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PRODUCTS

SYNC & SOUND

interstage

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- pro audio with a smile



Watch our products in action:



Founded by location sound recordists in the late Eighties, Ambient Recording provides practically founded advise and know-how.

Experience and curiosity helped to successfully develop our own products and to enlarge our product range of innovative equipment.

Practical needs were the incentive to invent new products like our industry standard time code range or microphone booms and accessories.

In addition we provide qualified in-house service for the products we distribute.

AMBIENT PRODUCTS:

- 4** **CLOCKIT TIMECODE**
Market leading timecode and synchronization devices
- 12** **QUICKPOLE**
Europe's most popular booms
- 23** **SONAR SURROUND**
Unique, awarded underwater recording solutions
- 27** **ATE / ATM**
Sophisticated microphones for small cams and stereo recordings
- 29** **POWER SUPPLY**
Smart power supply solutions for location sound engineers
- 30** **CABLES**
Reliable connections, in-house production
- 31** **HH ADAPTOR**
Innovative Sennheiser for Shure mount adaptor
- 33** **V SLOT**
V-Mount camera extension for slot-in receivers
- 34** **APPS**
Intelligent Apps to ease the production work flow



Courtesy of Frank Heidbrink

EUROPE SERVICE CENTER FOR:

SOUND  **DEVICES**





Introduced in the mid 1990's with the first Lockit box the Clockit family has become an established system for mission critical mobile time code and synchronization tasks and was continuously refined.

Based around a very accurate, temperature compensated crystal oscillator (TCVCXO) the system can be calibrated in the field to a reference deviation of less than .2ppm which corresponds to a drift of less than 1 frame per day between any given numbers of autonomously running units. This allows for a synchrony as otherwise only found in studios, however, without hard-wiring or relying on problematic RF transmission.

Speaking for itself, Clockit units support all SMPTE TC modes, including pull up/down and drop rates, time code over ASCII, depending on the model MIDI TC and the revolutionary Ambient Clockit Network protocol (ACN).

Acknowledging this superior award winning system as a de facto industry standard a growing number of manufacturers opts for integrating this technology into their products on an OEM basis. As a result these units are fully compatible with the Clockit system and up to par in terms of features and accuracy bypassing the necessity of external synchronization.

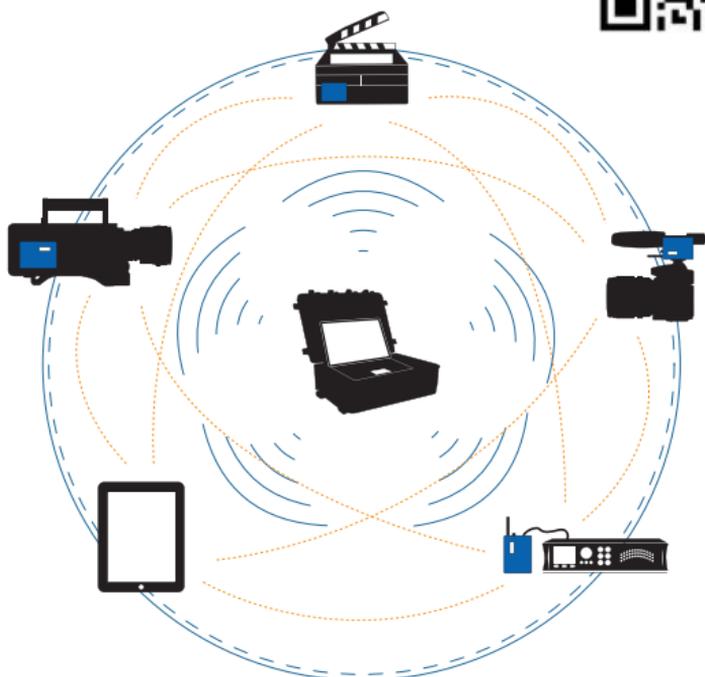


Cinec Award
winning system

CLOCKIT INTEGRATORS



AMBIENT CLOCKIT NETWORK THE NEXT STEP IN DIGITAL CONTENT PRODUCTION WORKFLOW



As typical set-ups in film and multimedia productions get more and more sophisticated the extensive use of metadata has become essential for an effective work flow. These data are embedded into the files of the respective machines on recording. However, since no common file and metadata structure has been settled, each manufacturer saves in their best suiting configuration. Additionally, there is no interchange between the different recorders on the set which results in the need to extract and consolidate metadata tediously in post.

This is where the Ambient Clockit Network comes in. The goal was to create a system as open as possible and simultaneously merge real-time and file embedded metadata.

Based on the unrivaled accuracy of the highly acclaimed Clockit system the ACN uses global time code as reference to create a comprehensive shot list containing start and stop times of each and every recording and machine. Adding to that real time metadata can be ingested giving access to previously unavailable information such as lens control data of 3D rigs. To interface with as many brands and units as possible the ACN devices sport an interface that can be configured to either RS232 or half duplex event log. The protocol in use will be fully documented for effortless 3rd party integration and even provide remote configuration of the Clockit units so manufacturers are free to participate from the unsurpassed accuracy of the Clockit system.

The ACN itself uses a proprietary wireless mesh network for communication to minimize lag and interference with other radio sources. Information will be buffered until successful dump has been confirmed by the server which is a rugged portable box with integrated webserver. Tablets, smart phones, and computers can log in on a restricted rights management basis so that e.g. script would access different information than a data wrangling system.

Many manufacturers have already signaled their interest in cooperation and with existing OEM integrators having native support the ACN has the means to become a widely supported and open standard.

ACL 204 ACN LOCKIT TIME CODE AND SYNC GENERATOR



For about 20 years the Ambient Lockit is the market leading portable, time code and sync generator worldwide. With the ACL204 we released the flagship of a new Ambient Clockit Network generation. Like all Clockit devices the ACL204 is based around a highly accurate, tunable, temperature compensated crystal. This way it is used to synchronize different devices without any cables or fragile wireless transmission.

By listening to practical feedback from our customers we have added functions to make this the most sophisticated portable timecode syncbox we have ever built. Surpassing the already comprehensive facilities of its predecessor it not only covers all timecode rates and sync formats but it also allows the user to apply an offset to the TC output to allow for the processing delay created in some HD cameras.



optional antenna (ANT-2.4-SMA-M90)

3D camera rigs can be made lighter and neater by utilising the 2nd TC output, and the sync OP which can be switched to drive a dual load. The integrated transceiver and the 2nd Lemo socket can be used to interface with the Clockit Network System. It also allows the ACL 204 to work as a fully functional, generator buffered wireless Time Code transceiver.

To accommodate for all this the hardware has been completely revised into a flexible, fully programmable FPGA architecture. A front loaded OLED display will give instant visual feedback about the current configuration and assist while moving through the menu to make adjustments.

This is now done on the fly with an easy to operate one-finger navigation system - no more need for screwdrivers or powercycling the unit. An intelligent algorithm will prevent configuration of improper, mismatched TC and Sync rates or unintended alterations to the setup. Still being a simplistic TC and Sync box at the core driven by 2 AA cells in the familiar rugged footprint the ACL204 can be considered the pinnacle of portable synchronization.

