An Indie Filmmaker’s Core Audio Kit and Tips
by Shawn C. Steiner

Among the biggest mistakes beginner and indie filmmakers make is not putting effort into audio. One-man bands are especially susceptible, with audio being one more thing to worry about. Bad audio can break a film and make it practically unwatchable. People can forgive some errors in a video—there is that little thing called suspension of disbelief—but, they absolutely will not forgive unintelligible dialogue, improperly mixed sounds, or distorted audio. With just a few key tools and a little bit of knowledge, you can upgrade your audio game.

What’s in the Bag?

Everyone wants to preach, “It’s not about the gear.” Well, they are right—until it is about the gear. Just because you have a fancy new DSLR that shoots 4K video on its awesome full-frame sensor doesn’t mean you will instantly be recording amazing audio. Far from it. Internal microphones on cameras are notoriously bad; they don’t have great pre-amps, they can’t get that close to their subject, and they are generally not spectacular to begin with. There’s no such thing as a free lunch and, with relatively affordable stills cameras with video capabilities, many compromises will need to be made. In most cases, these compromises come on the audio side.

The best practice would be to pick up some dedicated audio equipment. Starting off, the easiest recommendation is a shotgun microphone. RØDE’s now classic VideoMic series is among the best and most popular, with lightweight, compact designs that just work. Pop in a battery, connect it to your camera’s audio input, and you now have vastly improved audio without much effort. Moving up from this you will want a serious shotgun microphone for use on a boompole—just like in the movies! A boom is used to get the mic closer to your subject and record cleaner audio. Shotgun mics are also known for a directional pickup pattern so that you can point it at your subject and hear just them. This makes them outstanding tools for filmmaking because you can keep them out of the frame and still record excellent audio.

The second mic to pick up would be a lavaliere. This one should be obvious for anyone who shoots interviews or talking heads.
It’s small omnidirectional mic that can be attached to a shirt or jacket for quick and easy pickup of voices without being a large, obnoxious thing to carry around or set up. It’s much more mobile and doesn’t require a second person to operate like a boom-pole would. Being so effective and compact makes it a no-brainer for an indie filmmaker’s kit.

Optimal recording will require a dedicated audio recorder. With one, you gain professional-quality inputs, multiple mixing techniques, optimized physical controls, and better-quality audio components. Using one introduces you to dual-system sound, meaning you are going to be recording the audio and video separately. This is also the moment to get familiar with a slate with clapper sticks. Assuming many one-man-band filmmakers are also their own editors, this will do you so much good. It makes syncing up your footage and audio much easier because you can match up the clap with the spike in audio levels and the moment the sticks hit in the frame. Or you can do the same with the clean audio and the scratch audio recorded by the camera.

Recorders bring with them professional inputs, as we mentioned. Specifically, you should be looking for XLR inputs if you are getting serious with your audio equipment. This allows you to use high-end microphones that rely on this connector. It is also a much more secure option than your more common 3.5mm jack. If you are looking at some serious microphones, you will eventually need to upgrade to XLR in part of your audio capture system.

Finally, perhaps the most important tool in your bag is a set of solid headphones. Just because you have good mics, a great recorder, and good technique, doesn’t mean the audio is perfect. You absolutely must put on a set of headphones and listen for any issues before you start recording. Levels can be deceiving because they don’t tell you whether there is a low hum in the background or some handling noise interfering with your mic or recorder. And, if you have someone speaking in your video and the audio isn’t workable, then that take is unusable.

Core Knowledge

Getting gear won’t solve every issue, which is why the phrase, “It’s not about the gear,” is very true. Capturing clean audio has a lot to do with technique, and you can do a lot with inexpensive equipment. It is also another technical area of filmmaking because there are numerous settings and numbers-based settings to track.

An example of this is simply setting the proper recording format. The most common choices will be MP3 and WAV. Go with WAV because it is an uncompressed format, while MP3 will reduce your audio quality. Bit depth is the next option and you will be fine at 16, though bumping up to 24 won’t hurt. Finally, for sampling rate, I recommend sticking with 48kHz. These are pretty much standard these days so there is no need to deviate all that much.

For recording, you should start by watching your levels. You will generally want to keep your levels between -6 to -12 dB. Anything lower and you will have to amplify your signal in post and introduce noise; higher and you risk peaking and causing distortions by breaking the 0 dB limit of most recording systems. It’s a safe place to be, though if you are worried about loud noises, you can use functions such as a limiter to prevent losing audio when the volume rises unexpectedly.

Another setting you may find on your recorder is the low-cut filter. This is useful for reducing some background noises. Think the hum of a fridge or air conditioner. Ideally, you should turn these noisy devices off but, in some cases, you just can’t and the filter will help minimize their impact. You can also pick up a couple of blankets and they can be used to help silence problematic devices in the background. In many cameras and certain mics, you may notice a wind filter setting. This can help prevent wind from destroying your audio, but it is far from ideal. When shooting outside, a wind-screen is highly recommended.

By using this basic set of guidelines and a few select tools that you can easily add to your bag, you can transform the audio quality of your productions. Good audio is a critical step in making your productions sound professional and increases general watchability of the videos themselves. Make sure you are thinking as much about sound as you are about video.
**Handheld Dynamic ENG Mic**

- Cardioid Polar Pattern
- Excellent Sound Quality
- Extremely Low Sensitivity to Handling Noise
- Uniform Frequency Response
- Double Layer Grille Basket
- Designed for Low Handling Noise

<table>
<thead>
<tr>
<th>Mic Model</th>
<th>Price</th>
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<tbody>
<tr>
<td>MD 46 (SEMD46)</td>
<td>199.95</td>
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<tr>
<td>MD 47 (SEMD47)</td>
<td>199.95</td>
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**Omnidirectional Dynamic ENG Mic**

- Designed Specifically for Interviews
- Omnidirectional Polar Pattern
- Low Handling Noise
- Built-In Shockmount
- Withstands Extreme Temps & Humidity

<table>
<thead>
<tr>
<th>Mic Model</th>
<th>Price</th>
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<tbody>
<tr>
<td>RE50B</td>
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<tr>
<td>with Neodymium Capsule (RE50NB)</td>
<td>199.00</td>
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**Commentator’s Ribbon Mic**

- Ideal for ENG & Interviews
- Dynamic Microphone Capsule
- Isolated Capsule Reduces Handling Noise
- Integrated Metal Windscreen
- Omnidirectional 360° Pickup Pattern

<table>
<thead>
<tr>
<th>Mic Model</th>
<th>Price</th>
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<tbody>
<tr>
<td>ENG-18RL</td>
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**Omnidirectional Dynamic ENG Mic**

- Ideal for ENG & Interviews
- Dynamic Microphone Capsule
- Isolated Capsule Reduces Handling Noise
- Integrated Metal Windscreen
- Omnidirectional 360° Pickup Pattern

<table>
<thead>
<tr>
<th>Mic Model</th>
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**Handheld Dynamic ENG Mic**

- Omnidirectional Polar Pattern
- Longer Handle for Broadcast & Interviews
- Neodymium Magnet
- Water-Resistant Mesh Grille
- Tailored Frequency Response for Speech

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<th>Mic Model</th>
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<td>4104B</td>
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**ENG Microphone**

- Omnidirectional Handheld
- with Neodymium Capsule (ELRE50NDB)
- Normal Handle (ELRE50B)

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<tr>
<th>Mic Model</th>
<th>Price</th>
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<tbody>
<tr>
<td>ENG-18RL</td>
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**Mini Shotgun**

- Cardioid Polar Pattern
- 40 Hz to 20 kHz
- Frequency Response
- 9V or Phantom Power
- Balanced XLR Output
- Level Adjustment
- High Frequency Boost
- Includes Pop Shield and Wind Shield
- Built-In Shockmount
- Lightweight Aluminum Construction

