 x 9.8 x 43.5" (WHD), it weighs 7 lbs .....**CALL**

LIGHTING CASES

Palms Advanced Lighting Cases



These soft reinforced cases carry a variety of accessories and sensitive equipment primarily used for lighting kits. A reinforced plate forms the base, on which are mounted the two halves of the case, each shaped like the palm of a hand. Based on the architectural principle of the arch, they provide the equipment with complete protection. They hold lights and power supplies in the main compartment, and four stands in the side pockets. An aluminum pole handle allows for balanced carrying even when the center of gravity changes. These cases are supplied with the DTS Detachable Trolley.



Palms-1 *(Mfr # KT VC-251-1 • B&H # KAP1)*
Dimensions are 16.5 x 11 x 33.4" (WHD), and it weighs 13.2 lbs **350.00**

Palms-2 *(Mfr # KT VC-251-2 • B&H # KAP2Q)*
Dimensions are 16.9 x 11.4 x 39.3" (WHD), and it weighs 15.4 lbs **400.00**

Palms-3 *(Mfr # KT VC-251-3 • B&H # KAP3Q)*
Dimensions are 20.4 x 11 x 44.8" (WHD), and it weighs 16.7 lbs **480.00**

Organizer Lighting Cases



Organizer Lighting Cases are designed to withstand harsh use in any environment. Kata's TST technology on the front of the bags and a honeycomb reinforced circumference provide ultimate protection. The main deep compartment fits 3 to 4 lights and up to 4 stands. It can be customized with the provided dividers and Modi-Vers. A secondary compartment holds cables, gels, plus other accessories. A large external padded pocket for personal effects and an internal accessory pocket panel allow for additional storage solutions. These cases feature strong padded handles for for top and side carrying, and include the DTS Detachable Trolley.



OC-86 *(Mfr # KT OC-86 • B&H # KAOC86)*
Dimensions are 18.8 x 12.5 x 29.9" (WHD), and it weighs 10.5 lbs **390.00**

OC-88 *(Mfr # KT OC-88 • B&H # KAOC88)*
Dimensions are 12.6 x 11.8 x 32.2" (WHD), and it weighs 9.9 lbs **360.00**

OC-97 *(Mfr # KT OC-97 • B&H # KAOC97)*
Dimensions are 14.1 x 12.6 x 37" (WHD), and it weighs 12.3 lbs .....**CALL**

KATA

RAIN COVERS

Kata Rain Covers are each fabricated from waterproof material with crystal clear TPU panels for easy view of the camera's controls. They slip on easily and quickly to protect your camcorder from sudden rain showers and are secured in place by a quick pull of two drawstrings. An adjustable hood protects the lens from moisture, while the viewfinder and mic are protected by flexible sleeves with strong elastic cuffs. All Kata Rain Covers are made to protect your gear down to the smallest detail while increasing your working efficiency.



RC-1 Rain Cover *(Mfr # KT VA-801-1 • B&H # KARC1)*
For full-size camcorders.....**140.00**

RC-10 Rain Cover *(Mfr # KT VA-801-10 • B&H # KARC10)*
For medium-size pro camcorders such as the Sony DSR-570 .....**115.00**

RC-11 Rain Cover *(Mfr # KT VA-801-11 • B&H # KARC11)*
For the Canon XL-1/S, XL2 or similar sized camcorders.....**79.95**

RC-13 Rain Cover *(Mfr # KT VA-801-13 • B&H # KARC13)*
For Canon GL2, Sony HC1 or similar sized camcorders.....**70.00**

RC-15 Rain Cover *(Mfr # KT VA-801-15 • B&H # KARC15)*
For Sony Z1, FX1, Panasonic HVX200 or similar sized camcorders.....**99.95**

RC-17 Rain Cover *(Mfr # KT VA-801-17 • B&H # KARC17)*
For small, horizontally held camcorders.....**34.95**

RC-18 Rain Cover *(Mfr # KT VA-801-18 • B&H # KARC18)*
For Mini-DV and Digital-8 camcorders **60.00**

RC-HD3 Rain Cover *(Mfr # KT VA-801-3 • B&H # KARCHD3)*
For full-size high-definition camcorders **165.00**

RC-14 Rain Cover *(Mfr # KT VA-801-14 • B&H # KARC14)*: For Canon XH-A1/G1, Panasonic DVX100, Sony VX2100 and or similar sized camcorders.....**84.00**

CAMERA GLOVES



Camera Gloves are custom tailored to fit your camera like a glove: snug, with no loose ends, offering the ultimate protection from dust, extreme elements, dirt, bumps and scratches. Features include a quick opening door to acess the tape, control buttons and panels; an adjustable battery wrap to accommodate all battery sizes; and silent-action Auto-Recover zippers.

CG-1 Gloves *(Mfr # KT VA-601-1 • B&H # KACG1)*: For Sony BVW Series and similar sized.....**260.00**

CG-2 Gloves *(Mfr # KT VA-601-2 • B&H# KACG2)*: For Sony SX Series and similar sized **260.00**

CG-3 Gloves *(Mfr # KT VA-601-3 • B&H# KACG3)*: For Sony HD camcorder.....**260.00**

CG-4 Gloves *(Mfr # KT VA-601-4 • B&H# KACG4)*: For Sony DSR Series and similar sized **260.00**

CG-5 Gloves *(Mfr # KT VA-601-5 • B&H# KACG5)*: For Thomson LDK Series and similar sized ...**260.00**

CG-6 Gloves *(Mfr # KT VA-601-6 • B&H# KACG6)*: For Panasonic camcorders.....**260.00**

CG-7 Gloves *(Mfr# KT VA-601-7 • B&H# KACG7)*: For Ikegami camcorders.....**260.00**

CG-8 Gloves *(Mfr# KT VA-601-8 • B&H# KACG8)*: For Sony DXC Series and similar sized.....**260.00**

CG-9 Gloves *(Mfr# KT VA-601-9 • B&H# KACG9)*: For Sony XD cam Series and similar sized.....**260.00**

CG-10 Gloves *(Mfr# KT VA-601-10 • B&H# KACG10)*: For JVC GY-DV camcorders.....**260.00**

CG-11 Gloves *(Mfr# KT VA-601-11 • B&H# KACG11)*: For Panasonic DSX and HD Series.....**260.00**

CG-12 Gloves *(Mfr# KT VA-601-12 • B&H# KACG12)*: For Panasonic SPX (P2 Series).....**260.00**

CG-13 Gloves *(Mfr# KT VA-601-13 • B&H# KACG13)*: For Sony DSR400 and DSR 450.....**260.00**

CASES

DV / HDV Guards



Designed to provide day to day working protection for your camcorder, DV Guards are created from semi-rigid, closed cell foam and fabric lamination, and are tailor fit to a specific camcoder. They maintain all working functionality while safeguarding your camera from knocks, bumps, scratches, dust, and dirt. The design matches itself to the contour of each camcorder model, while transparent windows, dedicated cable connecting slots and quick-access pull flaps to buttons and controls all easy monitoring and operating of all functions.

DVG-51 DV Guard *(Mfr # KT VA-605-51 • B&H # KADVG51)*
For the Panasonic AG-HVX200. It weighs 8.2 oz.....**150.00**

DVG-52 DV Guard *(Mfr # KT VA-605-52 • B&H # KADVG52)*
For the Sony HVR-Z1 or HDR-FX1. It weighs 7.8 oz.....**149.95**

DVG-53 DV Guard *(Mfr # KT VA-605-53 • B&H # KADVG53)*
For the Canon XL H1 or XL2. It weighs 7.4 oz.....**149.95**

DVG-54 DV Guard *(Mfr # KT VA-605-54 • B&H # KADVG54)*
For the JVC GY-HD100/110/200/250. It weighs 6.9 oz.....**149.95**

DVG-57 DV Guard *(Mfr # KT VA-605-57 • B&H # KADVG57)*
For the Canon XH-A1 or XH-G1. It weighs 5.6 oz.....**149.95**

Portable LCD Monitor Cases



MOMO cases securely enclose and protect your monitor for transport to the location. When in use, it supplies a secure working platform which you can adjust to meet your needs. The case is carried with a carrying handle or with the included shoulder strap.

MOMO-4 *(Mfr # KT VB-004 • B&H # KAM4Q)*
For 8"-10" flat LCD monitors. 10.2 x 10.2 x 12.5" (WHD).....**179.95**

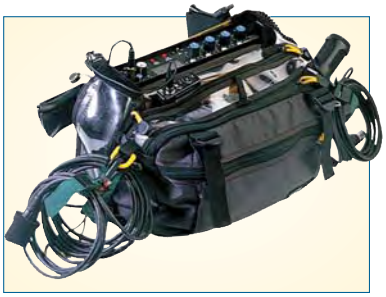
MOMO-17 *(Mfr # KT VB-002-17 • B&H # KAM17Q)*: Fits 17" LCD monitors such as the Panasonic BT-LH 1700W and the JVC DT-V17L2DU.....**CALL**

LCM Portable Monitor Cases provide comfortable transport and working operation as well as excellent protection for your monitor. They allow easy connection to a camcorder or tripod.

LCM-1 *(Mfr # KT VB-160-1 • B&H # KALCM1)*: Fits most 4-7" portable LCD monitors. Dimensions are 5.5 x 2.3-4.6 x 8.6" (WHD).....**109.95**

LCM-9 *(Mfr # KT VB-002-9 • B&H # KALCM9)*
Fits most 8"-9" LCD monitors such as Panasonic BT LH 900A. The back panel functions as a supporting leg. A simple internal strap system allows you to adjust the viewing angle.....**109.95**

Koala Pouches



Audio professionals can enjoy quality and style with Koala mixer pouches. Koala's organize essential sound equipment while keeping it conveniently close at hand. In Koala's mixer and wireless compartments, cables stay tangle-free. Just stow them in the storage area of the case and feed them through the connection ports. All Koala's come with a BSS shoulder strap, and can be used with the optional OVH harness.

Koala-1 *(Mfr # KT VD-111 • B&H # KAK1MC)*: Fits Shure FP-31/32/32A/FP33 or other small mixers. Dimensions are 6.5 x 9.5 x 11.8" (WHD).....**190.00**

Koala-2 *(Mfr # KT VD-112 • B&H # KAK2MC)*: Fits large mixers such as SQN, WENDT or other 4 channel mixers. 7.8 x 9.8 x 16.1" (WHD).....**210.00**

Koala-3 *(Mfr # KT VD-113 • B&H # KAK3MC)*: Fits medium sized mixers like Sound Devices 442. Dimensions are 6.5 x 9.8 x 13.8" (WHD).....**205.00**

Koala-4 *(Mfr # KT VD-114 • B&H # KAK4MC)*: Fits Sound Devices 302 or other 2-3 channel mixers. Dimensions are 5.9 x 6.2 x 16.5" (WHD).....**180.00**

OVH Sound Harness *(Mfr # KT VG-611 • B&H # KAH)*
Designed for carrying the Koala in the front position.....**88.00**

Hexabag Stands Organizer



Sturdy, protective Hexabags unfurl to reveal 6 deep cylindrical pockets for packing and organizing light stands, gell rolls, mic stands or other long accessories. Its innovative design makes it easy to retrieve items by simply opening the padded lid. Hexabag handles have comfortable extra-long handgrips that provide ideal balance for carrying loads of varying weight distribution. The Hexabag-3 includes a DTS Detachable Trolley.

Hexabag-1 *(Mfr # KT VE-110-1 • B&H # KAHB1)*
Small organizer with 6 deep cylindrical pockets for accessories up to 29" long. Dimensions are 10.6 x 10.6 x 31.5", weighs 4.4 lbs.....**285.00**

Hexabag-2 *(Mfr # KT VE-110-2 • B&H # KAHB2)*
Medium organizer with 6 deep cylindrical pockets for accessories up to 37" long. Dimensions are 10.6 x 10.6 x 39.4", weighs 5.3 lbs...**300.00**

Hexabag-3 *(Mfr # KT VE-110-3 • B&H # KAHB3)*
Large organizer with 6 deep cylindrical pockets for accessories up to 43" long. Dimensions are 13.7 x 11.8 x 45.8", weighs 8.6 lbs.....**325.00**

PETROL

CAMERA BAGS



Inspired by the traditional doctor's bag, the Dr. Petrol camera carrier semi hard equipment bag is uniquely designed to hold a camera and accessories comfortably and securely, and offer fast and easy access to its contents. The hinged top unzips smoothly and opens extra wide to the generous central compartment. Inside there is ample room for inserting a camera fully equipped, without disturbing the mic, viewfinder, or mattebox system. Detachable padded dividers help secure contents and can be custom configured into pockets for important accessories like batteries, camera light. Contents are cradled on all sides by layers of cushioned orange fabric. Upper panels of shockproof cold molded laminate safeguard equipment and provide extra protection. Additional features include an exterior side pocket for additional storage, detachable straps to attach to a separate trolley, U-Grip ergonomic interlock carrying handle, adjustable ergonomic padded shoulder strap, and Petrol's dual directional easy-glide zippers. The carrier's exterior is constructed of heavy duty blue and black Cordura.

PDRB-1 Dr. Petrol Bag:
For Sony PDX -10 or TRV series; Canon GL-1 or GL-2; Panasonic DVC-30 or AG-HSC1 or similar sized camcorders up to 13" long. 15.7 x 8.7 x 10.2", 3.7 lbs. *(Mfr # PDRB-1 • B&H # PEPDRB1)*.....**99.95**

PDRB-2 Dr. Petrol Bag:
For Sony PD-100/150/170, or HVR-V1; Panasonic DVX-100/A/B; JVC GYD-300E or similar sized camcorders up to 15" long. Its dimensions are 17.7 x 9.6 x 11.8", and it weighs 4.7 lbs.
(Mfr # PDRB-2 • B&H # PEPDRB2).....**139.95**

PDRB-3 Dr. Petrol Bag:
For Sony HVR-FX1, Z1, V1; Panasonic DVC-15, AG-HVX200, DVX-100/A/B; JVC JYD-300E; Canon XL-1S/XL-2, XL-H1, XH-G1, XH-A1 or similar sized camcorders up to 15" long. 20.9 x 11.2 x 10", 5.5 lbs.
(Mfr # PDRB-3 • B&H # PEPDRB3).....**149.95**

PDRB-4 Dr. Petrol Bag:
For Sony HVR-FX1, Z1, V1; Panasonic DVC-15, AG-HVX200, DVX-100/A/B; JVC JYD-300E, GY-HD100/110/200/250; Canon XL-1S/XL-2, XL-H1, XH-G1/A1 or similar sized camcorders up to 21" long. 23 x 13 x 11.8", 7.3 lbs.
(Mfr # PDRB-4 • B&H # PEPDRB4).....**199.95**

PDRB-5 Dr. Petrol Bag:
For Sony DSR-250, 400, 450, D-600; Panasonic DVC-200, DVC PRO line; or similar sized cameras up to 26" long. 27.6 x 13.8 x 13.8", 8.6 lbs.
(Mfr # PDRB-5 • B&H # PEPDRB5).....**279.95**

PDRB-6 Dr. Petrol Bag:
For Panasonic DVC Pro-line or HDW-27E; Sony D-600, D790, D970, XD-CAM, HDW-700A, F900R or F950; or similar-sized camcorders up to 29" long. 30.7 x 13 x 13.8", 9 lbs.
(Mfr # PDRB-6 • B&H # PEPDRB6).....**294.95**

U-BAGS

A proprietary ultrawide U opening allows for insertion of the camera without disturbing the viewfinder or mic. Floor and viewfinder compartments are reinforced with exclusive cold-molded laminate panels. Bottom risers offer protection from below. These U bags feature accessory pockets, an ergonomic handle, a padded strap, 3 removable dividers for custom configuration, and an exterior that is covered in water-resistant Cordura.



PCUB-1N U-Bag *(Mfr # PCUB-1N • B&H # PEPCUB1)*
Internal dimensions are 7.7" x 9" x 17.3" (WHD), and it weighs 7 lbs.....**169.95**

PCUB-2 U-Bag *(Mfr # PCUB-2 • B&H # PEPCUB2)*
Internal dimensions are 6.3-11.4" x 13" x 22.5-24.4" (WHD), and it weighs 9.1 lbs.....**274.95**

PCUB-3 U-Bag *(Mfr # PCUB-3 • B&H # PEPCUB3)*
Internal dimensions are 6.3-11.4" x 13" x 26.4-28.8" (WHD), and it weighs 10.8 lb.....**299.95**

PCUB-3R Rolling U-Bag *(Mfr # PCUB-3R • B&H # PEPCUB3R)*
Designed to carry a professional/broadcast camcorder with accessories. The case is transported by a using the built-in wheel & tote assembly, overlapping carrying handles or the over-the-shoulder strap. 8.1 x 12.6 x 25.6-27.6" (WHD), and it weighs 13.3 lb.....**329.95**

PCUB-HD U-Bag *(Mfr # PCUB-HD • B&H # PEPCUBHD)*
Designed to hold a fully equipped Canon XL-H1 or JVC GY-HD100 and similar sized cameras. Internal dimensions are 8.2" x 11.8" x 21.2" (WHD), and it weighs 7.6 lb.....**239.95**

CAMERA BAGS

Camera Accessory Bags


PCAB-1

A semi-rigid padded carrier for small video camera outfits that has dual run around zippers for easy access. A top lid with a run around cover protects the bag from unexpected showers. A soft orange fabric interior makes it easier to find the equipment. A basement compartment offers more cushioned accessory space. The bags have two levels and six padded removeable dividers.

PCAB-1 *(Mfr # PCAB-1 • B&H # PEPCAB1)*
10.2 x 10.6 x 16.1" (WHD), 8.4 lbs.....**219.95**

PCAB-2R *(Mfr # PCAB-2R • B&H # PEPCAB2R)*
With built-in trolley and wheels. 11 x 12.4 x 20" (WHD), it weighs 10.5 lbs.....**299.95**

PCAB-3 *(Mfr # PCAB-3 • B&H # PEPCAB3)*
11.8 x 14.6 x 24" (WHD), it weighs 14 lbs.....**299.95**

PCAB-3R *(Mfr # PCAB-3R • B&H # PEPCAB3R)*
With built-in trolley and wheels. 11.8 x 14.6 x 24" (WHD), it weighs 17.2 lbs.....**329.95**

Wingbags



A lightweight, versatile camera bag, tailored especially for Sony HDV and Panasonic DVX camcorders. It features multi-layered foam wall construction with reinforced panels, water resistant cordura fabric, and heavy-duty dual-directional zippers.

PWB-HDV Wingbag
Dimensions are 6.9 x 6.1 x 17.7" (WHD), it weighs 6.7 lb. *(Mfr # PWB-HDV • B&H # PEPWBHDV)*.....**179.95**

PWR-HDV Rolling Wingbag
Similar to the Wingbag, but with a telescoping tote bar and inline skate wheels. Its dimensions are 6.3 x 9.6 x 18.3" (WHD), it weighs 8.9 lb. *(Mfr # PWR-HDV • B&H # PEPWR-HDV)*.....**199.95**

Pro Bags for Medium Camcorders



The ideal lightweight carrying system for MiniDV and other small camcorders. They feature sturdy exterior straps, and three removable dividers for custom configuration.

PMCCB-1 Mini Compact Camera Bag: Dimensions are 5.9 x 8.3 x 14.2" (WxHxD), weighs 3.6 lbs. *(Mfr # PMCCB-1 • B&H # PEPMCCB1)*.....**84.95**

PCCB-1-N Small Compact Camera Bag: Dimensions are 7.8 x 9 x 16.8" (WxHxD), weighs 5.1 lbs. *(Mfr # PCCB-1N • B&H # PEPCCB1N)*.....**119.95**

PCCB-2-N Large Compact Camera Bag:
Dimensions are 8.2 x 9.4 x 18.5" (WxHxD), weighs 5.5 lbs. *(Mfr # PCCB-2N • B&H # PEPCCB2N)*.....**129.95**

Camera Cage—Hard Shell Camera Cases


PCC-1 Camera Cage 1

Built around a revolutionary internal skeleton that provides unprecedented durability, the lightweight Camera Cages deliver hard shell protection with thick foam padding and thermoformed panels. The unique domed lid provides additional storage room. An exterior back pocket holds the included rain cover.

PCC-1 Camera Cage 1 *(Mfr # PCC-1 • B&H # PEPCC1)*: Interior dimensions are 7.5 x 11.4 x 21.9" (WxHxD), 7.9 lbs.....**249.95**

PCC-2 Camera Cage 2 *(Mfr # PCC-2 • B&H # PEPCC2)*: Interior dimensions are 9.4 x 12.2 x 28" (WxHxD), 11.4 lbs.....**324.95**

Mini Camera Accessory Bag



The top lid's dual directional run-around "up side down" zippers open quickly for easy access. Inside, layers of bright orange padded fabric cradle and safeguard sensitive equipment. Two removable dividers can be custom configured to provide extra security and protection. Exterior zippered pockets on all four sides offer even more options for storage. Features include Petrol's U-Grip ergonomic carrying handle and padded adjustable shoulder strap. The bag's exterior is constructed of heavy duty waterproof blue and black Cordura.

PMCAB-1: Interior dimensions are 11 x 9.1 x 7.9" (LWH), 4 lbs. *(Mfr # PMCAB-1 • B&H # PEPMCAB1)*.....**129.95**


PRC-U

Accessories for Camera Bags

PUBP Adjustable Harness
A special attachable backpack harness, the PUBP fits the PMCCB-1, PCCB-1-N, PCCB-2-N, PCUB-1, and PMUB-1 camcorder bags, and changes them into a backpack. *(Mfr # PUBP • B&H # PEPUBP)*.....**36.50**

PRC-U Universal Rain Cover
Constructed of sturdy 100% waterproof black nylon for additional safe guard against weather, dust, and dampness. It fits snugly over the PBPC-1N, PCBP-1, PCBP-3, PMCK-1 and similar size bags. It measures 15.7 x 13 x 35" (WxHxD). *(Mfr # PRC-U • B&H # PEPRCU)*.....**37.50**

BACKPACKS

PMCK-1 Mini DV/HDV Camcorder Backpack



Ergonomically contoured, comfortable backpack is a versatile carrier for Mini DV and HDV camcorders. Multi-layered walls of shock absorbent foam padding provide gear with maximum protection. Removable dividers, accessory pouch, and a zippered base store accessories. Interior dimensions measure 19.3 x 11.4 x 7.6˝ (LxWxH), weighs 4 lbs.
(Mfr # PMCK-1 • B&H # PEPMCK1).....**144.95**



PMLCB-2 Mini Laptop/Camera Backpack

Padded ballistic nylon backpack designed to carry a camcorder up to 16" long, with a padded rear section that will contain a 15" laptop comfortably. Two zippered exterior auxiliary side pockets are ideal for storing additional accessories. Ergonomically contoured with padded shoulder straps for optimal carrying comfort. Interior dimensions are 16.5 x 11.8 x 7" (LWH), weighs 4 lbs.
(Mfr# PMLCB-2 • B&H# PEPMLCB2) **99.95**

PCBP-2N "Broadcast Trailer" Professional Camera Backpack



Transports full-size broadcast cameras like the Panasonic AG-HPX500. Equipped with padded shoulder straps, an adjustable sternum waist strap, a cushioned back support, and a collapsible cover to protect the backpack when it is not in use. Two fully padded compartments safeguard contents. Six removable dividers create pockets for organizing light, batteries, cables, etc. The upper compartment has internal adjustable binding straps and Petrol's proprietary sliding pipe system (SPS) to secure the camera. Viewfinder compartment is reinforced with cold-molded laminate panels for extra protection. Nine exterior pockets for additional storage. 16.1 x 13.8 x 33.1" (WHD).....**CALL**



PCBP-1 "Papoose"

Carry your equipment in style. This professional backpack is ideal for strenuous, "on-the-move" camera work when travel and hiking to locations is required. Interior hugs the camera in thick foam padding. Movable dividers aid customization. Complete with a separate padded pouch to double protect a laptop computer when tucked inside. Bright orange soft interior. Smaller zippered back compartment. Interior dimensions are 17.7 x 11.8 x 5.3" (LWH). An optional padded divider kit is available to organize smaller items.
(Mfr # PCBP-1 • B&H # PEPCBP1) **199.95**

PCBP-3N Cocoon



Petrol's versatile PCBP-3N Is the ideal way to transport your camcorder and laptop while traveling or hiking to hard to reach locations. Ergonomically contoured, padded breast and hip straps provide better distribution for fast and easy access of weight and more comfortable carrying. The bag's bright orange padded interior has ample room for storing cameras such as JVC GY-HD100, Canon XL-H1, or similar size HDV camcorder without disturbing the mic or viewfinder. Removable dividers offer extra protection and create pockets for securing a light, batteries, cables, etc. A secondary two side's zippered compartment at the back side will easily hold and cradle a laptop computer with up to a 17" screen. Other features include exterior front and side accessory pockets (ideal for keys, pens, wallet etc.), interior mesh pocket for additional storage, padded top carrying handle, Petrol's dual directional easy-glide zippers for fast and easy access, and exterior straps for carrying a tripod. Constructed of heavy duty ballistic nylon In Petrol blue and black. Interior dimensions are 20 x 12.2 x 7.1" (LWH), weighs 6.4 lbs. *(Mfr# PCBP-3N • B&H# PEPCBP3N)* **269.95**

PCTB-3 Camlap Trolley Backpack



A roll-along professional camera backpack ideal for the PMW-EX1 and similar-size HDV/DV camcorders. Dual directional zippers extending from top to bottom and an ultra-wide U-shaped opening offer fast and easy access to contents. Inside the generous main chamber, internal adjustable binding straps and Petrol's proprietary sliding pipe system (SPS) secure the camera. Four removable rigid dividers can be custom configured into pockets to organize accessories. Contents are protected on all sides by layers of durable cushioned fabric. A second, padded rear pocket easily holds and cradles a laptop computer with up to a 17" screen. This ergonomic backpack folds away and stores easily when not in use. It features heavy-duty inline wheels, an adjustable trolley handle, and polypropylene-injected legs that lift and safeguard the bottom of the bag from damage. Has an open side pocket for water bottle,envelope-style zippered side pocket for additional storage, and an exterior zippered front pocket with personal organizer. Exterior is constructed of heavy-duty blue and black Cordura and ballistic nylon. 14.2 x 12.8 x 21.3"(WxHxD). *(Mfr # PCTB3 • B&H # PEPCTB3)* **269.95**

PCTP-2 Camlap Trolley Backpack

Water-resistant cordura nylon bag with back compartment for up to 17" laptop, two side accessories pockets and front compartment for DV camera. Retractable handle, built-in wheels. Fits the Sony HVR-A1, Canon GL-2 and Panasonic AG-HSC1. *(Mfr # PCTB-2 • B&H # PEPCTB2)* **149.95**

ASSORTED CASES

Rain Covers



The ultimate weather protection for your camera while you shoot. Petrol rain covers come in six sizes from Betacam to Mini-DV camcorders. Now with extra-large clear vinyl windows to view camera controls and cassette opening. An opening for sunguns is equipped with a thermoforming gasket to keep out dampness. The PRC-DV and PRC-PA (DVX) for small DV camcorders even offer a contoured raincover to protect flip-out monitor screens while in open position.

For HVR-A1U:
Small *(Mfr # PRC-A1S • B&H # PEPRCA1S)* **69.95**
Large *(Mfr # PRC-A1L • B&H # PEPRCA1L)* **79.95**

GL-2 *(Mfr # PRC-MDV • B&H # PEPRCMDV)* **79.95**

Sony DSR-PD170, Canon XH-G1/XH-A1
(Mfr # PRC-DV • B&H # PEPRCDV) **84.95**

Sony HDR-FX1 or HVR-Z1U
(Mfr # PRC-S-HDV • B&H # PEPRCHDV) **84.95**

Panasonic DVX-100/HVX-200
(Mfr # PRC-PA-DVX-N • B&H # PEPRCPN) **89.95**

For Canon XL-1 and XL-2, JVC GY-HD100
(Mfr # PRC-XL • B&H # PEPRCXL) **99.95**

For small full-size camcorders like the DSR-250, Canon XL-1 *(Mfr # PRC-1 • B&H # PEPRC1)* **124.95**

For large full-size camcorders like the Sony DSR-400 *(Mfr # PRC-2 • B&H # PEPRC2)* **139.95**

LCD Monitor Cases



Padded monitor protection with a top flap. Envelope style opening aids shading and viewing, with vents through the back to connect the power. Exterior side pocket for accessories.

For 4.5 to 7.5" LCD Monitors
(Mfr # PLCD-2 • B&H # PEPLCD2) **99.95**

For 9" LCD Monitors (eg. Panasonic LH-900)
(Mfr # PLCD-3 • B&H # PEPLCD3) **139.95**

For Sony 9" LMD Series (LMD- 9020/9030/9050)
(Mfr # PLMD-2 • B&H # PEPLMD2) **149.95**

Lightporter Equipment Case

These water-resistant cordura, padded, semi-hard carriers are designed to carry portable lighting equipment, storing up to 3 light heads as well as stands no longer than 35". The main (lower) compartment is dividable for light heads and cables, and the upper compartment holds stands and accessories.



PLPR-4 *(Mfr # PLPR-4 • B&H # PEPLPR4)*
For portable lighting equipment with 3 lights and 3 stands. Dimensions are 9.45 x 11 x 28.3" (WHD), and it weighs 8.9 lbs **254.50**

PLPR-5 *(Mfr # PLPR-5 • B&H # PEPLPR5)*
For portable lighting equipment with 4 lights and 4 stands. Dimensions are 11 x 13 x 35" (WHD), and it weighs 11.5 lbs **299.95**



Hard Shell Lighting Cases

These portable hard-shell cases have a rugged honeycomb-reinforced frame to ensure that your delicate lighting kits will be protected during transit. These suitcase style bags feature rugged run-around zippers, top and side handles, a bright orange interior and an array of movable, hook and loop fabric covered dividers for your custom configuration.

PLC3 *(Mfr # PLC-3 • B&H # PEPLC3)* For kits with up to 2 heads and accessories. Measures 12.6 x 10 x 26.7" (WxHxD), weighs 22 lbs **319.95**

PLC4 *(Mfr # PLC-4 • B&H # PEPLC4)* For kits with up to 3 heads and accessories. Measures 12.6 x 10 x 30.7" (WxHxD), weighs 24.4 lbs **379.95**

PLC5 *(Mfr # PLC-5 • B&H # PEPLC5)* For kits with up to 4 heads and accessories. Measures 14.6 x 10 x 35.8" (WxHxD), weigs 28.6 lbs **429.95**

Eargonizer Audio Organizer Cases

Keeps sound gear—audio mixers, recorders, and accessories safe, orderly, and workable on the job with easy access to all panels, storage pouches, and dividers. Each of these case designs accommodates specific mixers, DAT, and other audio gear.



PEG-Z1: 4.7 x 7.5 x 12.4" (WxHxD), *(Mfr # PEGZ-1 • B&H # PEPEGZ1)* **219.95**

PEG-Z1F: *(Mfr # PEGZ-1F • B&H # PEPEGZ1F)* Same as the PEG-Z1, but with a front compartment for a mixer **229.95**

PEG-Z2: 6.9 x 7.3 x 13.4" (WxHxD) *(Mfr # PEGZ-2 • B&H # PEPEGZ2)* **239.95**

PEG-Z3: 7.8 x 8.2 x 14.9" (WxHxD) *(Mfr # PEGZ-3 • B&H # PEPEGZ3)* **274.95**

PWRB-2 Wireless System Case

Customizable briefcase-style carrier made to carry and protect any wireless microphone system or other sensitive equipment. It employs thermoformed panels that offer protection for your wireless systems. A zippered top mesh plastic clear pocket holds antennas and wiring for easy viewing. Measures 9.25 x 7.67 x 3.34" (LxWxH) *(Mfr # PWRB-2 • B&H # PEPWRB2)* **59.95**



PSDMB-302 Audio Mixer Case

Designed to carry mixers from Sound Devices (302), and Wendt. Free access to all mixer panels (side, back and top). Multiple pockets on front & sides to hold batteries, connectors, cassettes, etc. Movable dividers in main compartment. 2 expandable snap-on pouches house transmitter or receivers. Measures 8.9 x 2 x 6.7". *(Mfr # PSDMB(302) • B&H # PEPSDMB302)* **144.95**

FULL-TIME PROTECTION CASES



Shoulder Cases

The Shoulder Case is a custom-tailored padded camera cover that protects your camera from bumps, hits, scratches, precipitation, dust, and other harsh conditions. The case is securely wrapped and strapped around the camera for full time camera protection. The main body is constructed of water repellent 1000-denier Cordura, waterproof foam and soft nylon inside. An attached Rain-Top is easily deployed and covers the entire camera including the lens.

SHOULDER CASES

Camcorder	Model No.	B&H No.	Price
Ikegami DNS-33	SC-DNS33	*POSCDNS33*	**349.95**
Ikegami HL-DV5, HL-DV7W	SC-V7W	*POSCV7W*	**349.95**
Ikegami HDL-V90	SC-V90	*POSCV90*	**349.95**
JVC GY-DV5000U, GY-DV51000U	SC-DV5000U	*POSCDV5000U*	**349.95**
Panasonic AJ-HPX2000/3000, AJ-SPC700, AJ-SPX800/900	SC-HPX2000	*POSCHPX2000*	**349.95**
Panasonic AJ-HPX500	SC-HPX500	*POSCHPX500*	**329.95**
Panasonic AJ-D400/415/700/800	SC-AJ700	*POSCAJ700*	**329.95**
Panasonic AJ-HDX400/900, AJ-SDC615/905, AJ-SDX900	SC-SDX900	*POSCSDX900*	**329.95**
Panasonic AJ-HDC27F	SC-HD27F	*POSCHD27F*	**349.95**
Panasonic AJ-SDC20A/915, AJ-D900/910, AJ-D810	SC-AJ900	*POSCAJ900*	**434.95**
Sony BVW-200/300/400	SC-400	*POSC400*	**349.99**
Sony DNW-7/P, DNW-9, DNW-90/P/WS/WSP	SC-DNW7	*POSCDNW7*	**349.95**
Sony DSR-130P/135P, DXC-D35/H/WS, DXC-D30	SC-D130	*POSCD130*	**349.95**
Sony DSR-250	SC-D250	*POSCD250*	**349.95**
Sony DSR-300/370/390/500/570/590	SC-D500	*POSCD500*	**349.95**
Sony DSR-400, DSR-450	SC-DSR450	*POSCDSR450*	**349.99**
Sony DVW-700/707, HDW-700/900, HDW-F900/R	SC-D700	*POSCD700*	**349.95**
Sony PDW-510/510P/530	SC-PDW530	*POSCPDW530*	**349.95**
Sony PDW-F330, PDW-F350	SC-F350	*POSCF350*	**329.95**

Camera BodyArmor

Camera BodyArmor is a snug-fitting camera cover made of high-durability "ultra-suede" micro-fiber nylon that combines the comfort of a suede-feel with the durability and protection of a nylon. Treated for high water resistancy, padded with the same high-density foam as Shoulder Cases, they have a third layer of protection, a "breathable" tech-mesh interior that permits maximum camera-cooling while boosting shock absorption in the event of unanticipated impacts.



- Mesh inner-layer for increased ventilation
- Dual-layer, air-padded protection
- Durable, soft-to-the-touch Ultra-Suede
- Reversible multi-purpose rain/dust cover and heat shield

Camcorder	Model No.	B&H No.	Price
Canon XH-A1, XH-G1	CBA-XHAG1	*POCBAXHAG1*	**269.95**
Canon XL-2, XL-H	CBA-XL2	*POCBAXL2*	**279.95**
JVC GY-HD200, GY-HD250, GY-HD251	CBA-HD250	*POCBAHD250*	**259.95**
Panasonic AG-HVX200	CBA-HVX200	*POCBAHVX200*	**279.95**
Panasonic AJ-HPX2000/3000, AJ-SPC700, AJ-SPX800/900	CBA-HPX2000	*POCBAHPX2000*	**319.95**
Panasonic AJ-HPX500	CBA-HPX500	*POCBAHPX500*	**399.95**
Sony HDW-F900R	CBA-F900R	*POCBAF900R*	**399.95**
Sony HDR-FX1, HVR-Z1U	CBA-Z1U	*POCBAZ1U*	**269.95**
Sony HRV-V1U	CBA-V1	*POCBAV1*	**279.95**
Sony PDW-F330, PDW-F350, PDW-F355	CBA-F350	*POCBAF350*	**399.95**
Sony PDW-510, PDW-530	CBA-PDW530	*POCBAPDW530*	**399.95**
Sony PMW-EX1	CBA-EX1	*POCBAEX1*	**259.95**

SHOULDER MOUNT CAMERA CASES

Quick-Draw Camera Cases



Designed for working around town and out of a van or car trunk. Top loading with wide open fold back top that stays neatly out of the way. It is lightweight with a rigid frame, and saves valuable storage space.

Note: The Quick-Draw is designed to securely fit your camera, some battery and lens packages may require a different case. Please contact B&H to ensure a proper fit.