SUPPORTED STANDARDS

TIME CODE	SMPTE / EBU (23.976, 24, 25, 29.97, 30 fps, 29.97/30 drop frame)
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SYNC FORMATS

NTSC	59.94i
PAL	50i
720p	23.976, 24, 25, 29.97, 30, 50, 59.94, 60
1080i	50, 59.94, 60
1080psF	23.976, 24, 25, 29.97, 30
1080p	23.976, 24, 25, 29.97, 30, 50, 59.94, 60
Word Clock	32, 44.1, 48, 88.2, 96, 176.4, 192 kHz, pull-up / pull-down
Black Audio AeS3	Sample rates as above

PROD.NR.	DESCRIPTION
ACL 204	Lockit TC-Generator / Trilevel-Sync and Black Audio
ANT-2.4-SMA-M90	ACL 204 ext. antenna, right angle
ANT-2.4-SMA-M	ACL 204 ext. antenna, straight

TINY LOCKIT ACN-TL

As all Ambient Clockit devices the "Tiny Lockit" provides a rock solid, highly accurate, temperature compensating time code generator.

Except for the sync signal output, it comprises the full functionality of its big brother, including ACN (Ambient Clockit Network) support, metadata transfer and logging. These network capabilities also allow the "Tiny Lockit" to be a fully functional, generator buffered time code transceiver. This provides the stability of an Ambient Clockit Generator with the flexibility of a wireless TC system but without the fear of dropouts.

In addition, it also offers most features of the ALL601, such as variable time code output level for recording TC on audio track and time code conversion between LTC / MTC. The second Lemo connector is used for TC or communications and can be configured as USB, RS232, or GP I/O.

As known from the ACL 204, the user interface is easy and intuitive to use. Due to its smaller form factor the ACN-TL is especially suitable for applications on small cameras, but also on cameras or in setups where a sync signal is not required, it is a handy solution. Thanks to the machined, pearl blasted and anodized aluminum body the Tiny Lockit can easily withstand the roughest production conditions. The Tiny Lockit will be available from January 2013



optional antenna (ANT-2.4-SMA-M90)

KEY FEATURES

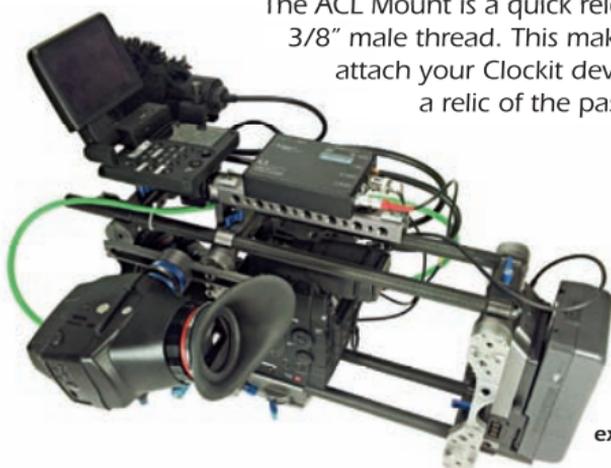
- Highly accurate time code generator
- Generator buffered time code transceiver
- Drift of less than 1 frame a day (~0,1 ppm)
- Supports all used frame rates
- OLED Display readable even in brightest sunlight
- Adjustable time code output for recording TC on audio track
- Conversion between LTC and MTC (via USB)
- Built in antenna
- RS232, USB and GP I/O Port
- Full Ambient Clockit Network support
- Works 12 hours on 2 AAA batteries
- Robust machined and anodized Aluminum body
- Dimension 71,5 mm x 56 mm x 20 mm
- Weight: 118 g

SUPPORTED STANDARDS

PROD.NR.	DESCRIPTION
TIME CODE	SMPTE / EBU (23.976, 24, 25, 29.97, 30 fps, 29.97/30 drop frame)
PROD.NR.	DESCRIPTION
ACN -TL	Lockit TC-Generator / Trilevel-Sync and Black Audio
ANT-2.4-SMA-M90	ACL 204 ext. antenna, right angle
ANT-2.4-SMA-M	ACL 204 ext. antenna, straight

ACM AMBIENT LOCKIT MOUNT

The ACL Mount is a quick release mount with a fixable 3/8" male thread. This makes the use of Velcro to attach your Clockit device to the camera a relic of the past.



example for use



ACM-204



ACL-204 mounted

The ACM-204 is a quick release mount with back plate for aluminum ACL 204 (incl. Quick Release, back plate, ACM-MS)

ACM-TL



ACN-TL mounted

The ACM-TL is a quick release mount with adhere plate for ACN-TL or other Clockit units (incl. Quick Release, adhere plate, ACM-MS)

ACM-MS

fixable 3/8" male thread



ACM-FS

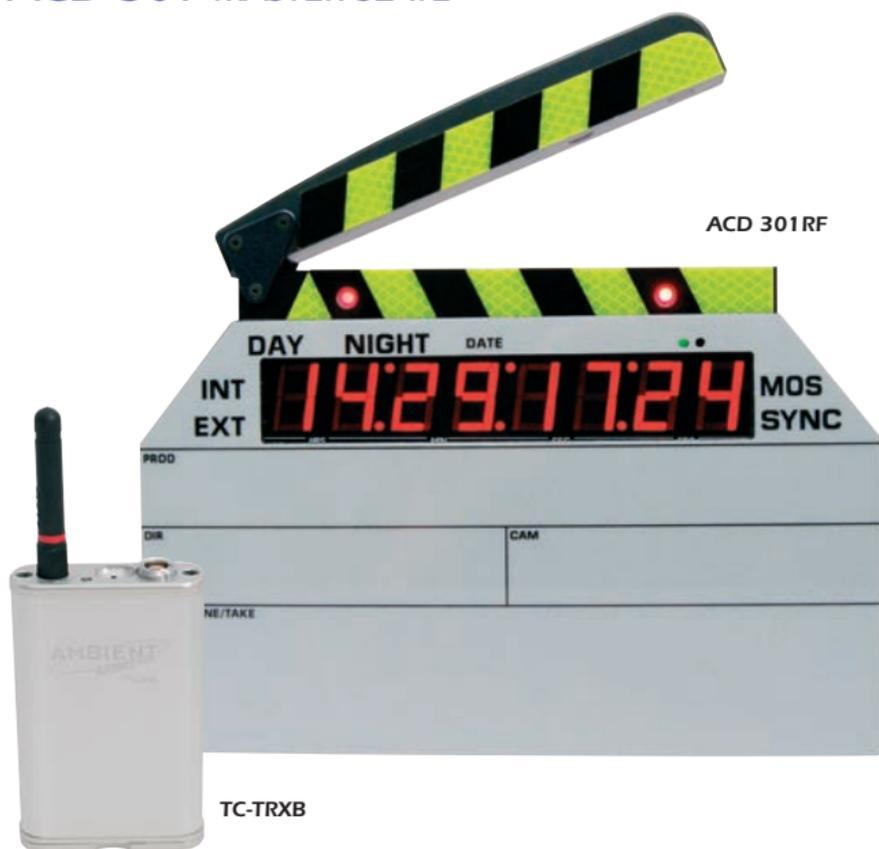
3/8" female thread



The ACM-204 as well as the ACM-TL are delivered in a set including one ACM-MS.

PROD.NR.	DESCRIPTION
ACM-204	Lockit Mount with back plate for ACL 204 including ACM-MS
ACM-TL	Lockit Mount with back plate for ACN-TL including ACM-MS
ACM-MS	3/8" male divided fixable thread with connection for ACM Lockit Mount
ACM-FS	3/8" female thread with connection for ACM Lockit Mount

ACD 301 MASTER SLATE



With Clockit TC generator, a reader capable of low and high speed TC, camera strobe speed and TC diversion check, battery voltage read-out and a selectable offset of up to +/- 7 frames the ACD301 has built up a name of being a real “smart” slate. In the latest revision, MK III more features have been added to stand up for this reputation: Power consumption was optimized for the use of only 6 AA cells with improved lifetime. The 2 super bright LEDs can now externally be selected to flash either at second transition to mark frame “00” for Telecine or clapped frame. Also, the slate can display external TC and internally generated on clapping for improved playback operation with multiple cameras.

