

## QUICKPOLE booms

With over 15000 booms in active service and negligible breakages, Quickpole booms are becoming the preferred choice of sound recordists working in TV, Film and classical music recording. The booms are extremely strong and hard wearing and the various sizes and strengths from the QL lights to the unique Jumbos cover all requirements of the industry. Using simple add-on accessories the booms can be configured for internal spiral cabling (QL) and straight internal cabling (QP QL).

### FEATURES

- ✓ Very strong and very stiff carbon fibre tubes.
- ✓ Stainless steel 3/8" threaded tip for long life.
- ✓ External aluminium collar for added tip strength.
- ✓ Well engineered aluminium screw segment lock with fine thread for easy locking.
- ✓ Internal spacer ring of nylon felt for easy action.
- ✓ Special collet retention pin prevents intersegmental twisting.
- ✓ Greatly reduced transmission of boom "handling noise".
- ✓ Boom does not get tight when cold or wet.
- ✓ Self cleaning action. Nylon felt easily replaced at minimal cost.
- ✓ Boom can easily be disassembled for cleaning or spare parts.

### NEW! O ring seal prevents dirt entering screw lock

#### QP High rigidity Booms

The Booms are constructed using high modulus carbon fibre tubing with 1,5 mm wall thickness, giving increased stiffness at lengths over 5 meters. Due to the wall thickness and one carbon fibre crosswinding, the tubes are very strong in the compression mode and can be stood on without breaking!

#### Quickpole High rigidity 4 segments

QP 450 50-160 cm  
QP 460 75-240 cm  
QP 470 85-270 cm  
QP 480 105-350 cm  
QP 4140 154-540 cm  
QP 120 145 cm

#### Quickpole Jumbo concert booms

QP 5190 210-900 cm  
QP 6200 230-1060 cm

#### Quickpole Light Booms

The Booms are made with a lighter 1mm wall thickness woven mat carbon fibre tubing, and have five segments. These booms have been optimised for weight without sacrificing any of the engineering quality seen in the standard range. They will give long hard service in TV and feature film work.

#### Quickpole Light 5 segments

QL 550 53-180 cm  
QL 560 63-240 cm  
QL 570 74-280 cm  
QL 580 84-320 cm  
QL 5100 105-410 cm  
QL 5150 153-640 cm

QL Booms

## JUMBO booms

The Booms can be extended up to 12 meters and use segments up to 40 mm in dia. Due to their great length they are not suitable for hand held use, but there are various accessories for mounting the booms on a Manfrotto stand with a cantilevering angle bracket and counterweight. In this configuration they can be used to place microphones up to 12 meters above ground level in the following recording situations, Studio, Classical music on location, Church organ. Feature film crowd scenes etc. Jumbos have been used to position small cameras, lights, measuring instruments or aerials. Due to their extreme strength the booms have been used for such exotic projects as filming giant tropical trees at various heights up to 20 meters without disturbing the fauna and flora at these levels!



Floater in use with Schoeps microphone and Rycote ball windshield

## FLOATER SUSPENSION

The Floater is a membrane suspended acoustic decoupler that fits between the boom tip and the windshield effectively soft suspending it, thus blocking handling noise. The Floater is especially useful when booming with Stereo M/S mikes where noise pickup can be enhanced by the side mike of an M/S stereo pair, or to reduce floor noise reaching a mike on a stand. The Floater is constructed of ABS black plastic and aluminium and contains up to four specially constructed weather resistant rubber ring membranes. The construction is very light and totally enclosed, avoiding whistling sounds in high winds.

## QUICKKLOK QUICK RELEASE TIP

The Ambient "Quicklok" quick release tip for microphone assemblies is the first professional snap connection available which makes a rigid rattle free joint and has a self locking and self locating action. The unit is a precision mechanical device but is very robust. The mechanism can be described as a taperlock where a taper stub, (screwed to the microphone assembly) is inserted into a tapered hole through a butterfly opening which is twisted until the stub fall into place. Removal is by twisting the outer sleeve. The Quicklok fits onto any 3/8" thread as encountered on all microphone booms.