<table>
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<th>Mic Model</th>
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<td>SMS-45A</td>
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**Stereo Camera Mic**

- Cardioid Polar Pattern
- 40 Hz to 20 kHz
- Frequency Response
- 9V or Phantom Power
- Balanced XLR Output
- Level Adjustment
- High Frequency Boost
- Includes Pop Shield and Wind Shield
- Built-In Shockmount
- Lightweight Aluminum Construction

<table>
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<tr>
<th>Mic Model</th>
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<tr>
<td>SMX-10</td>
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**Handheld Microphones**

- Requires No Batteries
- Stereophonic Outputs
- Includes: Isolation Arm, Fur Windscreen
- Plug-In Power
- Low-Cut Filter at 130 Hz
- XY Stereo Pattern
- Swivel by 180 Degrees
- Camera Mountable
- Runs on Single AAA Battery
- For Video & DSLR Cameras

<table>
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<td>AT8004L</td>
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**Stereo Microphones**

- Suitable as On-Camera Microphone
- Cardioid Polar Pattern
- 40 Hz to 20 kHz
- Frequency Response
- 9V or Phantom Power
- Balanced XLR Output
- Level Adjustment
- High Frequency Boost
- Includes Pop Shield and Wind Shield
- Built-In Shockmount
- Lightweight Aluminum Construction

<table>
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<td>Stereo Mic</td>
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**Omnidirectional Handheld ENG Microphone**

- Designed for Electronic New Gathering (ENG) Application
- Frequency Response and Sensitivity Are Optimized for Accurate Reproduction of Vocals
- Body Is Made of Metal, Offering a High Level of Durability
- Flat-and-Wide Frequency Response (60 Hz to 17 kHz)

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**Stereo VideoMic X**

- Directional Stereo
- Shotgun Microphone
- Compatible with Consumer Video Cameras
- Includes Windscreen & Shoe Mount

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<th>Mic Model</th>
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<td><strong>Clothing (Tie) Clip for ME2</strong></td>
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<td><strong>SR-XLM1</strong></td>
<td><strong>Omnidirectional Broadcast-Quality Lavalier Microphone with 3.5mm TRS Connector</strong></td>
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<td><strong>TR50</strong></td>
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<td><strong>PRO 70</strong></td>
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<td><strong>AT803B</strong></td>
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<td><strong>Lavalier Mic Quieting Sleeves</strong></td>
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**www.BandH.com**
<table>
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<tr>
<th>Product Name</th>
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<td><strong>SENNHEISER EW 112P G4</strong></td>
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<tr>
<td>Camera-Mount Wireless Microphone System</td>
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<td>with ME 2-II Lavalier Mic G: (566 to 608 MHz)</td>
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<tr>
<td>» EK 100 G4 Camera-Mountable Receiver</td>
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<tr>
<td>» SK 100 G4 Bodypack Transmitter</td>
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<tr>
<td>» ME 2-II Omni directional Clip-On Lav Mic</td>
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<tr>
<td>» 1600 Tunable Frequencies across 42 MHz</td>
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<td>» Auto Frequency Scan Finds Open Bands</td>
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<td>» 3-Level Squelch to Block Interference</td>
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<tr>
<td>» 20 Bands with 12-Channel Presets Each</td>
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<tr>
<td>(SEW112PG4A1)</td>
<td>599.00</td>
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| **SENNHEISER AVX Series**                         |             |
| Camera-Mountable Pro Digital Wireless Set         |             |
| » Designed for Plug-and-Record Operation          |             |
| » Excellent Choice for Videographers              |             |
| » Auto Frequency Management » Ultracompact Receiver|             |
| » AES 256 Encryption » Plugs Directly into XLR Audio Input |             |
| » Switches On/Off by P48 Phantom Power » Metal Housing | |
| Digital Wireless Set with ME2 Lavalier Microphone (SEAXMME2ST4) | 699.00      |
| Lavalier System with MKE 2 Microphone (SEAXMME2STS) | 899.00      |
| Combo System with Lavalier and Handheld Microphones (SEAXCOMBS4) | 999.00      |

| **Cam-2W Series**                                 | 139.95      |
| Camera-Mountable VHF Wireless System              |             |
| » Easy-to-Use Lavalier Wireless System            |             |
| » Comprander-Free for High-Quality Audio          |             |
| » Two Switchable Frequency Bands                  |             |
| » Available in 4 Different Frequency Bands        |             |
| » Camera & Belt Clip-Mountable Receiver           |             |
| » Easily Concealed Lightweight Transmitter        |             |
| » Includes Omnidirectional Lavalier Mic           |             |
| » 100' Range (300' in Optimal Conditions)        |             |
| CAM-2W-G3 Lavalier System G3 Band (POCAM2WG3)     |             |

| **ULW-16 Series**                                 | 229.95      |
| Camera-Mountable UHF Wireless System              |             |
| » Ideal for ENG/EFP, DSLR Video » 16 UHF Channels |             |
| » Monitoring via Receiver Headphone Output        |             |
| » Line and Mic Inputs, Line Output                |             |
| » Operates in “Future Proof” 500 MHz Band         |             |
| » Included Camera Level Attenuation Cable         |             |
| » 8-Hour Continuous Operation                     |             |
| » Includes XLR Line Output Cable, Omni Lavalier  |             |
| » Mic and Camera-Level Attenuation Cable          |             |
| Wireless System with PL-4 Microphone (POULW14PL4V2) |             |

| **Pro-88W Series**                                | 189.00      |
| Camera-Mountable VHF Lavalier Wireless System     |             |
| » 2 Switchable Frequencies for Interference-Free Operation |             |
| » High-Band VHF Operation for Superior Sound      |             |
| » Normal Operating Range: 100' up to 300' » Powered by a 9V Battery |             |
| » Real-Time Monitoring Capability with Included Earphone |             |
| » Rugged Design and Construction » Quick and Reliable Mounting System |             |
| Lavalier System with MT830m Microphone (AUP88W830M) |             |
| Lavalier System with ATRX35 Microphone (AUP88W835R) |             |
| Lavalier System with AT873m Microphone (AUP88W827FH) |             |

| **SENNHEISER XSW-D Portable ENG Set**             | 449.95      |
| Camera-Mount Digital Wireless Microphone System  |             |
| For Video, Podcast, Mobile Journalism » Easy to Use, Plug-and-Record Operation » Bodypack Transmitter with ME2-II Lav Mic |             |
| » Plug-On Transmitter with No Microphone          |             |
| » Camera-Mount Receiver » Lightweight Miniature Housing |             |
| » USB-Rechargeable 5-Hour Batteries               |             |
| (SEWXKSPFSTR)                                    | 449.95      |
| With Plug-On Transmitter (No Microphone, 2.4 GHz) (SEWXKSPFSTR) | 299.95      |
| With Bodypack Transmitter and ME2-II Lav Mic (2.4 GHz) (SEWXKSPFPLSTR) | 349.95      |
| Winter Bodypack Transmitter (No Microphone, 2.4 GHz) (SEWXKSPBPSTR) | 349.95      |

| **SENNHEISER EW 500 G4**                         | 899.00      |
| Wireless Plug-On System GW1 (558 to 608 MHz)      |             |
| » For Shotgun or Handheld Microphones             |             |
| » SKP 500 G4 Plug-On Transmitter with 48V         |             |
| » EK 500 G4 Portable Receiver                     |             |
| » CL1 1/8” Output Cable                          |             |
| » CL 500 1/8” to XLR Output Cable                |             |
| » CA2 Camera Mount                                |             |
| » 2000 Selectable Frequencies » 50 MHz Bandwidth |             |
| Lavalier System with MT830m Microphone (AIATW1701L) |             |
| Handheld System with ATW-T1002 Microphone (AIATW1702) |             |