The RF version ACD301RF additionally features a built in UHF telemetry link and an external transceiver in a slim aluminium box for bi-directional wireless TC transmission. Burst and continuous transmission from the slate are a great aid for script and can be used to remotely trigger other equipment.



PROD.NR.	DESCRIPTION
ACD 301	Timecode Master Slate Generator
ACD 301 RF	Timecode Master Radio Slate Generator with built in TRX
TC-TRX A	Timecode Transceiver 418 MHz
TC-TRX B	Timecode Transceiver 433 MHz
TC-TRX C	Timecode Transceiver 315 MHz

As small HD cameras like DSLRs become more and more powerful they can be found on a still raising number of film sets. Often used in combination with bigger professional cams, this workflow creates a need for a sync device which can combine both worlds:

ALL 601 LANC LOGGER

Bridging between SMPTE, LANC and MIDI time code formats it allows the complete integration of equipment without native TC capabilities into a professional, time code based production workflow. For cameras without LANC the ALL 601 offers the possibility to record a SMPTE TC on an audio track of your camera. Avid Media Composer (Video Tool Shed for FC) can batch process the Aux Timecode into the video files in a breeze, saving not only time and money but allowing projects hardly thinkable of before.



FEATURES

- Highly accurate Clockit time code generator, reader, and converter.
- Logging of LANC or LTC record-run time code, start and stop time against free-run TC.
- Converts LANC > LTC / MTC, LTC > MTC, MTC > LTC with selectable offset.
- Comprehensive interfacing with 5 pin Lemo LTC, mini jack audio TC, LANC in/outputs and USB.
- Audio TC adjustable from mike to line level for recording time code to audio track.
- MIDI time code via generic USB audio driver on PC and MAC
- TC interface with generator for Silicon Imaging SIZK camera and DVR software.
- Download of log file and firmware updates though USB in mass storage mode.
- Six button keypad and OLED display for easy configuration and manual logging.
- 2 coloured OLED display for full status control.
- External powering through LANC and USB.
- 2 x AAA cells for autonomous power and backup.
- Power saving standby mode.

PROD.NR.	DESCRIPTION
ALL 601	Ambient Tiny Timecode Generator

ACC 501 CLOCKIT CONTROLLER

A whole set of features as time code, wordclock, MIDI TC and GPS capability makes the ACC501 rather a time code swiss army knife than just a masterclock. An extensive keypad and a graphical LCD with command and menu bars ensure an intuitive but comprehensive user interface.

Using a reprogrammable MPU the controller features a future-proof design with growing capabilities. Firmware revisions are obtainable through the download section at Ambient's webpage and can easily be performed by the user.

FEATURES

- Time code masterclock with LTC and ASCII time code, send, receive and check TC diversion, tune other Clockkit units.
- USB interface for data download, programming, MIDI time code and serial Sony-P2 transmission.
- Low jitter word clock generator with all clocks up to 192 KHz incl. pull up/down.
- Interface for GPIO and connection of accessories such as GPS receiver, RF transceiver etc.
- Powering options: internal battery, USB, external 6 – 12 Volts
- 4x AA cell for over 24 hrs operation.
- Standby mode for keeping accurate time code.
- Firmware updates by user, available through download.



PROD.NR.	DESCRIPTION
ACC 501	Controller for Clockkit System

ACCSI

ACCSI is a universal serial interface which plugs into the D-sub-15 socket of the ACC501 and serves as an interface for the GPS module. Featuring a powerful Atmel controller it is a future-proof design to adopt various serial interfaces.

GPS MODULE

Ambient's GPS module has been kept small enough to be stored in the ACC pouch. It comes with a 2 meter cable attached and can be used to derive position data and universal time (UTC) to jam the internal time code generator.

The GPS reference signal of one pulse per second can also be used to calibrate the internal reference oscillator.

Thus, it is possible to synchronize cameras anywhere worldwide to well under 0.5 frames offset.



PROD.NR.	DESCRIPTION
ACCSI-GPS	Ambient Serial Interface with GPS module for ACC 501 Clockkit Controller

CARBON FIBRE MICROPHONE BOOMS



Ambient carbon fibre booms are designed with the following essential features:

- Robust design for long life
- Lightweight but rigid
- Low handling noise
- Easy action
- Add on accessories
- Customer maintenance and replacement of worn parts at minimal cost giving “good as new” service and extended life.

CARBON FIBRE TUBE PHILOSOPHY

For our products we have never relied on off the shelf items but use tubes manufactured to our own specification using expensive Hi Q modulus carbon fibres to match the particular requirements of the application.

Due to a custom construction using cross windings our 3 layered heavy duty tube is very strong in compression mode, increasing stiffness and preventing buckling at long extended lengths with excellent strength to weight ratio. The material introduced with the latest QX series is manufactured using a special pull-wind process. This results in unprecedented stiffness at minimal weight and a nice, classy surface feel predestining it equally for film, ENG, TV, and studio work.

With a reputation of being amongst the stiffest our poles have become the premium choice for feature film recordists. Fully extended to more than 5 meters the QP 4140 is the longest CF boom which can hold a Sennheiser MKH 816 with complete windshield accessory. We can't tell about your boom op – however, our boom won't break!

SCREWLOCKS

Main objective on designing the locks was to create a continuous, positive lock with little force and outstanding long-life cycle. Believing in supreme steadiness of a traditional screwlock we felt that a half turn twist should suffice to close or open the boom. For this, both sleeve and bushing are milled out of aircraft aluminium with a special, solid fine pitch thread. Additional key features include:

A double tapered collet provides superior locking action with minimal turn. A special retention pin prevents the collet from rotating and thus loosening of the lock through intersegmental twisting. This is especially important when carrying heavy mike assemblies. A sealing silicone ring in a groove effectively preserves lubrication and shields the thread from sand and dirt ensuring long-lasting smooth action. Chamfered sleeve nuts with straight knurling or special dimple structure provide comfortable but slip-proof operation in even most adverse outdoor situations.



NOTE: Retention pin must fit in collet slot



A special multilayer construction of the tubes with 1.5 mm wall thickness makes the QP range extremely rugged and stiff, recommending these booms especially for the rigorous use in film, TV and documentary work.

The extraordinary rigidity will allow boom operators to swing and point their mike precisely without the boom bouncing or dipping into the picture. With a clearly defined scope of application the range is limited to 2 suitable lengths.

The modular extension QP120 can quickly be added as a 5th segment and gives an extra boost of length for wide, large crowd shots without the weight when not in use. With an outer diameter of 35 mm the extension will also fit into a standard Manfrotto pivot clamp allowing stand mounted use. (See Jumbo section for detail).



PROD.NR.	LENGTH	WEIGHT
QP 480	105-350 cm	680 g
QP 4140	154-540 cm	1000 g
QP 120 extension	145 cm (35 mm OD)	500 g



Sound Recording Ekkehard Kuchenbecker



DANGER!
HIGHLY CONDUCTIVE MATERIAL
KEEP AWAY FROM OVERHEAD LINES
DO NOT CONDUCT ELECTRICITY
VORSICHT!
HÖCHSTLEITENDES MATERIAL
STROMLEITENDES MATERIAL

The QX series has retained all the features that have made Ambient Quickpole booms so successful, adding features that will especially appeal to those working “on the road”.

This boom series can easily be recognised by the characteristic staggered dimples on the screwlocks and the blue anodised collar. It is a “State of the Art” piece of equipment, and, with other Ambient microphone support accessories such as Quicklok and Top Tip provides a comprehensive solution to sound engineers working in the field.