CC-210-PW *(POCC210PW)* **319.95**
CC-22-PW *(POCC22PW)* **359.95**
CC-325-P *(POCC325P)*.....**359.95**
CC-505-PW *(POCC505PW)*.....**359.95**
CC-HD1 Quick-Draw Hi-Def Camera Case *(POCCHD1)* **379.95**

Camcorder	Fits Into
Canon XL-1, XL1S, XL-2, XL-H1	CC-210-PW
Ikegami DNS-201/33, HDL-V90, HL-DV5/7W	CC-22-PW ▲●
Ikegami HL-V55/59/73/75W/77/77W/79W	CC-22-PW ▲●
JVC GY-DV5000U, GY-DV5100U	CC-22-PW ▲●
JVC GY-DV500/550/600/700, GY-HD100/U, GY-HD101	CC-210-PW ■
Panasonic AG-DVC200/P, AJ-D200/210/215	CC-22-PW
Panasonic AJ-D400/410/415/610/610WA/700/800/810/900/910/913	CC-22-PW ▲●
Panasonic AJ-DVC200/P, AJ-HDC20A/27A/27F	CC-22-PW ▲●
Panasonic AJ-HDX400, AJ-SPX800, AJ-SDC615/905/915,	CC-22-PW ▲●
Panasonic AJ-SDX900, AJ-SPC700, AJ-HDX900	CC-22-PW ▲●
Sony DSR-135P/300/370/390/400/450/500/570/590	CC-210-PW
Sony DVW-700/707/709WS/790WS/970	CC-22-PW ▲●
Sony HDW-700/730/730S/750/900, HDW-F900/R	CC-22-PW ▲●
Sony MPEG-50, MSW-900/900P/970, PDW-510/510P/530	CC-22-PW ▲●
Sony PDW-F330, PDW-F350, UVW-100	CC-22-PW ▲●
Sony BVW-200/300/400/D600, DSR-130P/135P/400/450	CC-HD1
Sony DNW-7/709WS/7P/9/90/90P/90WS/90WSP	CC-HD1

▲ *Substitute the CC-505-PW for lens and hood measuring between 10" and 12".*
■ *Substitute the CC-22PW for lens and hood measuring between 10" and 12".*
● *Use the CC-HD1 for wide lens shape, matt box, 33-42x lens, or overly accessorized camera.*

Carry-On Camera Cases

Constructed of 1000-denier Cordura nylon fabric, these compact lightweight cases have an interior pillowing system to cushion the camera. Colored tabs on pocket flaps help identify contents for convenience. Slip pockets are provided for white balance card and identification. Two exterior mesh pockets hold tickets, maps and passport. Comfortable over the shoulder carrying strap, suede hand grips and compact size makes this case very useful.



- ◆ Mesh inner-layer for increased ventilation
- ◆ Dual-layer, air-padded protection
- ◆ Durable, soft-to-the-touch Ultra-Suede
- ◆ Reversible multi-purpose rain/dust cover and heat shield

CO-BB *(B&H # POCOBB)*: A 29 x 7 x 12.5" case that holds a Canon XL-1S; Ikegami HDL-V90, HL-V55/77; JVC GY-DV500/550/600/700; Panasonic AJ-D200/210/215/400/415, AJ-HDC27A/F; Sony BVW-200/300/400/600 and similar sized cameras.....**349.95**

CO-OB *(B&H # POCOOB)*: A 26 x 6 x 13" case that holds a Canon XL-1/1S; JVC GY-DV5000U/5100U; Panasonic AJ-D200/600/700/800 Series; Sony DSR-250/300/370/390/500/570/590 and similar sized cameras.....**349.95**

CO-PC: A 24 x 7 x 13" case that holds a Canon XL-1/1S/2; JVC GY-DV500/5000U/550/600/700; Panasonic AG-DVC200, AJ-D410; Sony DSR-250/300/370/390/400/450/500/570/590 and similar sized cameras. Available in Blue *(B&H # POCOPC)* or Mossy Oak *(POCOPCMO)* color **349.95**

CO-PC-AV *(B&H # POCOPCAV)*: Same as the above, in Advantage camouflage color.....**394.95**

CO-OA-M *(B&H # POCOOAM)*: A 31 x 7 x 14" case that holds the Sony DXC-537A, DXC-637/D30/D35/D50 and similar sized dockable cameras **319.95**

CO-AB-M: A 29 x 7 x 12.5" case that holds the Ikegami DNS-20/33, HDL-V90, HL-DV5/7W, HL-V Series; Panasonic AJ-D400/600/700/800/900 Series, AJ-HDC20A/27, all AJ-HDX, AJ-HPX, AJ-SPX and AJ-SDC full-sized camcorders; Sony BVW, DNW, DVW, HDW and PDW Series and similar sized cameras. Available in Blue *(B&H # POCOABM)* or Mossy Oak *(POCOABMMO)* color.....**349.95**

COMPACT CAMERA CASES

Digital Video Organizers

The DV Organizer provides an extra level of protection and lots of storage options. It is ideal for compact field production. DV Organizer Combo includes DV Organizer, two soft padded stuff packs, custom cradle with tie-down strap (custom fit for your camera), suede leather shoulder strap and white balance card. Now with positionable LED caribiner interior flash lights for low-light production conditions. Available in blue, black or camouflage.

DVO-1R *(PODVO1R)*: Black with Red trim. Interior dimensions are 7" x 9" x 17" (WHD) **259.95**

DVO-1U *(PODVO1U)*: Same as above with Blue and Red trim **249.95**

DVO-1UAV *(PODVO1UAV)*: Same as above in Advantage Camo Pattern camouflage ... **299.95**

DVO-1UMO *(PODVO1UMO)*: Same as above in Mossy Oak Camo Pattern camouflage **287.95**

DVO-1RQS-M2 *(PODVO1RQSM2)*: With QS-M2 Quick-Slick Mini Rain protection. Black with Red trim. Interior dimensions are 8" x 8.5" x 17" (WHD) **299.95**

DVO-1UQS-M2 *(PODVO1UQSM2)*: Same as above with Blue and Red trim **299.95**

DVO-2R *(PODVO2R)*: Black with Red trim. Interior dimensions are 9.5" x 10" x 18" (WHD) **269.95**

DVO-2U *(PODVO2U)*: Same as above with Blue and Red trim **269.95**

DVO-2UAV *(PODVO2UAV)*: Same as above in Advantage Camo Pattern camouflage ... **319.95**

DVO-2UMO *(PODVO2UMO)*: Same as above in Mossy Oak Camo Pattern camouflage **317.50**

DVO-3R *(PODVO3R)*: Black with Red trim. Interior dimensions are 15" x 13" x 25" (WHD) **324.95**

DVO-3U *(PODVO3U)*: Same as above with Blue and Red trim **304.95**

DVO-3UAV *(PODVO3UAV)*: Same as above in Advantage Camo Pattern camouflage ... **348.95**

DVO-3UMO *(PODVO3UMO)*: Same as above in Mossy Oak Camo Pattern camouflage **348.95**

DVO-3RQS-M3 *(PODVO3RQSM3)*: With QS-M3 Quick-Slick Mini Rain protection. Black with Red trim. Interior dimensions are 12" x 9.5" x 18.5" (WHD) **339.95**

DVO-3UQS-M3 *(PODVO3UQSM3)*: Same as above with Blue and Red trim **339.95**



DVO-3RQS-M4 *(PODVO3RQSM4)*: With QS-M4 Quick-Slick Mini Rain protection. Black with Red trim. Interior dimensions are 12" x 9.5" x 18.5" (WHD) **339.95**

DVO-3UQS-M4 *(PODVO3UQSM4)*: Same as above with Blue and Red trim **339.95**

THE TRAVELER CAMERA CASE

Specially designed to carry the new generation of small digital cameras like the Canon XL-1, JVC-GY-DV500 and the Sony DSR-200. It features full padded protection for the camera and extra protection for delicate viewfinders.

CTC-2: 21.3 x 10.5 x 10.5". For the Canon XL-1/1S; JVC GY-HD100/101, Panasonic AG-DVC10/15/20/60; Sony DSR-200 and similar sized cameras. Available in Blue *(B&H # POCTC2)* or Black with Red Trim *(B&H # POCTC2B)* color **289.95**

CTC-2: Same as above Mossy Oak Camouflage *(B&H # POCTC2MO)* or Advantage Camouflage *(B&H # POCTC2AV)* color **339.95**

CTC-2B/QSM-E2 *(B&H # POCTC2BQSME2)*: The CTC-2 Traveler Camera Case with Quick Slick Mini Rain Protection. Black color **349.95**

CTC-3: 23.5 x 10 x 12.5". For the Canon XL-1/1S/2/H1; JVC GY-DV500, GY-DV600/700/5000, GY-HD100/200/250; Panasonic AG-DVC200 and similar sized cameras. Available in Blue *(B&H # POCTC3)* or Black with Red Trim *(B&H # POCTC3B)* color **289.95**


CTC-2

CTC-3/QSM-E2: The CTC-3 Traveler Camera Case with Quick Slick Mini Rain Protection. Available in Blue *(B&H # POCTC3QSME2)* or Black with Red Trim *(B&H # POCTC3BQSME2)* **349.95**

CTC-4: 23.5 x 10 x 12.5". For the Canon XL-1/1S/2/H1; JVC GY-DV500/600/700/5000, GY-HD100/200/250; Panasonic AG-DVC200 and similar sized cameras with accessories. Available in Blue *(B&H # POCTC4)* or Black with Red Trim *(B&H # POCTC4B)* color **319.95**

CTC-3: Same as above Mossy Oak Camouflage *(B&H # POCTC3MO)* or Advantage Camouflage *(B&H # POCTC3AV)* color **339.95**

COMPACT CAMERA CASES

Mini-DV Carrying Case

Designed for quick access to a large number of mini-DV cameras. The cradle is adjustable to fit your camera, giving it a secure home while offering ample space for accessories. Colored tabs on pocket flaps help identify contents for convenience. Ideal for local and air travel. Available in blue, black or camouflage.


CS-DV1R

CS-DV1R *(POCSDV1R)*: Black with Red trim. 13" x 8" x 8" (LWH) **54.95**

CS-DV1U *(POCSDV1U)*: Same as above in Blue. 13" x 8" x 8" (LWH) **89.95**

CS-DV2R *(POCSDV2R)*: Black with Red trim. 15" x 10" x 9" (LWH) **174.95**

CS-DV2U *(POCSDV2U)*: Same as above in Blue. 15" x 10" x 9" (LWH) **179.95**

CS-DV3R *(POCSDV3R)*: Black with Red trim. 20" x 10" x 9" (LWH) **174.95**

CS-DV3U *(POCSDV3U)*: Same as above in Blue. 20" x 10" x 9" (LWH) **184.95**

CS-DV3RQS-M2: The CS-DV3 Mini-DV Carrying Case with the QS-M2 Quick-Slick Mini Rain protection. Black with Red trim. Dimensions are 20" x 10" x 9" (LWH) ..... **CALL**

CS-DV3UQS-M2: Same as above with Blue case. Dimensions are 20" x 10" x 9" (LWH) ... **CALL**

CS-DV3RQS-M3: The CS-DV3 Mini-DV Carrying Case with the QS-M3 Quick-Slick Mini Rain protection. Black with Red trim. Dimensions are 20" x 10" x 9" (LWH) ..... **CALL**

CS-DV3UQS-M3: Same as above with Blue case. Dimensions are 20" x 10" x 9" (LWH) ... **CALL**

CS-DV3RQS-M4: The CS-DV3 Mini-DV Carrying Case with the QS-M4 Quick-Slick Mini Rain protection. Black with Red trim. Dimensions are 20" x 10" x 9" (LWH) ..... **CALL**

CS-DV3UQS-M4: Same as above with Blue case. Dimensions are 20" x 10" x 9" (LWH) ... **CALL**

CS-DV4R *(POCSDV4R)*: Black with Red trim. 22 x 10" x 11" (LWH) **239.95**

CS-DV4U *(POCSDV4U)*: Same as above in Blue. 22 x 10" x 11" (LWH) **239.95**

CS-DV4UAV *(PODVO4UAV)*: Same as above in Advantage Camouflage pattern **229.95**

CS-DV4UMO *(PODVO4UMO)*: Same as above in Mossy Oak Camouflage pattern **264.50**

CS-DV4RQS-M2: The CS-DV4 Mini-DV Carrying Case with the QS-M2 Quick-Slick Mini Rain protection. Black with Red trim. Dimensions are 22 x 10" x 11" (LWH) ..... **CALL**

CS-DV4UQS-M2: Same as above with Blue case. Dimensions are 22 x 10" x 11" (LWH) ... **CALL**

CS-DV4RQS-M3: The CS-DV4 Mini-DV Carrying Case with the QS-M3 Quick-Slick Mini Rain protection. Black with Red trim. Dimensions are 22 x 10" x 11" (LWH) ..... **CALL**

CS-DV4UQS-M3: Same as above with Blue case. Dimensions are 22 x 10" x 11" (LWH) ... **CALL**

CS-DV4RQS-M4: The CS-DV4 Mini-DV Carrying Case with the QS-M4 Quick-Slick Mini Rain protection. Black with Red trim. Dimensions are 22 x 10" x 11" (LWH) ..... **CALL**

CS-DV4UQS-M4: Same as above with Blue case. Dimensions are 22 x 10" x 11" (LWH) ... **CALL**


CS-DV2U

Camcorder	Fits Into
Canon GL-1, GL-2, XM-1, XM-2	DVO-1(R/U), DVO-2(R/U/AV/MO), DVO-1(R/U)QS-M2, DVO-2(R/U)QS-M2, CS-DV2 (R/U), CS-DV3(R/U), CS-DV3(R/U)QS-M2
JVC GY-DV300	DVO-2R, DV0-2U, DV0-2U/AV, DV0-2U/MO, CS-DV2(R/U), CS-DV3 (R/U)
Panasonic AG-DVC30	CS-DV3(R/U), CS-DV3(R/U)QS-M2
Panasonic AG-DVC80/H, AG-DVX100/A/B/P, AG-HVX200	DVO-1(R/U), DVO-2(R/U/AV/MO), DVO-1(R/U)QS-M4, DVO-2(R/U)QS-M4, CS-DV4(R/U/AV/MO), CS-DV4(R/U)QS-M4
Panasonic AG-EZ1, AG-EZ30, AG-EZ35U, AG-EZ50	CS-DV2(R/U)
Sony DCR-PC100/110/120/330, HDR-HC1	CS-DV1(R/U)
Sony DCR-TRV10/17/20/30/50/530/730/80/830	CS-DV2(R/U)
Sony DCR-TRV900/940/950, DSR-PD100, HVR-A1U	CS-DV2(R/U)
Sony DCR-VX2000/2100, DSR-PD150/170	DVO-1(R/U), DVO-2(R/U/AV/MO), DVO-1(R/U)QS-M3, DVO-2(R/U)QS-M3, CS-DV3(R/U), CS-DV4(R/U), CS-DV3(R/U)QS-M3, CS-DV4(R/U)QS-M3
Sony DSR-VX2000, DSR-VX2100,	CS-DV4(R/U/AV/MO)
Sony HDR-FX1, HVR-Z1U	DVO-1(R/U), DVO-2(R/U/AV/MO), DVO-1(R/U)QS-M4, DVO-2(R/U)QS-M4, CS-DV4(R/U/AV/MO), CS-DV4(R/U)QS-M4
Sony HVR-V1, HVR-FX7	DVO-1(R/U), DVO-2(R/U/AV/MO), DVO-1(R/U)QS-M4, DVO-2(R/U)QS-M4, CS-DV4(R/U/AV/MO)
Canon Elura, Optura MC-100	CS-DV1U, CS-DV1R

MONITOR CASES

Flat Screen Monitor Cases



Protect your flat-screen monitors and improve screen visibility. These flat-screen monitor cases are custom fit by model and padded to protect your monitor whether it's in transport, mounted on a tripod or support arm, or around your neck. A foldout visor shields the screen from unwanted glare while in use and folds down over the screen to protect it during transport. A built-in Rain/Dust cover can be quickly deployed to cover cables and battery. The new Slip-Not Dot anti-skid base keeps your monitor from sliding off slick surfaces and acts as a tilt mechanism to improve viewing angles. A soft, secure suede shoulder strap is included and attaches to two sets of rings: one for carrying over the shoulder during transport and the other for carrying around your neck for mobile viewing.

MO-LCD10.4 *(B&H # POMOLCD104)*
For Marshall V-R104DP. Interior dimensions are 11.5 x 8.8 x 1.3" **179.95**

MO-LCD8.4 *(B&H # POMOLCD84)*
For Marshall V-R84DP. Interior dimensions are 9 x 6.9 x 2.5" **184.95**

MO-LH900 *(B&H # POMOLH900)*
For Panasonic BT-LH900. Interior dimensions are 8.6 x 6.7 x 2.6" **179.95**

MO-LMD650 *(B&H # POMOLMD650)*
For Sony LMD-650. 9 x 4.5 x 7.5" (LWH) **173.50**

MO-TC7WM *(B&H # POMOTC7WM)*
For Panasonic TC-7WMS1. Dimensions are 6 x 10 x 7" (LWH) **159.95**

MO-LVM071W *(B&H # POMOLVM071W)*
For TV-Logic LVM-071W **184.95**

MO-LCD70 *(B&H # POMOLCD70)*
For Marshall V-R70. Interior dimensions are 7.6" x 5.2" x 2.2" **159.95**

MO-LMD9050 *(B&H # POMOLMD9050)*
For Sony LMD-9020, LMD-9030, LMD-9050 ..... **184.95**

MO-LH1700 *(B&H # POMOLH1700)*
For Panasonic BT-LH1700W. Interior dimensions: 17 x 12.9 x 7.9" **249.95**

MO-DTV9 *(B&H # POMODTV9)*
For JVC DTV9L1D. Interior dimensions are 8.7 x 6.9 x 4.6" **179.95**

MO-LCD12.1 *(B&H # POMOLCD121)*
For Marshall V-LCD12.1 SVGA monitor. 11.5 x 8.8 x 1.3" interior **249.95**

MO-13S *(B&H # POMOLCD121)*
For Sharp 13S1U. Interior dimensions are 12.7 x 2.3 x 11.5" **184.95**

MO-DTV17 *(B&H # POMODTV17)*
For JVC DT-V17L2D. Interior dimensions are 15.6 x 12 x 3.5" **244.95**

MO-LH80W *(B&H # POMOLH80W)*
For Panasonic BT-LH80W. Interior dimensions are 8.8 x 6.7 x 2.6" ... **179.95**

Large Portable Monitor Cases



Easily transport your monitor from your car or van. Lighter and less cumbersome than a shipping case, these cases protect against bumps, dust and foul weather. Remove the monitor from case for use. Features include Zipper and Velcro to secure the top, a firm, comfortable rock maple wooden carry handle, heavy-duty, non-skid leather and foam shoulder strap. On most cases there are pockets to hold batteries, cards and cassettes.

MO-10 *(B&H # POMO10)*: For Ikegami TM10-R17/R19; JVC TM-R9U; Panasonic PV-M749. Interior dimensions are 13 x 9 x 11" **184.95**

MO-55 *(B&H # POMO55)*: For JVC BM-H1300SU, TM-123U, TM-1400SU; Panasonic BT-H450Y/490Y, TC-1470Y; Sony PVM-14L5/14M2/14M4/14N5U. Interior dimensions are 14 x 17 x 14" **184.95**

MO-40 *(B&H # POMO40)*: For Panasonic AG-520A, PV-M2021/2027/2028/2042/2044/2053/2071. Interior dimensions are 20 x 20 x 22" **212.95**

MO-20 *(B&H # POMO20)*: For Panasonic CT-130. 16 x 16 x 17" interior .. **264.95**

MO-60 *(B&H # POMO60)*: For Panasonic PV-M1321/1323/1324/1328/1347, Sony PVM-1271Q/1340Q/1342Q/1344/1380/1390 ..... **219.95**

Small Portable Monitor Cases

Small, portable, battery operated field monitors are subject to all kinds of weather conditions and glare. These cases are made to stay on the monitor at all times, providing protection, convenience and comfort. A very deep fold-away visor shields screen in strong light and folds over screen for protection in transit. The fold-up, adjustable incline pedestal, allows positioning of monitor at many angles. The case closes fully for neat, secure carrying or storage and we provide two solid-grip leather handle and standard shoulder strap for comfortable carrying. There is a pocket for batteries/AC cord/cable. Ventilation flaps allow proper cooling of monitor. All cases have access to battery/cable connection and adjustment controls.

MO-8044 *(B&H # POMO8044)*: For the Sony PVM-8040, 8041Q, 8042Q, 8044Q, 8045Q, BVM-9040, 9041Q, 9042Q, 9044Q and 9045Q **209.95**

MO-8044/AB *(B&H # POMO8044AB)*: Same as above with a cut-out for an Anton Bauer battery **259.95**

MO-9L2 *(B&H # POMO9L2)*: For Sony PVM-9L2 or PVM-9L3 ..... **209.95**

MO-9L2/AB *(B&H # POMO9L2AB)*: Same as above with a cut-out for an Anton Bauer battery **259.95**

MO-910SU *(B&H # POMO910SU)*: For Ikegami TM9-1, JVC TM-910SU/1010PN and Panasonic BT-S1050 ..... **249.95**

MO-5041 *(B&H # POMO5041)*: For Sony PVM-5041Q/6041Q **319.95**

MO-D9H5U *(B&H # POMOD9H5U)*: For Sony BVM-D9H5U/D9H1U **249.95**

BACKPACKS

BK-1N Backpack Camera Case



Incorporating many of the performance features of the Extreme modular Backpack, the BK-1N offers a lightweight alternative for compact camera set-ups in more predictable conditions. Available in either Signature blue or black with red accents, the BK-1N provides even greater protection for your equipment and more comfort for you.

The padded 1000 denier Cordura backpack can carry camcorders up to 15" long with a laptop and tripod. The case has a padded laptop pocket, side tripod pocket with a cinch and three accessory pockets. The backpack has extra foam padding and non-slip material on the shoulder and removable waist straps and padded side support straps. The case includes a divider kit, CS-B9 Stuff Pack and a fleece pillow. Interior dimensions are 10 x 5 x 15".

BK-1N in Blue *(Mfr # BK-1N • B&H # POBK1N)*....**259.95**

BK-1NR in Black with Red accents
(Mfr # BK-1NR • B&H # POBK1NR) **259.95**

Backpack Camera Case/ Rain Protection Packages:

Extend the protection to your camera while in use. The Quick-Slick Mini (available in sizes 3 and 4) stores in the large front pocket of the BK-1N or 1NR models and deploys easily to keep you from getting caught in rain, wind or dust storms.

For Canon XH-A1/HX-G1 in Blue:
(Mfr # BK-1NQS-M3 • B&H # POBK1NQSM3) or
(Mfr # BK-1NQS-M4 • B&H # POBK1NQSM4) **287.95**

For Canon XH-A1/HX-G1 in Black w/Red Trim:
(Mfr # BK-1NRQS-M3 • B&H # POBK1NRQSM3) or
(Mfr # BK-1NRQS-M4 • B&H # POBK1NRQSM4) **287.95**

Modular Backpack Camera Cases



Carry your camcorder and accessories for periods of extended mobile usage with maximum comfort. The modular backpack line is available in two standard versions, "local" and "extreme". The Local (LC) version is designed for lightweight, local use and includes a removable front double-pocket and back pack straps. It includes a protective rigid inner frame, zipper covers for wear spots on corners, and modular options for compact cameras. There's even a removable belt pouch ideal for filters, matte boxes, back-up batteries, and still photography cameras. All modular back-pack straps adjust to carry the pack horizontally or vertically in order to best adapt to equipment loads. The Extreme version upgrades the harness to the rugged and multi-functional memory foam harness system—identical to the Portabrace AH-3H-MEM audio harness. The Extreme backpack is a great value as a true 2-in-1 video and audio case. (For camcorder compatibility see next page).

Local

BK-2BLC: 20 x 13.5 x 9". Includes a removable front double pocket. Black with Red trim.
(Mfr # BK-2BLC • B&H # POBK2BLC) **287.95**

BK-2LC: Same as above in Blue.
(Mfr # BK-2LC • B&H # POBK2LC).....**308.50**

BK-2BLCL: Includes a laptop front pocket module. Black with Red trim.
(Mfr # BK-2BLCL • B&H # POBK2BLCL).....**287.95**

BK-2LCL: Same as above in Blue.
(Mfr # BK-2LCL • B&H # POBK2LCL) **308.50**

BK-3BLCL: 20 x 13.5 x 9". Includes a removable front double pocket. Black with Red trim.
(Mfr # BK-3LC • B&H # POBK3LC) **298.95**

BK-3LCL Local Modular Backpack
Same as above in Blue.
(Mfr # BK-3LCL • B&H # POBK3LCL).....**314.95**

Extreme

BK-2EX *(Mfr # BK-2BEX • B&H # POBK2BEX)*
20 x 13.5 x 9". Includes a removable front double pocket. Black with Red trim.....**CALL**

Same as above in Blue *(B&H # POBK2EX)* **299.99**

BK-2EXP *(B&H # POBK2EXP)*
Includes the removable belt pack, laptop front pocket, tripod quiver, and front double pocket modules.....**649.95**

BK-3EX *(B&H # POBK3EX)*
Includes a removable front double pocket. 14.5 x 8 x 18.5" interior (WHD) **459.95**

BK-3EXL *(B&H # POBK3EXL)*: Includes a laptop front pocket module **449.95**

BK-3EXP*(POBK3EXP)*: Includes the removable belt pack, laptop front pocket, tripod quiver, and front double pocket modules.....**649.95**

Optional Modular Pockets

Removable Belt Pack Module *(B&H # POBKRBM)*
Attaches to the Modular Backpacks with a nylon belt. It stores accessories securely while on the move and allows easy access. It can also hold a Matte Box **89.95**

Laptop Front Pocket Module *(B&H # POBKLPM)*
Securely zippers on to the Modular Backpacks. The pocket compartment has extra padding to cushion and protect your notebook computer. The laptop pocket module will fit 17' laptops and smaller **79.95**

Tripod Quiver Module *(B&H # POBKTQM)*
Attaches to the Modular Backpacks through the use of four secure straps. It stores a tripod securely while on the move and allows easy access **69.95**

Front Double Pocket Module *(B&H # POBKP2M)*
Securely zippers on to the Modular Backpacks. It can store a Rain Slicker, batteries and other accessories, and provides easy access to the accessories.....**74.95**

PORTA-BRACE

BACKPACKS

Camcorder	Fits Into
Canon GL-1, GL-2, XM-1, XM-2, XH-G1, XH-A1	BK-1N or BK-1NR
JVC GY-DV300	BK-1N or BK-1NR
Panasonic AG-DVC30, NV-MX3000	BK-1N or BK-1NR
Panasonic AG-DVC80/H, AG-DVX100/A/B/P	BK-1N or BK-1NR
Panasonic AG-HVX200	BK-1N or BK-1NR
Sony DCR-TRV30/50, DCR-TRV900/950,	BK-1N or BK-1NR
Sony DCR-VX100/2000/2100, DSR-PD100	BK-1N or BK-1NR
Sony HDR-FX1, HDR-HC1, HVR-A1U, HVR-FX7, HVR-V1	BK-1N or BK-1NR

Camcorder	Fits Into
Canon GL-1, GL-2, XM-1, XM-2	BK-2 (LC, LCL, EX, EXL, EXP)
JVC GY-DV300	BK-2 (LC, LCL, EX, EXL, EXP)
Panasonic AG-DVC30, NV-MX3000	BK-2 (LC, LCL, EX, EXL, EXP)
Panasonic AG-DVC80/H, AG-DVX100/A/B/P, AG-HVX200	BK-3 (LC, LCL)
Sony DCR-VX100/2000/2100, DSR-PD100	BK-2 (EX, EXL, EXP)
Sony HVR-A1U, HDR-HZ1U, HVR-FX7, HVR-V1	BK-2 (EX, EXL, EXP)
Sony DCR-VX2000/2100, DSR-PD150/170	BK-3 (EX, EXL, EXP)
Sony HDR-FX1, HVR-Z1U, HVR-FX7, HVR-V1	BK-3 (EX, EXL, EXP)

Hiker Backpacks



HK-1 Hiker Backpack: Comfortably carry a large broadcast-style camera, such as the JVC GY-DV500/600/700; or the Panasonic AJ-D800/900, with a spare lens, battery and protective Rain Slicker or Shoulder Case in place. It has a plastic frame making it strong and light, while the camera is nestled inside a protective rigid, padded shell, securely held in place by a tie-down strap. The Hiker features height-adjustable shoulder backpack straps with adjustable quick release waist belt and adjustable hip and lumbar pads. There are 3 levels of height adjustment and the backpack straps and pads store in back of case. Interior dimension are 6" x 28" x 11.5" (WHD) and it weighs 12 lbs. Blue color *(Mfr # HK-1 • B&H # POHK1)*.....**429.95**

HK-1 Camouflage Hiker Backpack: Same as above, in Advantage Camo *(Mfr # HK-1/AV • B&H # POHK1AV)* or Mossy Oak Camo *(Mfr # HK-1/MO • B&H # POHK1MO)*.....**494.95**

HK-2 Hiker Backpack *(POHK2)*: With positionable LED caribiner interior flash lights for low-light production conditions. Interior dimensions are 6" x 29.5" x 13" (WHD). Perfect for dockable cameras. Blue color.....**427.95**



Hiker Pro Backpacks

HKP-2 Hiker Pro Backpack *(Mfr # HKP-2 • B&H # POHKP2)*: The Hiker Pro has hideaway backstraps, carry handles, and metal rings for optional shoulder straps. It is designed for lighter weight cameras, such as the Panasonic AG-DVC10, AG-DVC15 and AG-DVC7. Ample pockets are provided for accessories. Tie downs give the option of lashing on extras like light stands and tripods. A high level of protection is achieved with the use of a plastic frame and the unique "camera cozy" pillow nesting system. Its interior dimensions are 5" x 8" x 19" (WHD).....**319.95**

HKP-2L Hiker Pro Backpack *(Mfr # HKP-2L • B&H # POHKP2L)*: Designed for Mini DV camcorders such as the Canon GL-1, GL-2, XM1; JVC GY-DV300; Panasonic AG-VX100/P, AG-DVC80; and the Sony VX-2100 with battery, lens and accessories. The HKP-2L has a pocket for your laptop, a large front external pocket and two mesh interior pockets for accessories. An included divider kit consists of a divider (which can be cut by a scissor) and Surehook strips to customize the interior of the case. The interior dimensions are 5" x 8" x 19" (WHD).....**294.95**

HKP-3 Hiker Pro Backpack *(Mfr # HKP-3 • B&H # POHKP3)*: Slightly larger than the HKP-2, the HKP-3 is designed to carry Mini DV camcorders such as the Canon XL-1/S, XL-2; JVC GY-DV500, 600, 700; Panasonic AG-DVC200/P, AJ-D200/215, 410; Sony DCR-VX900E and similar sized camcorders. Its interior dimensions are 6" x 9" x 22" (WHD).....**299.95**

HKP-3L Hiker Pro Backpack *(Mfr # HKP-3L • B&H # POHKP3L)*: Designed for Mini DV camcorders such as the Panasonic AG-DVC80/H, AG-VX100/200; Sony DCR-VX2000/2100 and similar sized camcorders with battery, lens and accessories. It has a pocket for your laptop, a large front external pocket and two mesh interior pockets for accessories. An included divider kit consists of a divider (which can be cut by a scissor) and Surehook strips to customize the interior of the case. The interior dimensions are 5" x 8.5" x 22.5" (WHD).....**314.95**

RAIN PROTECTION

Mini-DV Rain Slicker



The Mini-DV Rain Slicker is custom fitted to each camera model. Flaps, vinyl windows and zippered openings provide optimum ease of operation. Cameras with fold-out video screens are shrouded with a black fabric hood that makes viewing LCD monitors easier on bright sunny days.

Camcorder	Fits Into
Canon GL-1, XM-1	RS-2100
Canon GL-2, XM-2	RS-A1U
Canon XH-G1, XH-A1	RS-DV300
Canon XL-1, XL-1S	RS-DVC10, RS-DVX100
Canon XL-2, XL-H1	RS-FZ1
JVC GY-DV300	RS-GL1
JVC GY-HD100E, GY-HD100U, GY-HD101, GY-HD110	RS-GL2
JVC GY-HD100E, GY-HD100U, GY-HD101, GY-HD110	RS-HD100
Panasonic AG-DVC10, AG-DVC15, AG-DVC60, AG-DVC7	RS-HD100/FS

Camcorder	Fits Into
Panasonic AG-DVC80/80H, AG-DVX100, AG-DVX100A, AG-DVX100P	RS-HVX200
Panasonic AG-HVX200	RS-PD100
Sony DCR-TRV900, DSR-PD100	RS-PD170
Sony DCR-VX2000, DCR-VX2100	RS-PDX10
Sony DSR-PD150, DSR-PD170	RS-XL1
Sony DSR-PDX10	RS-XL-1/MA200
Sony HDR-FX1, HVR-Z1U	RS-XL2, RS-XL-1/MA200
Sony PMW-EX1	RS-EX1
Sony HDR-FX7, HVR-V1U	RS-V1

RS-1000 *(PORS1000)* **149.95**
RS-2100 *(PORS2100)* **166.95**
RS-A1U *(PORSA1U)* **154.95**
RS-DSR200 *(PORSDS200)* **199.95**
RS-DV300 *(PORSDV300)*.....**139.95**
RS-DVC10 *(PORSDVC10)* **149.95**
RS-DVX100 *(PORSDVX100)* **179.95**
RS-FZ1 *(PORSFZ1)*.....**179.95**
RS-GL1 *(PORSGL1)* **164.95**
RS-GL2 *(PORSGL2)*.....**178.50**
RS-HD100 *(PORSHD100)* **179.95**
RS-HD100/FS *(PORSHD100FS)*..**204.95**
RS-HVX200 *(PORSHVX200)*.....**184.95**
RS-PD100 *(PORSPD100)* **159.95**
RS-PD170 *(PORSPD170)* **184.95**
RS-PDX10 *(PORSPDX10)*.....**149.95**
RS-TRV950 *(PORSTRV950)* **139.95**
RS-XL1 *(PORSXL1)*.....**238.95**
RS-XL-1/MA200 *(PORSXL1MA200)* **174.95**
RS-XL2 *(PORSXL2)*.....**169.95**
RS-XL2/AV *(PORSXL2AV)* Advantage camouflage **219.95**
RS-XL2/MO *(PORSXL2MO)* Mossy Oak camouflage.....**219.95**
RS-EX1 *(PORSEX1)*.....**179.95**
RS-V1 *(PORSV1)*.....**179.95**



Rain Slicker

Protect your camera from rain, dust, and airborne elements with this weather-resistant, easy-to-use Rain Slicker. Zippers, flaps, Velcro, and vinyl windows allow you to reach critical controls, view meters and read-outs. For non-ENG box-style lens contact B&H for available custom Rain Slickers.

Camcorder	Fits Into
Ikegami DNS-201/33, HDL-V90, HL-DV5/7W	RS-22
Ikegami HL-V55/59/73/75W/77/77W/79W	RS-22
JVC GY-DV500, GY-DV550, GY-DV600, GY-DV700	RS-25
JVC GY-DV5000U, GY-DV5100U	RS-33
Panasonic AJ-D200/210/215, AJ-D400/415/610WA	RS-22
Panasonic AJ-D700/800/810/900/910/913	RS-22
Panasonic AJ-HDC27A/F, AJ-HDX400, AJ-SDC615/905/915	RS-22
Panasonic AJ-SDX900, AJ-SPC700, AJ-SPX800, AJ-HDX900	RS-22
Panasonic AG-DVC200/P, AJ-D410	RS-25

Camcorder	Fits Into
Panasonic AG-DVC200/P, AJ-D200/210/215/410	RS-33
Sony BVW-200/300/400/D600, DNW7/709WS/7P/9/90/90P/90WS/90WSP	RS-22
Sony DSR-130P/135P, DVW-700/707/709WS/790WS/970	RS-22
Sony HDW-700/730/730S/750/900, HDW-F900/R, MPEG-50, MSW-900/970	RS-22
Sony PDW-510/510P/530, UVW-100, PDW-F330/530	RS-22
Sony DSR-250/300/370/390/500/570/590/400/450,	RS-33
Hitachi SK-2000P/P, Z-2010A, Z-ONE	RS-55TX
Hitachi HDK-725P/75EX/79E/79EC/79EX, HK-399PW	RS-55TX
Hitachi Z-3000, Z-2500	RS-33

RS-22 *(PORS22)*.....**239.95** **RS-25** *(PORS25)*.....**239.95** **RS-33** *(PORS33)* .....**244.95** **RS-55** *(PORS55)* .....**237.50** **RS-55TX** *(PORS55TX)* .**234.95**

RAIN PROTECTION

Quick Slick Mini Rain Slickers

For added protection from rain and dust, Digital Video Organizers and Mini-DV Carrying Cases can be purchased with Quick-Slick Mini Rain Protection. The Quick-Slick Mini is constructed of a tough nylon oxford material with waterproof coating and clear vinyl windows. It's easy to stow away and quick to deploy.



QS-2 Quick Slick *(B&H # POQS2)*: For Canon XL-2; JVC GY-DV500/600/700; Panasonic AG-DVC200, AJ-D200/400/610/700/800/900; Sony BVW-200, 300, 400, 600, PDW-510/530 and similar sized cameras **139.95**

QS-3M Quick Slick: For the Sony DSR-PD150 and DSR-PD170 ..... **CALL**

QS-4M Quick Slick *(B&H # POQSM4)*: For Canon XH-G1/H1; Panasonic AG-DVC, AG-HVX200; Sony HDR-FX1/FX7, HVR-V1/Z1U, PMW-EX1 ..... **89.95**

- Available in 3 sizes (QS-M2, QS-M3 and QS-M4) for different camcorders
- Quick to put on, compact rain and dust protection for basic camcorder configurations
- Easy Access - fold over top cuff lets you seal around light post and shoulder straps. It opens wide for tape exchanges.
- The Combination of zipper and stretchy neoprene makes the viewfinder easy to put on then snug up for tight fit.
- Battery Compartment with Adjustable battery flaps
- Lens gasket grips lens shade for a quick easy seal against wind driven elements.

Storm Coat Extreme



The Storm Coat Extreme is designed for extreme weather conditions. The back end fully encloses various wireless microphone and battery combinations. There's also a special Neoprene gasket for the light post and hook and loop fastener to allow for a camera strap without compromising the camera. Two types of waterproof material are layered for ultimate protection from rain and sea-spray. A neoprene gasket forms a tight seal around the camera lens, lens shades.