| **.audio-technica. System 10**                    | 449.95      |
| Camera-Mount Digital Wireless Mic System         |             |
| » Digital 24-Bit/48 kHz Wireless Operation       |             |
| » 2.4 GHz Range » Completely Free from TV Interference |             |
| » Ultracompact Receiver Size with Multiple Mounting Options |             |
| » Automatic Frequency Selection                   |             |
| » Instantaneous Channel Selection, Sync, and Setup |             |
| » Three Levels of Diversity Assurance: Frequency, Time & Space |             |
| » Selectable Balanced and Unbalanced Output Jacks » Internal Rechargeable 12-Hour Battery |             |
| Lavalier System with WL 183 Microphone (SHFP1583H5) |             |
| Handheld & Lavalier System (SHFP12568G4)          | 849.95      |
| Plug-On Transmitter System (SHFP1351S)            | 813.00      |

| **SHURE FP Wireless**                            | 499.00      |
| Bodypack System                                   |             |
| » Compatible with SLX Series                      |             |
| » 960 Selectable Frequencies                      |             |
| » 12 Multiple Channels per Band                   |             |
| » 25 Maximum Compatible Channels                 |             |
| » Infrared Sync to Receiver » 24 MHz Operation    |             |
| » Powered by 2 AA Batteries » No Power Cord Required |             |
| Lavalier System with WL 183 Microphone (SHFP1583H5) |             |
| Handheld & Lavalier System (SHFP12568G4)          |             |
| Plug-On Transmitter System (SHFP1351S)            |             |

| **.SRC** FP Wireless Dual-Channel Slot-Mount ENG Receivers | | |
| For Camera Slots and Various Adapters            | 2,349.00    |
| Dual-Receiver Design for Two Channels             |             |
| LCD with RF Spectrum Scanning                     |             |
| Tracking Front-End Filters » Tunes over a 75 MHz Range |             |
| SmartSquelch DSP Controlled » DSP-Based Pilot Tone |             |
| IR Sync Port for Quick Transmitter Setup         |             |
| SmartTune Frequency Selection                     |             |

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| IR Sync Port for Quick Transmitter Setup         |             |
| SmartTune Frequency Selection                     |             |

800-947-1186 • 212-444-6686
UCR411 Series

- Wireless Microphone Kit
- SmartSquelch & SmartDiversity
- 256 Selectable UHF Frequencies
- M152/SM5P Omnidirectional Lavalier Mic
- Auto-Tracking Front-End Filters
- DSP-Based Pilot Tone
- Internal Batteries or External DC Powering Options
- SMV Super Miniature Wireless Microphone Transmitter
- Graphics Type Backlit LCD Display + Balanced XLR Audio Output

Bodypack System (LEUCR411A20K)

www.BandH.com

SONY UWP-D11 Integrated Digital Wireless Bodypack Lavalier Microphone System (UHF Channels 14/25: 470 to 542 MHz)

- UTX-B03 Bodypack Transmitter
- URX-P03 Portable True Diversity Receiver
- ECM-V18MP Electret Condenser Lavalier
- Digital Companding Circuitry + Selectable Mic/Line Input
- USB Charging and Power + Tone Squelch Suppression Circuitry

UHF Channels 14/25: 470 to 542 MHz (SOUWPD1134) Call or Log-On
UHF Channels 25/36: 536 to 608 MHz (SOUWPD1125) Call or Log-On
Block 9: 741 to 960 MHz (SOUWPD1190) 599.99

SONY URX-P03D

Two-Channel Portable Receiver (Channels 14-25)

- Two-Channel Portable Receiver
- Digital Audio Processing & High Quality
- External Mic Input for Wired Mic
- Wide Frequency Coverage
- Large Display and Small Size Receiver
- Easy-to-Use Features + Can Access 2310 Frequencies

(SOURXP03D14) 699.00
URX-P03D Channels 25-36 (SOURXP03D25) 699.00

AZDEN PRO-XD

2.4 GHz Digital Wireless Lavalier System

- For Camcorders, Mobile Devices & DSLRs
- 2.4 GHz Frequency Bandwidth
- Auto Frequency Scan and Sync
- Over 100’ Range
- Transmitter with Line and Mix Inputs
- Rechargeable Lithium-Ion Batteries
- Includes USB Cable and Changer

(ATTRX03D) 199.00

AZDEN WLX-PRO+i

VHF Wireless Lavalier Microphone System for Cameras & Mobile Devices (F1/F2 Frequencies)

- Compatible with Smartphones and Tablets
- 2 Selectable Operating Frequencies
- Up to 250’ Range + Camera-Mountable Receiver
- Bodypack Transmitter + Omnidirectional Lavalier Mic
- Camera Shoe Mount + Mono to Stereo Adapter Cable

(ZWXLPRI) Call or Log-On
WMS-PRO VHF Wireless Handheld & Lavalier System (AZWMSPRO) 159.00

RODE RODELink Newsshooter Kit

Digital Wireless System

- Includes Transmitter and Receiver
- Series II, 2.4 GHz Digital Transmission
- 128-Bit Encryption + Up to 228’ Range
- OLED Display on Receiver
- One-Button Pairing + 3-Level Gain Control
- Powered by AA or Sony NP-F Batteries
- Locking XLR Input
- Headphone Output on Transmitter

(RONSHK) 499.00

RODE RODELink Wireless

Wireless Filmmaker Kit

- Includes Transmitter and Receiver
- Series II, 2.4 GHz Digital Transmission
- 128-Bit Encrypted Signal
- 24-Bit/48 kHz Lossless Transmission
- Up to 328’ Range + One-Touch Pairing
- OLED Digital Display
- 3-Level Gain Control
- USB and AA Battery Powered
- Use up to 8 Systems Simultaneously

(RORODLINKFM) 399.00
### FIELD MIXERS

<table>
<thead>
<tr>
<th>Model</th>
<th>Description</th>
<th>Price</th>
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<td><strong>MM-1</strong></td>
<td>Single-Channel Portable Mic Preamp</td>
<td>559.00</td>
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<tr>
<td><strong>633</strong></td>
<td>Compact Field Mixer &amp; Digital Recorder</td>
<td>3,328.00</td>
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<tr>
<td><strong>302</strong></td>
<td>Portable 3-Channel Field Mixer and Porta Brace MXC-302B Case Kit</td>
<td>1,952.50</td>
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<td><strong>MX124</strong></td>
<td>Portable 4-Channel Stereo Mixer</td>
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### CAMCORDER XLR ADAPTERS

<table>
<thead>
<tr>
<th>Model</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DXA-MICRO-PRO+</strong></td>
<td>Active Audio Adapter for DSLRs and Camcorders</td>
<td>229.00</td>
</tr>
<tr>
<td><strong>DXA-MICRO-PRO</strong></td>
<td>Active XLR Compact Adapter</td>
<td>144.00</td>
</tr>
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### PRESS BOXES

<table>
<thead>
<tr>
<th>Model</th>
<th>Description</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td><strong>PB12</strong></td>
<td>Passive Press Box</td>
<td>526.00</td>
</tr>
<tr>
<td><strong>Exo-Pod</strong></td>
<td>Broadcast Splitter with XLR &amp; 3.5mm Connections</td>
<td>279.99</td>
</tr>
<tr>
<td><strong>CMX-1-V2</strong></td>
<td>Two-Channel Mini Mixer with Shoe Bracket</td>
<td>99.00</td>
</tr>
<tr>
<td><strong>Press Train</strong></td>
<td>Passive Audio Distribution Box</td>
<td>523.25</td>
</tr>
</tbody>
</table>
## TASCAM. DR-10L
Digital Audio Recorder with Lavalier Mic
- Mono Digital Recorder with Lavalier Mic
- Records 24-Bit/96 kHz BWAV File Format
- Up to 32GB on microSD or microSDHC Card
- 1/8" Stereo Headphone Output
- Single AAA Battery Records 10 Hours
- Built-In Limiter and Low-Cut Filter
- Ring LED Metering per Channel
- For Voice, Music, and Lecture Recording
- X/Y Stereo Mic
- Mono Digital Recorder with Lavalier Mic
- Records up to 24-Bit/96 kHz BWAV File Format
- 2-In/2-Out USB Audio Interface
- Built-In +48 Phantom Power
- 4-Channel Multi-Track Recording
- 2-In/2-Out USB Audio Interface
- High-Capacity microSDXC Card Capacity