FEATURES

- Very lightweight 1 mm custom made carbon fibre tube.
- Stainless steel tip with special hole for easy assembly of internal cabling.
- Internal soft felt bushings ensure rattle free operation and no seizing by dirt, humidity or cold temperatures.
- Once necessary collet and felt can easily be replaced on maintenance by the user at minimal cost to give an “as new” feel.
- Boom sizes have been selected for travelling needs. The QX 565 fits diagonally in a Pelican case while still extending up to 2.6 meter.
- New special bottom end allows coiled cable fixture to rotate when loosened allowing the internal spiral cable to relax and remove twisting without opening the boom.
- Special fixing clamp for plug-on transmitters.



Emra & Dabo, Ethiopia 2012



PROD.NR.	LENGTH	WEIGHT
QX 550	50-195 cm	420 g
QX 565	65-260 cm	460 g
QX 580	80-330 cm	525 g
QX 5100	100-420 cm	700 g
QX 5130	130-560 cm	900 g

DANGER!
HIGHLY CONDUCTIVE MATERIAL
KEEP AWAY FROM OVERHEAD LINES
BOOMS CONDUCT ELECTRICITY
VORSICHT!
BEI HOCHSPANNUNGSLEITUNGEN
STROMLEITENDES MATERIAL

The complete range of QP and QX booms can be fitted with internal straight cabling. The QX range up to QX 5100 can also be fitted with an internal coiled cable. The cable exits the boom at the bottom end and the XLR plug hangs free to be fixed to the extension cables.

We offer an accessory "QAPL" that allows a plug-on transmitter to be fixed to the boom via the XLR plug. The TX is folded back on the boom axis so the bottom end is free for the boom operator to hold or to be set on the ground, a grip tape set is available for retrofitting by the customer.

Hard and soft boom cases are available for all booms.



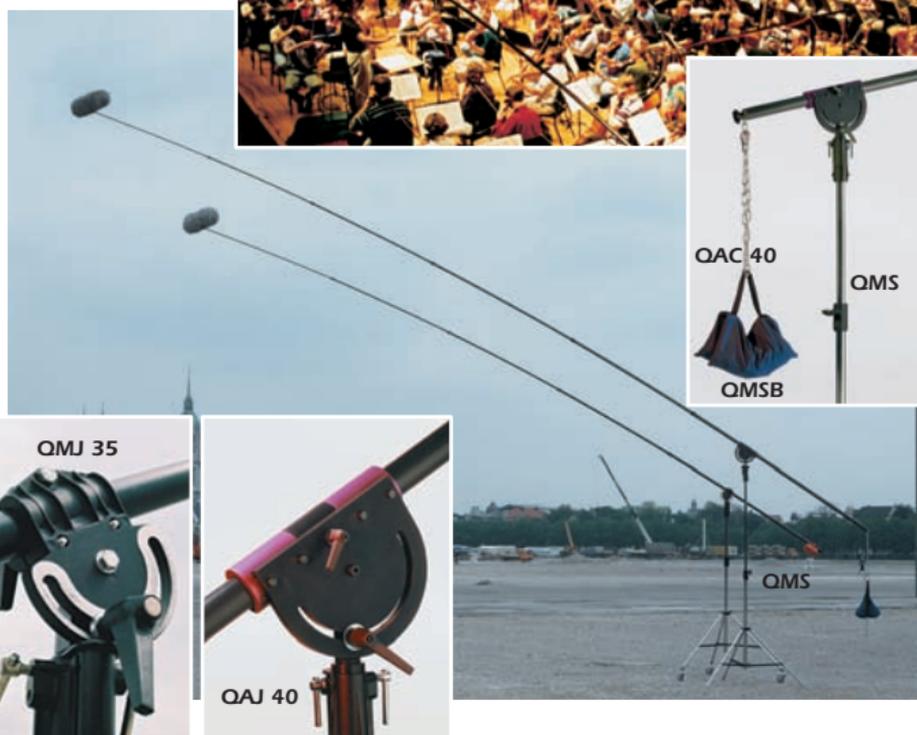
PROD.NR.	DESCRIPTION
QCSP	Straight cabling set incl. special thin cable for QP booms. State stereo/mono
QCSX	Straight cabling set incl. special thin cable for QX booms. State stereo/mono
QCCX	Spiral cabling set for QX 550, 565, 580 & 5100, state boom on order!
QCCXS	Spiral cabling with integrated XLR Connector for QX booms. State stereo/mono
QAPL	Clamp for XLR/plug-on transmitter, available in 2 sizes for QP and QL/ QX, please state
P30 / P35	Rubber bumper for QP / QX booms



These booms were designed for tripod mounted operation and by using our Quickpole multilayer carbon fibre tubes with an increased OD up to 40mm they can be extended to more than 10 meters. Various accessories are obtainable for mounting the booms on light stands with pivoting clamp and counterweights.

By extending the stand they can be used to place microphones up to 12 meters above ground level in recording situations as studio, classical music, church organ, feature film crowd scenes and also for surround recordings with the A-RAY. Jumbo booms have also been used to carry small cameras, lights, measuring equipment or aerials.

The booms can be internally cabled and a special tip permits to even pass multicore cables as used for multichannel recordings. The end is fitted with a slotted tube, ring and carabiner for attaching a counter weight.



PROD.NR.	DESCRIPTION	WEIGHT
QP 5190	210-900 cm	1840 g
QP 210	ext. for QP 5190, 205 cm	740 g
QP 6200	280-1060 cm	2650 g
QMS	Manfrotto stand / ext. for QP 5190, 205 cm	
QMJ 35	Manfrotto pivot clamp, 35mm, for QP 5190 / QP 120	
QAJ 40	Ambient pivot clamp, 40mm, for QP 6200 / QP 210	
QMSB	Manfrotto sand bag (without filling)	
QAVS	Mike link, vertical suspension	
QAC 40	Chain for sand bag	



A-RAY-S



Ambient Recording Productfilm, Gifhorn 2012

This unique, portable microphone support allows the user to place 5 microphones (6th center surround arm optional available) at distances from 50 cm to over 2 meters apart in different configurations.

The construction uses a central rectangular axis, telescopic arms and special sliding nodes with toothed flanges and quick release skewers which provide fast and easy set up. By arranging the nodes in plane or perpendicular it is possible to create well known multiple microphone configurations like Decca Tree, INA and others as well as experimental 3D arrays. The experimental character is emphasized by the possibility of adding more nodes to achieve setups with 7, 8 or 9 microphones. Made of aluminum and carbon fibre the A-RAY is at the same time light and very strong and folds down to a small package that can be stowed away in the included carrying pouch.

Also available are a kit version including QuickLok, Floater and MikeLink plus an optional 6-channel break-out box with detachable multicore snake and microphone leads that are completely customer-configurable to allow for standard microphones and Colette systems alike. Accessories for rigging can be provided on request.

Users include Austrian TV ORF, German TV NDR and MDR, the Semper Opera, Japan Radio and other users experimenting with surround sound formats.

The A-RAY can be supplied with a shorter central axis and arms of different lengths to suit customer wishes.

PROD.NR.	DESCRIPTION
A-RAY	A-RAY Surround Microphone Support
A-RAY-S	Including: QAVS, QRT, QFL
A-Ray-Decca	Decca Tree setup for 3 microphones in a "T" pattern

PROD.NR.	DESCRIPTION
M-BOX	Multicore breakout box for up to 6 microphones



TRANSPORT CASES & SHOULDER BAGS

Hard and soft boom cases are available for all booms.
The BS tubes with a diameter of 5 cm made out of PVC.