## TOP TIP MICROPHONE SUPPORT TOOL

This tiny piece of metal is fully configurable by the user and, due to its simplicity and low cost, can remain with the mike assembly and not be dismantled. The uses are as follows:

- ✓ Provides a standard disconnection point using standard Neutrik XLR plug components.
- ✓ Allows very thin cable from XLR to mike assembly greatly reducing noise transmitted by a thick, stiff cable.
- ✓ Works with any mike suspension or Zeppelin windshield, allowing a thin cable connection to the microphone.
- ✓ Allows any Plugon transmitter to be connected at the boom tip. Rigid construction with or without the Quicklok, guarantees that the Plugon will not knock against the boom.
- ✓ Easy repairs or new configuration by the user. Only standard plug parts used.



## A-RAY SURROUND SOUND MIKE SUPPORT

This unique portable microphone support allows the user to place five microphones at distances from 50cm to 2m apart. Mikes can be placed in different configurations using a central axis and special sliding nodes with toothed flanges and telescopic arms. The array can be quickly tightened using lever knobs and cannot become loose by itself. It folds down to an easily portable package.



Courtesy Florian Camerer, ORF

## EMESSER FIGURE OF EIGHT MICROPHONE

The Emesser is a very small high quality electret figure of eight microphone, and converts a standard microphone to an M/S pair allowing continued use of the windshields and microphone mounts used for the "parent" microphone. The Emesser contains electronics so that it can be connected directly to 48 V Phantom or to an electret voltage (consumer video) and comes with a complete loom, mounting clip and foam windshield. It can be clipped onto and plugged into any mono microphone converting it into an M/S pair. The output is a 5 pin XLR in the standard balanced stereo configuration.



## EUMEL ELECTRET/PH 48 POWER ADAPTER

The Eumel (german for widget) converts Phantom 48 V to electret power and outputs the audio as an electronically balanced signal. The unit can be hard wired to the lavalier mike or be fitted with standard sockets to fit the plugs of the various radiomike manufacturers.



## UMP MONO STEREO MIKE POWER SUPPLY

These mike power supplies are built into a milled metal box and give 48 V Phantom and TA power from a 9 Volt battery and high efficiency DC/DC converter. The stereo unit has 2 channels, each of which can be individually selected to 48volt or TA power. Rolloff and pad are provided.



## TCTX / TCRX TIMECODE RADIO LINK

These small timecode RF links are built into Ambient's milled metal box and use RF modules at 433, 418 and 915 Mhz. Running from a 9 V block battery, they achieve ranges of up to 200 yards. The 915 and 433 Mhz units are FCC approved for the USA.



## AKKUPAK & VPAK PORTABLE POWER SOLUTIONS

These units fit in an "Audio Bag" and allow the powering of multiple devices such as radio mikes, portable recorders etc. from a single battery. AKKUPAK has a spring loaded NP1 receptacle, the VPAK has a standard V mount. The units are bolted to a plate which allows radio receivers etc. to be velcroed to it, providing to a rigid support. Both units have several 4 pole Hirose outputs and main switch, while the VPAK has a voltage read out, main fuse and RF filtered outputs.



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## CLOCKIT TIMECODE

All Clockit timecode equipment features a very accurate TCXO crystal oscillator which can be calibrated in the field to give less than 0.2ppm frequency difference. This is the heart of the system and results in timecode drifts of less than 1 frame in 24Hrs between Clockit units. All Timecode framerates can be generated, including 23.98fps (24 pulldown). In addition Clockit timecode equipment can be set using the Aaton ASCII protocol.