**Price:** $1,799.00

## TASCAM. DR-60DmkII
4-Channel Portable Recorder for DSLR
- Records 4 Channels Simultaneously
- Camera & Tripod Mountable
- Records up to 24-Bit/96kHz WAV/WAV Files
- XLR/TRS & 1 Stereo 1/8" Inputs
- Supplies Phantom & Plug-In Power
- Built-In Mixer
- Powered by 4 AA Batteries
- 2-In/2-Out USB Audio Interface

**Price:** $999.00

## TASCAM. DR-07X
4-Track Digital Audio Recorder and USB Audio Interface
- For DSLRs, Musicians, and Filmmakers
- 2 x Unidirectional Stereo Condenser Mics
- XLR/TRS Combo Inputs
- Built-In +48 Phantom Power
- 4-Channel Multi-Track Recording
- 2-In/2-Out USB Audio Interface
- High-Capacity microSDXC Card Capacity

**Price:** $1,999.00

## ZOOM H6 Handy Recorder with Interchangeable Microphone System
- Modular Mic and Input System
- Includes XY Microphone Module
- Includes Mid-Side Microphone Module
- Four XLR/TRS Inputs
- Record up to 6 Simultaneous Channels
- Record up to 24-Bit/96 kHz Audio
- Uses SDXC Memory Cards
- Optional Shotgun Mic and XLR/TRS Inputs
- New Layout of Integral Controls
- Low-Cut Filter Reduces Wind and Rumble
- Dual Recording Mode
- 1/8" Stereo Headphone Output

**Price:** $399.99

## ZOOM F8n
Multi-Track Field Recorder
- 8 x XLR/TRS Combo Jacks with +75 dB Gain
- Up to 192 kHz/24-Bit PCM Recording
- Record up to 10 Tracks Simultaneously
- Look-Ahead Limiters
- Eliminate Clipping
- Zoom AutoMix: Automatic Level Adjustment
- 3.5mm Mic Input with 2.5V Plug-In Power
- 2 x XLR / 1/4" Combination Input Jacks
- 3.5mm Mic Input with 2.5V Plug-In Power
- Record & Play WAV & MP3 Formats
- Audio Level Controls for Punch-Ins
- Dictation Mode with Speed Control and EQ
- 2-In/2-Out Interface via USB

**Price:** $549.99

## PORTABLE DIGITAL RECORDER

**Price:** $1,999.00

## TASCAM. DR-05X
Stereo Digital Audio Recorder with USB Audio Interface
- For Voice, Music, and Lecture Recording
- Stereo Omnidirectional Condenser Mics
- 2-In/2-Out USB Audio Interface
- Overwrite Function for Punch-Ins
- Dictation Mode with Speed Control and EQ
- Auto-Recording Function
- High-Capacity microSDXC Card Capacity

**Price:** $1,199.00

## TASCAM. MixPre-10T
Multi-Channel Audio Recorder
- 10-Input/12-Track Recorder with Timecode
- Kashmir Microphone Preamps
- USB Audio-Recording Interface
- Ring LED Metering per Channel
- Timecode via Multiple Connections
- Flexible Routing via Easy-to-Read Matrix

**Price:** $1,799.00

## TASCAM. MixPre-3M
Recorder & USB Audio Interface for Musicians
- 3 x XLR Inputs
- 1 x Stereo 3.5mm Line/Mic Input
- Records up to 24-Bit/96 kHz
- Records to SQ/SDHC/SDXC
- Record to or Mix on Device or Computer

**Price:** $549.00

## TASCAM. MixPre-6
Audio Recorder/Mixer and USB Audio Interface
- Kashmir Microphone Preamps
- USB Audio-Recording Interface
- Small Stature Fits Most Environments

**Price:** $899.00
Shotgun Mics are characterized by a long narrow tube design, not unlike the barrel of a shotgun. These highly directional mics are commonly used for ENG, broadcast, and location sound applications. They provide a narrower angle of acceptance that isolates the subject’s sound from unwanted “off-axis” ambient sound. Shotguns are frequently mounted on boompoles or directly onto a camera in more basic setups.