Camcorder	Fits Into
Ikegami DNS-201/33, HDL-V90, HL-DV5/7W	STC-2EX
Ikegami HL-V55/59/73/75W/77/77W/79W	STC-2EX
Panasonic AG-DVC200/P, AJ-D410, AJ-SPX900	STC-3EX
Panasonic AJ-D200/210/215/400/415/610WA/700/800/810/900/910/913	STC-2EX
Panasonic AJ-HDC27A/F, AJ-HDX400, AJ-SDC615/905/915	STC-2EX
Panasonic AJ-SDX900, AJ-SPC700, AJ-SPX800/900, AJ-HDX900	STC-2EX
Sony BVW-200/300/400/D600, DNW7/709WS/7P/9/90/90P/90WS/90WSP	STC-2EX
Sony HDW-700/730/730S/750/900, HDW-F900/R, MPEG-50	STC-2EX
Sony MSW-900/970, PDW-510/510P/530, UVW-100, PDW-F330/530	STC-2EX
Sony DSR-250/300/370/390/500/570/590/400/450	STC-3EX

STC-2EX *(B&H # POSTC2EX)* ... **279.95** **STC-3EX** *(B&H # POSTC3EX)* ... **279.95**

Cool Shoulder Case *(Mfr # CWC-2 • B&H # POCWC2)*



Keep your broadcast camera cool when shooting in warm climates. This case's cool white cover is made from a breathable fabric that offers the following features: reflective white surface to protect the camera from absorbing heat when exposed to the sun's direct rays, special "stand-off's" that create an air space just behind the zoom control to aid with air flow, flaps and mesh panels to keep the air moving to help prevent heat build-up, pockets that hold medical cool packs for a blast of coolness, and a neoprene seal along the square lens shade to keep sand and dust out.
Fits Ikegami DNS-201, DNS-33, HDL-V90, HL-DV5/7W, HL-V55/59/73/75W/77/77W,/V79W; Panasonic AJ-D610/610WA/700/800/810/900/910/913, AJ-HDC20A/27A, AJ-HDC27F, AJ-HDX400, AJ-SDC615/905/915, AJ-SDX900, AJ-SPC700, AJ-SPX800, AJ-HDX900; Sony BVW-200/300/400/D600, DNW7/709WS/7P/9/90/90P/90WS/90WSP, DVW-700/707/790WS, HDW-700/730/730S/750/900/F900/F900R, MPEG-50, MSW-900/900P/970, PDW-510/510P/530..... **399.95**

INSULATED CASES

Polar Bear Insulated Cases

Designed to keep your camcorder warm in cold temperatures. These cases are thickly padded with insulation and have Mylar-lined interiors that reflect heat back into the camera chamber. Air activated warmers placed inside the case keep battery, recorder, lens and hands warm.

POL-A *(B&H # POPOLA)* **374.95**
POL-2 *(B&H # POPOL2)* **389.95**
POL-3 *(B&H # POPOL3)* **389.95**
POL-5 *(B&H # POPOL5)* **389.95**
POL-25 *(B&H # POPOL25)* **389.95**



Camcorder	Fits Into
Canon XL-1, XL-1S	POL-A
Canon XL-2, XL-H1	POL-25
Ikegami HDL-V90, HL-DV5/7W, HL-V55/59/73/75W/77/77W/79W	POL-2
JVC GY-DV500, GY-DV550, GY-DV600, GY-DV700	POL-25
JVC GY-DV5000U, GY-DV5100U	POL-2
JVC GY-HD100E, GY-HD100U, GY-HD101, GY-HD110	POL-A
Panasonic AJ-D200/210/215, AJ-D400/415/610WA	POL-2
Panasonic AJ-D700/800/810/900/910/913	POL-2

Camcorder	Fits Into
Panasonic AJ-HDC27A/F, AJ-HDX400, AJ-SDC615/905/915	POL-2
Panasonic AJ-SDX900, AJ-SPC700, AJ-SPX800/900, AJ-HDX900	POL-2
Sony BVW-200/300/400/D600, DNW7/709WS/7P/9/90/90P/90WS/90WSP	POL-2
Sony DSR-130P/135P, DVW-700/707/709WS/790WS/970	POL-2
Sony HDW-700/730/730S/750/900, HDW-F900/R, MPEG-50	POL-2
Sony MSW-900/970, PDW-510/510P/530, UVW-100	POL-2
Sony DSR-250/300/390/400/450/500/570/590/F330/F530	POL-3
CUSTOM For dockable cameras	POL-5



Polar Mitten Insulated Cases

The Mini-DV version of the popular Polar Bear cases keep compact cameras warm while operating in cold temperatures.padded with insulation and have Mylar-lined interiors that reflect heat back into the camera chamber. Air-activated warmers placed inside the case keep the camera and hands warm.

Camcorder	Fits Into
Canon GL-1, XM-1	POL-M1
Canon GL-2, XM-2, XH-G1, XH-A1	POL-M2
Canon Optura MC-100	POL-M1.5
Panasonic AG-DVC80/H, AG-DVX100/A/P	POL-MDVX100
Panasonic AG-HVX200	POL-MVX200
Sony DCR-PC110/120/330, DV-100MC	POL-M1.5
Sony DCR-TRV30, DCR-TRV50	POL-M1

Camcorder	Fits Into
Sony DSR-PD100, DSR-TRV900, DSR-TRV950	POL-M1
Sony DCR-VX1000, DCR-VX2000, DCR-VX2100	POL-M2
Sony DSR-PD150, DSR-PD170	POL-MPD170
Sony HDR-FX1, HVR-Z1U, HVR-V1, HVR-FX7	POL-MFZ1
Sony HDR-HC1, HVR-A1U	POL-MA1U
Sony HVR-V1U	POL-MV1
Sony PMW-EX1	POL-MEX1

POL-M1 *(B&H # POPOLM1)* **289.95**
POL-M1.5 *(B&H # POPOLM15)* **289.95**
POL-M2 *(B&H # POPOLM2)* **289.95**
POL-M3 *(B&H # POPOLM3)* .....**CALL**
POL-MA1U *(B&H # POPOLMA1U)* **289.95**
POL-MDVX100 *(B&H # POPOLMDVX100)* **289.95**
POL-MFZ1 *(B&H # POPOLMFZ1)* **294.95**
POL-MPD170 *(B&H # POPOLMPD170)* **299.95**
POL-MVX200 *(B&H # POPOLMVX200)* **289.95**
POL-MEX1 *(B&H # POPOLMEX1)* .....**CALL**
POL-MV1 *(B&H # POPOLMV1)* **289.95**

HARD CASES

Safeguard Field Production Vaults

Safeguard Field Production Vault hard cases are watertight, high-performance hard-resin cases for video, audio, and photographic equipment transportation and protection. They are available in three different configurations: with standard cubed interior foam; with a soft interior divider system; or with a removable stand-alone interior soft carrying case. Additionally, wheeled versions of these cases are available with a retractable travel handle for easy transportation.



Standard Hard Case

Watertight, high-performance hard-resin case with a soft carrying handle, cubed interior foam, a double-hinged locking system for increased safety and security, a pressure relief valve for un-matched watertightness, and a Limited Lifetime Warranty.

Compact Field Production Vault *(POPB2400F)*
13 x 6.5 x 16" (WHD) exterior; 10.4 x 5.9 x 15" interior, 5.07 lbs **79.95**

Medium Field Production Vault *(POPB2500F)*
15.2 x 7.5 x 19" (WHD) exterior; 12.6 x 6.9 x 17.7" interior, 7.93 lbs **89.95**

Wheeled Medium Vault *(POPB2550F)*
13.7 x 9 x 21.5" (WHD) exterior; 11.2 x 7.9 x 20.1" interior, 11.8 lbs **129.95**

Wheeled Large Vault *(POPB2650F)*
16.5 x 10.2 x 20" (WHD) exterior; 14.2 x 9.5 x 18.9" interior, 15.65 lbs **149.95**

X-Large Field Production Vault *(POPB2700F)*
20.7 x 8.9 x 23.2" (WHD) exterior; 18.1 x 8.1 x 21.7" interior, 13.88 lbs ..... **Call**

Wheeled X-Large Vault *(POPB2750F)*
20.5 x 10.8 x 24.4" (WHD) exterior; 10.2 x 18 x 21.9 interior, 18.7 lbs **164.95**

Large Field Production Vault *(POPB2600F)*
16.5 x 8.5 x 20" (WHD) exterior; 14.2 x 7.9 x 18.9" interior, 10.36 lbs **114.95**

Hard Case with Removable Interior Soft Carrying Case

A hard case with a removable interior soft carrying case for ship & shoot convenience. It includes a unique "nest" system of coordinated plush protective pillows.

Medium Field Production Vault with Removable Carrying Case *(POPB2500IC)*
15.2 x 7.5 x 19" (WHD) exterior; 12.6 x 6.9 x 17.7" interior, 7.93 lbs **244.95**

Wheeled Medium Field Production Vault with Removable Carrying Case *(POPB2550IC)*
13.8 x 9 x 21.5" (WHD) exterior; 11.2 x 7.9 x 20.1" interior, 11.79 lbs **269.95**

Large Field Production Vault with Removable Carrying Case *(POPB2600IC)*
16.5 x 8.5 x 20" (WHD) exterior; 14.2 x 7.9 x 18.9" interior, 10.36 lbs **279.95**

Wheeled Large Field Production Vault with Removable Carrying Case *(POPB2650IC)*
18.5 x 10.2 x 20" (WHD) exterior; 14.2 x 9.5 x 18.9" interior, 15.65 lbs **309.95**



X-Large Field Production Vault with Removable Carrying Case *(POPB2700IC)*
20.7 x 8.9 x 23.2" (WHD) exterior; 18.1 x 8.1 x 21.7" interior, 13.88 lbs **299.95**

Wheeled X-Large Field Production Vault with Removable Carrying Case *(POPB2750IC)*
20.5 x 10.8 x 24.4" (WHD) exterior; 18 x 10.2 x 21.9" interior, 18.7 lbs **339.95**

Hard Case with Dividers

A hard case line with a soft interior Divider Kit system. Includes a unique "nest" system of coordinated plush protective pillows.

Medium Field Production Vault with Dividers *(POPB2500DK)*
15.2 x 7.5 x 19" (WHD) exterior; 12.6 x 6.9 x 17.7" interior, 7.93 lbs **174.95**

Wheeled Medium Field Production Vault with Dividers *(POPB2550DK)*
13.75 x 9 x 21.5" (WHD) exterior; 11.2 x 7.9 x 20.1" interior, 11.79 lbs **184.95**

Large Field Production Vault with Dividers *(POPB2600DK)*
16.5 x 8.5 x 20" (WHD) exterior; 14.2 x 7.9 x 18.9" interior, 10.36 lbs **179.95**

Wheeled Large Field Production Vault with Dividers *(POPB2650DK)*
16.5 x 10.2 x 20" (WHD) exterior; 14.2 x 9.5 x 18.9" interior, 15.65 lbs **229.95**

X-Large Field Production Vault with Dividers *(POPB2700DK)*
20.7 x 8.9 x 23.2" (WHD) exterior; 18.1 x 8.1 x 21.7" interior, 13.88 lbs **219.50**

Wheeled X-Large Field Production Vault with Dividers *(POPB2750DK)*
20.5 x 10.8 x 24.4" (WHD) exterior; 10.2 x 18 x 21.9 interior, 18.7 lbs **259.95**



HARD CASES

Camcorder	Hard Case with Interior Foam	Wheeled Hard Case with Interior Foam	Hard Case with Removeable Soft Case	Wheeled Hard Case with Removeable Soft Case	Hard Case with Dividers	Wheeled Hard Case with Dividers
Canon GL-1, GL-2	PB-2500F	PB-2550F	PB-2500IC	PB-2550IC	PB-2500DK	PB-2550DK
JVC DV-300	PB-2600F	PB-2650F	PB-2600IC	PB-2650IC	PB-2600DK	PB-2650DK
Panasonic AG-AG-DVC30	PB-2500F	PB-2550F	PB-2500IC	PB-2550IC	PB-2500DK	PB-2550DK
Panasonic AG-DVC80/H, AG-DVX100/A	PB-2600F	PB-2650F	PB-2600IC	PB-2650IC	PB-2600DK	PB-2650DK
Panasonic AG-HVX200	PB-2700F	PB-2750F	PB-2700IC	PB-2750IC	PB-2700DK	PB-2750DK
Sony DCR-VX2000, DCRVX-2100	PB-2500F	PB-2550F	PB-2500IC	PB-2550IC	PB-2500DK	PB-2550DK
Sony DSR-PD170, HDR-FX1, HVR-Z1U	PB-2700F	PB-2750F	PB-2700IC	PB-2750IC	PB-2700DK	PB-2750DK

PB-2850TBH Tackle Box Combination Case



The total solution for those who seek protection of their equipment and the efficiency of a mobile workstation. The Tackle Box includes a lightweight, watertight PB-2850 trunk-style Vault Hard Case shell, 2 removable soft camera/tripod cases, a divider kit system, a laptop pocket and fold-out visor, and numerous protective pillows and pouches.



A built-in workstation desktop with drop-down legs supports more than 40 lbs. of equipment. The Vault hard case has supersoft grip, rigid handles and wide smooth-gliding, molded-over rubber wheels. It is watertight, durable and crushproof per NATO and US Military certification standards. It is made with lightweight advanced TTX01, a high-strength patented plastic requiring less material to deliver the military grade durability that users demand. *(Mfr # PB-2850TBH • B&H # POPB2850TBH)* **699.95**

Director's Cut Series Upgrade

Available exclusively at B&H, the Director's Cut Series is Porta Brace's premier upgrade package. Inspired by their signature hand-crafted Director's Chair, this series offers rich styling which incorporates antique brass hardware, deerskin suede accents, microfiber lining and a memory foam core shoulder strap.



Director's Cut Traveler Camera Case
(Mfr # CTC-3/DC • B&H # POCTC3DC) **429.95**

Director's Cut Mini-DV Camcorder Case
(Mfr # CS-DV4/DC • B&H # POCSDV4DC) **329.95**

Director's Cut DV Organizer Case
(Mfr # DVO-2/DC • B&H # PODVO2DC) **374.95**

30" Limited Edition Location Chair
(Mfr # LCH-30D • B&H # POLCH30D): With case **1284.95**

Replacement Case for LCH-30D Limited Edition Location Chair
(Mfr # LCH-30DCASE • B&H # POLCH30DCASE) **464.50**

Director's Cut Production Case
(Mfr # PC-333/DC • B&H # POPC333DC) **444.95**

Director's Cut Quick Draw Professional Camcorder Case
(Mfr # CC-325-L/DC • B&H # POCC325LDC) **519.95**

Director's Cut Carry-On Camcorder Case
(Mfr # CO-AB-M/DC • B&H # POCOABMDC) **489.95**

Director's Cut Quick Tripod Case
(Mfr # # TQ-46/DC • B&H # POTQ46DC)
Black with suede accents **469.95**

Director's Cut Lightweight Run Bag
(Mfr # RB-4/DC • B&H # PORB4DC) **374.95**

Director's Cut Size Wize Production Travel Case
(Mfr # SZW-3/DC • B&H # POSZW3DC) **519.95**

Director's Cut Medium Wheeled Production Case
(Mfr # WPC-2OR/DC • B&H # POWPC2ORDC) **549.95**

Director's Cut Side Sling Bag with Belt Pack
(Mfr # SS-2/BP-1/DC • B&H # POSS2BP1DC) **399.95**

Director's Cut Hiker Backpack Camera Case *(Mfr # HK-1/DC • B&H # POHK1DC)*
Black with suede accents **549.95**

Director's Cut Director's Case
(Mfr # DC-3V/DC • B&H # PODC3VDC) **374.95**

WATER-TIGHT PROTECTOR CASES

Pelican has built a reputation for manufacturing the toughest Protector Cases in the world. And that is really what it's all about. Getting your gear from point A to point B in the condition it's meant to be in: intact and functional.
Protector Cases are made with Copolymer Polypropylene, using an open cell core and solid wall construction, which is actually stronger and lighter than solid core wall found in other cases. And you know it's a Pelican Case by the distinctive "twin-ribbed" top surface. Stainless steel pins are used for hinges and handles. The Double-Throw latches are easy to open: it's the classic 'C' clamp design with a secondary movement that works like a pry bar to start the release and offers plenty of leverage to open with a light pull. These cases also feature a polymer o-ring that acts as a waterproof seal. An Automatic Pressure Equalization Valve releases built-up air pressure while keeping water molecules out, resulting in a watertight case that is even easier to open.
Pelican's Pick 'N Pluck foam lets you customize the interior according to your gear. An easy, do-it-yourself system for custom-shaping the interior of the case according to your equipment. Layers of foam are pre-scored in tiny cubes. Simply measure your equipment over the grid and pluck away. Contents stay in place and get extra protection at the same time.



Case	Internal Dimensions	External Dimensions	Lid Depth	Bottom Depth	Black	Silver	Orange	Yellow	Blue	Desert Tan
1120 with Foam	7.3″ x 4.8″ x 3.1″ (LWD)	8.1″ x 6.6″ x 3.6″ (LWD)	.50″	2.56″	*(PE1120FB)* **29.95**	*(PE1120FS)* **29.95**	*(PE1120FO)* **29.95**	*(PE1120FY)* **29.95**	*(PE1120FBL)* **29.95**	*(PE1120FDT)* **29.95**
1120NF without Foam	7.3″ x 4.8″ x 3.1″ (LWD)	8.1″ x 6.6″ x 3.6″ (LWD)	.50″	2.56″	*(PE1120B)* **29.50**	*(PE1120S)* **29.50**	*(PE1120O)* **29.50**	*(PE1120Y)* **29.50**	*(PE1120BL)* **29.50**	*(PE1120DT)* **29.50**
1150 with Foam	8.2″ x 5.7″ x 3.6″ (LWD)	9.1″ x 7.6″ x 4.4″ (LWD)	.75″	2.87″	*(PE1150FB)* **33.50**	*(PE1150FS)* **33.50**	*(PE1150FO)* **33.50**	*(PE1150FY)* **33.50**	*(PE1150FBL)* **33.50**	*(PE1150FDT)* **33.50**
1150NF without Foam	8.2″ x 5.7″ x 3.6″ (LWD)	9.1″ x 7.6″ x 4.4″ (LWD)	.75″	2.87″	*(PE1150B)* **29.95**	*(PE1150S)* **29.95**	*(PE1150O)* **29.95**	*(PE1150Y)* **29.95**	*(PE1150BL)* **29.95**	*(PE1150DT)* **29.95**
1200 with Foam	9.3″ x 7.1″ x 4.1″ (LWD)	10.6″ x 9.7″ x 4.8″ (LWD)	1.18″	2.93″	*(PE1200FB)* **39.95**	*(PE1200FS)* **39.95**	*(PE1200FO)* **39.95**	*(PE1200FY)* **39.95**	*(PE1200FBL)* **39.95**	*PE1200FDT)* **39.95**
1200NF without Foam	9.3″ x 7.1″ x 4.1″ (LWD)	10.6″ x 9.7″ x 4.8″ (LWD)	1.18″	2.93″	*(PE1200B)* **37.50**	*(PE1200S)* **37.50**	*(PE1200O)* **37.50**	*(PE1200Y)* **37.50**	*(PE1200BL)* **37.50**	*(PE1200DT)* **37.50**
1300 with Foam	9.8″ x 7″ x 6.1″ (LWD)	10.6″ x 9.7″ x 6.8″ (LWD)	1.18″	4.93″	*(PE1300FB)* **39.95**	*(PE1300FS)* **39.95**	*(PE1300FO)* **39.95**	*(PE1300FY)* **39.95**	*(PE1300FBL)* **39.95**	*PE1300FDT)* **39.95**
1300NF without Foam	9.8″ x 7″ x 6.1″ (LWD)	10.6″ x 9.7″ x 6.8″ (LWD)	1.18″	4.93″	*(PE1300B)* **37.50**	*(PE1300S)* **37.50**	*(PE1300O)* **37.50**	*(PE1300Y)* **37.50**	*(PE1300BL)* **37.50**	*(PE1300DT)* **37.50**
1400 with Foam	11.8″ x 8.9″ x 5.2″ (LWD)	13.4″ x 11.6″ x 6″ (LWD)	1.18″	4″	*(PE1400FB)* **61.32**	*(PE1400FS)* **61.32**	*(PE1400FO)* **61.32**	*(PE1400FY)* **61.32**	*(PE1400FBL)* **61.32**	*PE1400FDT)* **61.32**
1400NF without Foam	11.8″ x 8.9″ x 5.2″ (LWD)	13.4″ x 11.6″ x 6″ (LWD)	1.18″	4″	*(PE1400B)* **51.94**	*(PE1400S)* **51.94**	*(PE1400O)* **51.94**	*(PE1400Y)* **51.94**	*(PE1400BL)* **51.94**	*(PE1400DT)* **51.94**

WATER-TIGHT PROTECTOR CASES



Top Loader Cases:

Featuring a unique top loading design, the 1430 and 1440 have easy open double throw latches, stainless steel hardware and padlock protectors.

1430: 13.6" x 5.7" x 11.7" interior, a 16.9" x 9.6" x 13.4" exterior, 2" lid depth and 9.7" bottom depth. It is available with Pick 'N Pluck foam (1430); without foam (1430NF); or with padded dividers (1434). It has a single folding top handle with no-slip overmolded cushion grip.

1440: 17.1" x 7.5" x 16" interior, 19.7" x 12" x 18" exterior, 2" lid depth and 14.5" bottom depth. Available with Pick 'N Pluck foam (1440); without foam (1440NF); or with padded dividers (1444). It has a fold down handle, a retractable extension handle, and two strong polyurethane wheels with stainless steel bearings.

Case	Black	Silver	Orange	Yellow	Desert Tan	Price
1430 with Foam	*(PE1430FB)*	*(PE1430FS)*	*(PE1430FO)*	*(PE1430FY)*	*(PE1430FDT)*	**66.95**
1430NF without Foam	*(PE1430B)*	—	—	—	*(PE1430DT)*	**56.50**
1434NF with Dividers	*(PE1434B)*	*(PE1434S)*	*(PE1434O)*	*(PE1434Y)*	*(PE1434DT)*	**103.50**
1440 with Foam	*(PE1440FB)*	*(PE1440FS)*	*(PE1440FO)*	*(PE1440FY)*	*(PE1440FDT)*	**132.13**
1440NF without Foam	*(PE1440B)*	*(PE1440S)*	*(PE1440O)*	*(PE1440Y)*	*(PE1440DT)*	**113.09**
1444NF with Dividers	*(PE1444B)*	*(PE1444S)*	*(PE1444O)*	*(PE1444Y)*	*(PE1444DT)*	**CALL**

1450 Case with Foam: 14.6" x 10.2" x 6" interior, 16" x 13" x 6.9" exterior, 1.75" lid, 4.25" bottom. Available in Black *(PE1450FB)*, Silver *(PE1450FS)*, Orange *(PE1450FO)*, Yellow *(PE1450FY)*, and Desert Tan *(PE1450FDT)*.....**78.37**

1450 Case without Foam: Same as above, without foam. Available in Black *(PE1450NFB)*, Silver *(PE1450NFS)*, Orange *(PE1450NFO)*, Yellow *(PE1450NFY)*, and Desert Tan *(PE1450NFDT)*.....**64.95**

1454 Case with Padded Dividers: The 1450 Case with padded dividers. Available in Black *(PE1450DB)*, Silver *(PE1450DS)*, Orange *(PE1450DO)*, Yellow *(PE1450DY)*, Desert Tan *(PE1450DDT)*..**104.13**

1470 Computer Case with Foam: 15.6" x 10.4" x 3.8" interior, 16.7" x 13.1" x 4.4" exterior, 1.37" lid, 2.37" bottom. Available in Black *(PE1470FB)*, and Desert Tan *(PE1470FDT)*.....**89.50**

1470 Computer Case without Foam: Same as above without foam. Available in Black *(PE1470NFB)*, and Desert Tan *(PE1470NFDT)*....**82.29L**

1490 Computer Case with Foam: 17.8" x 11.4" x 4.2" interior, 19.9" x 13.9" x 4.7" exterior, 1.5" lid, 2.62" bottom. Available in Black *(PE1490FB)*, and Desert Tan *(PE1490FDT)*.....**107.95**

1490 Computer Case without Foam: Same as above without foam. Available in Black *(PE1490NFB)*.....**98.95**

1490CC1 Deluxe Computer Case: The 1490 Case with lid organizer, fitted shock absorbing tray, shoulder strap, and double safety locking latches with keys. Fits notebook computers up to 14" x 10.8" x 2.5" (LWD). Available in Black *(PE1490CC1)*, and Desert Tan *(PE1490CC1DT)*...**154.95**

1490CC2 Deluxe Computer Case: 18.9" x 13.1" x 3.8" interior, 21.6" x 17.3" x 4.9" exterior, 1.12" lid, 2.68" bottom. Fits up to 17" laptops. Includes a 3-dial combination lock included, a lid organizer and a padded shoulder strap. Available in Black *(PE1490CC2)*, and Desert Tan *(PE1490CC2DT)*.....**136.95**

1495 Attache/Computer Case with Foam: 18.9" x 13.1" x 3.8" interior, 21.6" x 17.3" x 4.9" exterior, 1.12" lid, 2.68" bottom. Fits up to 17" laptops. Includes a 3-dial combination lock. Available in Black *(PE1495FB)*, and Desert Tan *(PE1495FDT)*.....**CALL**

1495 Attache/Computer Case with Foam: Same as above without foam. Available in Black *(PE1495NFB)*.....**CALL**

1495CC1 Deluxe Computer Case: The 1495 Case with Pick 'N Pluck foam, a fitted shock absorbing tray, a shoulder strap, a shock absorbing laptop sleeve, an accessory pouch, and double safety locking latches. Available in Black *(PE1495CC1B)*, and Desert Tan *(PE1495CC1DT)*.....**189.95**

1495CC2 Deluxe Computer Case: The 1495 Case with Pick 'N Pluck foam, a lid organizer, a 3-dial combination lock, and a padded shoulder strap. Available in Black *(PE1495CC2B)*, and Desert Tan *(PE1495CC2DT)*.....**169.95**



WATER-TIGHT PROTECTOR CASES

1500 Case with Foam
With a single folding front handle with no-slip overmolded cushion grip. 16.8" x 11.8" x 6.1" interior, 18.5" x 14.1" x 6.9" exterior, 1.81" lid, 4.31" bottom. Available in Black *(PE1500FB)*, Silver *(PE1500FS)*, Orange *(PE1500FO)*, Yellow *(PE1500FY)*, and Desert Tan *(PE1500FDT)*.....**91.95**

1500 Case without Foam
Same as above, without foam. Available in Black *(PE1500NFB)*, Silver *(PE1500NFS)*, Orange *(PE1500NFO)*, Yellow *(PE1500NFY)*, and Desert Tan *(PE1500NFDT)*.....**78.95**

1504 Case with Padded Dividers
The 1500 Case with padded dividers. Available in Black *(PE1500DB)*, Silver *(PE1500DS)*, Orange *(PE1500DO)*, Yellow *(PE1500DY)*, Desert Tan *(PE1500DDT)*.....**111.95**

1510 Carry On Case with Foam
With front and side folding handles, a retractable extension handle, and exterior mounted polyurethane wheels with stainless steel bearings. 19.8" x 11" x 7.6" interior, 22" x 13.8" x 9" exterior, 1.79" lid, 5.79" bottom. Available in Black *(PE1510FB)*, and Desert Tan *(PE1510FDT)*.....**129.95**

1510 Carry On Case without Foam
Same as above without foam. Available in Black *(PE1510B)*, and Desert Tan *(PE1510DT)*..**109.95**

1514 Carry On Case with Padded Dividers
The 1510 Case with padded dividers. Black *(PE1510DB)* or Desert Tan *(PE1510DDT)*.....**154.95**

1520 Case with Foam
With a single folding front handle with no-slip overmolded cushion grip. 17.9" x 12.8" x 6.8" interior, 19.1" x 15.4" x 7.6" exterior, 1.81" lid, 4.93" bottom. Available in Black *(PE1520FB)*, Silver *(PE1520FS)*, Orange *(PE1520FO)*, Yellow *(PE1520FY)*, and Desert Tan *(PE1520FDT)*.....**99.95**

1520 Case without Foam
Same as above, without foam. Available in Black *(PE1520NFB)*, Silver *(PE1520NFS)*, Orange *(PE1520NFO)*, Yellow *(PE1520NFY)*, and Desert Tan *(PE1520NFDT)*.....**84.95**

1524 Case with Padded Dividers
The 1520 Case with padded dividers. Available in Black *(PE1520DB)*, Silver *(PE1520DS)*, Orange *(PE1520DO)*, Yellow *(PE1520DY)*, Desert Tan *(PE1520DDT)*.....**128.95**



1526 Combo Case
The 1520 Case without foam combined with a 1527 Convertible Travel Case. Available in Black *(PE1520GBB)*, Silver *(PE1520GBS)* or Orange *(PE1520GBO)*.....**152.50**

1527 Convertible Travel Bag *(PE1527)*
A top and side loading padded gadget bag made to fit inside any Pelican 1520 series case. This heavy-duty waterproof, padded ballistic nylon bag has rustproof nylon zippers on all pockets, reinforced straps and clips, and dividers to organize and protect your equipment against impact, vibration, thermal shock, moisture and dust. The bag can be carried by a comfortable carrying handle or a thick ergonomic shoulder strap. 17.5" x 12.5" x 6 3/8" interior, 17 3/4" x 13.5" x 7.25" exterior..**73.95**

1550 Case with Foam
With a comfortable rubber over-molded handle. 18.4" x 14" x 7.6" interior, 20.6" x 16.9" x 8.1" exterior, 1.75" lid, 5.87" bottom. Available in Black *(PE1550FB)*, Silver *(PE1550FS)*, Orange *(PE1550FO)*, Yellow *(PE1550FY)*, and Desert Tan *(PE1550FDT)*.....**113.95**

1550 Case without Foam
Same as above, without foam. Available in Black *(PE1550B)*, Silver *(PE1550S)*, Orange *(PE1550O)*, Yellow *(PE1550Y)*, and Desert Tan *(PE1550DT)*.**94.95**

1554 Case with Padded Dividers
The 1550 Case with padded dividers. Available in Black *(PE1550DB)*, Silver *(PE1550DS)*, Orange *(PE1550DO)*, Yellow *(PE1550DY)*, and Desert Tan *(PE1550DDT)*.....**154.95**



1080 HardBack Case

A watertight case made to carry a compact 10-12" notebook computer. The case is made from a Cycaloy material and has a Polyurethane computer tray inside. It will float in water with a 10 lb. load and has a polymer O-Ring and purge valve. It holds notebook computers up to 12.3 x 9.3 x 1.5". It's exterior dimensions are 13.75 x 10.95 x 2.55". It is available in Black *(PE1080CCB)* and Charcoal Gray *(PE1080CCDG)*.....**64.95**



WATER-TIGHT PROTECTOR CASES



Cube Cases:

Cube Cases are extra deep so you can layer foam or padded dividers (it's like a split level condo for gear), or empty them out and drop in one big thing. Which is why they've got those gorilla-sized handles: a man on each side with a double hand hold each to heave those heavy loads. Got a bad back? No worries. Just pick up a pull strap and a set of optional casters (included with the 0340) and snap 'em into the base plate. When you get to check-in, just unclip the casters and toss them in the Cube Case. And here's another forehead slapper: now you can stack any size cubes, because slots in the lid lock the case on top. Put casters on the bottom cube and you've got a rolling tower.

That's what's good about a Cube Case. You also get everything all Pelican Protector Case offer, like Double-Throw latches. They're 400 lbs. strong to keep the lid on, but still open with a light pull. Or the water and dust proof neoprene o-ring seal. And metal reinforced padlock protectors... good luck cutting through them.

And let's not forget the Automatic Purge Valve with a Gore-Tex membrane. It's a box that breathes, but can't get wet inside. You break it, we replace it... forever.

Case	Internal Dimensions	External Dimensions	Lid Depth	Bottom Depth	With Wheels and Foam	With Wheels without Foam	With Wheels and Dividers
0340 18″ Cube Case	18″ x 18″x 18″ (LWD)	20.5″ x 20.5″ x 20.5″ (LWD)	4″	12.5″	**Black** *(PE0340CCFB)* **229.95** **Tan** *(PE0340CCFDT)* **229.95**	**Black** *(PE0340CCB)* **202.95** **Tan** *(PE0340CCDT)* **202.95**	**Black** *(PE0340CCDB)* **339.95** **Tan** *(PE0340CCDDT)* **339.95**
0350 20″ Cube Case	20″ x 20″ x 20″ (LWD)	22.5″ x 22.4″ x 21.3″ (LWD)	5″	15″	**Black** *(PE0350CCFB)* **234.95** **Tan** *(PE0350CCFDT)* **234.95**	**Black** *(PE0350CCB)* **214.95** **Tan** *(PE0350CCDT)* **214.95**	**Black** *(PE0350CCDB)* **344.95** **Tan** *(PE0350CCDDT)* **344.95**
0370 24″ Cube Case	24″ x 24″ x 24″ (LWD)	26.5″ x 26.5″ x 25.3″ (LWD)	4.5″	18″	**Black** *(PE0370CCFB)* **281.95** **Tan** *(PE0370CCFDT)* **281.95**	**Black** *(PE0370CCB)* **258.95** **Tan** *(PE0370CCDT)* **258.95**	**Black** *(PE0370CCDB)* **399.95** **Tan** *(PE0370CCDDT)* **39995**



1560 Case with Foam: With a comfortable rubber over-molded handle. 18.4″ x 14″ x 7.6″ interior, 20.6″ x 16.9″ x 8.1″ exterior, 1.75″ lid, 5.87″ bottom. Available in Black *(PE1560FB)*, Silver *(PE1560FS)*, and Desert Tan *(PE1560FDT)*.....**138.95**

1560 Case without Foam: Same as above, without foam. Available in Black *(PE1560S)*, Silver *(PE1560S)*, Orange *(PE1560O)*, Yellow *(PE1560Y)*, and Desert Tan *(PE1560DT)*.....**118.95**

1564 Case with Padded Dividers: The 1560 Case with padded dividers. Available in Black *(PE1560DB)*, Silver *(PE1560DS)*, Orange *(PE1560DO)*, Yellow *(PE1560DY)*, Desert Tan *(PE1560DDT)*..**184.95**

1600 Case with Foam: With a comfortable rubber over-molded handle. 21.4″ x 16.5″ x 7.9″ interior, 24.3″ x 19.4″ x 8.7″ exterior, 1.75″ lid, 6.12″ bottom. Available in Black *(PE1600FB)*, Silver *(PE1600FS)*, Orange *(PE1600FO)*, Yellow *(PE1600FY)*, and Desert Tan *(PE1600FDT)*.....**133.95**

1600 Case without Foam: Same as above, without foam. Available in Black *(PE1600S)*, Silver *(PE1600S)*, Orange *(PE1600O)*, Yellow *(PE1600Y)*, and Desert Tan *(PE1600DT)*.....**109.95**

1604 Case with Padded Dividers: The 1600 Case with padded dividers. Available in Black *(PE1600DB)*, Silver *(PE1600DS)*, Orange *(PE1600DO)*, Yellow *(PE1600DY)*, Desert Tan *(PE1600DDT)*..**179.95**





1610 Case with Foam: With fold down handles and a retractable extension handle. 21.7″ x 16.6″ x 10.6″ interior, 24.7″ x 19.6″ x 11.9″ exterior, 2.06″ lid, 8.5″ bottom. Available in Black *(PE1610FB)* and Desert Tan *(PE1610FDT)*.....**172.50**

1610 Case without Foam: Same as above, without foam. Available in Black *(PE1610B)* and Desert Tan *(PE1610DT)*.....**144.95**

1614 Case with Padded Dividers: The 1610 Case with padded dividers. Available in Black *(PE1610DB)* and Desert Tan *(PE1610DDT)*.....**212.95**

WATER-TIGHT PROTECTOR CASES



1620 Case with Foam: With fold down handles and a retractable extension handle. 21.4" x 16.3" x 12.6" interior, 24.8" x 19.4" x 13.9" exterior, 2.06" lid, 10.5" bottom. Available in Black *(PE1620FB)* and Desert Tan *(PE1620FDT)* **177.95**

1620 Case without Foam: Same as above, without foam. Available in Black *(PE1620B)* and Desert Tan *(PE1620DT)* **149.95**

1624 Case with Padded Dividers: The 1620 Case with padded dividers. Available in Black *(PE1620DB)* and Desert Tan *(PE1620DDT)* **279.95**

1630 Case with Foam: With fold down handles and a retractable extension handle. 27.7" x 21" x 15.5" interior, 31.3" x 24.2" x 17.5" exterior, 3.25" lid, 12.25" bottom. Available in Black *(PE1630FB)*, OD Green *(PE1630FGR)* and Desert Tan *(PE1630FDT)* **169.95**

1630 Case without Foam: Same as above, without foam. Available in Black *(PE1630B)*, OD Green *(PE1630GR)*, Desert Tan *(PE1630DT)* **148.95**

1634 Case with Padded Dividers: The 1630 Case with padded dividers. Available in Black *(PE1630DB)*, OD Green *(PE1630DGR)*, and Desert Tan *(PE1630DDT)* **193.95**

1640 Case with Foam: With fold down handles and a retractable extension handle. 23.7" x 24" x 13.9" interior, 27.2" x 27.5" x 16.3" exterior, 2" lid, 11.9" bottom. Available in Black *(PE1640FB)* and Desert Tan *(PE1640FDT)* **212.95**

1640 Case without Foam: Same as above, without foam. Available in Black *(PE1640B)* and Desert Tan *(PE1640DT)* **194.95**

1644 Case with Padded Dividers: The 1640 Case with padded dividers. Available in Black *(PE1640DB)* and Desert Tan *(PE1640DDT)* ..... **CALL**

1650 Case with Foam: With fold down handles and a retractable extension handle. 28.5" x 17.4" x 10.5" interior, 30.8 x 20.5" x 11.6" exterior, 1.87" lid, 8.62" bottom. Available in Black *(PE1650FB)* and Desert Tan *(PE1650FDT)* **184.95**

1650 Case without Foam: Same as above, without foam. Available in Black *(PE1650B)* and Desert Tan *(PE1650DT)* **158.95**

1654 Case with Padded Dividers: The 1650 Case with padded dividers. Available in Black *(PE1650DB)* and Desert Tan *(PE1650DDT)* **249.95**

1660 Case with Foam: With fold down handles and a retractable extension handle. 28.2" x 19.8" x 17.6" interior, 31.5" x 22.9" x 19" exterior, 3.5" lid, 14.12" bottom. Available in Black *(PE1660FB)* and Desert Tan *(PE1660FDT)* **243.95**

1660 Case without Foam: Same as above, without foam. Available in Black *(PE1660B)* and Desert Tan *(PE1660DT)* **224.95**

1664 Case with Padded Dividers: The 1660 Case with padded dividers. Available in Black *(PE1660DB)* and Desert Tan *(PE1660DDT)* **354.95**

1690 Case with Foam: With fold down handles and a retractable extension handle. 30 x 25" x 16" interior, 33.4" x 28.4" x 18.2" exterior, 2.86" lid, 12.14" bottom. Available in Black *(PE1690FB)*, OD Green *(PE1690FGR)* and Desert Tan *(PE1690FDT)* **189.95**

1690 Case without Foam: Same as above, without foam. Available in Black *(PE1690B)*, OD Green *(PE1690GR)*, Desert Tan *(PE1690DT)* **170.95**

1694 Case with Padded Dividers: The 1690 Case with padded dividers. Available in Black *(PE1690DB)*, OD Green *(PE1690DGR)*, and Desert Tan *(PE1690DDT)* **265.95**



THERMODYNE

AUDIO & VIDEO CASES



Building rugged shipping cases has been an art of refinement for over thirty years at Thermodyne. Thermodyne cases feature a unique ribbed architecture, designed to absorb shock on impact while protecting its valuable contents. There is no better way to protect your merchandise during shipment than with a Thermodyne patented Shock-Stop case (over 450 unique designs readily available). If you are interested in pre-wiring your equipment in a standard 19" rack to reduce set-up time and facilitate proper operation, the Rack-Pack case will allow you to do just that. Simply remove front and rear covers, and you are ready to go. Rack Pack cases also feature interlocking ribs for space saving, rock-solid stacking. For equipment requiring special handling, Thermodyne's designers, engineers and technicians will custom-build a case to meet your needs. Custom cases are made to order to your specifications, right down to the custom hand fabricated foam inserts.