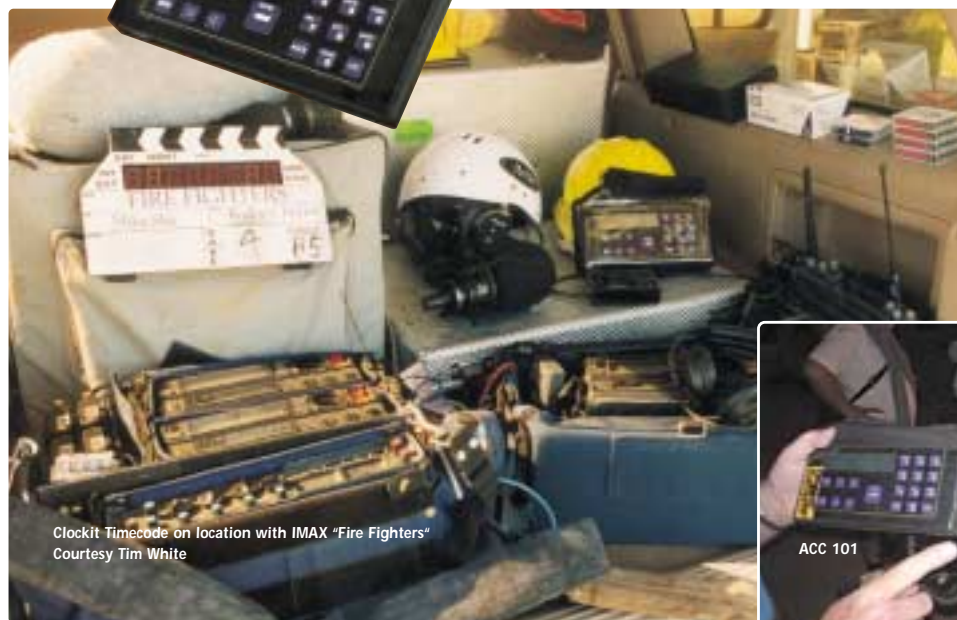


Cinec Award  
1996

## ACC 101 CLOCKIT CONTROLLER

The Controller is the Clockit masterclock and can read, generate and compare all timecodes showing errors of down to 100th frame. Many different features make it the ideal unit for exacting timecode tasks in the field allowing the user to calibrate all Clockit units, adjust its crystal to an external Timecode source, download time and position from GPS using a GPS antenna accessory and change timecode rate without losing time. Aaton ASCII protocol can be implemented and the Controller can also be used as masterclock for the New Arricam 35mm camera.

ACC 101



Clockit Timecode on location with IMAX "Fire Fighters"  
Courtesy Tim White



ACL 202CT

## ACL 202CT TRILEVEL SYNC LOCKIT

The Lockit box has become the equipment of choice when cameras need to be synchronised in an on location situation, such as a concert, show or TV drama. They have already been used extensively on HD shoots with up to 15 cameras.

The Lockit box, as its name suggests, can be used to genlock almost any camera and audio machine to the accurate Clockit crystal, thus reducing timecode drift between machines to under 1 frame a day without the use of cables or radio links. For a camera to be properly synchronised one needs external timecode and a sync source, sync to this timecode. The relationship between timecode and sync signal must also be constant and the timecode word must begin at the beginning of a video frame. The Trilevelsync Lockit provides these features including 23.98 Fps timecode. Wordclock 48 Khz and all videosyncs and trilevelsync signals can be outputted including Composite Video as PAL, NTSC, NTSC 30 Fps and Trilevelsyncs SMPTE 274 Sony HD, and SMPTE 296 Panasonic Varicam HD. The Lockit will run on its own 2 AA alkaline cells for over 24 hrs but can be powered externally with 9-16 volts. The batteries take over

Software has been improved and the following features added. The Lockit can now accept a continuous timecode present at its input. It will only jam once and will not jam again until the timecode stops or an error of more than one frame is present. This allows remote jamming of the Lockit with say a radio link. In addition Userbits from external source can now be loaded continuously without the Lockit timecode rejamming. Thus the Lockit will continue to generate Timecode and Genlock signals smoothly but can load Userbits from an external source "on the fly".