**XLR SHOTGUN MICROPHONES**

<table>
<thead>
<tr>
<th>#</th>
<th>Brand</th>
<th>Model</th>
<th>Length</th>
<th>Diameter</th>
<th>Weight</th>
<th>Frequency</th>
<th>Power Source</th>
<th>Filter</th>
<th>S/N Ratio</th>
<th>SPL</th>
<th>SKU</th>
<th>Price</th>
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<tbody>
<tr>
<td>1</td>
<td>Azden</td>
<td>SGMPDII</td>
<td>5.9”</td>
<td>21mm</td>
<td>3.08 oz</td>
<td>80 Hz-18 kHz</td>
<td>Phantom</td>
<td>No</td>
<td>70dB</td>
<td>120dB</td>
<td>AZGMPDII</td>
<td>179.00</td>
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<tr>
<td>2</td>
<td>Audio-Technica</td>
<td>AT875</td>
<td>6.89”</td>
<td>21mm</td>
<td>2.8 oz</td>
<td>90 Hz-20 kHz</td>
<td>Phantom</td>
<td>No</td>
<td>74dB</td>
<td>127dB</td>
<td>AT875</td>
<td>169.00</td>
</tr>
<tr>
<td>3</td>
<td>Sanken</td>
<td>CS-1</td>
<td>7.15”</td>
<td>19mm</td>
<td>3.53 oz</td>
<td>50 Hz-20 kHz</td>
<td>Phantom</td>
<td>No</td>
<td>–</td>
<td>131dB</td>
<td>SACSE</td>
<td>850.00</td>
</tr>
<tr>
<td>4</td>
<td>DPA Microphones</td>
<td>4017B</td>
<td>8.3”</td>
<td>19mm</td>
<td>2.5 oz</td>
<td>70 Hz-20 kHz</td>
<td>Phantom</td>
<td>Low-Cut, High Emphasis</td>
<td>80dB</td>
<td>132dB</td>
<td>DP4017B</td>
<td>1,799.95</td>
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<tr>
<td>5</td>
<td>Rode</td>
<td>NTG-1</td>
<td>8.5”</td>
<td>22mm</td>
<td>3.7 oz</td>
<td>20 Hz-20 kHz</td>
<td>Phantom</td>
<td>Low-Cut</td>
<td>76dB</td>
<td>139dB</td>
<td>RONTG1</td>
<td>249.00</td>
</tr>
<tr>
<td>6</td>
<td>Neumann</td>
<td>KM81i</td>
<td>8.9”</td>
<td>21mm</td>
<td>5.1 oz</td>
<td>20 Hz-20 kHz</td>
<td>Phantom</td>
<td>Low-Cut</td>
<td>82dB</td>
<td>138dB</td>
<td>NEKM81I</td>
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<tr>
<td>7</td>
<td>Audio-Technica</td>
<td>AT8035</td>
<td>14.53”</td>
<td>21mm</td>
<td>6 oz</td>
<td>40 Hz-20 kHz</td>
<td>Phantom &amp; Battery</td>
<td>Low-Cut</td>
<td>72dB</td>
<td>123dB</td>
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<tr>
<td>8</td>
<td>Sennheiser</td>
<td>MKH-416</td>
<td>9.84”</td>
<td>19mm</td>
<td>5.82 oz</td>
<td>40 Hz-20 kHz</td>
<td>Phantom</td>
<td>No</td>
<td>81dB</td>
<td>135dB</td>
<td>SEMKH416P48</td>
<td>499.00</td>
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<tr>
<td>9</td>
<td>Sony</td>
<td>ECM-678/9X</td>
<td>9.87”</td>
<td>21mm</td>
<td>4.76 oz</td>
<td>40 Hz-20 kHz</td>
<td>Phantom</td>
<td>Low-Cut</td>
<td>77dB</td>
<td>124dB</td>
<td>SOE678/9X</td>
<td>549.95</td>
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<tr>
<td>10</td>
<td>Schoeps</td>
<td>CMC5U</td>
<td>9.88”</td>
<td>22mm</td>
<td>3.14 oz</td>
<td>40 Hz-20 kHz</td>
<td>Phantom</td>
<td>Low-Cut, High Emphasis</td>
<td>–</td>
<td>132dB</td>
<td>SMC5U</td>
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<tr>
<td>11</td>
<td>Rode</td>
<td>NTG-3</td>
<td>10”</td>
<td>19mm</td>
<td>5.74 oz</td>
<td>40 Hz-20 kHz</td>
<td>Phantom</td>
<td>No</td>
<td>81dB</td>
<td>130dB</td>
<td>RONTG3</td>
<td>699.00</td>
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<tr>
<td>12</td>
<td>Sennheiser</td>
<td>MKH-60</td>
<td>11.02”</td>
<td>25mm</td>
<td>5.3 oz</td>
<td>50 Hz-20 kHz</td>
<td>Phantom</td>
<td>Low-Cut, High Emphasis</td>
<td>88dB</td>
<td>125dB</td>
<td>SEMKH60</td>
<td>1,500.00</td>
</tr>
<tr>
<td>13</td>
<td>Sanken</td>
<td>CS-4E</td>
<td>10.6”</td>
<td>19mm</td>
<td>4.2 oz</td>
<td>50 Hz-20 kHz</td>
<td>Phantom</td>
<td>No</td>
<td>–</td>
<td>120dB</td>
<td>SACSE</td>
<td>1,450.00</td>
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<tr>
<td>14</td>
<td>Sony</td>
<td>ECM-VG1</td>
<td>8.37”</td>
<td>20mm</td>
<td>2.3 oz</td>
<td>40 Hz-20 kHz</td>
<td>Phantom</td>
<td>Low-Cut</td>
<td>76dB</td>
<td>125dB</td>
<td>SOEVMG1</td>
<td>219.00</td>
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<tr>
<td>15</td>
<td>Rode</td>
<td>NTG4+</td>
<td>10.94”</td>
<td>22mm</td>
<td>6.21 oz</td>
<td>20 Hz-20 kHz</td>
<td>Phantom &amp; Battery</td>
<td>Low-Cut</td>
<td>78dB</td>
<td>135dB</td>
<td>RONTG4+</td>
<td>399.00</td>
</tr>
<tr>
<td>16</td>
<td>Rode</td>
<td>NTG-2</td>
<td>10.95”</td>
<td>22mm</td>
<td>5.7 oz</td>
<td>20 Hz-20 kHz</td>
<td>Phantom &amp; Battery</td>
<td>Low-Cut</td>
<td>76dB</td>
<td>131dB</td>
<td>RONTG2</td>
<td>269.00</td>
</tr>
<tr>
<td>17</td>
<td>Audio-Technica</td>
<td>AT897</td>
<td>11”</td>
<td>21mm</td>
<td>5.1 oz</td>
<td>20 Hz-20 kHz</td>
<td>Phantom &amp; Battery</td>
<td>Low-Cut</td>
<td>77dB</td>
<td>129dB</td>
<td>AT897</td>
<td>249.00</td>
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<tr>
<td>18</td>
<td>Sennheiser</td>
<td>MKH-60</td>
<td>11.02”</td>
<td>25mm</td>
<td>5.3 oz</td>
<td>50 Hz-20 kHz</td>
<td>Phantom</td>
<td>Low-Cut, High Emphasis</td>
<td>88dB</td>
<td>125dB</td>
<td>SEMKH60</td>
<td>1,500.00</td>
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<tr>
<td>19</td>
<td>Azden</td>
<td>SGM-1X</td>
<td>11.8”</td>
<td>21mm</td>
<td>4.76 oz</td>
<td>80 Hz-18 kHz</td>
<td>Phantom &amp; Battery</td>
<td>Low-Cut</td>
<td>65dB</td>
<td>110dB</td>
<td>AZG1X</td>
<td>179.00</td>
</tr>
</tbody>
</table>

**1/8” MINI SHOTGUN MICROPHONES**

- **RODE Light**weight On-Camera Mic
  - Lightweight, Only 2.6 oz
  - Rycote Lyre Suspension System
  - Requires 2.5V Camera Plug-In Power
  - Integrated Shoe Mount with 1/4"-20 Thread
  - Durable Al-Metal Construction
  -ornings Included

- **SHURE VP83** LensHopper Shotgun Mic
  - Camera-Mount Condenser Microphone
  - Integrated Rycote Lyre System
  - Three-Position Gain Adjustment
  - Swatchable Low-Cut Filter
  - 130 Hours of Battery Life (SHPP83) $199.00

- **SENHEISER MKE440** Compact Stereo Shotgun Mic
  - Two Shotgun Elements
  - Supercardioid Pickup Pattern
  - Good Off-Axis Sound Rejection
  - Captures Sound within Camera Angle
  - Frequency Response: 50 Hz to 20 kHz (SEMKE440) $349.95
  - For Windshield for MKE 440 (SEMHD440) $49.95

- **AZDEN SMX-30** Stereo-/Mono-Switchable Video Microphone
  - Stereo and Mono Recording Modes
  - -10, 0, +20 dB Level Adjustment
  - 1/8” Stereo Mini-Jack Output
  - Selectable B 120 Hz Low-Cut Filter (AZSMX30F) $249.00
  - SMX-15 Powered Shotgun Mic (AZSMX15) $199.00

- **RODE VideoMic G0** On-Camera Shotgun Microphone
  - For DSLRs, Camcorders & More
  - Improved RF-Immunity over Previous Model
  - 20 Hz to 20 kHz Frequency Response
  - Rycote Lyre Shockmount
  - 3.5mm Mini-Jack Output, Dual Mono Output (ROVMG) $99.00

- **SCL-1075 Camera-Mount Condenser Shotgun Microphone**
  - 1/8” Mini-Jack Output
  - Cardioid Polar Pattern
  - Durable Al-Metal Construction

- **CS-88 DSLR-Video Shotgun Mic**
  - Cardioid Polar Pattern
  - 3-Level Gain Switch (-10, 0, +10 dB)
  - High-Pass Filter
  - Power LED
  - Coiled 1/8” Cable
  - Runs on a Single AA Battery (Included)
  - Shoe Mount with 1/4”-20 Threaded Socket (SECS88) $99.00
**BOOMPOLES & BOOMPOLE ACCESSORIES**

**BOOMPOLES**

Aluminum poles are lightweight and strong, and they offer a great value for their price. Poles made of carbon fiber (CF) offer a high strength-to-weight ratio, and therefore represent the ultimate in smooth superlight handling performance.