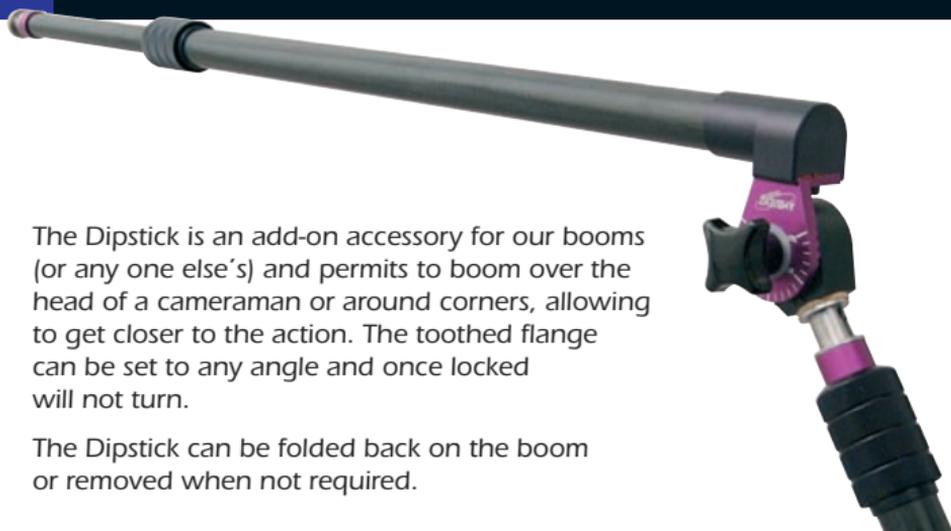


The water-repellent shoulder bags are available in three sizes.



PROD.NR.	DESCRIPTION
BC50	Boom case for QX550, length 63 cm
BC65	Boom case for QX565, length 73 cm
BC80	Boom case for QX580, length 93 cm
BC100	Boom case for QX5100 & QP480, length 113 cm
BC130	Boom case for QX5130, length 140 cm
BC150	Boom case for QP4140, length 163 cm
BC200	Boom case for QP5190 & QP6200, length 249 cm
ABB-80	Boom bag for QX565 & QX580, length 80 cm
ABB-110	Boom bag for QX5100 & QP480, length 110 cm
ABB-160	Boom bag for QX5130 & QP4140, length 160 cm

DIPSTICK ARTICULATED BOOM SEGMENT



The Dipstick is an add-on accessory for our booms (or any one else's) and permits to boom over the head of a cameraman or around corners, allowing to get closer to the action. The toothed flange can be set to any angle and once locked will not turn.

The Dipstick can be folded back on the boom or removed when not required.

PROD.NR.	DESCRIPTION
QDS	Dipstick

FLOATER ACOUSTIC DECOUPLER

One of the biggest problems sound recordists face is the sensitivity of microphones to handling noise compromising the recording. Despite an integrated soft suspension the issue exponentiates with the use of zeppelin type windshields as the shield itself is rigidly attached to the boom and forms a closed system. Any handling noise will travel directly onto the surface of the windshield which now acts like a gigantic membrane amplifying the noise being then picked up by the microphone. This becomes particularly evident when recording in stereo or surround where noise pickup is enhanced by the side/surround mikes.

The Floater QFL breaks this acoustic link between boom or stand and the mike assembly greatly reducing handling noise.

It consists of a lightweight chassis with decoupling elements at both ends. By picking the appropriate combination out of 3 membranes and a spacer ring the dampening effect can be adjusted in 4 different grades to match the weight of the mike assembly in use.

Although the kit contains all required parts the Floater is preconfigured to meet most applications. Also included are a universal flange QFR to reduce the spacing between windshield and Floater, a strip of elastic Velcro to strap the cable to the unit further blocking noise and a 3/8 thread stud and bushing. With the latter the Floater can be flipped around and be used as a noise suppressing pistol grip.



Floater in use with Schoeps microphone and Rycote ball windshield



Floater Kit

PROD.NR.	DESCRIPTION	
QFL	Standard Floater Kit	see picture for contents
QFLM	Mini Floater Kit	with Short Floater

MIKE LINK VERTICAL SWIVEL

This swivel is used for mike assemblies which are suspended from a boom such as the Jumbo series. It ensures that the mike assembly always levels out horizontally independent of the angle the boom is set at. When the boom is vertical the MikeLink prevents the microphone assembly from contacting the boom and thus making noise.

It also allows the microphone position to be set up at ground level and then be swung up into position.



PROD.NR.	DESCRIPTION
QAVS	MikeLink Vertical Swivel

QUICKLOK QUICK RELEASE TIP

The Ambient "QuickLok" quick release tip for microphone assemblies is the first snap connection noise-free enough to allow for professional boom action and similar applications.

The body of the QuickLok mounts onto the 3/8" thread of a microphone boom or stand and is secured in place via a grub screw. The tip fits into the mike support and can be tightened securely using a screwdriver or similar through a cross hole. The ingenious mechanism with tapered design provides a rigid, absolutely rattle free joint and has a self locking and self locating action.

This universal piece will find its place not only on location, but also in music recording studios for quick disassembly of rigs, microphones, antennas and more.



PROD.NR.	DESCRIPTION
QRT	QuickLok incl. 2 Tips
QRTT	Extra Tip



TWISTER STEREO SWIVEL

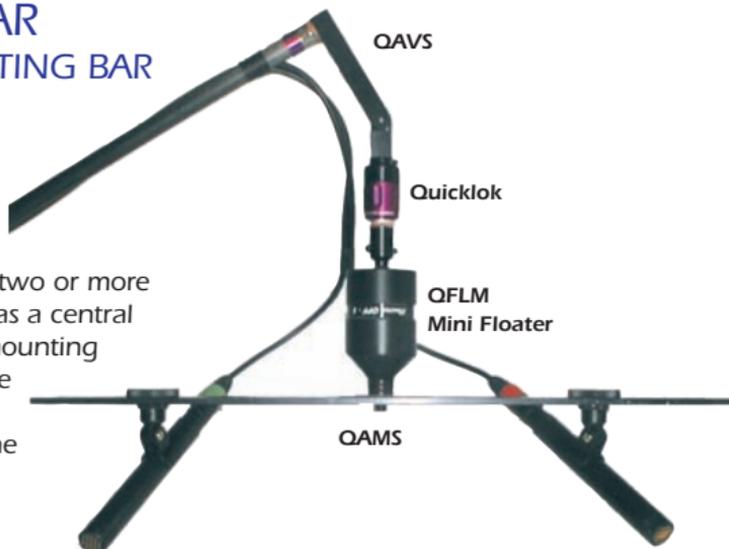
The Twister is a knuckle joint with two axes of rotation allowing the mike assembly to be adjusted horizontally independent of the booming angle. This is essential with the use of stereo or surround microphones to maintain a correct perspective reproduction.

PROD.NR.	DESCRIPTION
QUM	Twister universal mike swivel



STEREOBAR MIKE MOUNTING BAR

This is a simple bar with sliding screws for fitting two or more mikes in line. It has a central 3/8" thread for mounting and can ideally be combined with accessories like the MikeLink or the Floater.



PROD.NR.	DESCRIPTION
QAMS	Stereobar

TOP TIP / XLR TIP MULTIFUNCTIONAL MIKE SUPPORT TOOLS

The TOP TIP is milled out of aircraft aluminum and is fully configurable by the user. The XLR Tip (QAT-Eco) is a simplified version which, due to its simplicity and low cost, can always remain with the mike assembly when used with the spigot QAT-AD.