## ACD 201 DOCUSLATE

The Docuslate is a small version of the Master slate, having a smaller housing and a 6 AA battery compartment instead of 8. The electronics is the same as the ACD 301 but the flashing LEDs feature is not implemented. This compact timecode slate is ideal for small documentary teams, on the road.



ACD 201



ACD 301



ACD 301 RF



ACC 101



ACTT

## ACTT TINY TIMECODE GENERATOR

Tiny timecode is the smallest portable TC generator available and is specifically designed to deliver Timecode for mini DV cameras. The generator itself is the same as in other Clockit equipment but the TC out level can be varied from mike to line level to adapt to various input sensitivities. There is an audio input and output socket to which an electret mike can be powered and fed through. The output socket is two channel with the microphone and TC signals. An adapter lead can feed both signals to a minijack input socket of the camera or with other adapter cables to other inputs such as XLR.

## ACD 301 MASTER SLATE

The masterslate is now in its third version and can be delivered with or without a built in radio link to a timecode source. The slate has many sophisticated features including different display modes, timecode error checker, battery voltage readout, flashing superbright LEDs on close and a switchable display delay of plus or minus up to 7 frames. Some users have been known to use the small green LED to mark zero frame on Telecine. The super bright LEDs can now be switched to flash on frame 00 as well, improving the visibility of the transition. The unit has a laser cut display mask to improve contrast, a special clapstick with thumb hole and a reflective slide on writing shield. For night work the blue LED mini torch supplied will light up the slate at distances of up to 100 meters if shone from near the camera axis. A new yellow fluorescent reflective material on the clapstick makes the slate easy to see even on a dull day.

## ACD 301RF MASTER RADIO SLATE

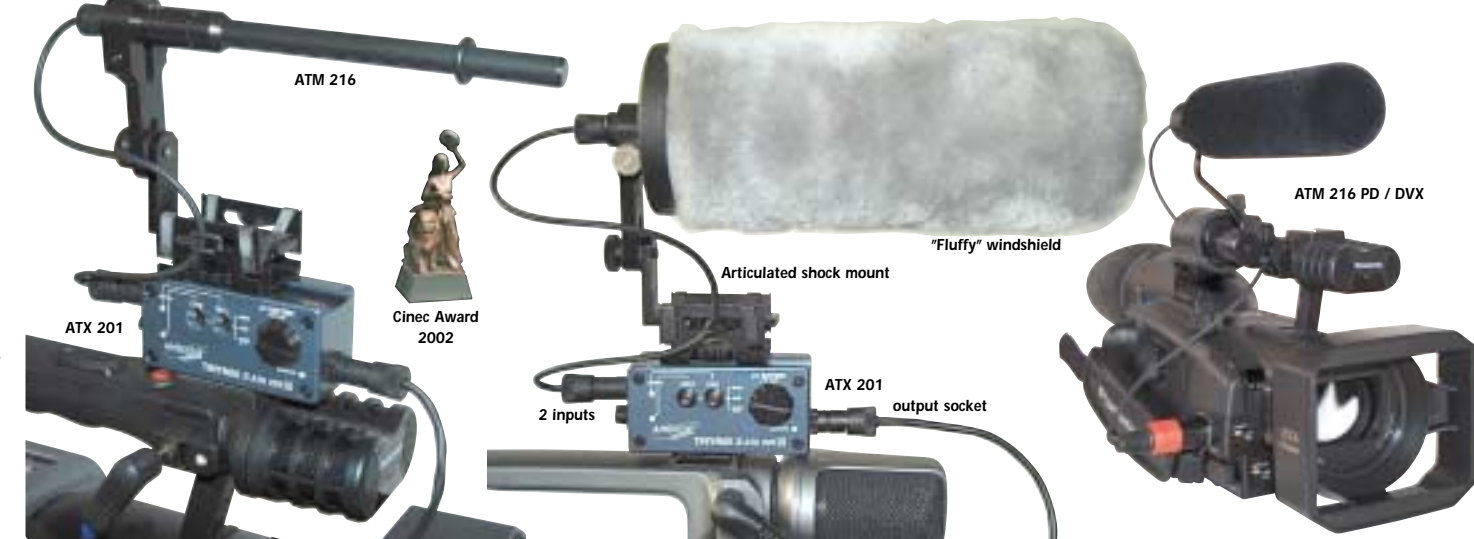
The Master Radio Slate has a built in UHF telemetry receiver and a transmitter unit in a heavy duty aluminium box, for wireless transmission of timecode. Range is typically 50 metres, but in certain circumstances, can be much greater. Frequencies of 418 MHz and 433 MHz can be fitted. Otherwise the radio slate is identical to the master slate. NOTE: An FCC approved radio link at 915 MHz or 433 MHz is available for use in the USA.