<table>
<thead>
<tr>
<th>Brand</th>
<th>Model</th>
<th>Material</th>
<th>Maximum</th>
<th>Minimum</th>
<th>Sections</th>
<th>Cabling</th>
<th>Cable Exit</th>
<th>Weight</th>
<th>SKU</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auray</td>
<td>ABP-47B</td>
<td>Aluminum</td>
<td>84&quot;</td>
<td>24&quot;</td>
<td>4</td>
<td>Coiled</td>
<td>Bottom</td>
<td>1.2 lb</td>
<td>AUABP47B</td>
<td>139.95</td>
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<tr>
<td>Auray</td>
<td>ABP-59B</td>
<td>Aluminum</td>
<td>110&quot;</td>
<td>26&quot;</td>
<td>5</td>
<td>Coiled</td>
<td>Bottom</td>
<td>1.9 lb</td>
<td>AUABP59B</td>
<td>179.95</td>
</tr>
<tr>
<td>Cavision</td>
<td>SGP525F</td>
<td>Carbon Fiber</td>
<td>98&quot;</td>
<td>26&quot;</td>
<td>5</td>
<td>–</td>
<td>–</td>
<td>1.21 lb</td>
<td>CASGP525F</td>
<td>134.95</td>
</tr>
<tr>
<td>K-Tek</td>
<td>K102CCR</td>
<td>Carbon Fiber</td>
<td>105&quot;</td>
<td>27&quot;</td>
<td>5</td>
<td>Coiled</td>
<td>Side</td>
<td>1.6 lb</td>
<td>KTK102CCR</td>
<td>509.00</td>
</tr>
<tr>
<td>K-Tek</td>
<td>KE-144CCR</td>
<td>Aluminum</td>
<td>144&quot;</td>
<td>39&quot;</td>
<td>5</td>
<td>Coiled</td>
<td>Side</td>
<td>1.6 lb</td>
<td>KTKE144CCR</td>
<td>280.25</td>
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<tr>
<td>K-Tek</td>
<td>KE-110CC</td>
<td>Aluminum</td>
<td>110&quot;</td>
<td>31&quot;</td>
<td>5</td>
<td>Coiled</td>
<td>Bottom</td>
<td>1.46 lb</td>
<td>KTKE110CC</td>
<td>237.50</td>
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<td>K-Tek</td>
<td>KE-110CCR</td>
<td>Aluminum</td>
<td>110&quot;</td>
<td>34&quot;</td>
<td>5</td>
<td>Coiled</td>
<td>Side</td>
<td>1.81 lb</td>
<td>KTKE110CCR</td>
<td>256.50</td>
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<tr>
<td>K-Tek</td>
<td>KE-69CC</td>
<td>Aluminum</td>
<td>68&quot;</td>
<td>38&quot;</td>
<td>3</td>
<td>Coiled</td>
<td>Bottom</td>
<td>0.79 lb</td>
<td>KTKE69CC</td>
<td>152.00</td>
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<tr>
<td>K-Tek</td>
<td>KE-79</td>
<td>Aluminum</td>
<td>80&quot;</td>
<td>21&quot;</td>
<td>6</td>
<td>–</td>
<td>–</td>
<td>1.24 lb</td>
<td>KTKE79</td>
<td>199.50</td>
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<td>K-Tek</td>
<td>KE-79CC</td>
<td>Aluminum</td>
<td>79&quot;</td>
<td>20&quot;</td>
<td>6</td>
<td>Coiled</td>
<td>Bottom</td>
<td>1.24 lb</td>
<td>KTKE79CC</td>
<td>232.75</td>
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<tr>
<td>K-Tek</td>
<td>KE-89CC</td>
<td>Aluminum</td>
<td>86&quot;</td>
<td>29&quot;</td>
<td>4</td>
<td>Coiled</td>
<td>Bottom</td>
<td>1.11 lb</td>
<td>KTKE89CC</td>
<td>179.55</td>
</tr>
<tr>
<td>K-Tek</td>
<td>KEG-100CC</td>
<td>Carbon Fiber</td>
<td>105&quot;</td>
<td>27&quot;</td>
<td>5</td>
<td>Coiled</td>
<td>Bottom</td>
<td>1.26 lb</td>
<td>KTKE100CC</td>
<td>465.50</td>
</tr>
<tr>
<td>K-Tek</td>
<td>KEG-88CC</td>
<td>Carbon Fiber</td>
<td>93&quot;</td>
<td>13&quot;</td>
<td>3</td>
<td>Coiled</td>
<td>Bottom</td>
<td>1.21 lb</td>
<td>KTKE88CC</td>
<td>365.75</td>
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<tr>
<td>On-Stage</td>
<td>MBP700D</td>
<td>Aluminum</td>
<td>96&quot;</td>
<td>36&quot;</td>
<td>3</td>
<td>–</td>
<td>–</td>
<td>1.2 lb</td>
<td>ONMBP700D</td>
<td>39.95</td>
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<tr>
<td>Polsen</td>
<td>SBP-10</td>
<td>Aluminum</td>
<td>126&quot;</td>
<td>33&quot;</td>
<td>5</td>
<td>–</td>
<td>–</td>
<td>1.85 lb</td>
<td>POSP10</td>
<td>99.00</td>
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<tr>
<td>ProAm USA</td>
<td>BOOM2-S</td>
<td>Aluminum</td>
<td>96&quot;</td>
<td>36&quot;</td>
<td>4</td>
<td>–</td>
<td>–</td>
<td>1 lb</td>
<td>PRB002S</td>
<td>64.95</td>
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<tr>
<td>Rode</td>
<td>Boompole</td>
<td>Aluminum</td>
<td>120&quot;</td>
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<td>5</td>
<td>–</td>
<td>–</td>
<td>2.55 lb</td>
<td>RBP</td>
<td>149.00</td>
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<tr>
<td>Rode</td>
<td>Micro Boompole Pro</td>
<td>Aluminum</td>
<td>87&quot;</td>
<td>–</td>
<td>3</td>
<td>–</td>
<td>–</td>
<td>12.7 oz</td>
<td>ROLCMICROBOOMP</td>
<td>49.00</td>
</tr>
</tbody>
</table>

**auray**

**DUSM-1**

Universal Shockmount

- For Camera Shoes and Boompoles
- Built-In Shoe Mount
- Fits Mics Measuring 19-25mm in Diameter

(AUDUSM1) ............................................. 39.95

Universal Mic Pistol Grip (AUGRIP) .................................................. 19.99

4-Point Mic Suspenders, Pair (AU4PSSS) ............................................. 18.00

**Rycote Inversion Series**

**Invision Series**

- Designed for Discreet, Low-Profile Boom-Mounted Use in Broadcast Studio Environments Where Full Windshielding Is Not Required

for 19-25mm Condenser Mics (RYINV6) ........................................ 59.00

for Shotgun Mics 19-25mm (RYINV7) ........................................ 59.00

**auray**

**WSS-2014**

Professional Windshield for Shotgun Microphones

- Open Cell Foam Matrix Technology
- 25mm Simulated Rabbit Fur Covering
- Reduces Wind Noise up to 40dB
- 360° Protection + Tapered Rubber Base
- 14cm (5.5") Inside Depth

(AUWSS2014) ............................................. 84.95

**RODE**

**PG2-R**

Pistol Grip Shockmount

- For Boompole or Handheld Applications
- Dual Rycote Lyre Mounts
- Reduces Handling Vibrations
- Four Possible Cable Mounting Points
- Lightweight Handle
- Cushioned Grip + 3/8”-16 Thread at Base

(ROPG2R) ................................................... 79.00

**RODE**

**Blimp Windshield and Shockmount Suspension System**

- Protection from Wind Noise
- Isolates from Shock and Vibration
- Fits NTG1, NTG2, NTG3, NTG4, and NTG4+

(ROBUMPFR) ............................................. Call or Log-On

**Rycote**

**Micro Windjammers**

- Compatible with DSLRs & Compact Cameras
- Cuts Wind Noise on Built-In Microphones
- Also Fits Mobile Phones and iPads
- Set of 6

(RYMWCCS) ............................................. 12.95

**Rycote**

**PG2-R**

Pistol Grip Shockmount

- For Boompole or Handheld Applications
- Dual Rycote Lyre Mounts
- Reduces Handling Vibrations
- Four Possible Cable Mounting Points
- Lightweight Handle
- Cushioned Grip + 3/8”-16 Thread at Base