The benefits are:

- Comfortable break point. Used together with QuickLok, (un)mounting a microphone/windshield combination becomes “a snap”.
- Compatible with any mike suspension or windshield.
- Greatly reduced handling noise compared to traditional setup due to very thin cable from XLR to mike.
- Mounting of plug-on transmitter at the boom tip. Rigid construction guarantees that the transmitter will not move around or knock against the boom.
- Configurable for mono or stereo microphones.
- Easy repairs or re-configuration using standard Neutrik connectors. Thin flexible cable available from Ambient.

TOPTIP set



PROD.NR.	DESCRIPTION
QAT	TOP TIP multifunction support accessory
QAT-ECO	XLR TIP, available with or without cable
QAT-AD	spigot with internal and outer 3/8" thread
QFR	Uniflange

QUICKPOLE WIRELESS BOOM / UMP II

Growing complexity of the scene, less time for setup and the demand to have the microphone instantly on-spot are common for location sets or ENG situations of today. The requirements make a wireless boom the system of choice.

Although some manufacturers provide plug-on transmitters for this purpose, these units lack the versatility of a traditional transmitter that can also be used to quickly wire up an actor or reporter on demand.

Ambient Recording introduces the QWB and UMP II set that addresses this issue and enables a belt back to transmit the signal of any powered microphone.



typical application



QWB

The QWB resembles a mounting plate for transmitter and the mike power supply at the tip of the boom.

This is a preferred position since it reduces cable clutter, allows for quick collapsing and expanding of the boom and provides a wide operation range with a minimum of interference.

Due to the use of our Quickpole Standard carbon fiber tube for the mid-axis and thin aluminium for the mounting plates the construction is lightweight but very sturdy at the same time.

Velcro Straps and soft pads provide quick, easy and save mounting of any common beltpack TX and the UMP II mikesupply.

UMP II

The UMP II was consequently designed for use on the boomtip. The case is very light and uses 2 AA cells for low weight and high energy.

The autonomous supply avoids additional drain of the belt pack's batteries and thus ensures long battery lifetime plus making the unit compatible with any transmitter with mike-level input.

In- and output connectors allow for individual configuration and are protected against accidental interchange.

A 4 colored LED interface indicates battery status and selected powering mode that covers 12 and 48 Volt Phantom plus 12 V T-power.



With our Hydrophones TC4013, 4032, TC4042 and our DS Directivity Sphere we can amaze ambitious divers as well as professional Sound-Engineers.

- Nearly 400 million square kilometers of our planet are covered with water
- Only 1% of the habitat water is explored
- About 1000 species underwater communicate in an acoustic way.



TC4013 for scuba divers, TC4032 „Sea-State Zero“ for high resolution recordings and the allrounder TC4042 perfect suited for multichannel recordings with the Directivity Sphere.

The Sonar Surround DS gives hydrophones a supercardioid like directivity. A unique and comprehensive solution to realize individual recordings ranging from directional mono-aural over stereo to the most sophisticated surround techniques in unsurpassed quality.

TC 4013-S MINIATURE REFERENCE HYDROPHONE

The TC 4013 is the smallest hydrophone supplied by Ambient Recording. Due to its compact size the Signal to Noise Ratio and Sensitivity are less outstanding compared to its brethren TC 4032 & TC 4042 it still offers a remarkable sound quality. With a usable frequency range of 1 Hz - 170 kHz this hydrophone leaves many larger hydrophones on the market behind. The TC 4013S is equipped with a cable embedded Mic Preamp. You can choose between a 48 V phantom powered and a 9 V battery powered version. This way our TC 4013S is compatible with all standard Audio and Video gear.



TC 4032 LOW NOISE SEA-STATE ZERO HYDROPHONE

The Ambient TC 4032 is a so called “Sea-State Zero Hydrophone“. This refers to the highest sensitivity achievable at most natural sound characteristics. Based on the TC4032 by Reson the Ambient 4032 kit is ready for direct interfacing to state-of-the-art audio recorders and mixers. With a linear frequency response from 5 Hz up to 100 kHz combined with a signal to noise ratio second to none within the underwater soundworld it is suited best for omnidirectional mono recordings under water.



TC 4042 LOW NOISE HYDROPHONE

The Ambient TC 4042 is the allrounder within the Ambient hydrophone range. Not as sensitive as the 4032 but with an exceptional SNR it is perfectly suited for every sea-state and high peak levels. Due to its compact size the TC4042 will fit perfectly inside both the 20 cm and 30 cm Sonar Surround Directivity Spheres where the high-pressure zone in front of the Sphere compensates for the slight high frequency roll-off compared to the 4032. This makes it a premium choice for submarine multichannel recordings.



DS SONAR SURROUND DIRECTIVITY SPHERES



Maritime life fills the underwater world with countless interesting sounds. Due to the particular acoustic characteristics of that medium, it has been impossible to make high quality multi channel recordings under water - until now.

After two years of research Sonar Surround has succeeded

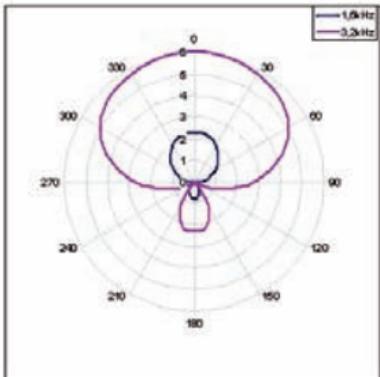
in developing a new awarded and patented technique to give omnidirectional hydrophones a polar pattern close to a supercardioid. Thus audio engineers now have the possibility to utilize approved recording techniques even underwater.



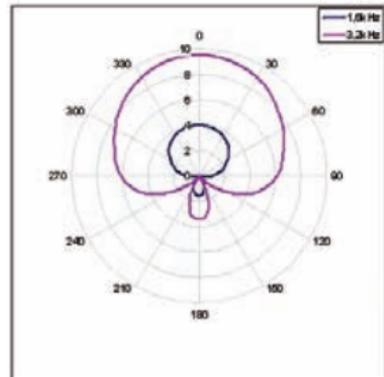
SAE Alumni Award winning system

SOUND CHARACTERISTICS:

Polar Pattern 20 cm RS*



Polar Pattern 30 cm RS*



* measured with airborne sound; calculated for 1500m/s sound velocity

SONAR MIX-DIGITAL

The Sonar Mix2-D is a 2-channel hydrophone preamp/interface. Based on the renowned USB Pre2 by Sound Devices, the Sonar Mix Digital offers high quality mic pre amps, effective brickwall limiters and a high insensitivity against humidity. To fulfill the special demands of stationary hydrophone installations all necessary components have been arranged user-friendly in a 2 RU 19". A central power supply and optimized signal routing overcomes the need for external adaptors and Y-splitters. Additionally the radiating audio ground can be connected with the water through a galvanic anode. If plugged to a Mac, PC or Linux system the Sonar Mix Digital transforms into a class-compliant computer audio-interface. This way you are always able to record in highest quality (192 kHz, 24 Bit) the hydrophone sounds directly on your Computer. With this feature scientists can use the installation for research purposes up to 85 kHz without disturbing the live stream at any time they want.





RS2 RUGGED STEREOBAR FOR 2 DS DIRECTIVITY SPHERES

The RS2 is made out of anodized Alu and finished with universal joints glued in under high pressure.

The massive POM clamp offers high stability and flexibility for optimized balance and buoyancy.

The RS2 can easily be attached to the SD-UW.

RS5 SURROUND RIG

The RS5 rig consists out of two RS2 which are jointed with one center bar. Thus it also is made out of anodized Alu and finished with universal joints glued in under high pressure. The special reinforced POM clamps are easily able to hold up to six flooded DS30 Spheres.

Finding the perfect buoyancy and balance is simple thanks to a 3/8" thread attached to the center clamp of the RS5.