ACM

## ACM USB MOUSE TC GENERATOR

The Clockit timecode mouse contains an accurate TC generator with battery backup and can be jammed in the same way as other clockit units. External power, timecode data, and control is over the USB interface. The mouse can function as an external timecode free run generator or reader. In addition PC software is available that can emulate the Ambient Controller ACC101. The uses for this unit are as a PC Clockit Controller for checking timecode systems and as an accurate timecode source for PC and Mac hard disc audio recording.



## ATM 216 TINYMIX MINI MICROPHONE

The TinyMike is a small high quality shotgun mike which works on the powering available at the mike input socket of DV cameras. This is not Phantom 48 Volts but about 3 Volts. Using a phantom power adapter (Eumel) the mike can be connected to a Phantom power XLR input, making it a suitable accessory for the PD150 and other cameras with XLR inputs and Ph 48 V microphone powering. The TinyMike comes with various accessories including a sophisticated articulated shockmount and windshields. The TinyMike is now in use in many documentaries and broadcast applications. It can be mounted on the camera shoe or on TinyMix to give an integrated solution. A special adapter allows TinyMike and its suspension to be fitted to a boom.

## ATM 216 H

Basic TinyMike kit with shock mount and windshield with or without active cable.



## ATM 216 PD / DVX

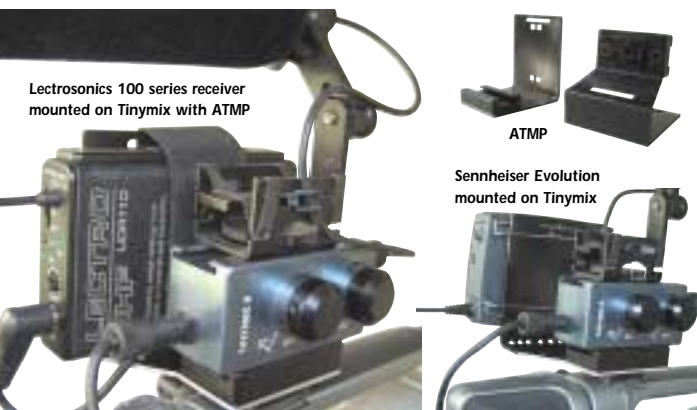
TinyMike kit with active cable and insert shock mount for PD 150 and other XLR input cameras.

## ATX TINYMIX TWO CH. AUDIO MIXER

The TinyMix was constructed to make use of the 2 channel capability of most consumer digital video cameras. Both channels can be individually faded and there is a rolloff filter for each input. An accessory shoe at the top completes the unit. The TinyMix is electrically isolated from the camera housing eliminating earth loops. TinyMix together with the TinyMike provides the smallest and lightest mix and mike combination on the market, fitting unobtrusively on even the smallest handheld digital camera. The new TinyMix has a built in 3 V battery to power the TinyMike, and mike/line selection is now with switches. There is a mono switch when using only one microphone and an output socket so that looms to fit various cameras can be easily connected. The TinyMix can be used with "Plug in Power" or its own battery to power the microphone. A mounting plate to fix radio receivers or other audio accessories is also available.

## ATMP ACCESSORY MOUNTING PLATE

Lectrosonics 100 series receiver mounted on TinyMix with ATMP



ATMP

Sennheiser Evolution mounted on TinyMix