(ROPG2R) ................................................... 79.00

**Rode Boom Pole Holder**

- Fits on C-Stands and Mic Stands
- Holds Boom Pole in Fixed Position
- Hands-Free Operation
- Coated to Protect Four Boom Pole
- Extra Wide Yoke Permits Easy Positioning

(AUBPH) ................................................ 24.95

**Rycote**

**Windshield Kit**

for Sennheiser MKH416 & Other Select Shotgun Microphones

- Basket-Style 14.5" Windshield
- Lyre Technology Wind Noise Reduction
- Rubberized 72-Shore, Non-slip Lyres, RF-Shielded Female XLR Cable

(RYVMK416) ............................................. 499.00

www.BandH.com

263
**Audio for Video**

**Intercoms & Communications**

**COM-60FC**
6-Headset Wired Intercom System
- 2-Channel Wired Intercom System
- PC-2000 Powering Console
- 6 x H-200 Noise-Cancelling Headsets
- 6 x BP-200 Beltpacks
- B3-2000 Branch Box

]**Hub5S**
Mini Duplex Base 5-Person System with 5 UltraLITE Headsets
- Allows Communication for 5-Person Crews
- Extends Range of Communication
- Over 1000’ Range
- Includes Portable Hub
- Mini Base Station
- Includes 5 UltraLITE Headsets
- Includes Batteries & Case

**COMSTAR XT-6**
6-User Full Duplex Wireless Intercom System
- Com-Center Base and 6 Headsets
- Full Duplex Communication
- Up to 800-Yard Wireless Range
- No Beltpacks Needed
- Conferencing Capability
- Around-Ear Cushions / Padded Headbands
- Boom Microphones / Rechargeable
- No FCC License Needed

**UL45 UltraLITE 4-Person Headset with Batteries, Charger & Case**
- 4 Single Headsets
- Over 1000’ Range
- Headsets’ Mic
- Boom Swivels 270°
- Includes Batteries & Case
- Lasts up to 6 Hours on a 3-Hour Charge

**datavideo ITT-100**
4-User Intercom System Combo Package
- Supports up to 8 Beltback & 8 Headsets
- Includes 4 XLR Beltbacks and 4 HP1 Headsets
- Tally Light Set
- Includes GooseNeck Mic
- Includes 4 x 65’ Cables

**Midland LXT660VP3**
36-Channel 2-Way Radios (Black)
- Up to 30-Mile Range
- 22 Channels & 14 Extra Channels
- Privacy Codes - 121
- NOAA Weather & Hazard Alerts
- Weather Scan
- Call Alerts - 5
- Hi/Lo Power Settings
- eVox Hands-Free Operation
- Rechargeable Batteries and Charger

**Midland LXT500VP3**
22-Channel 2-Way Radios (Pair)
- 22 Channels
- 24-Mile Range
- Dual-Bay Desktop Charger
- Dual Power Options
- Silent Operation
- Channel Scan
- Keypad Lock
- Battery Life Extender

**JK Audio THAT-2**
Telephone Handset Audio Tap
- Record and Play
- Phone Calls
- XLR and RCA I/O
- Works with Multiple Receiver Types
- No Power Required

**JK Audio AutoHybrid**
Telephone Audio Interface
- Full Duplex Hybrid
- Auto-Answer
- Disconnect
- Passive Design
- XLR Send Jack
- XLR Receive Jack
- Remote Control Terminals
- Tough Aluminum Design

**Motorola Talkabout T800**
Two-Way Radios
- 22 FRS Channels in 462 to 467 MHz Band
- 121 Privacy Codes per Channel
- Off-Grid Messaging & Location Sharing
- Range: 2 Miles Urban, 6 Miles Open Water
- 35-Mile Maximum
- Mountain-to-Valley Range
- IPX4 Weatherproof Rating
- 11 Weather Channels, NOAA Weather Alerts

**Kenwood Protalk LT PKT-23**
Pocket-Sized UHF FM Portable 2-Way Radio
- 1.5-Watt Transmit Power
- 4 Channels
- Coded Squelch
- Scan Function
- Micro-USB Port
- LED Battery Status Indicator
- IP54 Water Intrusion and Dustproof
- Monitor
- 3.5mm Audio Jack
- Belt Clip, Charger, and Battery Included

**Audio-Technica BPHS1**
Broadcast Stereo Headset
- Closed-Back Dynamic Headphone
- Cardioid Boom Microphone
- Wide Frequency Response
- 1/4” Phone and XLR Connectors

**MIDLAND GXT1000VP4**
2-Way Compact Communication Radio
- Up to 36-Mile Range
- 50 Channels = Channel Scan
- 387 Privacy Codes = Auto Squelch
- 10 Call Alerts
- Weather Scan and NOAA
- JIS4 Waterproof Rating
- Hi/Lo Power Settings
- Rechargeable Batteries and Charger

**Kenwood XG-700**
Two-Way Mobile Radio
- 400 Channels
- 1000 Watts
- 2000 Channels
- 2000 Watts
- 1200 Channels
- 2000 Watts
- 1200 Channels
- 2000 Watts

**Motorola RDU4100**
RDX Business Series Two-Way UHF Radio
- 4 Watts, 10 Channels
- Durable, Reliable Two-Way UHF Radio
- NOAA Weather Alert
- Water Resistant = Repeater Capable
- Superior Audio Quality
- Customer Programmable
- MIL-STD 810C, 810D, 810E, and 810F

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## Accessories

### Lenny’s Yeoman 17 Press Conference Media Microphone Holder
- For ENG Microphones
- Organizes up to 17 Microphones
- Affixes to Any Standard Light Stand
- Recycled Delrin Construction
- Lightweight at 2 lbs

**Price:** 143.00

### K-Tek Stingray Small Audio Mixer Recorder Bag
- For 633 Mixer with Wireless Setups
- Rigid Internal Vertical Frame
- Large Side Pockets for NP Batteries
- Bottom Trapdoor for Easy Access
- 13.0 x 9.9 x 10.6” (KTSTGSS)
- Stingray Junior 12.6 x 6.3 x 9.1" (KTSTGJ)
- Stingray Medium 16.5 x 9.8 x 10.2" (KTSTMGM)
- Stingray Large 44.0 x 25.0 x 26.0” (KTSTGL)

**Prices:**
- 313.50
- 232.75
- 327.75

### iSeries 3I-1209-4-BH2 Waterproof Case for Sennheiser AVX Wireless Mic Systems
- Holds up to Two Sennheiser AVX Systems
- Fits Handheld Mic and Accessories
- Durable Polypropylene Copolymer Resin
- Watertight Gasket Seal
- Resistant to UV, Corrosion & More
- Stainless Steel Molded-In Hinges
- Trigger-Release Latch System

**Price:** 89.99

### Rycote Mic Flags
- **White**
  - Fits 0.74 to 1.49” (19 to 38mm) Mics
  - Accommodate Various Microphone Diameeters
  - Removable Rubber Vanes for Custom Fit
  - Print out 2.24 x 1.88” (57 x 48mm) Area
  - Durable Shatterproof Plastic: Weighs 3.3 oz
  - White (RMYF1938SW) 19.99
  - Square Mic Flag Black (RMYF1938BG) 19.99
  - Triangle Mic Flag White (RMYF1938TRW) 19.99
  - Triangle Mic Flag Black (RMYF1938TRB) 19.99

**Prices:**
- 19.99

### Tascam DR70, Zaxcom Max, for ZOOM F8, Remote Control for Zoom H4n
- Control Record and Playback Functions
- from up to 6 Away
- Select Inputs and Set Levels
- Recording and Clip Indicators
- Create Marks ≠ Prevents Handling Noise
- No Batteries Required