Disassembling the rig is done within seconds by only unscrewing 4 wingnuts. The single bars with only 80cm length fit easily in any diving bag.





SD-UW UNDERWATER HOUSING

The housing is made out of hard anodized seawater resistant aluminum and afterwards PTFE coated which gives it the highest possible durability and stability.

With a cover made out of 4 cm thick plexiglass it offers a perfect sight on all meters and displays of the recorder.

All 7 series Sound Devices are attached within seconds thanks to a flexible mount.

Up to 8 waterproof, underwater connectors allow you to record with most sophisticated surround techniques.

Thanks to a mechanic or electronic remote (available upgrade) the diver has full control over gain, record and stop as well as power functions. Two handles offer optimal usability underwater even with the RS2 and RS5 Surround Rig also thanks to slightly negative buoyancy, which can easily be adjusted depending on whatever you like to attach to your housing. With its static design the SD-UW is waterproof up to a depth of 80 or even 100 m (with electronic remote).

This underwater housing was made to carry a complete sound system and can easily be enlarged to a video, sound and light system thanks to 5 threads on housing and handles.



ATE 208 EMESSER

The ATE 208 Emesser is a very small “figure-of-eight” microphone intended to convert any boom mike on the fly into a M/S stereo system. Featuring a high quality real condenser powered on 48V phantom, it delivers an enhanced dynamic range required for critical recordings. It comes complete with mounting clip and Y-loom, which outputs both M and S signals in a standard balanced 5 pin XLR.

Including all the necessary accessories and allowing continued use of the existing shotgun mike, suspension and windshield it offers a very economic solution for those who don't want to part with their favoured shotgun to go stereo. Due to the M/S technology and the same mike being used for dialogue and ambience recordings seamless transitions between mono and stereo are feasible without alteration of the sound characteristics. The frequency response therefore was custom-tailored to match the acoustic pattern of typical boom mikes at 90° with the characteristic, distinct bass roll-off.

The result is a distinguished stereo perception with pronounced presence and minimal negative phase correlation at the low end with exceptional good suppression of handling noise.



ATM 216 TINYMIKE ELECTRET SHOTGUN



Basic TinyMike kit
for cameras with
plug-in power

This high quality miniature microphone can work straight of the low voltage power on small DSLR & DV cameras. Alternatively, a active adaptor cable allows phantom powered operation which makes it all the same a suitable accessory for the popular small HD cameras with XLR inputs. Meeting the requirements of most common camera types, the TinyMike is available in preconfigured sets which contain all necessary bits and pieces. A special adaptor also allows for boom or stand mounted operation.

The TinyMike has been successfully used in many documentaries and broadcast applications and was rewarded with the Cinec award for technical innovation.



Cinec Award
winner

ATM 216 PD
Universal TinyMike kit
for cameras with
48 V Ph XLR power.



(1)



(2)



(3)



ATB 101

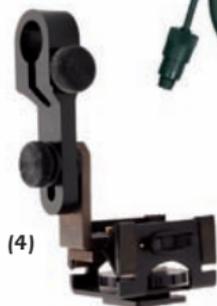
ATMP



(5)



ATMB



(4)



(6)



(7)



(8)

PROD.NR.

DESCRIPTION

ATM216H Basic TinyMike kit contains (1), (2), (3), (4), (7) and (8)

ATM216PD/DVX Universal TinyMike kit contains (1) - (6)

ATM216 TinyMike miniature electret shotgun microphone (1)

ATMWS Velvet foam windshield (2)

ATMWJ Fluffy windgag (3)

ATH101 Hot-shoe shockmount suspension (4)

ATHPD Concentric mounting adaptor with variable diameter to fit all generic mic brackets (5)

ATMEMP Active adaptor cable (6)

ATM3.5 Adaptor cable Binder 3-pin to 1/8" jack, damped (7)

ATM3.5H Adaptor cable Binder 3-pin to 1/8" jack, undamped (8)

ATB101 Boom adaptor

ATMB TinyBar two way hot-shoe mount

ATMP Mounting plate

EMP ELECTRET/PH 48 POWER ADAPTOR



The EMP nicknamed “The Eumel” (pronounce “Oymal”, german for widget) is exactly that: A small widget that allows hardwired use of lavalier mikes. It converts Phantom 48 V to 5.6 V electret power and outputs the signal electronically balanced with low impedance. A range of models is available with standard sockets to fit the plugs of most popular radiomike systems in 2 or 3 wired configuration.

PROD.NR.	DESCRIPTION
EMP2B	Ph48 volts/electret converter DPA coaxial (for DPA)
EMP2L	Ph48 volts/electret converter Lemo coax (for Sennheiser 1000 series)
EMP3,5	Ph48 volts/electret converter 1/8" mini Jack (for Sennheiser Evolution)
EMP3L	Ph48 volts/electret converter Lemo 3-pin (for Sennheiser SK 50 or SL 250 transmitter)
EMP5S	Ph48 volts/electret converter Switchcraft 5-pin TA5-M (for Lectrosonics)
EMP6L	Ph48 volts/electret converter Lemo 6-pin series 2C (for Audio Ltd.)
EMP8L	Ph48 volts/electret converter Lemo 8-pin series 2C (for Micron, old)
EMP06L	Ph48 volts/electret converter Lemo 6-pin series 0B (for Micron, new)
EMP3S	Ph48 volts/electret converter 3-pin Switchcraft TA3-M (for AKG)
EMP4S	Ph48 volts/electret converter 4-pin Switchcraft (for Shure or MiPro, to be specified)

AKKUPAK, VPAK, NPFPK & HVB PORTABLE POWER SOLUTIONS

Generally all Hirose distribution boxes – with 4, 6 or 10 Hirose sockets – have a lead with 4-pin Hirose connector.

On request we also manufacture the boxes with a lead to 4-pin XLR male connector.



The power packs are mounted onto a plate which will ensure firm fit in the pouch and provide a compact, rigid support for radio receivers etc. to be velcroed in place.

The Akkupak has a closed, spring loaded NP1 compartment, on the NPFPak frontloader the battery can be loaded from the top for quick ,n’ easy access, while the Vpak is suited for standard V mount batteries.

Knowing that a chain is always just as strong as the weakest link, at Ambient we are paying greatest attention to which is often neglected and dealt with low priority. Being a link in literally sense, the importance of a good, reliable cable connection can not be underestimated and can make the difference between make or brake in a production situation.

We are only using high quality brand connectors and cable materials selected and made to rigid standards with no constraint of the application: Audio, timecode, power, and even smallest adaptors are manufactured with the same high grade components.

Requirements for location equipment differ considerably from stage applications, still most suppliers provide cables exclusively for that purpose.

The polyurethane insulation used in most of our cables allows for small diameters and although somewhat stiffer than typically found materials give an exceptional robustness and retain it's flexibility and integrity over a wide temperature range making it the ideal choice for rough outdoor use. Cord supported stranded wires and braided shielding add to the mechanical strength and assure best signal immunity against interferences of any kind. Stock available in diameters from 2mm and with 2-wires up to 8 pair individually shielded multicore this allows our in-house production to provide comprehensive solutions ranging from standard microphone cables in arbitrary lengths to exotic custom configurations with short lead times.

COILED BREAKAWAY CABLES FOR ENG MIXERS

PROD.NR.	DESCRIPTION
HBS10Y7-35	Coiled breakaway cable with 10-pin Hirose male to 7-pin XLR male with breakout cable (HBY7-35): 7-pin XLR female to dual 3-pin XLR male and return via 3,5 mm jack on coiled cord. Length: 4.6 ft up to 16.4 ft



AUDIO CABLES & ADAPTORS

Ambient supplies all standard audio cables as well as customized solutions. Below we show you a selection of our most popular cables.