All Thermodyne Cases Feature

If you're shipping your fragile, sensitive and delicate equipment around the world, around the country or around the corner, you don't want to be shocked when you open the case and look inside. Sudden shocks and mechanical vibrations can cause excessive damage to sensitive components. That's why you want the peace of mind that owning a Thermodyne "Shok-Stop" and "Rack-Pack" transit case will give you. For over 30 years Thermodyne has produced transportation/operation cases designed to protect your delicate equipment. Let's face it, a lot of things can happen in transit. A bumpy ride, an unexpected drop, or a clumsy handler can cause damage. Or worse yet, the unit may become completely inoperable. Thermodyne was the first to develop custom cases for Boeing 707 parts that required arrival in factory condition regardless of rough handling. This was accomplished by designing a case made of durable, High-Molecular Weight Polyethylene, flexible enough to absorb shock, yet rugged enough to withstand tremendous force and impact. The ribbed design far superior to metal, fiberglass, or wood containers enables Shok-Stop cases to absorb kinetic energy, offering interior contents protection from every angle. Inside, Thermodyne features a custom-fitted foam design that molds exactly to the dimensions of your equipment.

Custom Fit

For many applications, Thermodyne's standard line of 400 Shok-Stop cases (and 16 standard Rack-Pack sizes), will fit your needs perfectly. However, some equipment requires special handling. For totally new and unique requirements, Thermodyne's designers, engineers and technicians will custom-build a case to meet your needs. All cases are custom cut with no additional charge

Military Specifications

The unrivaled design pioneered by Thermodyne is so far superior to any other material, that their transit/operation cases have become part of many military specifications for transporting highly sensitive products. Every Shok-Stop and Rack-Pack case can meet or exceed the toughest military specs including ATA300-CAT 1, MIL-C-4150, MIL-T-21200, as well as MIL-STD-810.

Large Inventory

For quick response to orders, Thermodyne maintains standard size cases on hand, so pieces of equipment can be fit immediately. Special design and custom orders can be filled quickly. Their custom foam-cutting department hand fabricates and installs foam completely in-house.

The Case of Choice

With over 300 standard Shok-Stop and 16 Rack-Pack sizes to choose from, plus an expanding catalog of successfully designed inner foam liner patterns, Thermodyne cases fit any need. Companies as diverse as ITT, XEROX, Litton, Northrop, McDonnel-Douglas, Hughes Aircraft, Texas Instruments, Panasonic, Hewlett-Packard, Hitachi, JVC, Ikegami, General Dynamics, Sony, and The Armand Hammer Foundation have all made Thermodyne the case of choice.

THERMODYNE

SLIMLINE

Slimline cases shock absorbing ribbed design stops impact vibrations from reaching the cases interior and potentially damaging or rendering your precious cargo inoperable. Now, by adding two new features to the original design, Thermodyne almost doubled the number of cases from which you can choose.



◆ By incorporating steel bearing wheels, they greatly reduced the effort you'll need to get your equipment to the car, to the loading dock or to the airport. Securely tucked into the radiuses corner of the case, these road worthy high-density rubber wheels spin easily on hardened all steel bearings. They're built tough enough to take the knocks typical of most "baggage handling" situations time after time, year after year. And because the wheels are a "sealed system", they're impervious to water and require no lubrication. Ideal for LCD projectors, VCRs, hard drives, and all other types of electronic equipment.

◆ Incorporates a full extension telescoping handle with a built-in safety lock. Not some light weight thin walled industrial alloy, but heavy duty aluminum, thick enough and tough enough to give you all the leverage and control you'll need to manage even the heaviest loads. To raise the handle to a comfortable height, simply depress the latching button in the handle and lift. Press the button again and the handle retracts into a recessed aluminum guard, fully protected. Unlike lesser quality cases that rely on "detents" to hold position, their handle "locks" firmly when retracted or extended.

How to Interpret Code:

(dimensions in inches)

2 1	x	1 3	x	(5 + 5)
A Width		B Depth		C Bottom / D Lid



SlimLine Sizes

Part No.	B&H No.	W x D x (Bottom+Lid)
103500-1712 (3+3)	*TH171233*	17 x 12" x (3+3)"
103500-1712 (4+3)	*TH171243*	17 x 12 x (4+3)"
103500-1712 (4+4)	*TH171244*	17 x 12 x (4+4)"
103500-1915.5 (3+3)	*TH1915.533*	19 x 15.5 x (3+3)"
103500-1915.5 (4+3)	*TH1915.543*	19 x 15.5 x (4+3)"
103500-1915.5 (4+4)	*TH1915.544*	19 x 15.5 x (4+4)"
103500-2113 (4+4)	*TH211344*	21 x 13 x (4+4)"
103500-2113 (5+4)	*TH211355*	21 x 13 x (5+4)"
103500-2113 (5+5)	*TH211354*	21 x 13 x (5+5)"
103500-2419 (3+3)	*TH241933*	24 x 19 x (3+3)"
103500-2419 (5+5)	*TH241955*	24 x 19 x (5+5)"
103500-2419 (7+3)	*TH241973*	24 x 19 x (7+3)"
103500-2419 (7+7)	*TH241977*	24 x 19 x (7+7)"
103500-2419 (9+3)	*TH241993*	24 x 19 x (9+3)"
103500-2419 (9+9)	*TH241999*	24 x 19 x (9+9)"
103500-2519 (4+4)	*TH251944*	25 x 19 x (4+4)"
103500-2519 (6+6)	*TH251966*	25 x 19 x (6+6)"
103500-2519 (8+4)	*TH251984*	25 x 19 x (8+4)"

Part No.	B&H No.	W x D x (Bottom+Lid)
103500-2519 (10+4)	*TH2519104*	25 x 19 x (10+4)"
103500-2519 (11+4)	*TH2519144*	25 x 19 x (11+4)"
103500-2519 (8+8)	*TH251988*	25 x 19 x (8+8)"
103500-2519 (10+10)	*TH25191010*	25 x 19 x (10+10)"
103500-2618 (4+4)	*TH261844*	26 x 18 x (4+4)"
103500-2618 (7+4)	*TH261874*	26 x 18 x (7+4)"
103500-2618 (6+6)	*TH261866*	26 x 18 x (6+6)"
103500-2618 (7+7)	*TH261877*	26 x 18 x (7+7)"
103500-2818 (4+4)	*TH281844*	28 x 18 x (4+4)"
103500-2818 (5+5)	*TH281855*	28 x 18 x (5+5)"
103500-2818 (7+4)	*TH281874*	28 x 18 x (7+4)"
103500-2818 (8+8)	*TH281888*	28 x 18 x (8+8)"
103500-2822 (3+3)	*TH282233*	28 x 22 x (3+3)"
103500-2822 (5+5)	*TH282255*	28 x 22 x (5+5)"
103500-2822 (8+3)	*TH282283*	28 x 22 x (8+3)"
103500-2822 (8+8)	*TH282288*	28 x 22 x (8+8)"

The first 6 models are only available without wheels or handle. All other cases are available with or without wheels or handle (specify when ordering)

SHOK-STOP CASES



Rugged and durable, built for strong protection. While rigid aluminum, wood or fiberglass cases transfer sharp impact directly to their contents, Shok-Stop's unique ribbed design absorbs shock on impact, actually flexing to cushion against shocks. Yet, it is still rugged enough to handle tough treatment, as well as temperatures ranging from -200° to +160° F. The case can be ordered completely waterproof and non-corrosive.



The precisely-engineered ribbing and corner bumpers on each Shok-Stop case also help protect your equipment. Even if your Shok-Stop were dropped from a considerable height, thrown around a loading dock, or transported over bumpy roads, your equipment will arrive in factory-calibrated condition.

Part No.	W x D x (Bottom+Lid)
102067	12 x 8 x (4+4)"
102189	12 x 12 x (3+5)"
102189-1	12 x 12 x (5+5)"
102189-2	12 x 12 x (3+3)"
102617	14 x 9 x (7+3)"
102617-1	19 x 9 x (7+7)"
102617-2	19 x 9 x (3+3)"
102070	14 x 13 x (13+4)"
102150	14 x 13 x (13+13)"
102149	15 x 13 x (5+4)"
102618	16 x 16 x (8+4)"
102618-1	16 x 16 x (8+8)"
102618-2	16 x 16 x (4+4)"
102575	16 x 16 x (16+6)"
102575-1	16 x 16 x (16+16)"
102575-2	16 x 16 x (6+6)"
102826	17 x 17 x (18+8)"
102845	18 x 12 x (7+5)"
102845-1	18 x 12 x (7+7)"
102845-2	18 x 12 x (5+5)"
102223	18 x 13 x (8+4)"
102223-1	18 x 13 x (8+8)"
102223-2	18 x 13 x (4+4)"
102572	18 x 14 x (14+5)"
102572-1	18 x 14 x (14+14)"
102572-2	18 x 14 x (5+5)"
102558	18 x 15 x (6+8)"
102574	18 x 18 x (18+10)"
102574-1	18 x 18 x (18+18)"
102574-2	18 x 18 x (10+10)"
102529	21 x 15 x (7+5)"
102529-1	21 x 15 x (7+7)"
102529-2	21 x 15 x (5+5)"

Part No.	W x D x (Bottom+Lid)
102382	22 x 12 x (10+5)"
102382-1	22 x 12 x (10+10)"
102382-2	22 x 12 x (5+5)"
102407	22 x 19 x (12+5)"
102407-1	22 x 19 x (12+12)"
102407-2	22 x 19 x (5+5)"
102860	22 x 21 x (10+8)"
102860-1	22 x 21 x (10+10)"
102860-2	22 x 21 x (8+8)"
102563	23 x 19 x (11+7)"
102563-1	23 x 19 x (11+11)"
102563-2	23 x 19 x (7+7)"
102068	23 x 23 x (11+5)"
102068-1	23 x 23 x (11+11)"
102068-2	23 x 23 x (5+5)"
102799	24 x 16 x (6+5)"
102799-1	24 x 16 x (6+6)"
102799-2	24 x 16 x (5+5)"
102069	24 x 18 x (9+5)"
102069-1	24 x 18 x (9+9)"
102069-2	24 x 18 x (5+5)"
102787	25 x 13 x (8+3)"
102787-1	25 x 13 x (8+8)"
102787-2	25 x 13 x (3+3)"
102603	26 x 22 x (8+8)"
102923	27 x 27 x (9+9)"
102959	27 x 27 x (11+6)"
102959-1	27 x 27 x (11+11)"
102959-2	27 x 27 x (6+6)"
103272	27 x 27 x (10+7)"
103272-1	27 x 27 x (10+10)"
103272-2	27 x 27 x (6+6)"
102846	27 x 27 x (16+16)"

Part No.	W x D x (Bottom+Lid)
102621	28 x 18 x (13+5)"
102621-1	28 x 18 x (13+13)"
102621-2	28 x 18 x (5+5)"
102400	28 x 22 x (12+5)"
102400-1	28 x 22 x (12+12)"
102400-2	28 x 22 x (5+5)"
102557	28 x 25 x (14+7)"
102557-1	28 x 25 x (14+14)"
102557-2	28 x 25 x (7+7)"
102525	29 x 14 x (7+7)"
102990	29 x 15 x (6+8)"
102990-1	29 x 15 x (8+8)"
102990-2	29 x 15 x (6+6)"
103256	29 x 24 x (9+4)"
103256-1	29 x 24 x (9+9)"
103256-2	29 x 24 x (4+4)"
102932	30 x 21 x (8+8)"
102604	31 x 20 x (16+7)"
102604-1	31 x 20 x (16+16)"
102604-2	31 x 20 x (7+7)"
102564	34 x 16 x (8+8)"
102844	34 x 18 x (8+8)"
102837	34 x 25 x (13+7)"
102837-1	34 x 25 x (13+13)"
102837-2	34 x 25 x (7+7)"
103257	34 x 28 x (14+10)"
103257-1	34 x 28 x (14+14)"
103257-2	34 x 28 x (8+8)"
102773	34 x 32 x (11+4)"
102773-1	34 x 32 x (11+11)"
102773-2	34 x 32 x (4+4)"
102775	35 x 21 x (7+4)"
102775-1	35 x 21 x (7+7)"

Part No.	W x D x (Bottom+Lid)
102775-2	35 x 21 x (4+4)"
102643	35 x 25 x (9+9)"
102641	35 x 27 x (5+5)"
102640	35 x 35 x (15+6)"
102640-1	35 x 35 x (15+15)"
102640-2	35 x 35 x (6+6)"
102401	36 x 12 x (8+4)"
102401-1	36 x 12 x (8+8)"
102401-2	36 x 12 x (4+4)"
102921	36 x 20 x (13+13)"
102516	37 x 19 x (9+4)"
102516-1	37 x 19 x (9+9)"
102516-2	37 x 19 x (4+4)"
102573	37 x 22 x (8+5)"
102573-1	37 x 22 x (8+8)"
102573-2	37 x 22 x (5+5)"
102403	40 x 22 x (12+5)"
102403-1	40 x 22 x (12+12)"
102403-2	40 x 22 x (5+5)"
102642	41 x 24 x (9+9)"
102769	44 x 37 x (11+4)"
102769-1	44 x 37 x (11+11)"
102769-2	44 x 37 x (4+4)"
102766	46 x 19 x (8+8)"
102790	49 x 25 x (12+12)"
102835	49 x 40 x (11+4)"
102835-1	49 x 40 x (11+11)"
102835-2	49 x 40 x (4+4)"
102840	52 x 48 x (10+10)"
102774	56 x 11 x (6+6)"
102833	59 x 22 x (11+11)"
102834	64 x 11 x (6+6)"
102836	82 x 17 x (8+8)"

RACKPACK

All over the world, under the most adverse field and transport conditions, cameramen, field technicians even geologists and engineers have stopped torturing themselves and put their sophisticated instrumentation and operating equipment "On The Rack".



Sets Up In Minutes

The right choice when you need intricate equipment set up and running in minutes instead of hours. Since equipment is stacked and pre-wired in place, all you need do is remove the front and back covers of the Rack-Pack and your equipment can be plugged in and running in minutes Just about anything can be stored, operated and shipped in a Rack-Pack.

Shock Absorbing

Constructed of the same High Molecular Weight Polyethylene, each case features recessed ribbing that allow it to absorb shock on impact, while the elastometric shock mounts handle any remaining vibrations. Your equipment remains safe, sound and ready to go.

Easy Access

The inner rack is constructed of 6061T5 aluminum for durability and light weight. Front and back covers remove quickly when needed, yet they remain secure for storage and transport. All latches and handles are mounted firmly without intrusive fasteners, enabling the unit to remain watertight. All hardware is easily replaced in the field using the optional field repair kit. If your equipment requires access by means of slides, these are available on special order. It makes on-site maintenance or repairs easy with no downtime.

Custom Fit

Equipment typically rack-mounted for operation, storage, or transportation comes in many standard sizes. So Rack-Pack is made to fit your equipment without expensive alterations. Rack-Packs are available in standard 19" rack width, up to 30"in depth, with holes drilled to EIA-RETMA hole pattern. Rack heights are available from 5.37" to 36.875" (Refer to specs under "SHOK-STOP Sizes").

- In addition, the Rack-Pack will stack on interlocking ribs forming a modular work station that is extremely secure in any environment.
- RackPacks are ideal for fly away packages, Editing systems, and many other portable applications.

Standard Specification

- Inner rack frame with RETMA hole pattern in front and rear rails
- All latches and handles are recessed
- Interlocking ribs for stacking
- Watertight gasket, construction
- Corrosion and fungus resistant

Optional Accessories

- Special shock mounts for unusual weight, specify weight to be installed
- Two lift rings
- Extra T-Bar Supports,
- Automatic pressure relief valve
- Inner rack frame depth is 20˝ from front to rear of instrument mounting frame, Depth may be specified up to 25˝
- Anodized outer valances
- Four removable casters

Rack Pack Sizes

Part No.	Rack Height	Rack Units	SKU	Price
102757	5.37″	3	*THRPC3*	**839.95**
103923	7.125″	4	*THRPC4*	**859.95**
102758	8.87″	5	*THRPC5*	**879.50**
102722	10.625″	6	*THRPC6*	**966.95**
102723	12.375	7	*THRPC7*	**1006.50**
102724	14.125	8	*THRPC8*	**1242.50**
102725	15.875	9	*THRPC9*	**1277.50**
102726	17.625	10	*THRPC10*	**1319.95**
102727	19.375″	11	*THRPC11*	**CALL**

Part No.	Rack Height	Rack Units	SKU	Price
102728	21.125″	12	*THRPC12*	**1459.95**
102729	22.875″	13	*THRPC13*	**1566.50**
102730	24.675″	14	*THRPC14*	**1596.95**
103155	26.375″	15	*THRPC15*	**1657.95**
103161	28.125″	16	*THRPC16*	**1714.95**
103163	36.125″	18	*THRPC18*	**1879.95**
103165	35.125″	20	*THRPC20*	**2059.95**
103166	36.875″	21	*THRPC21*	**2143.95**

Please call for additional sizes up to 25 rack units.

QUADRA-FLEX

A Transit Case as Sophisticated as the Equipment That Goes Into It



The hands down leader in rack-mount cases, QuadraFlex cases offer more protection, a more rugged build, more sizes, a more customizable package and is more user-friendly than any other rack on the market. Streamlined and buit to rugged military requirements, QuadraFlex cases are designed to get your equipment to it's intended location with no damage, need of calibration or downtime. After arrival, just remove the front and back lids and plug in your equipment. No setup and no wasted time.

The first line of defense against shock and vibration is the outer shell. Military-grade High-Molecular Weight Polythylene is custom formed with molded bumpers and ribbing. When energy hits this outer shell, it is spread over the surface and is dissipated.

Any remaining shock is then neutralized by the eight elastomeric shock mounts which are counter-mounted into the corners of the QuaraFlex case.

QUADRA-FLEX CASES

Part No.	Rack Height	Rack Units
102757-cm	5.37"	3
103923-cm	7.125"	4
102758-cm	8.87"	5
102722-cm	10.625"	6
102723-cm	12.375	7
102724-cm	14.125	8
102725-cm	15.875	9
102726-cm	17.625	10
102727-cm	19.375"	11
102728-cm	21.125"	12
102729-cm	22.875"	13
102730-cm	24.675"	14
103155-cm	26.375"	15



FEATURES

- Rugged impervious HMWP shell
- Matched aluminum alloy extrusion
- Field-replaceable hardware
- Unique patented spring-loaded latches
- Interlocking stacking lugs
- Gasket seal construction
- Optional locking kit
- HD spring-loaded handles
- Embedded color
- Chemical-resistant finish and hardware
- Fire-reatrdane materials
- Ideal for both storage and transit

Fully Customizable

(Custom 20"-30" Frame Depths, Lids, & More)

Extremely delicate electronics need extremely delicate care. Nothing protects like a QuadraFlex case. Each elastometric shock mount is chosen by our engineering department as per the equipment that is going into it. Every application receives a custom-tailored solution that will properly protect your equipment. Custom frame and body depths from 20" to 30" are available, along with custom lid depths. A long list of options are available depending on your specific needs, such as:

- Custom frame and lip depth
- Custom extended wt. mounts
- EMI/EMF shielding
- Custom fabrication
- Stainless hardware
- Removeable casters
- Luggage casters
- PRV valve / MILSPEC sealed
- Anodized trim
- Custom colors, labels
- Lid-mounted bags
- Inner lid
- Drawers/Shelves
- Power units
- Zinc plating


engage entertain educate
Basic TRAINING
FOR
Adobe® CS3 Production Premium
engage entertain educate
Basic TRAINING
FOR
Final Cut Studio 2


Energized Rock
Famous
Adventure Music
HI-ENERGY SPORTS MUSIC
Hybrid ROCK


SONY
HDV 276
DigitalMaster
SONY
HDV 63
DigitalMaster
SONY
276
184
SONY
63
41



B&H
PHOTO - VIDEO - PRO AUDIO

The Professional Video SourceBook

Section 19
ACCESSORIES

Furniture 1428-1433

Cables.....1434-1437

Sound Ideas 1438-1443

Blank Video Tape 1444-1450

Books & DVDs.....1451-1468

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 19, Accessories use Quick Dial #: 821

ENCOMPASS-2

Multimedia Workstation

The Winsted E4853 Encompass-2 Tailored Multimedia Workstation is a full-featured workstation that offers the ultimate in sleek functionality for multimedia, video, security, or office settings. This modular unit consists of a central 48" wide desk with an overhead task light banked by two 60" wide returns with concave fronts. These returns have stylish fixed risers for holding monitors and speakers. This unit is identical to the basic Encompass-2 Archetype model, but the work surfaces, riser and sides are clad in attractive Truform panels, available in a wide range of colors.


E4853

The components are made of sturdy steel and are topped with tough laminate worktops. The central desk has smooth, tapered edge for working comfort. The units have modesty panels that house a cable management system for hiding power and data cables.

Winsted offers a wide range of accessories to customize this workstation. These include keyboard trays, drawers and pull-out shelves, file cabinets, power outlets, CPU support shelves, cup holders, cup holders LCD mounting arms, and additional task lights.

FEATURES

- **Comfortable and Durable:**
  This simple desk has a sturdy steel structure and smooth laminate work surface for years of editing in comfort. The wraparound design means that underside of the table allows ample legroom, and there's plenty of space for adding accessories. The two fixed risers offer an ergonomic and space-saving solution for positioning multiple monitors. The tapered work edge, concave return edges and task light enhance user comfort.
- **Wire Management System:**
  The steel modesty panels house a cable management system throught the console to help keep ugly cables out of sight.
- **Attractive and Stylish:**
  This unit is identical to the basic Encompass-2 Archetype model, but the work surfaces, riser and sides are clad in attractive Truform panels in a wide range of colors.
- **Customizable and Extensible:**
  Winsted offers a wide range of accessories to customize this workstation. These include keyboard trays, drawers and pull-out shelves, file cabinets, power outlets, CPU support shelves, cup holders, cup holders LCD mounting arms, and additional task lights.

E4853 Encompass-2 Tailored Multimedia Workstation
(Mfr # E4853 • B&H # WIE4853) **4118.95**

E4876 Encompass-2 60" Multimedia Modular Workstation Return (Right) *(Mfr # E4876 • B&H # WIE4876)* **884.95**

E4877 Encompass-2 60" Multimedia Modular Workstation Return (Left) *(Mfr # E4877 • B&H # WIE4877)* **884.95**

E4872 Encompass-2 Express 72" Multimedia Workstation
(Mfr # E4872 • B&H # WIE4872) **829.50**

E4870 Encompass-2 Express 48" Multimedia Workstation
(Mfr # E4870 • B&H # WIE4870) **726.50**

E4885 Encompass-2 Workstation Riser
(Mfr # E4884 • B&H # WIE4884) **326.95**

E4880 Encompass-2 45 Degree Modular Corner Connector
(Mfr # E4880 • B&H # WIE4880) **244.95**

E4866 Encompass-2 36" SlatTrak Monitor Support with End Gussets
(Mfr # E4866 • B&H # WIE4866) **196.50**

51212 Encompass-2 SlatTrak 36.0" (91.4 cm) Wide Slatwall Installed Between Light Supports *(Mfr # 51212 • B&H # WI51212)* **129.95**

Black 24" Wide Encompass-2 SlatTrak Slatwall
(Mfr # 51210 • B&H # WI51210) **122.50**

ENCOMPASS-2

Multimedia Workstation

The Winsted E4852 Encompass-2 Archetype Multimedia Workstation is a modular unit that consists of a central 48" wide desk with an overhead task light banked by two 60" wide returns with concave fronts. These returns have stylish fixed risers for holding monitors and speakers.

The components are made of sturdy steel and are topped with tough laminate worktops. The central desk has smooth, tapered edge for working comfort. The units have modesty panels that house a cable management system for hiding power and data cables.


E4852

Winsted offers a wide range of accessories to customize this workstation. These include keyboard trays, drawers and pull-out shelves, file cabinets, power outlets, CPU support shelves, cup holders, cup holders LCD mounting arms, and additional task lights.


E4865


E4856


E4875


10761


E4858

E4852 Encompass-2 Archetype Multimedia Workstation
(Mfr # E4852 • B&H # WIE4852) **3339.95**

E4875 Encompass-2 48" with Right-Hand Return and SlatTrak
(Mfr # E4875) ..... **CALL**

E4865 - Encompass-2 Left Return
(Mfr # E4865) ..... **CALL**

E4858 Encompass-2 Complete U-Shaped Surround Workstation
(Mfr # E4858) ..... **CALL**

10761 - Encompass-2 Three Drawer File Cabinet
(Mfr # 10761) ..... **CALL**

E4856 - Encompass-2 Reflection Right
(Mfr # E4856 • B&H # WIE4856) **1569.95**

Prestige Series

Slim-Line LCD Console

The Winsted Prestige Series C5118 126" Slim-Line LCD Console provides attractive and efficient working space for control and surveillance rooms, power and utilities applications, and broadcasting stations.

This console is constructed of sturdy welded steel and features a beveled-edge TruForm PVC work surface. The unit accommodates multiple LCDs (the number depends on the size of the screens) and the curved wraparound design gives users complete control.


C5118

Each unit has three locking cabinet for holding CPUs or other electronics and features a wire chase cable management system. The console can be customized with accessories such as CPU and monitor pans, outlet strips, phone and literature trays, and power outlets. Winsted offers the option of free assembly before shipping.

FEATURES

- **Make the Most of Limited Space**
  The slim-line unit offers lot of functionality in a small space, holding multiple LCDs, and features locking cabinets beneath the work area and a cable management system behind.
- **Sleek, Ergonomic Design**
  The smooth beveled TruForm work surface and wraparound design make this unit comfortable to use.
- **Customize It**
  Winsted offers multiple options for customizing each unit for your particular needs. Add power strips, organizational trays, CPU and monitor pans, as well as many other accessories.

The Winsted Prestige Series **C5132 Two-Tier Slimline LCD Console** has a rear shelf which can accommodate one or two LCDs (depending on the size of the screens), and it also has an upper bar that allows for mounting of one or two additional LCDs, using a Vesa pivot mount.

The unit has a locking cabinet for holding CPUs or other electronics and features a wire chase cable management system. The console can be customized with accessories such as CPU and monitor pans, outlet strips, phone and literature trays, and power outlets.


C5132

Winsted Prestige Series C5118 126" Slim-Line LCD Console
(Mfr # C5118 • B&H # WIC5118) **7398.50**

Winsted Prestige Series C5132 52" Two-Tier Slim-Line LCD Console
(Mfr # C5132 • B&H # WIC5132) **4853.50**

Winsted Prestige Series P5109 Slim-Line Console Base with Light
(Mfr # P5109 • B&H # WIP5109) **3366.50**

Winsted Prestige Series P5119 Slim-Line Console Base
(Mfr # P5119 • B&H # WIP5119) **2427.95**

Winsted Prestige Series P5107 Slim-Line Console Base with Light
(Mfr # P5107 • B&H # WIP5107) **2149.95**

Winsted Prestige Series C5132 52" Two-Tier Slim-Line LCD Console
(Mfr # C5132 • B&H # WIC5132) **4853.50**

Winsted Prestige Series P5109 Slim-Line Console Base with Light
(Mfr # P5109 • B&H # WIP5109) **3366.50**

Winsted Prestige Series P5119 Slim-Line Console Base
(Mfr # P5119 • B&H # WIP5119) **2427.95**

Prestige Series

Slim-Line LCD Console

The Winsted Prestige Series C5151 110" Slim-Line LCD Console With Plasma Mount provides attractive and efficient working space for control and surveillance rooms, power and utilities applications, and broadcasting stations.

This console is constructed of sturdy welded steel and features a beveled-edge curved wraparound TruForm PVC work surface. The unit accommodates multiple LCDs (the number depends on the size of the screens), and the this unit comes with Plasma Stand, Model C5070, for mounting a 42" plasma screen behind the console.


C5151

Each unit has three locking cabinets for holding CPUs or other electronics and features a wire chase cable management system. The console can be customized with accessories such as CPU and monitor pans, outlet strips, phone and literature trays, and power outlets. Winsted offers the option of free assembly before shipping.


C5149


C5134


C5180


C5141


C5142

C5154 Prestige Series 104" Single-Tier Slim-Line LCD Console
(Mfr # C5154 • B&H # WIC5154) **4777.95**

C5142 Prestige Series Slim-Line Console with Curved End Panels
(Mfr # C5142 • B&H # WIC5142) **2918.50**

C5149 Prestige Series Large Convex Curved Slim-Line Console
(Mfr # C5149) ..... **CALL**

C5141 Prestige Series Compact Corner Slim-Line Console
(Mfr # C5154) ..... **CALL**

C5134 Prestige Series Complete Slim-Line Console
(Mfr # C5134) ..... **CALL**

C5180 Prestige Series Enclosed Slim-Line Console
(Mfr # C5180) ..... **CALL**

Editing Console

Wraparound Console with Vertical Racks



This Winsted E4781 94" Wraparound Editing Console with 24.5" Vertical Racks is a black granite unit with gray accent trim that provides a comfortable and functional integrated workstation. It features a 48" wide and 20" deep central riser to keep monitors and speakers up off the work space.

At either end of this console is a 24.5" equipment cabinet, which provides a compact and efficient work area. Its modesty panel contains a wire management system that allows you to conceal power and data lines. The sturdy metal base and sleek laminate finish provide durability and style to your editing room.

Winsted offers a wide range of additional accessories to meet your computing needs. These include keyboard trays, equipment mount racks, task lights, speaker shelves, power outlets, wiring ducts, CPU tower supports, and accent trim.

- **Comfortable and Durable**
  This desk has a sturdy steel structure and smooth laminate work surface for years of editing in comfort. The wraparound design means that underside of the table allows ample legroom, and the central riser gets monitors and speakers up off the work surface, freeng up precious work space.
- **Customizable and Extensible**
  Winsted offers a wide range of accessories to meet your computing needs. These include keyboard trays, equipment mount racks, task lights, PC tower support shelves, monitor risers, casters, drawers, pull-out shelves, power outlets, wiring ducts, and colored accent trim.
- **Integrated Equipment Cabinets**
  This unit has integrated space-saving under-counter cabinets for a CPU, external drives, or other editing equipment at either end of the console.

Digital Edit Desk



The Winsted E4407 is a digital edit desk with riser. This large desk (more than 9' or 2.8m wide) has two rack cabinets to accommodate your essentials. Enjoy this unique-style desk with its high-tech fit, finish and feel. E4407 has a black and dove gray enamel finish and oak trim. The table workspace and riser both has a black granite laminate surface. The desk legs and framework are made of steel. For your convenience, you can adjust the height of the riser.

E4407 has a raceway cable management system for discrete and logical routing of video and monitor cables.

E4781 94" Wraparound Editing Console with Two 24.5"
(Mfr # E4781 • B&H # WIE4781) **1778.95**

E4407 Digital Edit Desk with Riser
(Mfr # E4407 • B&H # WIE4407) **3026.50**

System/85 Consoles

4-Bay Edit Console

Winsted's 4-Bay System/85 Edit Console with TruForm Beveled Work Surface, Model J8123, comfortably houses two computer screens, a rackmount NTSC monitor, a VTR, and a CPU with external drives, as well as many other configurations.


J8123

The workstation includes two gently sloped, extra wide 12U cabinets built on 14U base units. (Extra wide bays are made to house 21" monitors, or other large non-rackmount components.)

A third, standard-width cabinet can hold rackmount electronics, while the last bay is a base unit useful for keeping a CPU, printer, and other computer peripherals. Because it's modular, you can also add more bays and accessories if your needs grow.

The 18" (45.72cm) deep work surface is available in TruForm colors, and has a beveled edge. Top, side, and blank panels are finished with Winsted's Pearl Gray powder coat.

FEATURES

- **Custom TruForm Colors:** In addition to Dove Grey, Truform work surfaces are available in Black, Slate Gray, White Nebula, Brushed Aluminum, Cherry Maple, Light Oak, and Swiss Pear Oak
- **Cord Access Panel:** Flexibly route wires from your mouse, keyboard, and similar devices away from the work surface, keeping your desk neat. Unique foam pieces let cords through, but snug neatly against an upper panel for a gapless appearance
- **Space for Cables and Ventilation:** Consoles have open pedestals that let air flow and cables pass through. Vented side panels also contribute to thermal control
- **Durable Kick Plate:** Winsted Pedestals include 18-gauge stainless steel kick plates to protect them from typical wear and tear
- **Optional Wheels:** You can turn your console into a moveable workstation by purchasing optional Plate Casters (85782)
- **Modular Design:** Modular components are well integrated, so your console can continue to grow and transform. Need to add another bay? Just purchase another pedestal and rack modules. You can also build corners, angled shelves, and racks of varying heights by combining different System/85 pieces


K8602

J8123 System/85 Series 4-Bay Edit Console with TruForm Beveled Work Surface *(Mfr # J8123 • B&H # WIJ8123)* **4023.95**

K8602 System/85 Series Four-Bay 19¼" Slope Dual-Level Control Console *(Mfr # K8602 • B&H # WIK8602)* **6184.50**

K8654 System/85 Series Four-Bay 19¼" Slope Control Console with Extended Work Surface *(Mfr # K8654 • B&H # WIK8654)* **5708.95**

J8160 System/85 Series Four-Bay Slope Video Console with Two Extra-Wide Racks *(Mfr # J8160 • B&H # WIJ8160)* **4389.95**

J8567 System/85 Series Three-Bay 24.5" Monitoring Console *(Mfr # J8567 • B&H # WIJ8567)* **3582.95**

J8440 System/85 Series 19¼" (48.9 cm) (11U) Slope Console *(Mfr # J8440 • B&H # WIJ8440)* **2999.50**

HR PRO SERIES

Premium High Resolution RCA Video Cables



High resolution, 95% shielded with X-traflex jacket. Molded "star cut" high end RCA plugs on each end.

1.5-ft. (*Mfr # PP-PP-CV-18INHR • B&H # COCRR1.5*) **7.50**
3-ft. (*Mfr # PP-PP-CV-3HR • B&H # COCRR3*) **4.99**
6-ft. (*Mfr # PP-PP-CV-6HR • B&H # COCRR6*) **6.99**
10-ft. (*Mfr # PP-PP-CV-10HR • B&H # COCRR10*) **7.99**
25-ft. (*Mfr # PP-PP-CV-25HR • B&H # COCRR25*) **9.99**
50-ft. (*Mfr # PP-PP-CV-50HR • B&H # COCRR50*) **12.99**
100-ft. (*Mfr # PP-PP-CV-100HR • B&H # COCRR100*) **39.95**

S-Video Cables



4-pin male to 4-pin male high resolution, 95-100% tinned copper braided shield, true 75 Ohm nickel-plated brass and molded strain relief.

1.5-ft. (*Mfr # S4P-S4P-18INHR • B&H # COCSV4M4M1.5*) **5.50**
3-ft. (*Mfr # S4P-S4P-3HR • B&H # COCSV4M4M3*) **9.99**
6-ft. (*Mfr # S4P-S4P-6HR • B&H # COCSV4M4M6*) **10.99**
10-ft. (*Mfr # S4P-S4P-10HR • B&H # COCSV4M4M10*) **14.99**
15-ft. (*Mfr # S4P-S4P-15HR • B&H # COCSV4M4M15*) **17.95**
25-ft. (*Mfr # S4P-S4J-25HR • B&H # COCSV4M4F25*) **22.99**
50-ft. (*Mfr # S4P-S4J-50HR • B&H # COCSV4M4F50*) **27.99**
100-ft. (*Mfr # S4P-S4P-100HR • B&H # COCSV4M4M100*) **54.99**
150-ft. (*Mfr # S4PS4P150HR • B&H # COCSV4M4M150*) **79.95**

Premium High Resolution BNC to RCA Cables



High resolution, 95% shielded with X-traflex jacket. Molded true 75 ohm nickel over brass BNC plug on one end, high end RCA plug on the other.