**Prices:**
- 24.95

### Remote Audio BDSv4U Battery Distribution System
- Compact Design
- Reverse Polarity Protection
- Low Battery LED
- USB and Remote Ports

**Price:** 239.99

### Remote Audio 24” BDS Input Cable with NP-1 Battery Cup to TA4F
- Remote Audio Battery Distribution System
- Adapts NP-1 Battery to BDS
- TA9F (Mini XLR 4-Pin Female) Connection
- 24” Cable

**Price:** 49.99

### Remote Audio BDSv4U Battery Distribution System
- Compact Design
- Reverse Polarity Protection
- Low Battery LED
- USB and Remote Ports

**Price:** 239.99

### Remote Control for Zoom H4n
- Control Record and Playback Functions
- from up to 6 Away
- No Batteries Required

**Prices:**
- 24.99
- 22.95
- 24.95

### Remote Audio PMF-TW / PMF-TB Premium Triangle Microphone Flag
- Fits 0.75” to 1.5” Microphones
- Removable Rubber Wedges for Custom Fit
- Durable Plastic Construction
- White (AUPMFTW) 17.95
- Black (AUPMFTB) 17.95

### PORTA BRACE AO-1XB Audio Organizer Case (Black)
- Fits Audio Gear and Accessories
- 1000D Cordura Nylon
- Padded Main Section and Pocket
- Completely Reversible Zip-Off Side Panels
- Suade Leather-Covered Carry Handles
- HB-40A Removable Shoulder Strap

**Price:** 183.65

### ORCA ORC-78 Mini Sound Bag
- for ZOOM F8, Tascam DR70, and Select Mixers
- Internal Honeycomb Frame
- Can Hold Mixer, Transmitters & Batteries

**Price:** 179.00

### Sparkoro WRW-H4N Custom Windbuster for Zoom H4n
- Dual-Layered Wind Protection
- Reduces Wind Noise up to 30dB
- Reduces Vocal Plosives
- Protects Recorder from Moisture and Dirt
- Tailored Fit

**Price:** 35.00

### Remote Audio BDSv4U Battery Distribution System
- Compact Design
- Reverse Polarity Protection
- Low Battery LED
- USB and Remote Ports

**Price:** 239.99
Boom Poles from Auray

Telescoping Boom Poles from Auray are designed to accommodate Electronic News Gathering (ENG), Electronic Field Production (EFP), documentary, and other field recording applications. With sizes ranging from 2’ to 16’, they allow you to place a microphone in close proximity to the subject, while remaining at a distance and out of the frame.

Why Auray?

### ALL MODELS:

- **Drop-Through Modular Design**
  - lets you quickly and easily add or change tips, cables, and extensions without any special tools or skills.

- **Integrated Coiled XLR Cable**
  - smoothly extends and retracts with the telescoping tubes. The cable also features a unique strain relief system.

### ALUMINUM ABP SERIES:

<table>
<thead>
<tr>
<th>MFR #</th>
<th>SIZE</th>
<th>SECTIONS/CABLE</th>
<th>MIN.</th>
<th>MAX.</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABP-35N</td>
<td>5’</td>
<td>3 sections w/o cable</td>
<td>2.2’ (0.67 m)</td>
<td>5.3’ (1.6 m)</td>
<td>99.95</td>
</tr>
<tr>
<td>ABP-47B</td>
<td>7’</td>
<td>4 sections w/cable</td>
<td>2.3’ (0.7 m)</td>
<td>7.3’ (2.2 m)</td>
<td>139.95</td>
</tr>
<tr>
<td>ABP-59B</td>
<td>9’</td>
<td>5 sections w/cable</td>
<td>2.4’ (0.73 m)</td>
<td>9.3’ (2.8 m)</td>
<td>179.95</td>
</tr>
<tr>
<td>ABP-66B</td>
<td>6’</td>
<td>6 sections w/cable</td>
<td>1.7’ (0.5 m)</td>
<td>6.3’ (1.9 m)</td>
<td>189.95</td>
</tr>
<tr>
<td>ABP-66N</td>
<td>6’</td>
<td>6 sections w/o cable</td>
<td>1.7’ (0.5 m)</td>
<td>6.3’ (1.9 m)</td>
<td>159.95</td>
</tr>
<tr>
<td>ABP-412B</td>
<td>12’</td>
<td>4 sections w/cable</td>
<td>3.5’ (1 m)</td>
<td>12.3’ (3.7 m)</td>
<td>209.95</td>
</tr>
<tr>
<td>ABP-412N</td>
<td>12’</td>
<td>4 sections w/o cable</td>
<td>3.5’ (1 m)</td>
<td>12.3’ (3.7 m)</td>
<td>179.95</td>
</tr>
</tbody>
</table>

### CARBON FIBER CFP SERIES:

<table>
<thead>
<tr>
<th>MFR #</th>
<th>SIZE</th>
<th>SECTIONS/CABLE</th>
<th>MIN.</th>
<th>MAX.</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CFP-58B</td>
<td>8’</td>
<td>5 sections w/cable</td>
<td>2.3’ (0.7 m)</td>
<td>7.8’ (2.4 m)</td>
<td>309.95</td>
</tr>
<tr>
<td>CFP-58N</td>
<td>8’</td>
<td>5 sections w/o cable</td>
<td>2.3’ (0.7 m)</td>
<td>7.8’ (2.4 m)</td>
<td>279.95</td>
</tr>
<tr>
<td>CFP-58R</td>
<td>8’</td>
<td>5 sections w/cable Side Exit</td>
<td>2.3’ (0.7 m)</td>
<td>7.8’ (2.4 m)</td>
<td>339.95</td>
</tr>
<tr>
<td>CFP-66B</td>
<td>7’</td>
<td>6 sections w/cable</td>
<td>1.9’ (0.6 m)</td>
<td>6.8’ (2.1 m)</td>
<td>329.95</td>
</tr>
<tr>
<td>CFP-66N</td>
<td>7’</td>
<td>6 sections w/o cable</td>
<td>1.9’ (0.6 m)</td>
<td>6.8’ (2.1 m)</td>
<td>279.95</td>
</tr>
<tr>
<td>CFP-68R</td>
<td>7’</td>
<td>6 sections w/cable Side Exit</td>
<td>1.9’ (0.6 m)</td>
<td>6.8’ (2.1 m)</td>
<td>359.95</td>
</tr>
<tr>
<td>CFP-512N</td>
<td>12’</td>
<td>5 sections w/o cable</td>
<td>3’ (0.9 m)</td>
<td>11.7’ (3.6 m)</td>
<td>449.95</td>
</tr>
<tr>
<td>CFP-512R</td>
<td>12’</td>
<td>5 sections w/cable Side Exit</td>
<td>3’ (0.9 m)</td>
<td>11.7’ (3.6 m)</td>
<td>499.95</td>
</tr>
<tr>
<td>CFP-516N</td>
<td>16’</td>
<td>5 sections w/o cable</td>
<td>3.7’ (1.1 m)</td>
<td>15.7’ (4.8 m)</td>
<td>549.95</td>
</tr>
<tr>
<td>CFP-516R</td>
<td>16’</td>
<td>5 sections w/cable Side Exit</td>
<td>3.7’ (1.1 m)</td>
<td>15.7’ (4.8 m)</td>
<td>629.95</td>
</tr>
</tbody>
</table>

The Auray ABP series is constructed of sturdy, lightweight aluminum, and the CFP series is made from reinforced carbon fiber composite. Models from both series are available with or without an integrated XLR cable. Auray also offers a wide range of accessories to enhance and expand our boom poles and tailor them to fit any project.

Unique Anti-Twist Feature
- prevents the tube sections from rotating independently of each other, and allows for one handed operation of the twist locks.

www.aurayaudio.com