Apart of this, we can offer a cabling solution for the most special application – you name it – we got it.

Our high quality microphone cables are produced in any required length. They are extra thin and flexible, thus carrying less physical noise. Thanks to their poly urethane coating they remain flexible even in very low temperatures.

The braided shield takes care of optimum protection from EM or HF interference.

instead of XLR connector, the standard microphone cables are also available with Tuchel connector.

PROD.NR.	DESCRIPTION
SKA-DMS	Ambient Breakout Cable Cable adaptor 7-pin XLR female to 3x 3-pin XLR male optional available with 1x XLR-3M and 1x XLR-5M Length: approx. 25 cm (10")



HHA HANDHELD ADAPTOR

Adapts most common microphone heads to handhelds with Sony, Shure, or Lectrosonics mount.

The times when the rental company or the house technicians determined the microphone choice are over. With the Ambient adaptor the musician can choose which capsule matches best with his voice.



HANDHELD

AMBIENT HH ADAPTOR

MICROPHONE CAPSULES

Lectrosonics HH	HHA	Sennheiser ME5002	(1)
Lectrosonics HH	HHA	Neumann KK104S	(2)
Sony DWM-02	HHA-S	Sennheiser ME5002	(3)
Shure UR2	HHA-S	Sennheiser ME5002	(4)
Sennheiser SKM 2000*	HHA-SS	Neumann KK104S	(5)
Sennheiser SKM 2000*	HHA-SHS	Shure Beta SM58	(6)
Sennheiser SKM 2000*	HHA-SHS	Heil RC35	(7)
Sennheiser SKM 2000*	HHA-SHS	Shure KSM9	(8)
Sony DWM-02	HHA-SSH	Sennheiser MMK965	(9)

*) Sennheiser Evolution, SKM 2000 & 9000

HH ADAPTOR



**Neumann
KK105**



Made out of solid metal, this unobtrusive device lets you match your favorite microphone sound with your favorite wireless handheld.

The adaptor allows to mount heads for the Sennheiser SKM 5000 series such as the highly acclaimed Neumann KK 104 and 105 to any transmitter that uses the widely spread Shure mount.

An active power converting circuitry steps up the 5 V Bias voltage found on those systems to Sennheiser-typical 7 V.

When combining Neumann's true condenser capsules with Lectrosonics' digital hybrid based HH, this voltage can be additionally be boosted to 15 V delivering companderless dynamics at highest SPL plus signal to noise ratio unsurpassed in previous wireless systems.



**Heil RC35 adapted with HHA-SHS
to Sennheiser 2000**



Finally you can use with the HHA-SHS the world's most popular microphone head, the Shure Beta 58 on your Sennheiser 2000 series.



HHA



HHA-S



HHA-SHS



HHA-SS



HHA-SSH



The HHA (for use with Lectrosonics HH) as well as the HHA-S (for use with Shure & Sony handheld) consisting of body and aluminum ring in each case.

The rings for Shure & Sony mount (HHA-RS) are little expanded. The (HHA-R / HHA-RS) covering rings of anodized aluminum will be available in different colors: black (standard delivery), blue, red, green and yellow.

The HHA / HHA-S adds only 9 mm length to the system.

PROD.NR.	DESCRIPTION
HHA	Adaptor set consisting of body (HHA-B) & black aluminum ring (HHA-R-N)
HHA-S	Adaptor set consisting of body (HHA-B) & black aluminum ring (HHA-RS-N)
HHA-B	Adaptor body with step-up converter
HHA-R-N	Anodized aluminum ring BLACK for HHA
HHA-RS-N	Anodized aluminum ring BLACK for HHA-S
HHA-SS	Adapts Sennheiser 5000 microphone capsules to Sennheiser 2000* mount
HHA-SHS	Adapts Shure compatible microphone heads to Sennheiser 2000* mount
HHA-SSH	Adapts Sennheiser 2000* microphone capsules to Shure mount
HHA-R(S)-Y	Anodized aluminum ring YELLOW for HHA (HHA-S) 
HHA-R(S)-R	Anodized aluminum ring RED for HHA (HHA-S) 
HHA-R(S)-G	Anodized aluminum ring GREEN for HHA (HHA-S) 
HHA-R(S)-B	Anodized aluminum ring BLUE for HHA (HHA-S) 

*) Sennheiser Evolution, SKM 2000 & 9000

V SLOT V-MOUNT SLOT



Many professional video cameras are equipped with a V-Mount battery terminal. But only few also offer a possibility for slide-in radio receiver. The Ambient V-SLOT chassis provides the solution: it is mounted between the camera and battery supply, the power supply is connected through to the camera with the receiver powered, too. Here the common V-Mount system is being used, adaptation to other systems like e.g. Anton Bauer are possible with standard adaptor panels.

The V-SLOT can be used with all receivers equipped with a Unislot connector (25-pin sub-D). To offer highest flexibility a TA5M jack is attached at the bottom. These way dangling cables become a relic of the past thanks to customized cables for every camera type.

Thanks to the Ambient V-SLOT every V-Mount equipped camera can be transformed into a compact ENG camera system.



PROD.NR.	DESCRIPTION
V SLOT	V-Mount Slot for Unislot receiver
VSL-X5	Adaptor cable TA5F to XLR5M; length approx. 65 cm
VSL-2X3	Adaptor cable TA5F to 2x XLR3M; length approx. 20 cm
VSL-1X3	Adaptor cable TA5F to 1x XLR3M; length approx. 20 cm
VSL-2TA3	Adaptor cable TA5F to 2x TA3F; length approx. 40 cm

CLOCKIT TIMECODE APP FOR IPOD TOUCH®, IPHONE® & IPAD™



Free host app



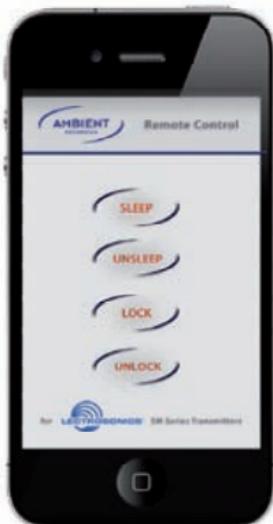
With the Clockit Timecode App Ambient Recording is introducing a modular timecode toolbox for the latest range of Apple's mobile devices running iOS 3.x and higher with native iPad™ screen resolution support.

The basic host module is freely available on the Apple App Store™ featuring a comprehensive TC reader incl. level metering and native wave form analyzer. Contrary to some other solutions the reader is completely capable of reading and displaying a stream of TC with drop-outs or leaps in real time converting your MP3 player, smartphone or tablet into

a versatile production tool for script, logging and any kind of timecode monitoring needs. Ready for Ambient's wireless TC Link system timecode is inserted via the 1/8" headset socket making interfacing cost effective and versatile likewise. Future extension modules in planning range from freeze/log button, stopwatch, Clockit ALL log tables, cue sheets for sound, continuity, etc. to native TC generator and will allow economical customization of the application to individual requirements.



LECTROMOTE APP ACOUSTICALLY REMOTE CONTROL FOR LECTROSONICS SM SERIES TRANSMITTERS



As an economical alternative to the full-function RM and RM2, the LectroMote App provides remote control of SM Series transmitters using a „dweedle“ tone played into the microphone to enable and disable the Sleep and Lock modes. In situations where the transmitter is buried in costumes and not easily accessible, remote control saves time, extends battery life during extended waiting periods and eliminates last minute costuming adjustments. Separate buttons are provided for each function to simplify operation.

The LectroMote App has the same functionality as the RM and the RM2, except for the ability to set frequency and input gain.





experience quality.

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- pro audio with a smile