1.5-ft. (*Mfr # B-PP-C-18INHR • B&H # COCBR1.5*) **5.49**
3-ft. (*Mfr # B-PP-C-3HR • B&H # COCBR3*) **5.99**
6-ft. (*Mfr # B-PP-C-6HR • B&H # COCBR6*) **7.99**
10-ft. (*Mfr # B-PP-C-10HR • B&H # COCBR10*) **9.99**
25-ft. (*Mfr # B-PP-C-25HR • B&H # COCBR25*) **12.99**
50-ft. (*Mfr # B-PP-C-50HR • B&H # COCBR50*) **19.99**

Premium High Resolution RCA Component Cables



Designed for demanding every-day use, HR Pro Series component cables provide dependability and performance at a great price. Constructed from three color coded 26 awg mini-coaxes that are individually shielded to provide high resolution performance. Three molded split-tip nickel over brass RCA connectors provide excellent connectivity as well as excellent strain relief and durability. Comprehensive's X-traflex jacket makes cable easy to use.

3-ft. (*Mfr # 3RCA-3RCA-3HR • B&H # COC3R3RHR3*) **14.50**
6-ft. (*Mfr # 3RCA-3RCA-6HR • B&H # COC3R3RHR6*) **15.95**
10-ft. (*Mfr # 3RCA-3RCA-10HR • B&H # COC3R3RHR10)* **18.50**
25-ft. (*Mfr # 3RCA-3RCA-25HR • B&H # COC3R3RHR25*) **26.50**
35-ft. (*Mfr # 3RCA-3RCA-35HR • B&H # COC3R3RHR35*) **29.50**
50-ft. (*Mfr # 3RCA-3RCA-50HR • B&H # COC3R3RHR50*) **36.50**
75-ft. (*Mfr # 3RCA-3RCA-75HR • B&H # COC3R3RHR75*) **48.50**
100-ft. (*Mfr # 3RCA-3RCA-100HR • B&H # COC3R3RHR100*) **75.95**

Premium High Resolution BNC to BNC Cables



The industry-standard, perfect for all high resolution analog applications. High resolution, 95% shielded with X-traflex jacket. Molded true 75 ohm nickel over brass BNC connectors with gold pins.

1.5-ft. (*Mfr # BB-C-18INHR • B&H # COCBB1.5*) **8.99**
3-ft. (*Mfr # BB-C-3HR • B&H # COCBB3*) **7.99**
6-ft. (*Mfr # BB-C-6HR • B&H # COCBB6Q*) **8.99**
10-ft. (*Mfr # BB-C-10HR • B&H # COCBB10*) **10.99**
25-ft. (*Mfr # BB-C-25HR • B&H # COCBB25*) **12.99**
50-ft. (*Mfr # BB-C-50HR • B&H # COCBB50*) **16.99**
100-ft. (*Mfr # BB-C-100HR • B&H # COCBB100*) **29.99**

Premium DV Firewire Cables



75-ft. 4-pin to 4-pin
(*Mfr # FW4PFW4P75 • B&H # COFW4P4P75*) **64.95**
6-ft. 6-pin to 4-pin
(*Mfr # FW6P-FW4P-6 • B&H # COFW6P4P6*) **17.95**
6-ft. 6-pin to 6-pin
(*Mfr # FW6P-FW6P-6 • B&H # COFW6P6P6*) **17.95**

COMPREHENSIVE

HR PRO SERIES

RGB Component Cables



Comprehensive's HR Series RGB cables are top quality, broadcast grade cables and are available in three (RGB), four (RGBS), or five (RGBHV) color-coded conductor versions. All are constructed of high resolution RGB mini coax cable and are 100% shielded for the highest quality signal transmission with no discernable loss. These premium cables are terminated with molded premium true 75 ohm nickel over brass BNC connectors with gold pins for maximum signal transfer and durability. Comprehensive's famous X-traflex black matte jacket and lifetime warranty make them the best RGB cables money can buy.

Component Cable

3 BNC to 3 BNC 6-ft. *(Mfr # 3BP-3BP-6HR • B&H # COC3B3B6)* **29.99**
3 BNC to 3 BNC 10-ft. *(Mfr # 3BP-3BP-10HR • B&H # COC3B3B10)* **37.99**
3 BNC to 3 BNC 25-ft. *(Mfr # 3BP-3BP-25HR • B&H # COC3B3B25)* **57.99**
3 BNC to 3 BNC 50-ft. *(Mfr # 3BP-3BP-50HR • B&H # COC3B3B50)* **89.99**
3 BNC to 3 BNC 100-ft. *(Mfr # 3BP-3BP-100HR • B&H # COC3B3B100)* **119.99**

4 BNC to 4 BNC 6-ft. *(Mfr # 4BP-4BP-6HR • B&H # COC4B4B)* **37.99**
4 BNC to 4 BNC 10-ft. *(Mfr # 4BP-4BP-6HR • B&H # COC4B4B)* **44.99**
4 BNC to 4 BNC 25-ft. *(Mfr # 4BP-4BP-25HR • B&H # COC4B4B25)* **74.99**
4 BNC to 4 BNC 50-ft. *(Mfr # 4BP-4BP-50HR • B&H # COC4B4B50)* **119.99**
4 BNC to 4 BNC 100-ft. *(Mfr # 4BP-4BP-100HR • B&H # COC4B4B100)* **179.99**

5 BNC to 5 BNC 6-ft. *(Mfr # 5BP-5BP-6HR • B&H # COC5B5B6)* **49.99**
5 BNC to 5 BNC 10-ft. *(Mfr # 5BP-5BP-10HR • B&H # COC5B5B10)* **59.95**
5 BNC to 5 BNC 25-ft. *(Mfr # 5BP-5BP-25HR • B&H # COC5B5B25)* **79.95**
5 BNC to 5 BNC 50-ft. *(Mfr # 5BP-5BP-50HR • B&H # COC5B5B50)* **99.95**
5 BNC to 5 BNC 100-ft. *(Mfr # 5BP-5BP-100HR • B&H # COC5B5B100)* **129.95**

High Resolution HDTV Cables



Engineered for picture perfect presentations and all high definition components such as DVD players, Plasma displays and video projectors. Premium 100% shielding, high resolution coax, molded HD15 and star cut RCA connectors provide maximum signal transfer.

3-ft. *(Mfr # VGA15P-3RCA-3HR • B&H # COCV3RHR3)* **9.95**
10-ft. *(Mfr # VGA15P-3RCA-10HR • B&H # COCV3RHR10)* **14.50**
25-ft. *(Mfr # VGA15P-3RCA-25HR • B&H # COCV3RHR25)* **39.95**
35-ft. *(Mfr # VGA15P-3RCA-35HR • B&H # COCV3RHR35)* **49.95**
50-ft. *(Mfr # VGA15P-3RCA-50HR • B&H # COCV3RHR50)* **59.95**

Premium High Resolution VGA Cables

Comprehensive's HR Series VGA cables are the standard of the professional A/V industry. Three 26 awg individually 95% shielded mini-coaxes provide true high resolution performance. Low profile, molded HD15 connectors provide maximum strain relief and durability. X-traflex jacket makes cable easy to use.

15-pin (HD15) Male to Male



6-ft. *(Mfr # VGA15P-P-6HR • B&H # COCVGAMM6)* **29.95**
10-ft. *(Mfr # VGA15P-P-10HR • B&H # COCVGAMM10)* **36.95**
15-ft. *(Mfr # VGA15P-P-15HR • B&H # COCVGAMM15)* **42.95**
25-ft. *(Mfr # VGA15P-P-25HR • B&H # COCVGAMM25)* **49.95**
50-ft. *(Mfr # VGA15P-P-50HR • B&H # COCVGAMM50)* **69.95**
100-ft. *(Mfr # VGA15P-P-100HR • B&H # COCVGAMM100)* **129.95**

15-pin (HD15) Male to Female



3-ft. *(Mfr # VGA15P-J-3HR • B&H # COCVGAMF3)* **26.95**
6-ft. *(Mfr # VGA15P-J-6HR • B&H # COCVGAMF6)* **29.95**
10-ft. *(Mfr # VGA15P-J-10HR • B&H # COCVGAMF10)* **36.95**
25-ft. *(Mfr # VGA15P-J-25HR • B&H # COCVGAMF25)* **44.95**
50-ft. *(Mfr # VGA15P-J-25HR • B&H # COCVGAMF25)* **69.95**
100-ft. *(Mfr # VGA15P-J-100HR • B&H # COCVGAMF100)* **129.95**

15-pin (HD15) Male to Male with Audio



6-ft. Right Angled *(Mfr # VGA15P-P-6HR/A • B&H # COCVGAMMRAA6)* **49.95**
25-ft. *(Mfr # VGA15P-P-25HR • B&H # COCVGAMM25)* **49.95**
50-ft. *(Mfr # VGA15P-P-50HR/A • B&H # COCVGAMMA50)* **89.95**
75-ft. *Mfr # VGA15P-P-75HR/A • B&H # COCVGAMMA75)* **119.95**

15-pin (HD15) Male to Male UL-Approved Plenum (can be run through the ceiling)

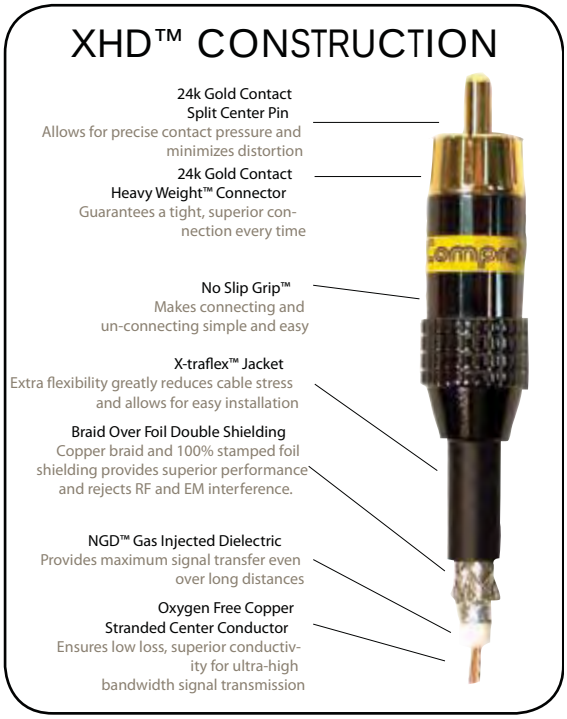


10-ft. *(Mfr # VGA15P-P-10HRP • B&H # COCVGAMM10P)* **72.95**
25-ft. *(Mfr # VGA15P-P-25HRP • B&H # COCVGAMM25P)* **123.95**
50-ft. *(Mfr # VGA15P-P-50HRP • B&H # COCVGAMM50P)* **172.95**
100-ft. *(Mfr # VGA15P-P-100HRP • B&H # COCVGAMM100P)* **274.95**
150-ft. *(Mfr # VGA15P-P-150HRP • B&H # COCVGAMM150P)* **399.00**

XHD SERIES

XHD Double Shielded X3V Cables

XHD cables are the cable of choice for digital signage, home theater and all high definition and HDTV applications. X3V composite, S-Video, component video, VGA, DVI, and HDMI cables provide true XHD performance and utilize double shielding of 95% copper braid and 100% foil which provides the ultimate protection against RF and electromagnetic interference. A 100% Oxygen Free Copper stranded center conductor allows for maximum signal transfer and no discernable loss. Comprehensive's NGD technology (nitrogen gas dielectric) provides maximum signal transfer even over long distances. 24k gold contacts with split center pin provide premium connectivity while Comprehensive's legendary X-Traflex jacket reduces cable stress for unsurpassed durability. The X3V series provides the sharpest, clearest pictures with bright, true lifelike colors and the most accurate image representation available.



3 -ft. Composite *(Mfr # X3V-RCA3 • B&H # COCRRX3V3)* **16.95**
6-ft. Composite *(Mfr # X3V-RCA6 • B&H # COCRRX3V6)* **19.95**
12-ft. Composite *(Mfr # X3V-RCA12 • B&H # COCRRX3V12)* **27.95**
25-ft. Composite *(Mfr # X3V-RCA25 • B&H # COCRRX3V25)* **29.95**

3-ft. S-Video *(Mfr # X3V-SV3 • B&H # COCSVSVX3V3)* **16.95**
6-ft. S-Video *(Mfr # X3V-SV6 • B&H # COCSVSVX3V6)* **24.95**
12-ft. S-Video *(Mfr # X3V-SV12 • B&H # COCSVSVX3V12)* **29.95**
25-ft. S-Video *(Mfr # X3V-SV25 • B&H # COCSVSVX3V25)* **3495**

3-ft. Component Video *(Mfr # X3V-3RCA3 • B&H # COC3R3R3)* **23.95**
6-ft. Component Video *Mfr # X3V-3RCA6 • B&H # COC3R3RX3V6)* **39.95**
12-ft. Component Video *(Mfr # X3V-3RCA12 • B&H # COC3R3RX3V12)* **54.95**
25-ft. Component Video *(Mfr # X3V-3RCA25 • B&H # COC3R3RX3V25)* **66.95**
50-ft. Component Video *(Mfr # X3V-3RCA50 • B&H # COC3R3RX3V50)* **139.95**

3-ft. HD HDMI to DVI *(Mfr # X3V-HDMI-DVI3 • B&H # COCHDUHR3)* **24.95**
6-ft. HD HDMI to DVI *(Mfr # X3V-HDMI-DVI6 • B&H # COCHDUHR6)* **34.95**
10-ft. HD HDMI to DVI *(Mfr # X3V-HDMI-DVI10 • B&H # COCHDUHR10)* **49.95**
15-ft. HD HDMI to DVI *(Mfr # X3V-HDMI-DVI15 • B&H # COCHDUHR15)* **69.95**
25-ft. HD HDMI to DVI *(Mfr # X3V-HDMI-DVI25 • B&H # COCHDUHR25)* **89.95**
50-ft. HD HDMI to DVI *(Mfr # X3V-HDMI-DVI50 • B&H # COCHDUHR50)* **159.95**

X300V Silver Series

The X300V Silver Series is the top of the line in XHD analog video cables and provides ultra high resolution video definition and performance for for composite video, S-Video, component video and RF cable TV signals-even HDTV. X300V cables utilize a polished silver coated 100% Oxygen Free Copper center conductor for maximum signal strength, low attenuation and no discernable loss. Comprehensive's NGD technology (nitrogen gas dielectric) provides maximum signal transfer. X300V cables utilize double shielding of 95% copper braid (not 80 or 85% like competitors) and 100% foil provides the ultimate protection against RF and electromagnetic interference. 24k gold slpit tip contacts provide premium connectivity while Comprehensive's legendary X-Traflex jacket reduces cable stress for unsurpassed durability. The X300V series provides the sharpest, clearest pictures with bright, true lifelike colors and the most accurate image representation available.



S-Video Cable

3-ft. S-Video Cable *(Mfr # X300V-SV3 • B&H # COCSVSVX3003)* **27.95**
6-ft. S-Video Cable *(Mfr # X300V-SV6 • B&H # COCSVSVX3006)* **34.95**
12-ft. S-Video Cable *(Mfr # X300V-SV12 • B&H # COCSVSVX3012)* **48.95**
25-ft. S-Video Cable *(Mfr # X300V-SV25 • B&H # COCSVSVX3025)* **69.95**

3-ft. Component Cable *(Mfr # X300V-3RCA3 • B&H # COC3C3RX3003)* **54.95**
6-ft. Component Cable *(Mfr # X300V-3RCA6 • B&H # COC3C3RX3006)* **79.95**
12-ft. Component Cable *(Mfr # X300V3CV12RC • B&H # COC3C3RX3012)* **54.95**



Component Cable

COMPREHENSIVE

XHD SERIES

X1300 Series True HDTM HDMI 1.3 CAT 2 Cables



The Comprehensive HDMI X1300 series provides unparalleled HDTV picture and sound quality. Utilizing the latest HDMI 1.3 Category 2 technology, HDMI X1300 takes HDTV to the next level. HDMI X1300 greatly expands HDMI's capabilities from the current and previous versions of HDMI with increased bandwidth from 165Mhz (4.9Gbps) to up to 340Mhz (10.2 Gbps) and over 400% higher resolution than 720p.

Comprehensive HDMI X1300 also supports higher refresh rates of up to 120Hz for smoother motion. HDMI X1300 supports up to 12-bit (RGB or YCbCr) color depths commonly referred to as Deep Color. HDMI X1300 also supports a broader color space using next generation "xvYCC" color space technology that can display virtually the entire gamut of colors viewable by the human eye. Next-generation "xvYCC" color space supports 1.8 times as many colors as existing HDTV signals as well as support for new, lossless compressed digital audio formats Dolby® TrueHD and DTS-HD Master Audio™ for theater-like, professional sound quality while also correcting lip sync problems as well.

X1300 HDMI cables utilize an oxygen free copper center conductor to ensure extremely low attenuation and maximum signal transfer for the ultimate in high definition HDMI cable performance. Triple shielding provides maximum rejection of all EM and RF interference and 24k gold connectors ensure superior connectivity.

XHD X1300 Series HDMI to HDMI Cables

3-ft. *(Mfr # X1300-HDMI3 • B&H # COCHHXHD3)* **59.95**

6-ft. *(Mfr # X1300-HDMI6 • B&H # COCHHXHD6)* **69.95**

10-ft. *(Mfr # X1300-HDMI10 • B&H # COCHHXHD10)* **79.95**

15-ft. *(Mfr # X1300-HDMI15 • B&H # COCHHXHD15)* **99.95**

X3V Series True HDTM HDMI 1.3 CAT 1 Cables

X3V True HD™ HDMI cables utilize Comprehensive's exclusive technology to provide true HDTV 1.3 (category 1) performance. Unlike standard HDMI cables that can only go up to 15-ft. True HD™ X3V HDMI cables transmit resolutions of up to 1080p to 65-ft. or more without the need for an extender or a repeater. X3V HDMI cables support speeds up to 4.95 Gbps and refresh rates up to 60hz. X3V HDMI cables utilize a large gauge oxygen free copper center conductor to ensure extremely low attenuation and excellent signal transfer forhigh definition HDTV cable performance. Triple shielding provides maximum rejection of all EM and RF interference and 24k gold connectors ensure superior connectivity.

3-ft. *(Mfr # X3V-HDMI3 • B&H # COCHHUHR3)* **27.95**

6-ft. *(Mfr # X3V-HDMI6 • B&H # COCHHUHR6)* **39.95**

10-ft. *(Mfr # X3V-HDMI10 • B&H # COCHHUHR10)* **49.95**

15-ft. *(Mfr # X3V-HDMI15 • B&H # COCHHUHR15)* **69.95**

25-ft. *(Mfr # X3V-HDMI25 • B&H # COCHHUHR25)* **89.95**

35-ft. *Mfr # X3V-HDMI35 • B&H # COCHHUHR35)* **109.95**

50-ft. *(Mfr # X3V-HDMI50 • B&H # COCHHUHR50)* **159.95**

65-ft. *(Mfr # X3V-HDMI65 • B&H # COCHHUHR65)* ..... **Call**

X3A Audio Series



XHD eXtreme High Definition audio cables are designed specifically for todays demanding audio applications to work with the latest source, display and surround sound stereo technologies including Dolby, THX, SACD and DVD Audio, Plasma, LCD, and DLP displays, digital satellite and cable receivers, DVR's, satellite radio, streaming audio, and more. XHD cables provide far superior audio definition and the purest, cleanest audio imaginable for today's professional and home theater systems.

X3A audio cables utilize 100% oxygen-free copper solid conductor construction with dual balanced twisted conductors and a shield which enhances audio response. Tightly twisting the dual conductors and both a 95% braid and 100% foil shield allows for superior rejection of interference when compared to other so-called high performance audio cables.

X3A cables utilize two 100% Oxygen Free Copper stranded center conductors for maximum signal transfer and no discernable loss. Premium 24k gold contacts with split center pin provide secure connectivity while Comprehensive's legendary X-traflex jacket reduces cable stress and provides unsurpassed durability. The result is deeper bass, crisper highs, and enhanced spacial imaging.

3-ft. XHD Stereo RCA *(Mfr # X3A-2RCA3 • B&H # COC2R2RX3A3)* **19.95**

6-ft. XHD Stereo RCA *(Mfr # X3A-2RCA6 • B&H # COC2R2RX3A6)* **24.95**

12-ft. XHD Stereo RCA *(Mfr # X3A-2RCA12 • B&H # COC2R2RX3A12)* **32.95**

25-ft. XHD Stereo RCA *(Mfr # X3A-2RCA25 • B&H # COC2R2RX3A25* **44.95**

XD1 Series — XHD Digital S/PDIF Audio Cables

XD1 series digital audio cables are specifically engineered to provide superior audio clarity and definition from today's high end audio components. The XD1 series low capicitance design and premium dielectric provides maximum signal transfer while minimizing loss. XD1 cables utilize double shielding of 95% copper braid which provides the ultimate protection against RF and electromagnetic interference. XD1 cables utilize an all copper stranded center conductor for minimal loss and maximum signal strength. 24k gold contacts provide premium connectivity while the X-Traflex jacket reduces cable stress for unsurpassed durability.

3-ft. XHD Digital S/PDIF *(Mfr # XD1-RCA3 • B&H # COCSPDIFXD13)* **19.95**

6-ft. XHD Digital S/PDIF *(Mfr # XD1-RCA6 • B&H # COCSPDIFXD16)* **27.95**

12-ft. XHD Digital S/PDIF *(Mfr # XD1-RCA12 • B&H # COCSPDIFXD11)* **29.95**

XD1 Series — Digital Toslink Cables

Enginneered to provide superior audio clarity and definition from today's high end audio components with optical digital outputs. Unlike common, economy toslink cables, Comprehensive's XD1 fiber cables utilize the most advanced fiber technology to deliver pristine, natural digital sound and spacial imaging that has to be heard to be believed. Premium connectors and X-Traflex jacket provide unsurpassed durability.

3-ft. XHD Digital Toslink *(Mfr # XD1-TL3 • B&H # COCTTXD13)* **14.95**

6-ft. XHD Digital Toslink *(Mfr # XD1-TL6 • B&H # COCTTXD16)* **16.95**

12-ft. XHD Digital Toslink *(Mfr # XD1-TL12 • B&H # COCTTXD112)* **13.95**

25-ft. XHD Digital Toslink *(Mfr # XD1-TL25 • B&H # COCTTXD125)* **28.95**

MUSIC COLLECTIONS

Mega Mix



Royalty Free Music, Production Elements & Sound Effects

MegaMix - the combined contents of all 11 Mix Music Libraries and all 36 CDs from the Mix Signature music collections - 134 CDs - all on 20 DVD ROM discs.

MegaMix contains almost 7,000 royalty free music tracks, more than 2,800 production elements, and 1,500 sound effects. Fully digital at 16 bit 44.1 kHz, and a complete set of metadata is already embedded within the broadcast WAV file formats - ready for use with Soundminer or any asset management software to instantly access and use in your digital workstation.

Classical , Comedy & Children,Corporate, Country, Dance & Techno, Drama,Easy Listening Down Tempo, Easy Listening Mid Tempo, Easy Listening Up Tempo, Easy Rock, Hard Rock, Holidays, Jazz, Military & Marches, New Age, Percussion, Rock, Solo Instrument, Sports, World Music, Production Element, Sound Effects.

Sample DVD: MegaMix - Huge Royalty-Free Music Collection, Production Elements and Sound Effects - 20 DVD ROM, 11,279 Tracks

(Mfr # M-MEGAMIX • B&H # SOMEGAMIX) ..... **Call**

Music Combo #2

Royalty Free Music



The Sound Ideas Royalty Free Music Combo #2 offers 19 first rate CDs of fresh buyout music, in a wide variety of music genres and styles, and more than 400 full length tracks. Here is a brief summary of what you get in the Royalty Free Music Combo. Click on the links to get more details.

Adventure Music, Cinematic Music, Classical Music That's Relaxing, Competitive Sports, Contemporary Country Music, Corporate Power, Corporate Success, Energized Rock, Famous Classical Music, Hi-Energy Sports Music - Action, Hybrid Rock, Mystery & Suspense Music, New Age Landscapes, Percussive Dance Music, Positive Easy Listening Music, Romantic Emotions, Snappy & Smooth Jazz Music, World Music - Africa & The Middle East, World Music Mosaic,

MUSIC/ ROYALTY FREE MUSIC COMBO 2 (19)

(Mfr # M-SI-RFM-COMBO 2 • B&H # SORFMC2) ..... **Call**

The Super Royalty Free Music Combo

Everything you need - all in one package!

The Sound Ideas Super Royalty Free Music Combo offers 31 top notch CDs of great buyout music, in a wide variety of music genres and styles. It's bursting at the seams with over 800 full length tracks. Here is a list of the CDs included in the Super Royalty Free Music Combo. Click on the links to get more details.



Acoustic Easy Listening Music, Adventure Music, Alternative Rock Music, Cinematic Music, Classical Music That's Relaxing, Competitive Sports, Contemporary Country Music, Corporate Power, Corporate Success, Dance Club Music, Drama Film Score Music, Energized Rock, Extreme Rock Music, Famous Classical Music, Hi-Energy Sports Music

Hip Hop & House Music, Hybrid Rock, Lite, Emotional & Dramatic Music, Mystery & Suspense Music, New Age Landscapes, Olympic Sports Music, Percussive Dance Music, Positive Easy Listening Music, Romantic Emotions, Snappy & Smooth Jazz Music, Tribute Music (2 CDs), Wacky Comedy Music, World Music - Africa & The Middle East, World Music Mosaic

Super Royalty Free Music Combo *(Mfr # M-SI-RFM-SCOMBO • B&H # SOSRFMC)* ..... **CALL**

MUSIC COLLECTIONS

Combo 1 **Royalty Free Music**



The Sound Ideas Royalty Free Music Combo offers 12 first rate CDs of fresh buyout music, in a wide variety of music genres and styles. You just can't beat this combination - more than 400 tracks, in full length, alt mix and broadcast versions. Here is a brief summary of what you get in the Royalty Free Music Combo.

Acoustic Easy Listening Music, Alternative Rock Music, Dance Club Music, Drama Film Score Music, Extreme Rock Music,Hip Hop & House Music, Lite, Emotional & Dramatic Music, Olympic Sports Music, Tribute Music, Wacky Comedy Music. Plus - get "October" as a bonus CD!

This release contains 14 easy listening instrumental themes. With versatile acoustic arrangements.

The Royalty Free Music Combo - 11 Different Collections - 12 CD Audio

(Mfr # M-SI-RFM-COMBO • B&H # SORFMC1) ..... **Call**

The Mix Signature Collection

Royalty Free Music Combo



The Mix Signature Collection Combo gives you the very best of The Mix - 36 CDs, 574 themes and 2125 broadcast and full length royalty free music tracks, bundled together for easy use and maximum value.

Classical Mix 1 - Holiday Mix 1, Classical Mix 2 - Holiday Mix 2, Classical Mix 3 - Jazz Mix 1, Classical Mix 4 - Jazz Mix 2, Corporate Mix 1 - Latin Mix 1, Corporate Mix 2 - Latin Mix 2, Country Mix 1, Lite & Eazy Mix 1, Country Mix 2, Lite & Eazy Mix 2, Dance & Techno Mix 1, Lite Jazz Mix 1, Dance & Techno Mix 2, Lite Jazz Mix 2, EZ Listening Mix 1, New Age Mix 1, EZ Listening Mix 2, New Age Mix 2, EZ Listening Mix 3, Rock Mix 1, EZ Listening Mix 4, Rock Mix 2, Eazy Rock Mix 1, Rock Mix 3, Eazy Rock Mix 2, Rock Mix 4, Hard Rock Mix 1, Sports Mix 2, Hard Rock Mix 2, Sports Mix 1

Sample CD: The Mix Signature Collection Combo - The Complete Mix Signature Collection - 24 CD Audio

(Mfr # M-MSC-COMBO-ALL • B&H # SOMSCC) ..... **Call**

SOUND LIBRARIES

Acoustic Easy Listening Music - Warm to the sound of acoustic guitar and piano compositions - 10 themes, each accompanied by an alt mix / underscore track and 3 broadcast length versions.
(Mfr # M-SI-ACOUSTIC • B&H # SOAELM) ..... **Call**

Alternative Rock Music - Tense, Taunting, Crashing, Dangerous. This CD contains 10 full length themes, each complemented by an alt mix / underscore track and three versatile broadcast length versions.
(Mfr # M-SI-ALT-ROCK • B&H # SOARM) ..... **Call**

Dance Club Music - a bold, high spirited and pulsating CD that offers 10 energetic full length compositions, plus a full selection of broadcast tracks for each theme. *(Mfr # M-SI-DANCECLB • B&H # SODCM)* ..... **Call**

Drama Film Score Music offers a full-bodied selection of 20 suspenseful, heroic and eerie dramatic music tracks, in a variety of instrumentations and tempos. *(Mfr # M-SI-DRAMA-FILM • B&H # SODFSM)* ..... **Call**

Extreme Rock Music - Rebellious, rugged and demanding. This CD offers 10 full length themes with alt mix / underscore tracks and a full complement of broadcast length versions.
(Mfr # M-SI-EXTR-ROCK • B&H # SOERM) ..... **Call**

Hip Hop & House Music is a jam packed CD with over 70 minutes of music offers 18 full length themes and 21 tracks in all. Choose from a strong mix of Hip Hop, House, House Trance, Techno, Gangsta and TV Drama selections. *(Mfr # M-SI-HIP-HOP-H • B&H # SOHHHM)* ..... **Call**

Lite, Emotional & Dramatic Music - Explore the rich tapestry of human feelings with 10 full length contemporary themes complemented by a full set of broadcast tracks. *(Mfr # M-SI-LITE-ROMN • B&H # SOLEDM)* ..... **Call**

Olympic Sports Music - Capture the spirit of the games with this CD of inspirational, stirring and grand compositions. 10 themes, each provided as a full mix, an alt mix or underscore, and 3 different broadcast lengths.
(Mfr # M-SI-OLYMPIC • B&H # SOOSM) ..... **Call**

Tribute Music - 40 specially selected full length themes on 2 CDs to celebrate the stories of our lives - from the early years, through life's challenges and triumphs, accompanied by heartfelt memories and emotion.
(Mfr # M-SI-TRIBUTE • B&H # SOTM) ..... **Call**

Wacky Comedy Music is just that ... wacky, quirky, goofy, and comic. 10 full length themes, each provided with a full set of complementary broadcast length tracks. *(Mfr # M-SI-WACKY • B&H # SOWCM)* ..... **Call**

Adventure Music - Tune into 24 full length themes of adventurous music for a full range of applications. Almost all of these tracks feature a full orchestra. *(Mfr # M-SI-ADVENM • B&H # SOAMQ)* ..... **Call**

Cinematic Music - This CD offers a broad spectrum of dramatic music, suitable for a wide variety of film score applications. Most of these 21 full length themes feature orchestral instrumentation, with a smattering of piano, cello and keyboard features as well.
(Mfr # M-SI-CINEMM • B&H # SOCMQ) ..... **Call**

SOUND LIBRARIES

Classical Music That's Relaxing - Unwind and take it easy with this CD of soothing, delicate and serene full length classical themes by some of the world's great composers. The 14 tracks featured here are all performed by a full classical orchestra. *(Mfr # M-SI-CLAREL • B&H # SOCMTR)* ..... **Call**

Competitive Sports - This positive, driving and ambitious CD offers running, determined and courageous music that is equally suited for corporate, news and sports applications. This CD contains 22 full length tracks with a solid mixture of moods and styles. Featured instruments include electric guitar, keyboard, percussion, piano, bass and orchestra.
(Mfr # M-SI-CMPSPR • B&H # SOCSM) ..... **Call**

Contemporary Country Music - These 15 full length themes offer a vibrant slice of Americana, featuring a variety of folk, country swing, country rock and easy listening themes. Featured instruments include electric guitar, bass, piano, acoustic guitar, and violin.
(Mfr # M-SI-CMPSPR • B&H # SOCSM) ..... **Call**

Corporate Power - This CD contains a broad cross-section of 27 full length themes, designed to illustrate achievement in the corporate world. Featured instruments include electric guitar and keyboard, piano, orchestra, acoustic guitar, trumpet, saxophone, strings organ and percussion. *(Mfr # M-SI-CORPWR • B&H # SOCPQ)* ..... **Call**

Corporate Success - The 25 full length themes on this CD showcase the many sides of competition and success in business and personal endeavours. Featured instruments include orchestra, piano, electric guitar, acoustic guitar, electric bass and keyboard.
(Mfr # M-SI-CORSUC • B&H # SOCSQ) ..... **Call**

Energized Rock - These 19 full length themes provide an energetic blend of rock themes with blues, jazz and sports overtones. Featured instruments include electric guitar, percussion, piano, saxophone, bass and keyboard. *(Mfr # M-SI-ENGRCK • B&H # SOERMZ)* ..... **Call**

Famous Classical Music - This CD offers 17 full length, fully orchestrated tracks of well known and well loved classical masterpieces. Eight of the world's great classical composers are featured: Mozart, Beethoven, Bach, Rossini, Rimsky-Korsakov, Tchaikovsky, Vivaldi and Brahms.
(Mfr # M-SI-CLAFAM • B&H # SOFCM) ..... **Call**

Hi-Energy Sports Music - Action, achievement and adventure are combined with competition, motivation and technology in this CD of 23 full length sports themes. Featured instruments include electric guitar, percussion, orchestra, keyboard, piano, bass and orchestra.
(Mfr # M-SI-HENGSP • B&H # SOHESM) ..... **Call**

Hybrid Rock - This CD of 24 full length themes offers a moving selection of edgy electric guitar rock, extreme sports, rock blues and solo electric guitar - something for everyone. Featured instruments include electric guitar, percussion, acoustic guitar, piano, bass and organ instrumentation. *(Mfr # M-SI-HYBRCK • B&H # SOHRM)* ..... **Call**

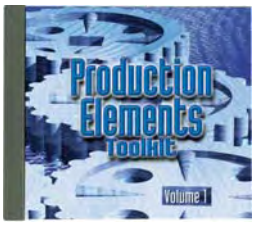
Mystery & Suspense Music - This CD of 25 full length tracks provides a wide range of dramatic and new age themes that can be used in a broad spectrum of mystery, suspense, fantasy, thriller, science fiction and horror applications. Most of the tracks offer full orchestral instrumentation.
(Mfr # M-SI-MYSSUS • B&H # SOMSM) ..... **Call**

New Age Landscapes - This collection of 23 full length tracks offers music with new age, dramatic film score and easy listening elements. Featured instruments include orchestra, keyboard, piano, saxophone, koto, oboe, piano, electric and acoustic guitars, flute and strings.
(Mfr # M-SI-NEWLAN • B&H # SONAL) ..... **Call**

Percussive Dance Music - 24 full length themes that feature dance, jazz, blues and sport beats, all infused with infectious, bold, devious or mysterious overtones. Featured instruments include keyboards, percussion, bass and electric guitar. *(Mfr # M-SI-PERDAN • B&H # SOPDM)* ..... **Call**

Positive Easy Listening Music - This CD contains 27 full length themes that offer many different ways to express a wide variety of easy listening and romantic moods. Featured instruments include acoustic guitar, orchestra, piano, electric guitar, flute, bass, percussion, strings, saxophone and keyboard. (Mfr # M-SI-POSEAS • B&H # SOPELM) ..... **Call**

Romantic Emotions - This CD of 25 full length tracks offers a mellow, warm and poignant blend of romantic, wedding and easy listening themes. Featured instruments include piano, cello, saxophone, strings, acoustic guitar, orchestra, harp, bass and keyboard.
(Mfr # M-SI-ROMEMO • B&H # SORE) ..... **Call**



Production Elements Toolkit - **Volume 1**

Volume 1 of the Production Elements Toolkit provides more than 500 royalty free elements for broadcast imaging - a full box of terrific tools, all by itself. You get all kinds of choice, and a wide variety of unique and different transitional elements -

It doesn't matter if you need a simple hammer or a power tool with punch, the Production Elements Toolkit comes fully equipped with all kinds of precision instruments for fine adjustments ... and a deep collection of heavy machinery for full size construction projects.

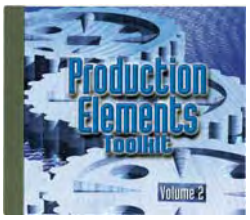
Pick one CD from this collection to add a nice chunk of sparkle to your productions, or outfit your workshop to the max with the complete Toolkit - it's a creative's dream come true!

(Mfr # M-SI-PRO-ELEM1 • B&H # SOPETK1) ..... **Call**

Whooshes	36 FX
Sweepers	21 FX
Noise Elements	26 FX
Static Elements	75 FX
Broken Elements	77 FX
Tape Scrub Elements	72 FX
Zaps	39 FX
Beeps	22 FX
Buzzes	29 FX
Bells, Chimes and Tones	15 FX
Rises and Falls	13 FX
Space Junk	55 FX
Dark Elements & Pads	10 FX
Musical Elements	11 FX

SOUND LIBRARIES

Production Elements Toolkit - **Volume 2**



Volume 2 of the Production Elements Toolkit offers another great selection of more than 500 royalty free imaging elements, ready to tune up your productions and keep them running smoothly. This collection features superb sci fi elements and work parts, plus a terrific set of whooshes and sweepers for all kinds of everyday uses -

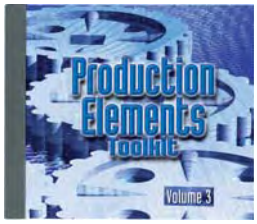
From big to small, the Toolkit's got it all - create the perfect transition for any occasion with this nifty set of top notch production elements, created specially for the demands of broadcast imaging.

The CD Contains:

Whooshes	78 FX
Sweepers	100 FX
Sci Fi Sweeps	86 FX
Spaceship Pass Bys	25 FX
Sci Fi Zaps	68 FX
Sci Fi Elements	189 FX

(Mfr # M-SI-PRO-ELEM2 • B&H # SOPETK2) ..... **Call**

Production Elements Toolkit - **Volume 3**



Volume 3 of the Production Elements Toolkit contains another great set of royalty free audio imaging instruments to keep your productions precision tuned and running right on time. This installment of the Toolkit offers a selection of sweepers, impacts and short transitional elements, plus a fabulous collection of static swipes and dark elements.

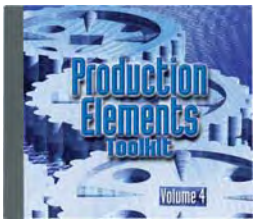
You can't go wrong with the Production Elements Toolkit - use it to move seamlessly from one production segment to another. Keep your audio running at peak performance with fresh transition elements that never miss a beat.

The CD Contains:

Dark Ambiences	21 FX
Dark Elements	101 FX
Static Swipes	225 FX
Sweepers	77 FX
Impact Sweeps	14 FX
Impact Elements	21 FX
Short Transitional	42 FX

(Mfr # M-SI-PRO-ELEM3 • B&H # SOPETK3) ..... **Call**

Production Elements Toolkit - **Volume 4**



Production Elements Toolkit, Volume 4 - another very practical and unique collection of 600 musical accents and production elements.

Production Elements:

Electro Acoustic Elements	19 FX	Drone Elements	12 FX	Alarm Elements	11 FX
Vinyl Style Elements	11 FX	Transitional	49 FX	Beep Elements	9 FX
Accent Elements	10 FX	Sweep Elements	34 FX	Explosion Elements	10 FX
Bubbly Accent	9 FX	Swipe Elements	10 FX	Impact Elements	15 FX
		Whoosh Elements	67 FX	Zap Elements	24 FX

Music:

Arpeggio Accents	11 FX
Atmospheric Accents	31 FX
Bed Accents	10 FX
Hit Accent	84 FX
ID Accents	18 FX
Rhythmic Accents	21 FX
Sweep Accents	125 FX
Stop Accents	10 FX

Choose this set of handy tools for audio imaging and broadcast punctuation. You can't go wrong with its variety of accents and elements - they provide a perfect combination of transitions and highlights. *(Mfr # M-SI-PRO-ELEM4 • B&H # SOPETK4)* ..... **Call**

The Elements Café Production Elements



Looking for something hot and robust in royalty free production elements? Check out Elements Café, now available from Sound Ideas. This compilation of over 200 music clips, stabs, hits, percussion, work parts, lasers, openers, stagers, communications and sci fi FX offers an eclectic and humourous mixture of the routine, the strange and the unusual.

Music Tracks:

Alternative Jam	*Free Spirited, Open, Raw*	Space Trek	*Drone Track*
Power Bar	*Raspy, Earthy, Hard Edged*	Wide Open Road	*Energetic, Driven, Untamed*
Beat Break	*Percussive, Confident, Upbeat*	What a Drag	*Mechanical, Competitive, Tense*
Raw Energy	*Dark, Eerie, Restless*	Stepping It Up	*Energetic, Forceful, Motivating*
It's Coming!	*Drone Track*	Cosmic Query	*Melancholy, Plaintive, Wafting*
		Pipe Organ & Stabs	*Amen Finale / Brass Stabs*
		Intro	*News Intro*
		Rock & Percussion	Rock Stingers & Percussion

Sound Effects:

Camera Shutters FX & Crowds, Electricity, Electronics & Explosions, Fax Machines & Microphone Feedback, Garburators, Machine Guns, Hits & Industrial Sounds, Radio Static, Sci Fi Beeps, Hits, Sweeps, Tones & Airlocks, Laser Shots, Phasers & Zaps, Sci Fi Malfunctions, Plasma Conduits & Vending Machines, Sci Fi Death Rays, Vaporization & Overloads, Sci Fi Tractor Beams, Engine Misfires, Take Offs & Landings, Alien Howls & Snarls with Ship Landings, Whooshes, Radio Communications, Electronic Drones, Grinds & Beeps, Robot Sneezes & Warp Bubbles, Hydraulics, Force Field & Chirps, Space Winds, Alien Attacks & Pressure Valves, Sweeps, Zaps, Short Circuits & Sparks, Heavenly Bodies, Tape Recorder Tape Drags & Telephone FX

(Mfr # M-SI-EC-1 • B&H # SOEC1) ..... **Call**

SOUND LIBRARIES

The Elements Café 2 Production Elements



The Elements Café series continues with even more royalty free goodies to give your audio imaging a pick me up - a full pot of alternative rock theme music tracks, other music beds, percussion, logos, electronic stingers and accents and sound effects, plus a whoosh collection - 406 production elements in all!

- A Selection of Alternative Rock Themes
- Musical Beds, Accents, Logos & Stingers
- Electro-Acoustic Stingers, Logos, Accents & Hits
- Electronic Stingers & Accents
- Electro-Acoustic Whooshes
- Whoosh Effects
- Sound Effects

(Mfr # M-SI-EC-2 • B&H # SOEC2).....**Call**

The Elements Café 3 Production Elements



The third CD in this series of spectacular and highly practical royalty free production elements comes all packed and ready to go with 357 tracks in all! Included are a wide selection of special effects, more whooshes, sweeps, zaps and lasers, electronics and communications effects, and a great collection of high impact sound effects, ready for radio imaging use just about anywhere!

- Special Effects & Hits
- Electronic Stingers & Accents
- Whooshes, sweeps, Zaps & Lasers
- Sound Effects
- Electronics & Communication Effects

(Mfr # M-SI-EC-2 • B&H # SOEC2).....**Call**

The Elements Café 4 Production Elements



More than 500 sizzling royalty free production elements and sound effects! Elements café 4 offers a fresh brewed selection of audio imaging accents, logos & stingers, communications, drones, hits, lasers, rewinds, scratches, servo motors, special fx, tones & telemetry, and whoosh effects, including:

- Dance and Groove Beds
- Bursts & Flutters
- Crowds
- Drum Hits
- Electricity & Electronic Pulses
- Explosions
- Laser Shots, Bursts and Blasts
- Record Scratches and Groove Noise
- Ripping, Metallic, Snapping, Spiral and Flaming Whooshes
- Audio Tape Rewinds
- Space Drones
- Station IDs
- Stereo Arc
- Telemetry & Beeps
- Transmission Bursts
- Warning & Overload Signals & Sirens

(Mfr # M-SI-EC-4 • B&H # SOEC4).....**Call**

The Elements Café 5 Production Elements



Elements Café 5 packs a punch with a concentrated selection of 250 well produced imaging elements designed to add serious caffeine to your productions. These royalty free, multi-dimensional production elements will surprise you and challenge your creative side. This cutting-edge CD showcases:

- Beds: 18 beds for news, sports, traffic and weather
- Comedy Stagers: 9 versatile comedy accents
- IDs & Logos: 15 pre-assembled stagers & sweepers

as well as a remarkable collection of rich production elements:

- Telephone Beds & FX
- Hits
- Audio Punctuators
- Guitar Hits & Stingers
- Rewinds & Scratches
- Texture Drones & Stingers
- Special FX

(Mfr # M-SI-EC-5 • B&H # SOEC5).....**Call**

The Elements Café 6 Production Elements



Elements Café 6 - another delicious feast of royalty free production elements and music clips, served up just the way you like them.

For starters, Elements Café 6 opens with more than eighty musical beds, stingers, loops and percussion grooves - a fresh brewed selection of Dance, Rock and Electronic themes. The menu also features over one hundred radio imaging house blend specialties:

Dissolves, Electronic Swipes, Sweepers, Whooshes, Lasers, Hits, Zaps, Zips and Special FX

Elements Café 6 from Sound Ideas - 200 more tracks of hot and tasty production elements and vivid musical ingredients - just the right buzz for your productions! *(Mfr # M-SI-EC-6 • B&H # SOEC6)*.....**Call**

SOUND LIBRARIES

The Elements Café 7 Production Elements



Elements Café 7 - loaded with 436 new royalty free audio imaging ingredients for your productions. This CD is packed with a tremendous variety of dynamic production elements, including:

- Music Riffs, Beds, Logos & Seques
- Accents & Enhancers
- Fly Bys, Takeoffs & landings
- Electronic Alarms, Telemetry, Pulses & Beacons
- Engines & Machines
- Beeps, Bonks & Boinks
- Space Wakes, Lasers & Cannons
- Whooshes & Special FX

(Mfr # M-SI-EC-7 • B&H # SOEC7).....**Call**

The Elements Café 8 Production Elements



It's another robust cup of java in the Elements Café production element series - number eight offers 300 more royalty free sound effects for your radio imaging applications, all on one great CD.

Choose from an outstanding selection of IDs and Logos, Attacks & Sustains, Hits, Transitions, Drones, Lasers, Alarms, Signals & Interference, Whooshes, Rewinds & Scratches, and more!

(Mfr # M-SI-EC-8 • B&H # SOEC8).....**Call**



The Elements Café 9 Production Elements

Pick up the tempo and jump start the heart of your productions with Elements Café 9 - another royalty free CD in this outstanding and very popular production elements series.

Choose from a spectacular selection of Music Beds, Accents & Logos, Techno Elements, Big Stagers, Static & Electrostatic Accents, Electro Beep & Zap Accents, Hits & Impacts, Booms & Explosions, Tones, Pads & Rumbles, Transitional Elements, Flutters, Percussion & Comedy Accents and Special FX.

(Mfr # M-SI-EC-9 • B&H # SOEC9).....**Call**



The Elements Café 10 Production Elements

A gourmet blend of more than 430 royalty free production elements to help you realize your creative genius.

Included on this production elements CD - Pulsing Loops & Accents, Glisses & Arpeggios, Stab Accents, Bouncing & Dramatic Stab Accents, Dramatic & Dark Drama Accents, Suspense & Mystery Accents, Melodramatic & Ethereal Accents, Soft Pulsing Accents, Mellow Plucked & Plucked Gurgling Accents, Garbles Accents, Tones, Pads & Sweepers, Shimmers, Slides & Glides, Metal Ring Accents, Synth Bumps and Sitar Accents. *(Mfr # M-SI-EC-9 • B&H # SOEC9)*.....**Call**

The Big Whoosh Production Elements



The Big Whoosh is a royalty free extravaganza of whooshes, production elements, audio signatures and always in-demand sound effects for radio imaging, broadcast, multimedia, game developers and Web designers.

Whooshes: long, medium, short, flanged, whispy, echoing & rumbling

Music Sounders: pulses, news tags, logos & closers

Space: star showers, spooky & dangerous FX, encounters, manoeuvers, takeoffs & landings

As Well: accents, explosions, heartbeats, hits, jail doors, sparkles, telephones, zings, zaps, funny stuff & much more



The Big Whoosh 2 Production Elements

Catch the rush. The Big Whoosh 2 from Sound Ideas - a special delivery production elements parcel of long, medium and short whooshes, enhancers, phased and alien whooshes, drones, whoosh rewinds and impacts, fly bys, takeoffs & landings, special FX and music logos.

The Big Whoosh 2 - one CD, more than 300 royalty free special effects, and a whole lot of magic. Brought to you only by Sound Ideas.

VIDEO TAPE

Betacam SP (M321SP)

Superior metal tape technology and Super-Fine Metallix metal magnetic particles team up to ensure that you get superb Betacam SP video and audio quality for recording, editing and playback. Dropouts are kept to an absolute minimum - even after prolonged use under adverse environmental conditions.



Betacam SP (Small) 5 Minutes (*Mfr # 24035005 • B&H # FUM321SP5M*) **13.50**
Betacam SP (Small) 10 Minutes (*Mfr # 24035010 • B&H # FUM321SP10M*) **11.99**
Betacam SP (Small) 20 Minutes (*Mfr # 24035020 • B&H # FUM321SP20M*) **12.99**
Betacam SP (Small) 30 Minutes (*Mfr # 24035030 • B&H # FUM321SP30M*) **14.99**
Betacam SP (Large) 60 Minutes (*Mfr # 24035060 • B&H # FUM321SP60L*) **23.95**
Betacam SP (Large) 90 Minutes (*Mfr # 24035090 • B&H # FUM321SP90L*) **32.95**

HDCAM (HD331)

Fuji's HD331 cassette offers the high output and low noise that HD broadcasting demands. High C/N and a low error rate are assured by ultrafine metal magnetic particles and a magnetic layer polished to mirror-like smoothness. Strong binder material keep heads clean, preventing dropouts and keeps tape transport stable. .



An extremely thin and uniform layer of special anti-oxidant material is applied to the surface of each metal magnetic particle. This prevents magnetic performance from deteriorating during long-term storage. Fuji also keeps tape shrinkage to an absolute minimum during archival storage. As a result consistently superior playback performance is ensured even after long-term storage.

Sold only in multiples of 10:

HDCAM (Small) 6 Minutes (*Mfr # 24044006 • B&H # FUHD3316S*) **28.50**
HDCAM (Small) 12 Minutes (*Mfr # 24044012 • B&H # FUHD33112S*) **29.95**
HDCAM (Small) 22 Minutes (*Mfr # 24044022 • B&H # FUHD33122S*) **27.50**
HDCAM (Small) 32 Minutes (*Mfr # 24044032 • B&H # FUHD33132S*) **37.50**
HDCAM (Small) 40 Minutes (*Mfr # 24044040 • B&H # FUHD33140S*) **42.50**
HDCAM (Large) 34 Minutes (*Mfr # 24044034 • B&H # FUHD33134L*) **49.95**
HDCAM (Large) 64 Minutes (*Mfr # 24044064 • B&H # FUHD33164L*) **67.50**
HDCAM (Large) 94 Minutes (*Mfr # 24044094 • B&H # FUHD33194L*) **88.95**
HDCAM (Large) 124 Minutes (*Mfr # 24044124 • B&H # FUHD331124L*) **127.50**

MPEG IMX (MX321)

Fuji's MX321combines outstanding sound and image quality with high reliability and durability. Magnetic particles and advanced calendering technology assure high C/N ratio. The base film assures smooth, stable tape transport and is exceptionally durable and resistant to deformation. The binder material reduces head clogging and increases reliability under the demands of ENG/EFP fieldwork and video editing.



Sold only in multiples of 10:

MPEG IMX (Small) 6 Minutes (*Mfr # 24039006 • B&H # FUMX3216S*) **14.95**
MPEG IMX (Small) 12 Minutes (*Mfr # 24039012 • B&H # FUMX32112S*) **14.95**
MPEG IMX (Small) 22 Minutes (*Mfr # 24039022 • B&H # FUMX32122S*) **16.95**
MPEG IMX (Small) 32 Minutes (*Mfr # 24039032 • B&H # FUMX32132S*) **17.95**
MPEG IMX (Small) 60 Minutes (*Mfr # 24039060 • B&H # FUMX32160S*) **23.95**
MPEG IMX (Large) 64 Minutes (*Mfr # 24039064 • B&H # FUMX32164L*) **32.95**
MPEG IMX (Large) 94 Minutes *Mfr # 24039094 • B&H # FUMX32194L*) **47.95**
MPEG IMX (Large) 124 Minutes (*Mfr # 24039124 • B&H # FUMX321124L*) **69.95**
MPEG IMX (Large) 184 Minutes (*Mfr # 24039184 • B&H # FUMX321184L*) **114.95**

Betacam SX (SX321)

Ultra-fine, high-output magnetic particles ensure a high C/N ratio. High-performance binder system provides superior adhesion for stable tape transport and outstanding reliability and durability under the extreme demands of professional use. High-precision, high-rigidity cassette shells protect the tape during long-term storage and when shooting outdoors. Also protects stored tapes from dirt and dust that can cause dropouts and errors to increase.



Sold only in multiples of 10:

Betacam SX (Small) 6 Minutes (*Mfr # 24037006 • B&H # FUSX3216S*) **9.50**
Betacam SX (Small) 12 Minutes (*Mfr # 24037212 • B&H # FUSX32112S*) **9.50**
Betacam SX (Small) 22 Minutes (*Mfr # 24037022 • B&H # FUSX32122S*) **9.95**
Betacam SX (Small) 32 Minutes (*Mfr # 24037232 • B&H # FUSX32132S*) **11.95**
Betacam SX (Small) 62 Minutes (*Mfr # 24037262 • B&H # FUSX32162S*) **16.95**
Betacam SX (Large) 64 Minutes (*Mfr # 24037264 • B&H # FUSX32164L*) **23.95**
Betacam SX (Large) 94 Minutes (*Mfr # 24037394 • B&H # FUSX32194L*) **25.95**
Betacam SX (Large) 124 Minutes (*Mfr # 24037224 • B&H # FUSX321124L*) **28.95**
Betacam SX (Large) 184 Minutes (*Mfr # 24037284 • B&H # FUSX321184L*) **36.50**
Betacam SX (Large) 194 Minutes (*Mfr # 24037294 • B&H # FUSX321194L*) **39.95**

VIDEO TAPE

DVCAM (DV131)



High-efficiency recording is assured by an ultra-thin layer of 100% cobalt magnetic particles applied directly to the base film using advanced Fuji vacuum deposition technologies. The resulting "Thin Cobalt Layer Tape" boasts outstanding magnetic characteristics. Noise is also exceptionally low, ensuring high output and C/N signal strength across the entire frequency range. High-integrity cassette shell shuts out dust and dirt to protect critical sound and image data when changing tapes or shooting outside. Safety is enhanced by a side lock mechanism on the hard cases that helps prevent the cases from springing open if they are dropped.

Sold only in multiples of 10:

DVCAM (Small) 12 Minutes *(Mfr # 24055012 • B&H # FUDV13112S)* **13.95**

DVCAM (Small) 22 Minutes *(Mfr # 24055022 • B&H # FUDV13122S)* **14.95**

DVCAM (Small) 32 Minutes *(Mfr # 24055032 • B&H # FUDV13132S)* **16.95**

DVCAM (Small) 40 Minutes *(Mfr # 24055040 • B&H # FUDV13140S)* **19.95**

DVCAM (Large) 34 Minutes *(Mfr # 24055034 • B&H # FUDV13134L)* **26.95**

DVCAM (Large) 64 Minutes *(Mfr # 24055064 • B&H # FUDV13164L)* **29.95**

DVCAM (Large) 94 Minutes *(Mfr # 24055094 • B&H # FUDV13194L)* **39.95**

DVCAM (Large) 124 Minutes *(Mfr # 24055124 • B&H # FUDV131124L)* **44.95**

DVCAM (Large)184 Minutes *(Mfr # 24055184 • B&H # FUDV131184L)* **54.95**

DVCPRO/DVCPRO HD (DP121/DP1001)



Featuring Fuji's proprietary ATOMM-II technology, Fuji DVCPRO cassettes maximize the performance advantages of component digital recording. Ultra-fine, high-energy metal magnetic particles allow high-density digital recording. Tightly sealed high-precision, high-rigidity cassette shells prevent damage, promote stable tape transport, and shut out dust and dirt. They also feature large clear windows that show the amount of remaining tape, and colored lids and transparent hard cases that make it easy to differentiate DP121 and DP1001 cassettes from one other.

Sold only in multiples of 10:

DVCPRO (Medium) 12 Minutes *(Mfr # 24040012 • B&H # FUDP12112M)* **7.99**

DVCPRO (Medium) 24 Minutes *(Mfr # 24040024 • B&H # FUDP12124M)* **9.49**

DVCPRO (Medium) 33 Minutes *(Mfr # 24040033 • B&H # FUDP12133M)* **12.09**

DVCPRO (Medium) 46 Minutes *(Mfr # 24040046 • B&H # FUDP12146M)* **13.50**

DVCPRO (Medium) 66 Minutes *(Mfr # 24040066 • B&H # FUDP12166M)* **14.95**

DVCPRO (Large) 34 Minutes *(Mfr # 24040034 • B&H # FUDP12134L)* **14.95**

DVCPRO (Large) 66 Minutes *(Mfr # 24040166 • B&H # FUDP12166L)* **19.95**

DVCPRO (Large) 94 Minutes *(Mfr # 24040094 • B&H # FUDP12194L)* **22.95**

DVCPRO (Large) 126 Minutes *(Mfr # 24040126 • B&H # FUDP121126L)* **21.95**

DVCPRO HD (Large) 32 Minutes *(Mfr # 24043032 • B&H # FUDP100132L)* **42.95**

HDV (DV141HD)



Like DVCAM, high-efficiency recording is ensured by an ultra-thin layer of 100% cobalt magnetic particles applied directly to the base film. However, for DV141HD, even finer magnetic particles are packed even more densely to ensure high output and excellent C/N characteristics across the frequency spectrum. The exceptional smoothness of the magnetic layer surface and cleaning system team up to reduce minute dropouts and spacing loss.
The result is a low error rate for more accurate recording and playback of high-volume HD signal data. To enable cases to be stacked and carried more safely, the fronts have grooves at the top and bottom, and the backs have a non-slip ribbed pattern.

Mini HDV/DV 63 Minutes *(Mfr # 24043063 • B&H # FUHDVDVM63)* **7.49**

HDV/DV 33 Minutes *(Mfr # 24043033 • B&H # FUHDVDV33)* **9.95**

HDV/DV 48 Minutes *(Mfr # 24043048 • B&H # FUHDVDV48)* **9.95**

HDV/DV 96 Minutes *(Mfr # 24043063 • B&H # FUHDVDVM63)* **17.95**

HDV/DV 124 Minutes *(Mfr # 24043063 • B&H # FUHDVDVM63)* **13.95**

HDV/DV 186 Minutes *(Mfr # 24043063 • B&H # FUHDVDVM63)* **24.50**

HDV/DV 276 Minutes *(Mfr # 24043063 • B&H # FUHDVDVM63)* **29.95**

D5 (D5001)



Designed to get the best out of today's 10-bit digital component recording systems. Head contact is excellent, with minimal noise and low error rates. High-adhesion binder material assures outstanding reliability and minimal head clogging - even during extended still and high-speed shuttle
operation. Cassette shells are precision-crafted to protect tape under adverse conditions. Cassettes are also equipped with two sliding plugs which can be used to individually protect the control and video signals against erasure.

Sold only in multiples of 10:

D-5 (Small) 23 Minutes *(Mfr # 24077023 • B&H # FUD523S)* **58.50**

D-5 (Medium) 12 Minutes *(Mfr # 24077012 • B&H # FUD512M)* **49.50**

D-5 (Medium) 33 Minutes *(Mfr # 24077033 • B&H # FUD533M)* **88.95**

D-5 (Medium) 48 Minutes *(Mfr # 24077048 • B&H # FUD548M)* **104.95**

D-5 (Medium) 63 Minutes *(Mfr # 24077063 • B&H # FUD563M)* **153.50**

D-5 (Large) 94 Minutes *(Mfr # 24077094 • B&H # FUD594L)* **217.95**

D-5 (Large) 94 Minutes *(Mfr # 24077124 • B&H # FUD5124L)* **329.95**

VIDEO TAPE

Betacam SP



Maxell's BETACAM SP tape features a cross-linking high performance binder system. This system combined with the Ceramic Armor Metal particles technology, with its extremely thin ceramic layers, enhances the physical characteristics and corrosion resistance of the tape. Thanks to this, the tape offers excellent reliability and durability even under the harshest of electronic editing conditions.

Maxell's meticulous contamination free production system plus its exceptional quality control reduce dropouts to the absolute minimum. In addition, a conductive backcoating and an anti-static cassette shell are used to repel dust and debris while helping suppress the dropout ratio. Hard case provides improved shock resistance.

Sold only in multiples of 10:

Betacam SP (Small) 5 Minutes (*Mfr # 294413 • B&H # MAB5MSP*) **9.99**

Betacam SP (Small) 10 Minutes (*Mfr # 289613 • B&H # MAB10MSP*) **9.49**

Betacam SP (Small) 20 Minutes (*Mfr # 289513 • B&H # MAB20MSP*) **12.95**

Betacam SP (Small) 30 Minutes (*Mfr # 289313 • B&H # MAB30MSP*) **10.95**

Betacam SP (Large) 30 Minutes (*Mfr # 289395 • B&H # MAB30LSP*) **14.95**

Betacam SP (Large) 60 Minutes (*Mfr # 293113 • B&H # MAB60LSP*) **19.95**

Betacam SP (Large) 90 Minutes (*Mfr # 293013 • B&H # MAB90LSP*) **32.95**

Digital Betacam



Maxell's Digital Betacam cassettes combine exclusive metal tape technology with an advanced cassette mechanism to create an extra low error rate.

Multi-orientation technology and advanced dispersion systems allow the high output Ceramic Armor Metal Particles to reach their full potential. In addition, the Particles' tough Ceramic Armor coating protects against energy-dissipating heat, oxidation and corrosion. The backcoating is carefully designed to optimize smooth tape travel, Maxell's patented SW (Smooth Winding) reel reduces tape degradation, especially in high speed shuttle modes. Special high strength binder contributes to increasing the tapes rigidity. Long-term reliability is ensured by their dust-heat-and shock-resistant high electro-conductivity shell.

Sold only in multiples of 10:

Digital Betacam SP (Small) 6 Minutes (*Mfr # 288915 • B&H # MABD6*) **16.49**

Digital Betacam SP (Small) 12 Minutes (*Mfr # 288815 • B&H # MABD12*) **17.99**

Digital Betacam SP (Small) 22 Minutes (*Mfr # 288715 • B&H # MABD22*) **18.99**

Digital Betacam SP (Small) 32 Minutes (*Mfr # 288615 • B&H # MABD32*) **21.99**

Digital Betacam SP (Small) 40 Minutes (*Mfr # 288515 • B&H # MABD40*) **24.99**

Digital Betacam SP (Large) 34 Minutes (*Mfr # 289415 • B&H # MABD34L*) **22.99**

Digital Betacam SP (Large) 64 Minutes (*Mfr # 289215 • B&H # MABD64L*) **24.99**

Digital Betacam SP (Large) 94 Minutes (*Mfr # 289115 • B&H # MABD94L*) **49.99**

Digital Betacam SP (Large) 124 Minutes (*Mfr # 289015 • B&H # MABD124L*) **64.99**

MPEG IMX



MPEG-IMX achieves 4:2:2 component digital recording offering superior quality at 50Mbps that is backward compatible with Betacam SP and Digital Betacam. High output and lower noise is achieved through the use of fine metal particles and stable C/N allows for lower error rates. Fine metal particles and specially formulated binder systems allow for long-term durability. Also protects against heat and oxidation, providing stable reliability for long-term storage.

Sold only in multiples of 10:

MPEG IMX (Small) 6 Minutes (*Mfr # 304090 • B&H # MAB6MX*) **15.95**

MPEG IMX (Small) 12 Minutes (*Mfr # 304080 • B&H # MAB12MX*) **17.95**

MPEG IMX (Small) 22 Minutes (*Mfr # 304070 • B&H # MAB22MX*) **17.95**

MPEG IMX (Small) 32 Minutes (*Mfr # 304060 • B&H # MAB32MX*) **18.50**

MPEG IMX (Small) 60 Minutes (*Mfr # 304050 • B&H # MAB60MX*) **24.95**

MPEG IMX (Large) 64 Minutes (*Mfr # 304040 • B&H # MAB64MX*) **36.95**

MPEG IMX (Large) 94 Minutes (*Mfr # 304030 • B&H # MAB94MX*) **49.95**

MPEG IMX (Large) 124 Minutes (*Mfr # 304020 • B&H # MAB124MX*) **69.95**

MPEG IMX (Large) 184 Minutes (*Mfr # 304010 • B&H # MAB184MX*) **94.95**

Betacam SX



Betacam SX achieves 4•2•2 component digital recording and is backward compatible with Betacam SP, also providing high interface ability with non-linear editing systems and video servers.

Fine Ceramic Armor Metal magnetic particles and high performance binder systems achieve superior reliability and durability. Highly accurate cassette shell optimize smooth tape travel. In addition, Maxell's SW (Smooth Winding) reel with radial grooves molded on the lower flange emit most of the air generated during high-speed winding to minimize uneven tape winding.

Sold only in multiples of 10:

Betacam SX (Small) 6 Minutes (*Mfr # 292790 • B&H # MAB6SX*) **9.95**

Betacam SX (Small) 12 Minutes (*Mfr # 292780 • B&H # MAB12SX*) **9.95**

Betacam SX (Small) 22 Minutes (*Mfr # 292770 • B&H # MAB22SX*) **9.95**

Betacam SX (Small) 32 Minutes (*Mfr # 292760 • B&H # MAB32SX*) **12.95**

Betacam SX (Small) 62 Minutes (*Mfr # 292752 • B&H # MAB62SX*) **17.50**

Betacam SX (Large) 64 Minutes (*Mfr # 292740 • B&H # MAB64SXL*) **23.95**

Betacam SX (Large) 94 Minutes (*Mfr # 292730 • B&H # MAB94SXL*) **26.95**

Betacam SX (Large) 124 Minutes (*Mfr # 292720 • B&H # MAB124SXL*) **29.95**

Betacam SX (Large) 184 Minutes (*Mfr # 292710 • B&H # MAB184SXL*) **37.50**

Betacam SX (Large) 194 Minutes (*Mfr # 292705 • B&H # MAB194SXL*) **43.50**

VIDEO TAPE

DVCPRO



Maxell DVCPRO tape use Ceramic Armor Metal Particles achieve higher magnetic energy. The tape also utilizes a calendering technology that optimizes tape surface smoothness. This process delivers an improved short wavelength output and decreased noise creating a broadcast quality tape. Uniformly dispersed fillers in the tape formulation minimize head abrasion by reducing friction between the head and tape during high speed head rotations, cleaning debris from the head. Special binder ensures long-term durability even in extreme ENG/EFP environments, and in demanding editing and playback modes.

The large shell window design allows for a clear vision of remaining tape and winding conditions. To ensure a low error rate, the cassette shell and cover feature a static-resistant resin that prevents the attraction of dust and foreign particles that may cause dropouts.

Sold only in multiples of 50:

DVCPRO (Medium) 12 Minutes *(Mfr # 303811 • B&H # MADVP12M)* **7.49**

DVCPRO (Medium) 24 Minutes *(Mfr # 303821 • B&H # MADVP24M)* **8.79**

DVCPRO (Medium) 33 Minutes *(Mfr # 303831 • B&H # MADVP33M)* **11.29**

DVCPRO (Medium) 66 Minutes *(Mfr # 303861 • B&H # MADVP66M)* **19.95**

DVCPRO (Large) 34 Minutes *(Mfr # 303711 • B&H # MADVP34L)* **14.49**

DVCPRO (Large) 66 Minutes *(Mfr # 303611 • B&H # MADVP66L)* **17.95**

DVCPRO (Large) 94 Minutes *(Mfr # 303411 • B&H # MADVP94L)* **27.95**

DVCPRO (Large) 126 Minutes *(Mfr # 303211 • B&H # MADVP126L)* **38.50**

DVCPRO HD (Large) 126 Minutes *(Mfr # 303126 • B&H # MADVPHD126EX)* **124.95**

D5



The 0.1 µm length, ultra fine Ceramic Armor Metal Particles provides superior magnetic qualities and calendering technology smoothes the surface of the magnetic coating, increasing short wave length output and improving the signal to noise ratio. A thin, highly rigid PEN (polyEthyleneNaphthalate) basefilm material provides a tape thickness of 11µm that delivers an ideal head-to-tape contact and superior durability. Uniform filler dispersion technology enables the tape to continually clean the head surface without causing excessive wear. This technology maintains a perfect head surface condition over long periods of time.

Sold only in multiples of 10:

D5 (Medium) 12 Minutes *(Mfr # 301610 • B&H # MAD5C12M)* **52.95**

D5 (Medium) 33 Minutes *(Mfr # 301630 • B&H # MAD5C33M)* **89.95**

D5 (Medium) 48 Minutes *(Mfr # 301640 • B&H # MAD5C48M)* **114.95**

D5 (Medium) 63 Minutes *(Mfr # 301660 • B&H # MAD5C63M)* **154.95**

D5 (Large) 94 Minutes *(Mfr # 301410 • B&H # MAD5C94L)* **234.95**

HDCAM



Maxell HDCAM videotape employs very finer 0.1µm NEW Ceramic Armor Metal magnetic particles with Maxell's unique multi-orientation technology to achieve remarkable high output and low noise. Low error rate is also reached by achieving superior C/N characteristics. High performance three dimensional cross-linking binder systems allows superior reliability and durability of the tape in extreme environment acquisition (ENG/EFP) and editing operations where long-term still modes are frequently used. The tape also provides superior anti-heat resistance and anti-oxidation characteristics. The addition of another unique process of minimizing tape shrinkage achieves superior stability characteristics suitable for long term storage such as video archiving.

HDCAM (Small) 6 Minutes *(Mfr # 292890 • B&H # MAB6HD)* **23.95**

HDCAM (Small) 12 Minutes *(Mfr # 292880 • B&H # MAB12HD)* **27.50**

HDCAM (Small) 22 Minutes *(Mfr # 292870 • B&H # MAB22HD)* **29.95**

HDCAM (Small) 32 Minutes *(Mfr # 292860 • B&H # MAB32HD)* **37.50**

HDCAM (Small) 40 Minutes *(Mfr # 292850 • B&H # MAB40HD)* **45.95**

HDCAM (Large) 64 Minutes *(Mfr # 292840 • B&H # MAB64HDL)* **67.50**

HDCAM (Large) 94 Minutes *(Mfr # 292830 • B&H # MAB94HDL)* **97.50**

HDCAM (Large) 124 Minutes *(Mfr # 292820 • B&H # MAB124HDL)* **127.95**

Professional Disc



Fully compatible with the XDCAM System, Maxell's Professional Disc is a rewritable optical disc featuring remarkably highcapacity storage on a 12cm diameter disc packed in a cartridge. High-density track patterns and the blue-violet laser's short wavelength of 405nm both contribute to creating the Professional Disc's large storage capacity.

To realize an ultra-low-pitch data track, Maxell employs the latest stamping instrument using a high-precision laser-cutting-control technology based on conventional DVD production technologies. rate. In order to avoid data errors caused by minute disc warp, the disc adopts a special structure. The surface of the Professional Disc's recording layer is formed by a 0.1-mm-thick light transmission protective layer coating with a hard coat protecting the disc's surface against scratches, dust and fingerprints, which can damage the disc. The dsc also employs a high precision cartridge to protect against dust and handling errors caused by heavy use.

VIDEO TAPE

Betacam SP



Sony's Betacam SP performance is a combination of Emmy award-winning metal videotape technology and comprehensive quality control. It offers high C/N, low head-wear, reduced dropouts and outstanding durability, making it ideal for ENG, post-production and other broadcast applications, including TV transmission.

Strengthened binder gives metal tape greater durability under the stress of repeated use -- important for cart machines and repeated editing. Dropouts are prevented by the stronger binder, sophisticated new quality control and the anti-static lid.

Betacam SP (Small) 5-Minutes (*Mfr # BCT5MA//F • B&H # SOBCT5M*) **8.99**
Betacam SP (Small) 10-Minutes (*Mfr # BCT10MA//F • B&H # SOBCT10M*).....**9.89**
Betacam SP (Small) 20-Minutes (*Mfr # BCT20MA//F • B&H # SOBCT20M*).....**10.49**
Betacam SP (Small) 30-Minutes (*Mfr # BCT30MA//F • B&H # SOBCT30M*).....**10.99**
Betacam SP (Large) 30-Minutes (*Mfr # BCT30MLA//F • B&H # SOBCT30ML*) **13.99**
Betacam SP (Large) 60-Minutes (*Mfr # BCT60MLA//F • B&H # SOBCT60ML*) **20.95**
Betacam SP (Large) 90-Minutes (*Mfr # BCT90MLA//F • B&H # SOBCT90ML*) **27.95**

Digital Betacam



BCT-D Series videocassettes bring out the full potential of Digital Betacam for 1/2" digital ENG/EFP, post production and transmission. Feature specially developed ultra-fine particles for higher recording densities and lower error rates. Stronger tensilized base film for track compatibility, reliable editing and long term storage. Polymerized Lubricant for low headwear and optimal tape/head contact.

Double Rib interlocking case employs high impact ABS plastics for maximum durability and anti static lid minimizing dirt and dust attraction.

Digital Betacam (Small) 6 Minutes *(Mfr # BCTD6A • B&H # SOBCTD6)* **15.25**
Digital Betacam (Small) 12 Minutes *(Mfr # BCTD12//A • B&H # SOBCTD1)* **16.25**
Digital Betacam (Small) 22 Minutes *(Mfr # BCT-D22//A • B&H # SOBCTD22)* ..**17.95**
Digital Betacam (Small) 32 Minutes *(Mfr # BCTD32//A • B&H # SOBCTD32)* **17.95**
Digital Betacam (Small) 40 Minutes *(Mfr # BCT-D40//A • B&H # SOBCTD40)* ...**21.95**
Digital Betacam (Large) 34 Minutes *(Mfr # BCTD34L//A • B&H # SOBCTD34L)* **24.99**
Digital Betacam (Large) 64 Minutes *(Mfr # BCTD64L//A • B&H # SOBCTD64L)* **30.95**
Digital Betacam (Large) 94 Minutes *(Mfr # BCT-D94L//A • B&H # SOBCTD94L)***47.95**
Digital Betacam (Large) 124 Min. *(Mfr # BCT-D124L//A • B&H # SOBCTD124L)* **64.95**

Betacam SX



Betacam SX is the accepted digital replacement format for Betacam SP tape, offering 8-bit 4:2:2 digital quality with substantially lower cost than the analog Betacam SP tape. Sony's ultra-fine metal particles ensure a higher carrier-to-noise ratio. Strengthened binder system reduces particle shredding for improved reliability and more consistent quality. Sony's metal particles utilize an alumina-silica coating that almost completely prevents oxidation of the metal core by sealing out air and humidity. Sony's distinctive yellow cases and cassette shells avoid confusion between Betacam tape formats

Betacam SX (Small) 6-Minutes (*Mfr # BCT6SXA • B&H # SOBCT6SX*) **9.49**
Betacam SX (Small) 12-Minutes (*Mfr # BCT12SXA • B&H # SOBCT12SX*) **10.49**
Betacam SX (Small) 22-Minutes (*Mfr # BCT22SXA • B&H # SOBCT22SX*) **11.49**
Betacam SX (Small) 32-Minutes (*Mfr # BCT32SXA • B&H # SOBCT32SX*) **13.49**
Betacam SX (Small) 62-Minutes (*Mfr # BCT62SXA • B&H # SOBCT62SX*) **17.49**
Betacam SX (Large) 64-Minutes (*Mfr # BCT64SXLA • B&H # SOBCT64SXL*) **24.49**
Betacam SX (Large) 94-Minutes (*Mfr # BCT94SXLA • B&H # SOBCT94SXL*) **27.50**
Betacam SX (Large) 124-Minutes (*Mfr # BCT124SXLA • B&H # SOBCT124SXL*) .**29.95**
Betacam SX (Large) 184-Minutes (*Mfr # BCT184SXLA • B&H # SOBCT184SXL*) .**39.95**
Betacam SX (Large) 194-Minutes (*Mfr # BCT194SXLA • B&H # SOBCT194SXL*) **38.22**

MPEG IMX



With ultra-fine metal particles and an advanced calendaring system, MPEG IMX tape provides exceptional quality with a C/N ratio of 40dB. A separate magnetic particle treatment improves adhesion between the binder and particles by 30%, reducing dropouts and increasing durability.

Sold only in multiples of 10:

MPEG IMX (Small) 12-Minutes (*Mfr # BCT12MX • B&H # SOBCT12MX*) **16.50**
MPEG IMX (Small) 22-Minutes (*Mfr # BCT22MX • B&H # SOBCT22MX*) **17.50**
MPEG IMX (Small) 32-Minutes (*Mfr # BCT32MX • B&H # SOBCT32MX*) **18.95**
MPEG IMX (Large) 64-Minutes (*Mfr # BCT64MXL • B&H # SOBCT64MXL*).....**29.50**
MPEG IMX (Large) 94-Minutes (*Mfr # BCT94MXL • B&H # SOBCT94MXL*).....**41.95**
MPEG IMX (Large) 124-Minutes (*Mfr # BCT124MXL • B&H # SOBCT124MXL*) ...**62.95**
MPEG IMX (Large) 184-Minutes (*Mfr # BCT12MX • B&H # SOBCT12MX*).....**92.50**

VIDEO TAPE

DVCAM



Sony's DVCAM tape minimizes head wear and protects the life of your equipment. By developing DVCAM hardware and media in partnership, Sony has increased the guaranteed operational life of the VTR head drum to an exceptional level. Reinforced by a rugged professional hard case, DVCAM performance is guaranteed however extreme the conditions.

DVCAM media includes an advanced DLC layer for exceptional durability, making it unbeatable for long-term storage. The guaranteed minimum archival life of DVCAM is 30 years, subject to proper care, maintenance, good handling and storage conditions.

DVCAM features an Advanced Metal Evaporated tape technology and a super thick Diamond Like Carbon protective coating for a dramatically improved error rate margin over consumer DV media. That means 50% less dropouts for better stability and enhanced picture quality.

With a much lower friction coefficient and tighter tolerance than consumer DV media, DVCAM improves stability and provides excellent tracking and control. Pictures are sharper and more defined for maximum

impact. Thanks to its advanced technologies, DVCAM reduces tape shrinkage by half, even after long-term storage. With a DLC layer 1.3 times thicker than that used in consumer DV, DVCAM significantly improves the durability of still-frame video, resulting in a dramatically improved pause mode picture quality.

Digital Master



The perfect media for HDV. Digital Master tape combines spectacular 1080i high definition picture quality with all the benefits of tape-based recording and archiving. It's the most convenient and cost effective high definition tape media for day-to-day filmmaking. Digital Master Tape is the only professional video tape featuring double active magnetic layers. That makes it superior to standard DV or DVCAM media with fewer errors and less dropouts. An ideal and reliable choice for low cost HD productions across a wide variety of environments.

Designed for any Minii-DV, DVCAM, or HDV camcorder, DigitalMaster tape is far from ordinary. It's the only professional video-tape with not one, but two active magnetic layers, for 95% fewer errors than consumer DV tape. Because video error correction is so good, errors are sneaky. Even as the errors accumulate, you'll think you're fine. Your first sign of trouble can be a dropout that can break up the image on a one-of-a-kind take. Your risk is even greater if the tape will undergo such adverse conditions as dusty or smoky environments, temperature and humidity changes, repeated playback or extended time in pause mode. So why risk it at all? When it comes to your vision, demand DigitalMaster tape.

Because Sony's professional-grade album case securely locks tight, it resists accidentally opening when dropped or jumbled arounds in an equipment bag, compared to the non-locking consumer DV case.

Model	Shell	DVCAM Running Time	DV Running Time	HDV/DV Running Time
PHDVM63DM	Mini	41 Mins	63 Mins	63 Mins
PDV184DM	Standard	184 Mins	276 Mins	N/A
PDV124DM	Standard	124 Mins	186 Mins	N/A
PDV64DM	Standard	64 Mins	96 Mins	N/A

PDV-N Series (without IC Memory)

PDVM-12N (Mini) 12 Minutes *(Mfr # PDVM12N • B&H # SOPDVM12N)* **9.95**
PDVM-32N (Mini) 32 Minutes *(Mfr # PDVM32N • B&H # SOPDVM32N)* **11.59**
PDVM-40N (Mini) 40 Minutes *(Mfr # PDVM40N • B&H # SOPDVM40N)* **13.39**
PDV-34N (Large) 34 Minutes *(Mfr # PDV34N • B&H # SOPDV34N)* **16.99**
PDV-64N (Large) 64 Minutes *(Mfr # PDV64N • B&H # SOPDV64N)* **17.99**
PDV-94N (Large) 94 Minutes *(Mfr # PDV94N • B&H # SOPDV94N)* **21.99**
PDV-124N (Large) 124 Minutes *(Mfr # PDV124N • B&H # SOPDV124N)* **26.49**
PDV-184N (Large) 184 Minutes *(Mfr # PDV184N • B&H # SOPDV184N)* **31.99**

PDV-ME Series (with IC Memory)

PDVM-32ME (Mini) 32 Minutes *(Mfr # PDVM32ME • B&H # SOPDVM32ME)* **14.99**
PDVM-40ME (Mini) 40 Minutes *(Mfr # PDVM40ME • B&H # SOPDVM40ME)* **16.99**
PDV-64ME (Large) 64 Minutes *(Mfr # PDV64ME • B&H # SOPDV64ME)* **22.99**
PDV-124ME (Large) 124 Minutes *(Mfr # PDV124ME • B&H # SOPDV124ME)* **32.99**
PDV-184ME (Large) 184 Minutes *(Mfr # PDV184ME • B&H # SOPDV184ME)* **37.99**

DVCAM Digital Master Cassette

PHDVM-63DM (Mini) 63 Min. *(Mfr # PHDVM63DM • B&H # SOPHDVM63DM)* **16.95**
PHDV-64DM 64 Min. *(Mfr # PHDV64DM • B&H # SOPHDV64DM)* **23.95**
PHDV-124DM 124 Min. *(Mfr # PHDV124DM • B&H # SOPHDV124DM)* **28.90**
PHDV-184DM 184 Min. *(Mfr # PHDV186DM • B&H # SOPHDV186DM)* **31.50**
PHDV-276DM 276 Min. *(Mfr # PHDV276DM • B&H # SOPHDV276DM)* **38.95**

VIDEO TAPE

HDCAM



Designed and tested with HDCAM VTRs for optimum performance, HDCAM tape features advanced metal tape technology and ultra fine metal particles. Incorporating an evolution of the highly successful binder used in Digital Betacam media, HDCAM tape achieves outstanding durability. A lubricant protects the tape surface and ensures optimum contact with the recording head.

HDCAM metal tape particles are coated in a unique aluminia silica protective layer to ensure superb anti-oxidising characteristics. Furthermore, a proprietarysystem reduces tape shrinkage over time and provides precise tracking and playback, even after many years of storage.

HDCAM tapes use broadcast quality videocassette shells that display recording time in 60i and 24PsF modes and feature a distinctive orange anti-static lid for easy identification.

Sold only in multiples of 10:

BCT-6HD (Small) 6 Minutes *(Mfr # BCT-6HD/2 • B&H # SOBCT6HD)* **23.95**

BCT-12HD (Small) 12 Minutes *(Mfr # BCT12HD/2 • B&H # SOBCT12HD)* **24.95**

BCT-22HD (Small) 22 Minutes *(Mfr # BCT22HD/2 • B&H # SOBCT22HD)* **28.50**

BCT-32HD (Small) 32 Minutes *(Mfr # BCT32HD/2 • B&H # SOBCT32HD)* **28.50**

BCT-40HD (Small) 32 Minutes *(Mfr # BCT40HD/2 • B&H # SOBCT40HD)* **34.95**

BCT-34HDL (Large) 34 Minutes *(Mfr # BCT34HDL • B&H # SOBCT34HDL)* **38.50**

BCT-64HDL (Large) 64 Minutes *(Mfr # BCT64HDL • B&H # SOBCT64HDL)* **53.95**

BCT-94HDL (Large) 94 Minutes *(Mfr # BCT94HDL • B&H # SOBCT94HDL)* **74.95**

BCT-124HDL (Large) 124 Min. *(Mfr # BCT124HDL • B&H # SOBCT124HDL)* **102.95**

BCT-HD12CL Cleaning Cassette *(Mfr # BCT-HD12CL • B&H # SOBCTHD12CL)* .. **59.95**

HDCAM SR

Featuring Sony's most advanced metal tape technology, HDCAM SR offers incomparable picture quality and is ideal for demandingapplications like special effects, archiving and film mastering. It's the only choice for filmmakers who won't compromise on quality and is part of a family of Sony HD media products designed for every need and budget.

HDCAM SR digital cassettes are designed to maximize recordings in HDCAM SR professional digital VCRs. These cassettes capture recording wavelength to 0.29 µm and represent the highest performance metal particle tape. They are euipped with a TeleFile system to further enhance asset management working practices. This low cost cassette label contains a memory IC featuring contact-free induction coil transmission to store information. HD VTRs can read and write from these labels.

BCT-6SR (Small) 6 Minutes *(Mfr # BCT6SR/3 • B&H # SOBCT6SR)* **56.50**

BCT-33SR (Small) 33 Minutes *(Mfr # BCT33SR/3 • B&H # SOBCT33SR)* **93.50**

BCT-40SR (Small) 40 Minutes *(Mfr # BCT40SR/3 • B&H # SOBCT40SR)* **85.50**

Professional Disc



Professional Disc combines true High Definition picture quality with outstanding recording capacity and all the advantages of non-linear production for ultra efficient filmmaking and news reporting. With its new dual-layer version, it is expanding media professionals' opportunities. This upgraded version also increases XDCAM system's potential as an efficient production technology. Available in 23.3 GB and dual layer 50 GB, they are ideal for long continuous recordings like sport events, speeches, conferences, etc. This equates to an HD recording time up to 120 minutes with the single-layer version and up to 250 minutes with the dual-layer version.

Sony's advanced hard coat technology gives the disc high scratch-resistance and an extremely low electrostatic charge, making it difficult for static electricity to be generated and preventing dust inside the camera from damaging the disc.

Ruggedly engineered to perform a minimum of 1,000 record/re-record cycles, the disc can be used as many times as you like without picture or audio degradation. Disc is protected by a durable cartridge that offers exceptional resistance to dust, mechanical vibration, surface scratches and X-rays – more than tough enough to cope with the knocks and shocks of real-life shooting conditions.

PFD-23 23.3 GB Disc *(Mfr # PFD23A • B&H # SOPFD23)* **24.95**

PFD-50 50GB Dual Layer Disc *(Mfr # PFD50DLA • B&H # SOPFD50)* **69.95**

SxS PRO



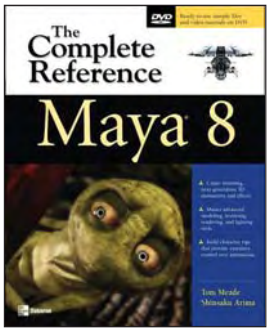
Designed for the latest XDCAM EX camcorder, Sony SxS PRO media is set to change the way professional HD video is captured and edited. These compact flash-based memory cards provide near instantaneous read and write performance with transfer speeds of up to 800Mbps. For professional videographers and broadcasters requiring faster turnaround times and more efficient high definition digital video workflows, SxS PRO is the ideal solution.

SxS PRO is the first ever PCI Express solid-state storage media and can transfer data at up to twice the speed of legacy PC Card interfaces. Cards include a high quality locking case designed to safely store and protect it while travelling.

8GB SxS PRO Memory Card *(Mfr # SBP-8 • B&H # SOSBP8)* **399.95**

16GB SxS PRO Memory Card *(Mfr # SBP-8 • B&H # SOSBP8)* **849.95**

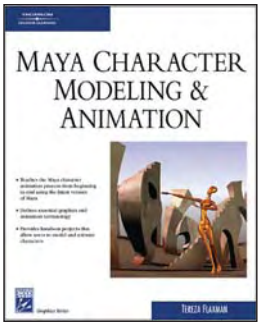
POST PRODUCTION



The Complete Reference
Maya 8
by Tom Meade & Shinsaku Arima

A reference guide for the advanced 3D animation suite, Maya 8. Teaches you how to create animated content using Maya. The software can create content for film, TV, video game, print media, and the web. An excellent resource for anyone who earns a living using the software. 640 pgs.

Item # MCM8CR **59.95**



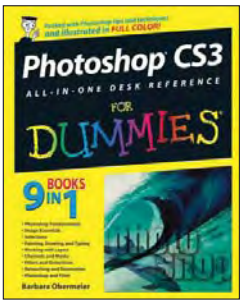
Maya Character Modeling & Animation
by Tereza Flaxman

A training guide for the Maya 3D animation suite. Teaches you how to use the software to create and animate character models. A CD-ROM with project files is included, allowing you to work with the examples and lessons presented in the book. 500 pgs.

Item # THMCMAA **49.95**

Photoshop CS3
All-In-One Desk Reference
for Dummies
by Barbara Obermeier

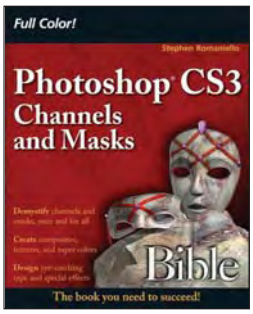
Whether you're new to Photoshop, want to take your skills up a notch, or want to quickly master the new features and enhancements in Photoshop CS3, you've come to the right place. "Putting It Together" exercises give you hands-on experience. 700 pgs.



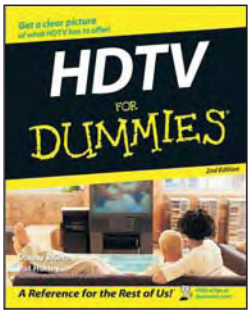
Item # WIDCS3IODRD **39.95**

Photoshop CS3
Channels & Masks Bible
by Stephen Romaniello

If you use Photoshop without working with channels and masks, you're missing out on some of the most powerful and creative features of Photoshop CS3. Create dazzling composites, speed your workflow, get awesome color, with step-by-step instructions, techniques, and examples. 544 pgs.



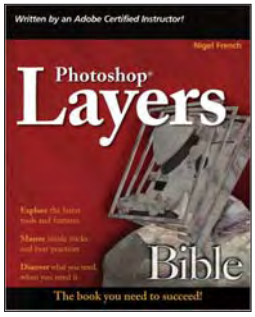
Item # WIDPCS3CAMB **49.95**



HDTV for Dummies
Second Edition
by Danny Briere & Pat Hurley

If you love movies, TV, and video games, you've probably thought about investing in a high-definition television set, otherwise known as HDTV. But first you should know what you're investing your hard-earned money in, which TV set is good for you, and other things that will optimize your viewing pleasure. 330 pgs.

Item # WIHDTVD2E **19.95**

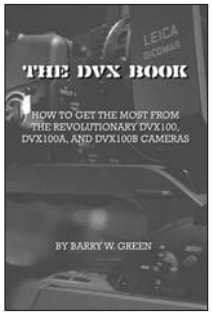


Photoshop Layers Bible
by Matt Doyle & Simon Meek

Photoshop layers allow you to create complex compositions by stacking one or more images on top of a background, providing designers with greater design flexibility. Gain total creative control. Packed with hands-on examples that demonstrate concepts and functions as well as scores of undocumented techniques and secrets. 792 pgs.

Item # WIPCS3BL **39.95**

ADVANCED VIDEO



The DVX Book

by Barry Green

This is the ultimate training package for the Panasonic AG-DVX100, DVX100A and DVX100B camcorders. Comprehensive examination of the camera, all its settings and modes, and tutorials on some of the most common situations DVX users find themselves facing. Technical issues described in ways that make them approachable to even the most non-technical users. 150 pgs.

Item # BODVXB **69.95**

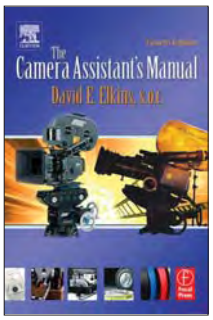
The HVX Book

by Barry Green

Covers all facets of the camera - from soup to nuts, this tutorial will fill in all the gaps, leaving no stone unturned. Written in plain language that makes it easily comprehensible by users of all levels. Technical issues are described in ways that make them approachable and practical to even the most non-technical users. Over 250 pgs.



Item # BOHVXB **89.95**



The Camera Assistant's Manual

Fourth Edition

by David E. Elkins, S.O.C.

A "must have" on the set for camera assistants. Loaded with reference material such as camera illustrations, forms, charts, checklists, and equations. Teaches the complete workflow in easy-to-understand terms and does not assume prior knowledge. Invaluable career advice rounds out the book. 512 pgs.

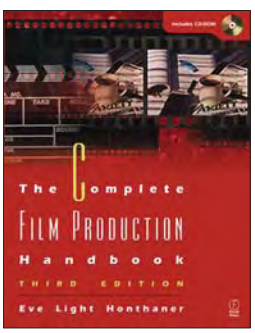
Item # FOCAM **46.95**

The Complete Film Production Handbook

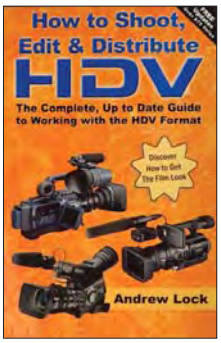
Third Edition

by Eve Light Honthaner

A step-by-step guide covering the essentials of the business, from checklists and sample pre-production and post production schedules to contracts and company policies relating to insurance, talent management, and more. 140 line illustrations. 520 pgs.



Item # FOCFPHB **59.95**



How to Shoot, Edit & Distribute HDV

by Andrew Lock

A comprehensive and insightful overview of current HDV cameras. In addition, the author, Andrew Lock, talks about getting the most from your camera. Suggested shooting modes and "tweaking" the camera to squeeze the most out of what this medium can offer. 143 pgs.

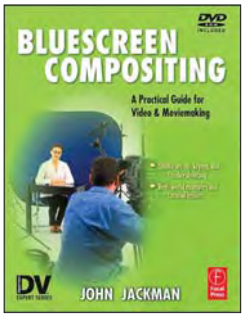
Item # BOHDVB **24.95**

Bluescreen Compositing

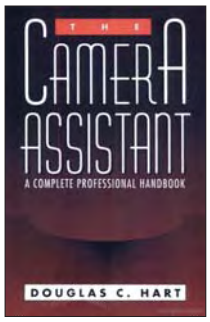
A Practical Guide for Video & Moviemaking

by John Jackman

A ccomprehensive how-to course in creating effective and realistic composited scenes in video formats. Clear, understandable explanations of the different types of keying techniques and how they work. Real-world examples and tutorials. 248 pgs.



Item # FOBSC **44.95**



The Camera Assistant

A complete Professional Handbook

by Douglas C. Hart

A veteran camera assistant describes in this all of the important facets and duties of the first and second camera assistants' jobs in this comprehensible technical guide. Additionally, personal anecdotes from the author's years behind and beside the camera provide insight into this demanding field. 421 pgs.

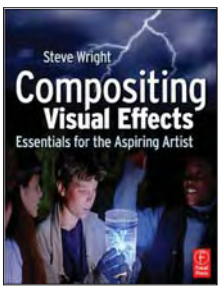
Item # FOCAZ **62.95**

Compositing Visual Effects

Essentials for the Aspiring Artist

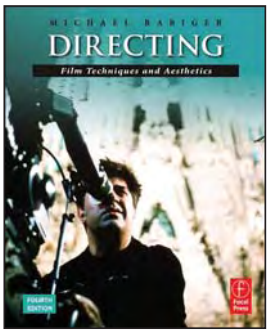
by Steve Wright

Lavishly illustrated with hundreds of film shots, figures, illustrations and diagrams to help you gain a valuable vocabulary and understanding of the full range of visual effects which play a key role in digital compositing . Author is a 20-year visual effects compositing veteran with 70 broadcast TV commercials and over 60 feature films credits. 264 pgs.



Item # FOCVE **43.95**

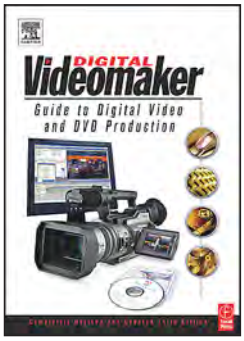
ADVANCED VIDEO



Directing
Film, Techniques and Aesthetics
by Michael Rabiger

A comprehensive manual that covers the methods, technologies, thought processes, and judgments that a director must use throughout the fascinating process of making a film. Emphasizes low-cost digital technology which allows cutting-edge creativity and professionalism on shoestring budgets. 548 pgs.

Item # FOD4ED **49.95**



Videomaker
Guide to Digital Video and DVD Production
Third Edition
by Videomaker

Provides information on all the latest tools and techniques available to help you shoot like the pros. Includes topics like shooting, serving, encoding, streaming, editing tips, making streaming slide shows, MPEG, and DVD and CD authoring and burning. 422 pgs.

Item # FODVG **24.95**

Film Directing
Shot by Shot
by Steve Katz

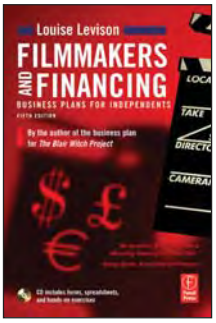
This catalog of motion picture techniques utilizes the work of the great stylists who established the versatile vocabulary of technique that has dominated the movies since 1915. A graphic approach that includes comparisons of style by interpreting a 'model script' created for the book, in storyboard form. 366 pgs.



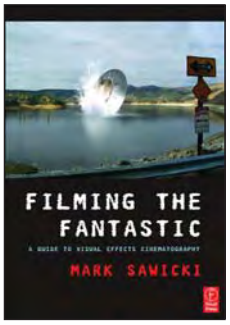
Item # FOFDSBS **27.95**

Filmmakers End Financing
Business Plans for Independents
by Louise Levison

Planning a feature, short documentary, or large format film? This unique guide for independent filmmakers and producers in need of financing teaches how to create a business plan presentable to a potential investor. Chapters devote sections to marketing, financing and distribution. 272 pgs.



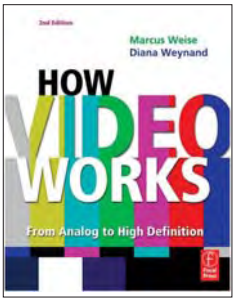
Item # FOFF **29.95**



Filming the Fantastic
A Guide to Visual Effects Cinematography
by Mark Sawicki

A camera man, artist, and actor focuses on the art and craft of visual effects. Learn to effectively photograph foreground miniatures, matte paintings, green screen setups, miniatures, crowd replication, explosions, creating elements that will composite together flawlessly. 312 pgs.

Item # FOFFGVEC **44.95**



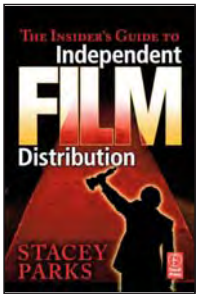
How Video Works
From Analog to High Definition
by Marcus Weise & Diana Weynand

A bible for professionals in the video world since 1985, this guide offers easy to understand explanations of the entire world of video – from analog video to all the new digital technologies, including HD, compression, and encoding. Update your library with this version of an industry standard. 320 pgs.

Item # FOHVW **39.95**

The Insider's Guide to
Independent Film Distribution
by Stacey Parks

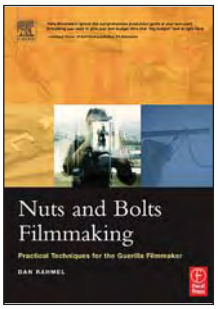
For filmmakers and producers dedicated to film distribution and the marketplace. Could mean the difference between getting your film out to the public and keeping it "in the can." Learn how to sell your movie to a studio, a cable network, a video distributor, or international buyers. 216 pgs.



Item # FOIGIFD **24.95**

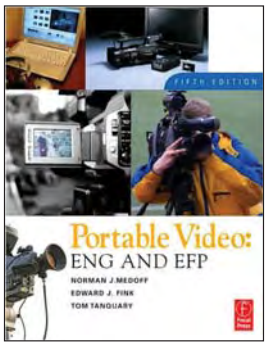
Nuts and Bolts Filmmaking
Practical Techtechniques for the Guerilla Filmmaker
by Dan Rahmel

This ideal book for the rapidly growing number of low-budget filmmakers provides how-to information on the day-to-day techniques of actual low-budget production. Filmmakers on a tight budget, both amateur and professional, take note. 360 pgs.



Item # FONBF **34.95**

ADVANCED VIDEO



Portable Video
ENG and EFP, 5th Edition
by Norman J. Medoff, Edward F. Fink & Tom Tanquary

Techniques and technology of single camera electronic news gathering and electronic field production. For the home videomaker, amateur or professional seeking information on the newest advances in technique and equipment. 413 pgs.

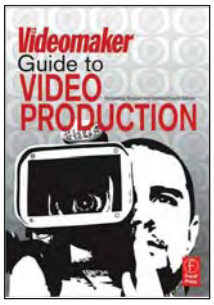
Item # FOPVEE **49.95**

Sound for Digital Video
by Tomlinson Holman



Holman, sound engineer on such films as Indiana Jones and the Temple of Doom and Star Wars: Return of the Jedi, is famous for his pioneering work in film sound production and for developing THX. Now, he brings his expertise to the relatively new field of sound for digital video productions. Tips and solutions on production, editing, and mixing. 328 pgs.

Item # FOSDV **39.95**

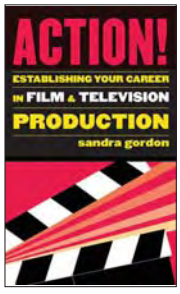


Videomaker Guide to
Video Production
4th Edition by Videomaker

Information on the latest cutting edge tools and techniques necessary to help you shoot and edit video like the pros. Learn about equipment, lighting, editing, audio, high definition and all aspects of video from the leading experts on videography. Advice from the experts with quick solutions for video production. 392 pgs.

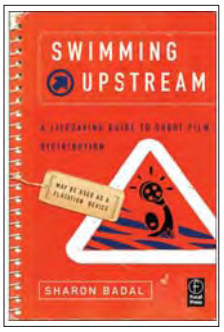
Item # FOVGVP4ED **24.95**

Action!
Establishing Your Career in Film & Television Production
by Sandra Gordon



Uniquely designed for individuals interested in a career in the entertainment industry. This guide takes the formula out of the job-hunting book to the next step, informing its readers not only how to write their resumes, but where to send them, how to keep their jobs once they are hired, and how to advance in their career. 208 pgs.

Item # HAECFTV **16.95**

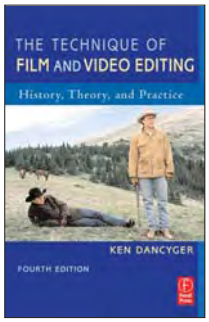


Swimming Upstream
A lifesaving Guide to Short Film Distribution
by Sharon Badal

An ultimate guide for anyone who's made a short film and wonders what to do next. Whether your short film is meant to be a calling card, a segue to a feature film or you just want to recoup some of the costs, this book describes the potential paths for distribution. For amateur and aspiring filmmakers. 320 pgs.

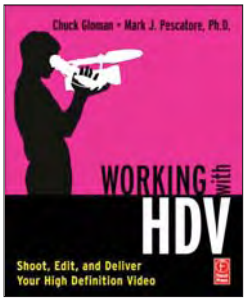
Item # FOSUGSFD **24.95**

The Technique of
Film and Video Editing
by Ken Dancyger



Provides a detailed, precise look at the artistic and aesthetic principles and practices of editing for both picture and sound. Analyses of photographs from dozens of classic and contemporary films and videos provide a sound basis for the professional filmmaker and student editor. Examples, analysis, and film stills from great movies. 512 pgs.

Item # FOTFE **39.95**

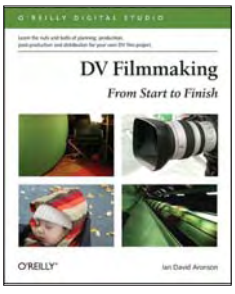


Working with HDV
Shoot, Edit and Deliver Your High Definition Video
by Chuck Gloman and Mark J. Pescatore

A clear, unbiased overview of HDV, this book provides perspective on the driving forces behind high-definition, technical information about digital video technologies that's easy to follow, and real-world tips for getting the most out of your HDV investment. 256 pgs.

Item # FOWHDV **34.95**

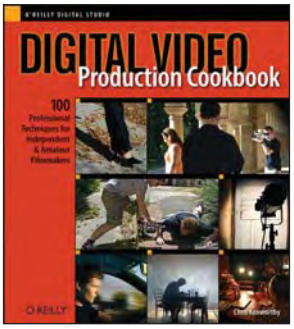
DV Filmmaking
From Start to Finish
by By Ian David Aronson



Covers all aspects of the new digital video frontier, for amateurs and professionals alike. From the nuts and bolts of timecode and aspect ratio, to framing, lighting and sound recording; as well as editing, special effects creation, and distribution. For filmmakers at varying experience levels. 310 pgs.

Item # ORDVFSF **39.95**

ADVANCED VIDEO



Digital Video
Production Cookbook
by Chris Kenworthy

100 professional techniques for independent and amateur filmmakers. Create sophisticated-looking visual effects, dramatic shots, and powerful sequences using low-cost methods adapted from high-end professional techniques. Packed with full-color, step-by-step instructions. 192 pgs.

Item # ORDVPC **29.95**

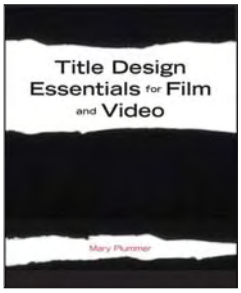


Real World
Digital Video
by Pete Shaner, Gerald Everett Jones

Capture professional-quality images and sound, edit, post process, add special effects, distribute video on tape, DVD, or streaming Internet media. A companion DVD is packed with examples of a video interview, a documentary, and a scripted project, software demos, and useful production forms and templates. 456 pgs.

Item # PERWDV **49.95**

Title Design Essentials for Film and Video
by Mary Plummer



This cookbook-style guide teaches how to create effective titles for your projects, no matter what your genre and subject matter may be. Beautifully illustrated. Accompanying DVD has QuickTime movies showing examples constructed using After Effects, Motion, LiveType, Photoshop, and Flash. 240 pgs.

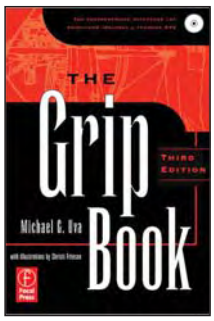
Item # PETDEFV **39.95**

Thomson Course Technology Book
HDV Filmmaking
by Chad Fahs



This reference will take you through the entire spectrum of HDV production and post-production, from choosing a high-definition video format and an HDV camcorder, to acquiring and editing HDV, to working with advanced HDV effects and delivering your finished product. Interviews with professional filmmakers. 488 pgs.

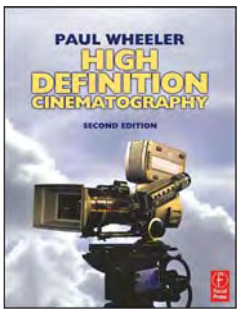
Item # THHDVF **49.95**



The Grip Book
Third Edition
by Michael G. Uva

This valuable professional reference, known as "the bible" for grips, contains more information than ever on how to become a professional grip and have a successful career. The Companion DVD includes visual demonstrations of techniques and equipment, as well as the popular "grip rap" theme song. 432 pgs.

Item # FOGB3ED **39.95**

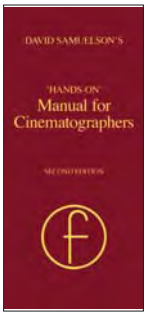


High Definition Cinematography
Second Edition
by Paul Wheeler

A necessity for users of high definition technology. Demystifies HD technology, equipment and workflow to help filmmakers shoot gorgeous footage and explains how high definition affects the shooting process and budgets. 272 pgs.

Item # FOHDC **34.95**

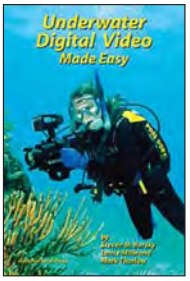
Hands-On
Manual for Cinematographers
by David Samuelson, 2nd Edition



Everything to know about cinematography - from camera choice, maintenance and threading diagrams, to electricity on location, equipment checklists, film stock, lenses, light and color. Handy reference, tables, look- up formulae, techniques and mathematics for cinematographers. More than 70 makers and models of 16mm, 35mm and 65mm cameras listed. 400 pgs.

Item # FOHOMC **62.95**

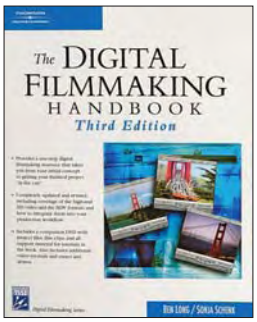
Underwater Digital Video
Made Easy
by Steven M. Barsky, Lance Milbrand, & Mark Thurlow



Whether you've always wanted to be a motion picture director or just want to make home videos of your next diving vacation, this book is the place to start! Includes useful tips based on actual underwater video or film projects that have been shown in theaters, seen on television, or are available on DVD. 192 pgs.

Item # HAUWDVME **23.95**

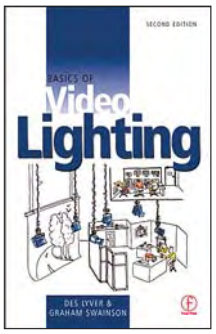
HOME VIDEOGRAPHY



The Digital Filmmaking Handbook
Third Edition
by Ben Long, Sonja Schenk

From writing and preproduction planning to shooting and post-production editing and effects, this book will serve as the single-volume film school. A companion DVD includes project files, film clips, support material for tutorials in the book, and more. 550 pgs.

Item # CHDFMH3E **49.95**



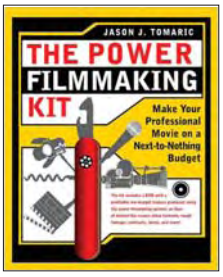
Basics of Video Lighting
Second Edition
by Des Lyver & Graham Swainson

A primer for anyone wishing to learn about lighting a video production. Describes the principles and processes involved in obtaining professional results in educational, training and corporate environments. It covers everything from the different types of lights and their control, to basic studio and location settings. 149 pgs.

Item # FOBVL **29.95**

The Power Filmmaking Kit
by Jason J. Tomaric

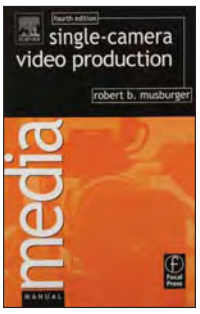
A comprehensive, multimedia book and DVD package that empowers you to produce your own Hollywood-quality movie. Learn how to achieve professional quality on a microbudget, using the resources you have at hand. For beginning independent filmmakers making low-budget movies. Includes a DVD packed with video tutorials, rough footage, and more. 432 pgs.



Item # FOPFK **39.95**

Single-Camera Video Production
Media Manual
by Robert B. Musberger

Clearly explains the technology and the equipment of video production and details step-by-step professional-level techniques that can be applied to any type of production or budget. Learn how to integrate technique, equipment, and creative concerns within the production process. 232 pgs.



Item # FOSCVP **28.95**



The Complete Guide to Digital Video
by Ed Cooper

Whatever your level of ambition, This is the shooting script for aspiring Spielbergs, both young and old, covering the basic techniques of shooting, lighting, editing and publishing, all the way through to expert insider views of the video-maker's art. 224 pgs.

Item # THCGDV **39.95**



303 Digital Filmmaking Solutions
by Chuck B. Gloman

This compendium of solutions allows anyone to dig into each problem category and quickly find the necessary guidance. Even a complete neophyte can take advantage of Chuck Gloman's 22 years in the video trenches and use hard-earned trade secrets to make their videos look professional. 386 pgs.

Item # MC303DFS **29.95**

Making Media
Foundation of Sound and Image Production, 2nd Edition
by Jan Roberts-Breslin

Learn the basic concepts of media production: frame, sound, light, time, motion, sequencing, etc. The companion web site provides interactive exercises for each chapter. Text is heavily illustrated, complete with sidebar discussions of pertinent issues. 304 pgs.



Item # FOMME **49.95**

Digital Video Hacks
Tips & Tools for Shooting, Editing and Sharing
by Joshua Paul

From acquiring footage, mixing, editing, and adding effects to final distribution, this book provides unique tips, tools, and techniques for every stage of video production. With digital video, the hacking possibilities are now limitless, for both amateurs and professional artists. 426 pgs.



Item # ORDVH **29.95**

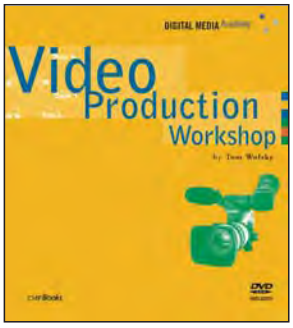
PROFESSIONAL VIDEOGRAPHY



Behind the Seen
How Walter Murch Edited Cold Mountain Using Apple's Final Cut Pro and What This Means for Cinema
by Charles Koppelman

Walter Murch, director Anthony Minghella, and a long list of Hollywood heavy-hitters are proving that this under-$1,000 software can be used to edit a multi-million dollar motion picture! 360 pgs.

Item # PEBS **39.95**



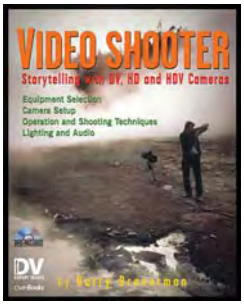
Video Production Workshop
by Tom Wolsky

Students and teachers alike will benefit from a focus on the concepts and best practices of writing, camera work, lighting, sound and editing. The companion DVD contains clips and sequences that serve to illustrate the concepts presented in the text. 224 pgs.

Item # CMVPW **34.95**

Video Shooter
Storytelling with DV, HD and HDV Cameras
by Barry Braverman

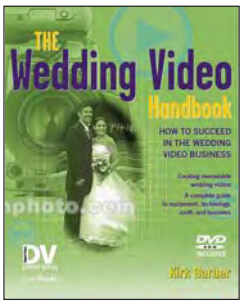
Written by a veteran in the industry and utilizing an engaging, conversational style (including illustrative anecdotes from years of experience), the book takes the reader beyond "button pushing" to teach the complete range of skills required to capture compelling images. 256 pgs.



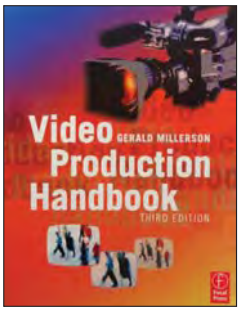
Item # CMVS **44.95**

The Wedding Video Handbook
How to Succeed in the Wedding Video Business
by Kirk Barber

Practical advice from a pro. Everything a wedding videographer needs to know. Secrets for getting clients, selecting the proper equipment, and tips on capturing special wedding moments despite difficult filming conditions. 288 pgs.



Item # CMWVHB **34.95**



Video Production Handbook
by Gerald Millerson

Specially prepared to give you an at-a-glance guide to quality video program-making on a modest budget. Straight-forward up-to-the-minute guidance with daily production problems and a wealth of practical tips based on the author's personal experience. 320 pgs.

Item # FOVPHB **43.95**



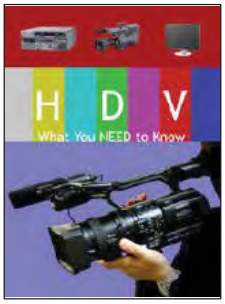
Digital Video
with Windows XP in a Snap
by Greg Perry and Dave Johnson

Series of well-organized, bite-sized, quickly accomplished tasks. Lets the reader zero right in on the one particular task he or she wants to accomplish, quickly figure out what to do, do it, and then get back to work. For those who are new or who don't have time for long-winded explanations. 350 pgs.

Item # PESDVS **24.95**

HDV
What You Need to Know
by Mark Dileo & Douglas Spotted Eagle

Helps readers avoid common pitfalls in HDV setup, shooting, lighting and sound, while providing tips and techniques to avoid problems on the production set. Special attention is paid to acquiring great audio with the HDV camera. Covers all HDV cameras, with special focus on the new HDV-Z1 from Sony. 130 pgs.



Item # VABHDV **29.95**

Adobe Premiere Pro CS3 Bible
by Adele Droblas and Seth Greenberg

Revised and enhanced authoritative and comprehensive guide to creating, editing, and outputting digital video to DVD, CD-Rom, the Web, or videotape. Learn to create special effects using Premiere and After Effects, Encore and other software. Bonus CD-Rom loaded with video-based tutorials. 1008 pgs.



Item # WIAPROCS3B **49.95**

INSTRUCTIONAL DVDs



Underwater Video Basics
by Steve Miller

Emmy Award winning Cameraman & Divemaster Steve Miller provides you with the most comprehensive instructional program for divers who want to take the plunge into the world of underwater video. Even if you've never picked up a camcorder, Steve's step-by-step instruction will have you producing quality underwater movies in a matter of days.

Item # 24UVWBDVD **29.95**

Color Measurement for Filmmakers
by Allen Daviau



Understanding the color properties of light and how the human eye perceives color is one of the underlying principles of effective motion picture photography and theater lighting. Accomplished cinematographer Allen Daviau, ASC, outlines his technique for controlling color with his unique test chart.

Item # BICMFF **49.95**



HVX BootCamp
Volume II - Post
by Barry Green

Brought to you by the same people who put on the HD BootCamp training seminars. Over three hours of camera instruction. Hosted by Barry Green, the world's leading authority on the HVX, you'll learn every menu item, every switch, button and function, every recommendation and detail to get the most from your HVX.

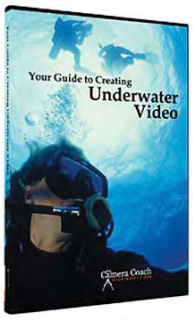
Item # BOHVXBC2 ..... **49.95**

Digital Cinema Training
Gear Guide '07



An interesting set of DVDs that takes you behind the scenes of the manufacturers who produce the best cinema gear available. The overview provides great insight not only into the world of how cinema gear is designed but how it works. And, since it is done by the people who "know", it is to be considered a primary source of information.

Item # DIDCTGG07 ..... **99.95**



Your Guide to Creating

Underwater Video
by Annie Crawley

Whether you are new to shooting or have owned your camera system for years and simply want to refine your techniques, there's no better tool available to help you achieve your underwater video dreams. Master editor Jeff Morse is featured teaching you the fundamentals of editing and that shooting and editing go hand and hand.

Item # ANYGUV **39.95**

HVX BootCamp
Volume I - Camera Ops
by Barry Green



The ultimate training DVD set for the Panasonic HVX200/HVX202. Brought to you by the same people who put on the HD BootCamp training seminars, the HVX BootCamp DVD is over three hours of intensive camera instruction. Features both test charts and real-world examples to illustrate the various features.

Item # BOHVXBC **59.95**



HVX BootCamp DVD Bundle:
Volumes I and II 3-Disc Set
by Barry Green

The ultimate training DVD set for the revolutionary Panasonic HVX200/HVX202 camera. By the same people who put on the HD BootCamp training seminars. Over three hours of intensive camera instruction.

Item # BOHVXBCP **94.95**

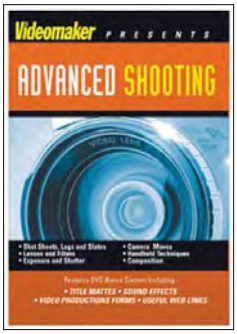
Digital Cinema Training



Digital Cinema Course, DCT-MP/COMMAND (20 DVDs) Here is one of the most comprehensive, detailed and thorough courses on digital cinema you can ever come across. Within this DVD collection, every aspect of production is covered - from basic gear to lighting styles and techniques, and from a solid field manual to an all-encompassing checklist, nothing is left to chance.

Item # DIDCTMPCOMMA **389.95**

INSTRUCTIONAL DVDs



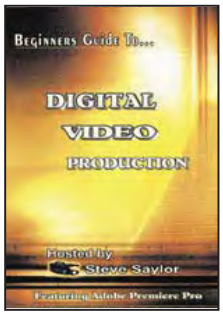
Videomaker
Advanced Shooting

This program focuses on the basic techniques to help refine shooting skills and tell a better story. Teaches: shot sheets, logs, slates, lenses & filters, exposure & shutter, camera moves, handheld techniques and composition.

Item # FIAS **39.95**

Beginners Guide to
Digital Video Production

This Windows-based tutorial features Adobe's "Premiere Pro" editing software and over 6 hours of instruction on 3 DVD's. Whether you want to produce and direct your own Movies, make Music Videos, Commercials, or any Video Production, this "How-To" will guide you through the entire process.



Item # FIBGP **148.95**



Double Exposure
The Voice of the Camera

Explores topics relating to working with and around a Hollywood movie camera. You will hear from hero's of the Hollywood film industry, you will gain insight into the Hollywood camera and crew system. The program explores how Hollywood films work technically and artistically, to reinforce and challenge your understanding of America's greatest national self-image mirror: the movie.

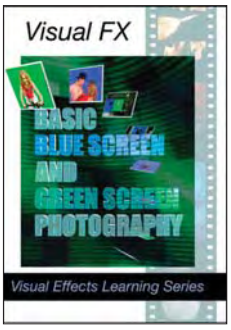
Item # FIDEVC **44.95**

Cinematography Master Class Series



In this training series, nine of the world's finest cinematographers share their wealth of experience in a workshop setting as they guide you through a series of professional lighting problems both in the studio and on location. 3-D computer animations vividly illustrate the approaches they take to solving them. This unique series, sponsored by Kodak, will be of value both to students and working cinematographers.

Item # FIKCS **578.95**



Visual FX
Basic Blue Screen and Green Screen Photography

Learn the art and science of Blue Screen and Green Screen photography from special effects veteran and Academy Award winner Peter Kuran. Whether you want to shoot your own Blue and Green Screen to composite or just familiarize yourself with the terms and techniques, this tutorial takes you behind the scenes to learn.

Item # FIBBG **98.95**

Creating an Effective Television Story



Whether producing audio-visual stories for news, documentary or corporate genres, the process includes targeting an idea, collecting the audio and visual ingredients, understanding how to structure those ingredients, writing a script to maximize audio-visual effectiveness, and finally editing the story into a finished package.

Item # FICETS **118.95**



Feature Film Lighting

Russell Boyd, director of photography on such films as “Picnic at Hanging Rock”, “Tender Mercies” and “White Men Can’t Jump”, discusses the lighting of scenes from his work in technical terms, including such specific problems as rain scenes and the use of nets in interiors and exteriors. Examples range from his near-documentary work on Philip Noyce’s “Backroads” to the elaborate musical numbers of Gillian Armstrong’s “Starstruck.”

Item # FIFFL **148.95**

Making a Good Script Great



Noted Hollywood script consultant, Dr. Linda Seger, analyzes the elements necessary to make a good script great. Her clients include TriStar Pictures, MGM/UA, Turner Network, ABC and CBS. Key features include creating unforgettable characters, structuring the story and expressing the theme.

Item #FIMAGSG **29.95**

INSTRUCTIONAL DVDs



Multicamera Direction Planning

We sit in on the planning and production of a multi-camera video shoot – including the first read through, design meeting, setup of the rehearsal space, rehearsals, planning of camera coverage, final camera scripting, the production meeting, the technical run through and the shoot day, following the roles played by the director and assistant director, production designer, lighting and technical director.

Item # FIMDP **148.95**

The Director's Series



For those students who are studying directing, the over 5-hour Director's Series is the complete guide to directing a Hollywood-caliber feature film. The key features consist of Time and Again, the feature film, on Disc one; production one and production two on discs two and three, and post production — on the fourth disc.

Item # FITDS **298.95**



The Producer's Series

For those 'would be' Hollywood producers, the over 5 hour Producer's Series is the complete guide to producing and marketing their own "Blockbuster". The key features consist of Time and Again, the feature film, on Disc one; production one and production two on discs 2 and 3, post production on 4, marketing on 5 and Producer's notebook on disc 6.

Item # FITPS **298.95**

A View from Behind the Viewfinder

A Day In The Life of an ENG Camera Person



Spend a day with each of three photojournalists at KPNX Phoenix, from a morning staff meeting to the rush to edit the day's stories for broadcast. Experience the pressures of the photojournalist's many roles and witness the teamwork that's vital to getting the story.

Item # FIVBVF **24.95**



Complete Film School in a Box

This multipart DVD and CD-ROM program illustrates in detail how to create, deliver and bring a low budget film to market. Covering the film making process from development to marketing, the programs guide you through each step of the process by real independent filmmakers who started with an idea and not much else.

Item # FISSCFB **498.95**

The Film Score



Renowned American film composer Miles Goodman (La Bamba, Little Shop Of Horrors) works with an engineer and symphony orchestra to record the score of a feature film.

The director, composer, composer's assistant and engineer all give their perspective as the creative work proceeds.

Item # FITFS **69.95**



The Video Toolbox:

How to Make a Video Program

A fast moving, imaginative and humorous introduction to the video production process. Two detailed, fictionalized case studies are followed from conception to completion and interwoven with explanatory graphics, animation, practical advice and technical tips. Divided into eight segments.

Item # FITVT **178.95**

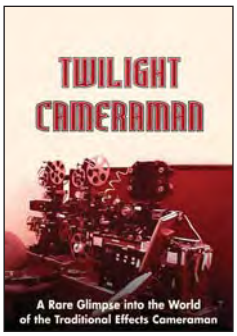
INSTRUCTIONAL DVDs



Shooting the Talking Head

Whether on video or film, the so-called talking head is one of the most common subjects in the viewfinder and subsequently, on-screen. This program covers the essentials of composition, lighting, perspective and sound for recording interviews and making subjects come alive on camera. A great primer for creators of news, documentary, institutional and dramatic programs.

Item # FISTH.....**168.95**



Twilight Cameraman

A rare glimpse into the remarkable craft of optical printing, which was of great importance in the field of visual effects. A wonderful companion piece to the Albert Whitlock: A Master of Illusion.

Item # FITC.....**79.95**

Inside the Sony HVR-V1 and HDR-FX7 Camcorders

by Douglas Spotted Eagle

Join Douglas Spotted Eagle, well-known HDV Guru and author of the best selling "HDV: What You Need to Know" as he examines the features, capabilities and challenges of the Sony HVR-V1 and HDR FX-7 camcorders.



Item # VAIDHVRV1U.....**79.00**

Inside the Sony HVR-Z1 and HDR-FX1 Camcorders

by Douglas Spotted Eagle

These revolutionary HDV cameras bring affordable HD acquisition to the masses. Douglas shows you how to get the most from your gear and prepares you for the changes you'll need to introduce into your workflow.



Item # VAIDHVRZ1U.....**79.00**



Inside the Panasonic AG-HVX200

A Closer Look

by Gary Adcock

HD Consultant Gary Adcock examines the features, capabilities, and challenges of the Panasonic AG-HVX200. He shows you how to get the most from a revolutionary camera that brings HD acquisition to the masses and prepares you for the changes you'll need to introduce into your workflow.

Item # VAIDHVX200.....**79.00**



How to Setup, Light and Shoot Great Looking

Interviews

by Doug Jensen

Great interview lighting is essential to any production. Regardless of your budget or what kind of camera you have, there's just no excuse for not shooting the kind of excellent looking interviews that you see on the best network news-magazine programs.

Item # VOILDVD.....**38.95**

Instructional DVD for the

Sony XDCAM HD Camcorders

A comprehensive overview of Sony XD camcorders. With more than two hours of training content, no stone is left unturned in covering the mechanics and capabilities of these wonderful machines.

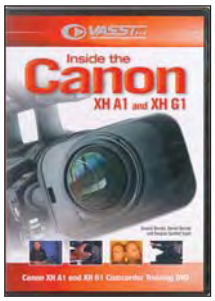


Item # VOXD350DVD.....**79.00**

Inside the Canon XHA1 and XHG1

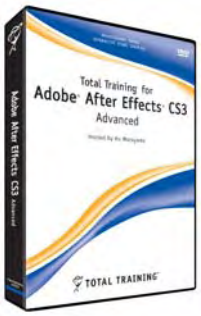
by Donald Berube, Daniel Berube, & Douglas S. Eagle

Join the well known digital filmmakers and Canon camcorder specialists, and the author of the best-selling book, HDV: What You NEED to Know, as they examine the features, capabilities, and challenges of the Canon XH A1 and XH G1 camcorders.



Item # VAIDA1G1.....**79.00**

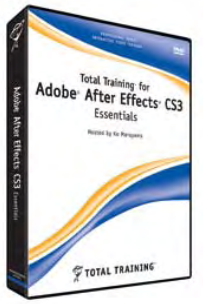
INSTRUCTIONAL DVDs



Adobe After Effects CS3
Advanced
by Ko Maruyama

Entertaining and educational. Explore the 3D environment to better understand how to work with 3D cameras and add realistic lighting and shadows. Test drive tools that you may have never tried before, such as painting and keying. Ko wraps up the course with a closer look at the all new Puppetry and Shapes tools.

Item # TOTAECS3A **149.95**



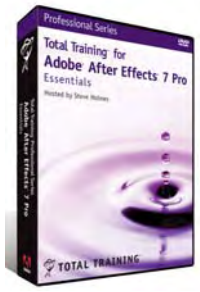
Adobe After Effects CS3
Essentials
by Ko Maruyama

Discover the world of animation. Hosted by a professional animator who focuses on new features and essential tools, including Shape Layers, the Puppet Tool and Brainstorm. Learn how to use many of the new effects found in After Effects CS3 as well as how to import Photoshop Layer Styles.

Item # TOTAECS3E **149.95**

Adobe After Effects 7 Pro
Essentials
by Steve Holmes

Indispensable for learning the basics of the industry-standard tool for motion graphics and special effects design and production. Learn incredible ways to control keyframes, understand how to make the most of powerful masking and blending modes and discover how to animate text in amazing ways.

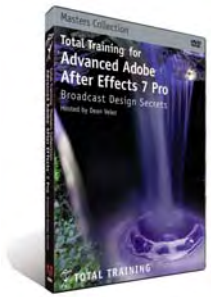


Item # ADUAEP7MA **149.95**

Adobe After Effects 7 Pro
Professional Features
by Steve Holmes

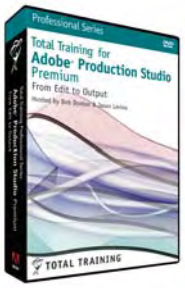
Lessons focus on important aspects of special effects, rotoscoping, expressions, and 3D motion graphics. Take a journey into After Effects' incredible 3D world, with lights, cameras, motion and expressions for realistic animation. An in-depth look at the effects, techniques, tips, and tricks used for high-end productions.





After Effects 7 Pro Advanced
Broadcast Design Secrets
by Dean Velez

Discover real strategies of broadcast design and how to think like a broadcaster from an Emmy award-winning broadcast designer. An advanced approach to common features enables you to create extraordinary and inventive results from simple source materials, with a minimum of time and effort.



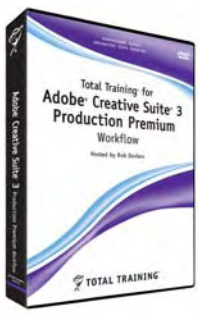
Adobe Production Studio
from Edit to Output
Presented by Jason Levine & Bob Donlon

Dedicated to helping you understand Adobe's integrated suite of video, design, audio, and DVD authoring applications. The series hosts share their real-world production knowledge of how to use these incredible digital video, sound, and effects tools to take a project smoothly from design and editing to final DVD production.

Item # TOTPSFETO **149.95**

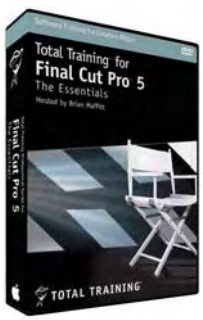
Adobe CS3 Production Premium
Workflow
by Bob Donlon

Learn how to calibrate your camera and shoot directly to hard disk with OnLocation; design an opening animation with After Effects; create a music score and polish your audio in Soundbooth. See how to create interactivity with Encore and Flash.



Final Cut Pro 5
The Essentials
by Brian Maffitt

Visual effects guru, Brian Maffitt helps you get up to speed on the leading Mac-based video editing application during this video series produced in HD. Fine tune your skills by accessing the same video clips used by Brian in the lessons to give you hands on experience with the new techniques.



INSTRUCTIONAL DVDs

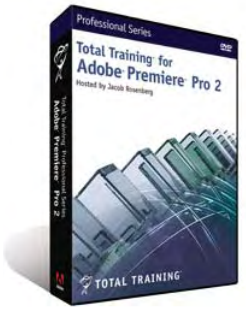


Final Cut Studio

A Post-Production Workflow

by Yan Shvalb

Discover the numerous ways Final Cut Studio's flexible tools offer a wide range of solutions and configurations to enhance your productivity. Start by examining the pros and cons of both compressed (software only) and uncompressed (third party hardware enhanced) workflows. Yield high quality results in less time.



Adobe Premiere Pro 2

by Jacob Rosenberg

Easily produce a video and have it look like it was cut by a professional. Filmmaker and noted author, Jacob Rosenberg, leads you through the extensive capabilities of the most scalable, efficient, and precise editing tool for HD, SD, DV, and Film. Nearly 17 hours of tutorials to help you maximize your time using Adobe Bridge and many new features including eReview.

Adobe Premiere Elements 3

by Bob Donlon

Follow step-by-step tips on how to sort and trim your footage, assemble your edits, add cool effects and transitions, record narrations, create titles and graphics and assemble dynamic slideshows. Easily transform your footage into slick web clips or dynamic DVDs. Project files included.

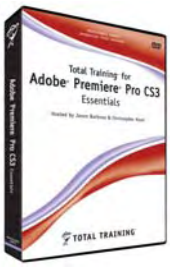


Adobe Premiere Pro CS3

Essentials

by Jason Barbosa & Christopher Hunt

Essentials will get you up and running on the fundamental skills in no time. This video series helps you learn how to capture raw video from your camera, edit it into a great piece, and output it to tape, disc and web formats. You'll walk away knowing how to create graphics and text titles for your video projects, as well as slideshows.



Adobe Premiere Pro CS3

What's New

by Steve Whatley

Steve begins with a walkthrough of the interface and workspace. Next you'll dive into time remapping and the Time Warp tool. Then try out the Chorus, DeClicker, DeCrackler, and Flangler audio filters. To explore more, watch Steve's in-depth lessons and practice along with the accompanying project files.



What's New in Adobe Premiere Pro 2

by Jacob Rosenberg

This series contains 9 comprehensive lessons that will get you up to speed quickly on the key new features of Adobe Premiere Pro 2. Filmmaker and noted author, Jacob Rosenberg, leads viewers through the extensive capabilities of the most scalable, efficient, and precise editing tool for HD, SD, DV, and Film.

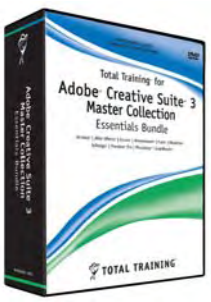
Item # FOHVW **39.95**

Adobe Creative Suite 3 Master Collection

Essentials Bundle

Beginning to Intermediate

Learn Adobe Creative Suite 3 from the inside out with this all inclusive essentials bundle. Learn insider tips from Adobe experts. This bundle is just the solution you've been looking for to enhance your creative skills and give your next design or production project a professional polish.



Item # TOTCS3WP **349.95**

Creative Suite 2 Premium Bundle

Beginner through Advanced



Uncover valuable tips and techniques to sharpen your skills in Photoshop CS2, InDesign CS2, Illustrator CS2, GoLive CS2, and Acrobat 7. This incredible collection of training products delivers in-depth lessons on each of the powerful programs offered in the Standard version of Adobe's Creative Suite. Almost 90 hours of content delivered by expert instructors, plus project files to work along with.

Item # TOTCS2P **336.95**

INSTRUCTIONAL DVDs



discreet 3ds Max (102)

Advanced Techniques

by Alex Monteiro

Re-enforces the basics and introduces you to new techniques. Learn basic spline and box modeling, creating materials, setting up lights and adding effects. Alex Monteiro is an internationally recognized talent working with a variety of clients including HBO, Cadillac, TD Waterhouse and Sony Pictures.

Item # **59.95**



discreet 3ds Max (101)

Introduction

by Alex Monteiro

Taught by industry expert, Alex Monteiro, this tutorial introduces you to the basics of 3ds Max and 3D concepts.

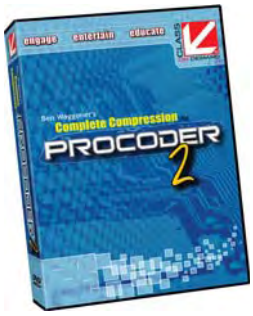
You will learn 3ds Max workflow, naming conventions, basic modeling, lighting and texturing, and basic rendering And animation. Alex is one of a handful of authorized Discreet training specialists.

Item # **59.95**

Complete Compression for ProCoder 2

by Ben Waggoner

Built as an encoding reference, this 3 DVD set an be used to understand the entire ProCoder 2 program or the nuances of your favorite codec. Loaded with knowledge about codecs, compression techniques and anecdotal explanations of real-world situations. Suitable for users of all experience levels.



Item # CLTCP2 ..... **129.95**

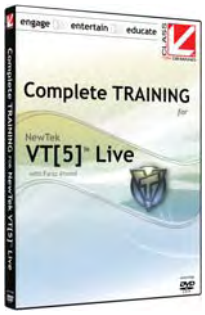
Complete Training for EDIUS 4.5

by Michael Downey

A comprehensive training program for Edius 4.5, presented on a DVD-ROM disc. The training is hosted by Mike Downey, who has more than a decade of experience using the EDIUS NLE system. Project files and media are included to go along with the 4 hours of video training.



Item # CLTPS **124.95**



Complete Training for NewTek VT[5]

by Faraz Ahmed

Experience the all-new NewTek VT[5] application through 6 hours of information-packed instruction with NewTek expert, Faraz Ahmed. This training is bundled with Class on Demand's "Complete Training for NewTek SpeedEdit" at no additional charge. Project files included.

Item # **99.95**



Instant VT[4]

by Faraz Ahmed

Learn to take advantage of the VT[4]'s advanced editing features and be ready to tackle your next project with skill and confidence. Whether you're new to VT or a seasoned Toaster veteran who just upgraded, instructor Faraz Ahmed will help you meet your production and post-production needs.

Item # CLTVT4 ..... **99.95**

Complete Training for NewTek TriCaster Studio

by Faraz Ahmed

After viewing this training, you'll be able to take advantage of an advanced, yet portable, production studio. Faraz Ahmed, will guide you through hours of instruction to get you up to speed quickly and efficiently. Chapters include Setup, Live Production, Capture Media, Edit Media and Administrative Mode.



Item # CLTNTS **129.95**

Complete Training for Boris RED 4

by Steve Oakley

Covers the spectrum of features and functionality. Students can learn basics such as navigating the Boris Red 4.0 user interface to more advanced effects concepts such as manipulating spline objects. New and experienced users can focus on learning concepts specific to their needs.



Item # BOTCODBR4 ..... **129.95**

INSTRUCTIONAL DVDs

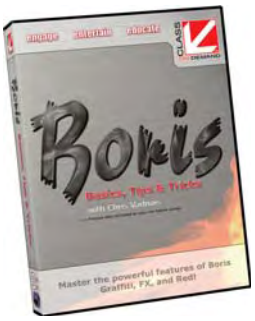


Complete Training for Boris Continuum Complete 4

by James Rankin

In 3.5 hours of video instruction hosted by After Effects expert, James Rankin, who will encourage and inspire your creative use of Continuum Complete effects! DVD includes a Presets Installer with over 500 new presets and a PDF detailing each effect.

Item # CLTBC4 ..... **99.95**



Boris Basics, Tips & Tricks

by Chris Vadnais

Get the most out of the Boris user interface and how to apply text or effects to clips in multiple non-linear editors. Advanced users can learn new techniques for creating motion and depth from a single still photo, applying bitmap images to spline extrusions and rotoscoping with spline masks.

Item # CLTBFB **119.95**

Complete Training for Vegas 7

by Timothy Duncan

The first disc delivers a step-by-step walk-through of the software, peppered with tips and suggestions to help improve your workflow. Disc 2 focuses on the features new to Vegas 7, a perfect companion for the seasoned Vegas editor who is discovering the new version of the software.



Item # CLTV8 ..... **129.95**

Final Cut Express Made Easy

by Tom Wolsky

These lessons will give you the solid foundation needed to quickly get started with Final Cut Express HD (created using version 3.5). With nearly 4 hours of hands-on instruction, you'll be ready to edit with Final Cut Express HD regardless of your past software experience.



Item # CLTFCEHD **59.95**



Complete Training for Final Cut Pro 6

by Tom Wolsky

Learn to use Final Cut Pro 6's powerful and precise editing tools to create content in any format from DV and native HDV to fully uncompressed HD. Final Cut Pro gives you more creative options than ever before, and your host Tom Wolsky will help you master the software.

Item # CLTFCP6 ..... **199.00**



Basic Training for Final Cut Studio 2

by Tom Wolsky

A basic training program hosted by Tom Wolsky, who teaches classes on Final Cut at Stanford University. The training covers the basic aspects of working in the applications included in Apple's Final Cut Studio 2: Final Cut Pro, LiveType, Color, Soundtrack Pro, Compressor, Motion, and DVD Studio Pro.

Item # CLTFCS2 ..... **149.95**

TitleMotion

Volumes 1-3

by Harry Seldom

This 3 DVD set will guide you through the many uses of the TitleMotion 4.2 software. Seldom has worked with graphics, multimedia and video production systems for 20 years as a designer, editor, writer, and as a trade show demonstrator and trainer for Pinnacle Systems, Inscriber Technology, and Orad.



Item # CLTIT4 ..... **199.95**

Designer's Guide to Photoshop

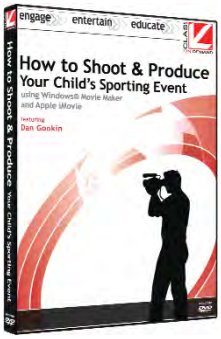
by Sue Jenkins

This training is perfect for the visual designer looking to make the leap into Photoshop's tools for print, video and web-based projects. Additionally, you'll get a glimpse at using 3D objects inside Photoshop. Adobe Certified Expert, Sue Jenkins, will be your guide in this five part tutorial.



Item # CLTAPCS3 ..... **59.95**

INSTRUCTIONAL DVDs



How to Shoot & Produce
Your Child's Sporting Event
by Dan Gookin

Learn to start making home videos that everyone will want to watch! These lessons will help you turn your child's sports footage into quality footage. Impress your friends with professional tips and tricks. In just over two and a half hours, you'll learn to shoot and produce just like the pros!

Item # CLTAIWM **19.95**



Learn to Create
"Kick Ass" Logos
using LightWave 3D
by Dan Ablan

Learn from LightWave expert and trainer, Dan Ablan as he teaches this highly informative tutorial. Create professional broadcast 3D logos, with all the trimmings. Start from the ground up to make background elements, text elements, keyable elements and more.

Item # CLTLKL **59.95**

Video Training for Infocaster 2
by Joel St-Denis

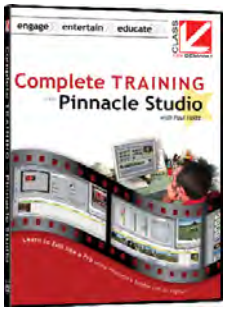
Learn from a veteran of the digital signage industry how to make your message irresistible through the power of Infocaster 2. How to combine stills, animations and text effectively. Viewing this tutorial will make creating a captivating Infocast easy. Also includes TitleMotion 4.2 training.



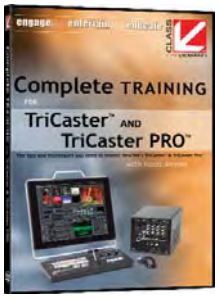
Item # CLTIIP **399.95**

Complete Training for Pinnacle Studio 10.5
by Paul Holtz

These lessons will give you the solid foundation needed to get started with Pinnacle Studio or Studio Plus. Learn to edit like a professional regardless of past software experience. Veteran editor and Class on Demand CEO, Paul Holtz, will be your guide in over 5 hours of information-packed lessons.



Item # CLTPS **39.95**



Complete Training for TriCaster & TriCaster Pro
by Faraz Ahmed

Go from novice to productive user in just over an hour - the day you unpack your box you will master the system, with help from Faraz Ahmed, contributing editor for "NewTek Pro" Magazine. Walk through hardware and software setup, then get up to speed quickly and easily using NewTek's latest portable powerhouse.

Item # **99.95**



Complete Training for Sorenson Squeeze 4.5
by Nate Caplin

A comprehensive training program for the Squeeze 4.5 compression suite. Instructor Ben Waggoner walks you through the interface of Squeeze and teaches you how to get the highest quality out of your compressed video. This is an excellent companion for anyone who needs to get the most out of their compressed video.

Item # SOTDVDS45 ..... **38.95**

Complete Training for NewTek SpeedEDIT
by Faraz Ahmed

"Complete Training for NewTek SpeedEDIT" will give you the solid foundation needed to quickly master NewTek SpeedEDIT. Instructor, Faraz Ahmed will guide you through four hours of instruction. The "Project_Files" directory includes project files that you can follow along.



Item # CLTNSE **69.95**

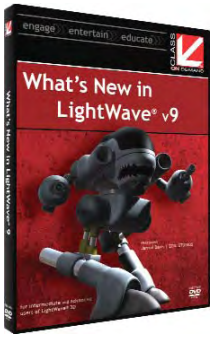
Basic Training for LightWave v9
by Jarrod Davis

Learn LightWave from the ground up with this highly informative tutorial. Jarrod Davis teaches you the basics of the modeler and layout interfaces while guiding you through a complete animation project. Project files that you can follow along are included in the "Project_Files" directory .



Item # **69.95**

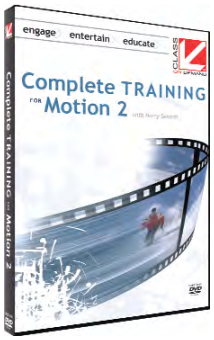
INSTRUCTIONAL DVDs



What's New in LightWave v9
by Jarrod Davis

A highly informative tutorial. Jarrod Davis, an Emmy-Award winning Visual Effects Artist for Zoic Studios, has worked on numerous television, film and commercial projects, including Van Helsing, CSI, 24, Battlestar Galactica, Century City, Firefly, Star Trek: Enterprise, and Star Trek: Voyager.

Item # **59.95**



Complete Training for Motion 2
by Harry Seldom

Learn Apple Motion from the ground up with this highly informative tutorial. Harry Seldom teaches you what you need to know to get up to speed quickly and easily by creating two broadcast animation projects. Contains over 7 hours of tutorials, plus Motion project files and media to follow along.

Item # CLTAM2 ..... **99.95**

Complete Training for Episode and Episode Pro
by Nate Caplin

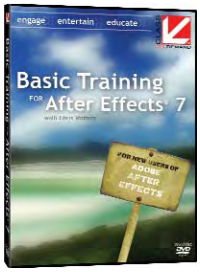
Get up to speed quickly and easily with Telestream's Episode and Episode Pro software. Nearly 4 hours of instruction. Nate Caplin consults for clients such as Abercrombie & Fitch, writes for DV Magazine, and teaches video compression and streaming classes at MacWorld Expo and Apple's WWDC.



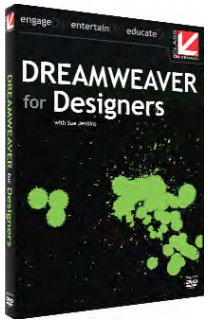
Item # CLTFT **99.95**

Basic Training for Adobe After Effects 7
by Chris Vadnais

For the beginning After Effects user. Hosted by seasoned TV and radio producer, Chris Vadnais, you'll be guided through 6 easy to understand lessons. Included on the DVD-ROM are lessons that provide an interface overview and explore the topics of building comps, creating animation, manipulating text, applying effects and exporting and rendering.



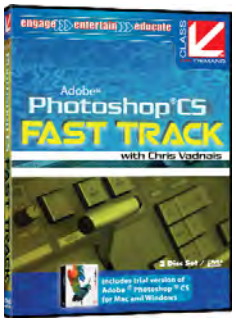
Item # CLTAAE7 ..... **99.95**



Dreamweaver for Designers
by Sue Jenkins

Learn Dreamweaver from an ever knowledgeable web design guru. Once you've worked your way through the 10 hours of video, you'll have learned everything from the basics of how to get started, down to working in CS3 and publishing your site. Compatible with both Windows (XP and Vista) and Mac OS X.

Item # CLTADC **199.95**



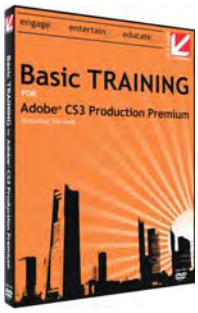
Photoshop CS Fast Track
by Chris Vadnais

A practical guide to learning Adobe Photoshop CS. While you get an overall feel for how to operate the program, this DVD focuses on the techniques videographers and TV producers need to create stunning backgrounds, lower-thirds, and titles for television. More than 100 ready-to-use background images and BONUS CD-Rom containing sample files.

Item # CLTPCS **59.95**

Basic Training for Adobe CS3 Production Premium
by Tim Kolb

Experience the all-new Adobe® CS3 Production Premium applications through task-focused lessons that touch on the major software modules. Host and post-production veteran, Tim Kolb, will be your guide through hours of project- focused instruction. Project files included. Ideal for the novice through intermediate users.



Item # CLTAPPCS3 ..... **149.95**

Basic Training for Adobe CS2 Production Studio
by Tim Kolb

These lessons will give you the solid foundation needed to quickly get started with the Creative Suite 2 Production Studio. Emmy-Award winning expert, Tim Kolb, will show you the basics of using the core applications. In addition, you'll understand how these programs will work together and save you time.



Item # CLTAPS **129.95**

NOTES