

Impact PowerSync 16-80	https://youtu.be/6jWqCJgTowE	BERREY 01-8
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VIDEO	AUDIO
<p>IMPACT LOGO on black.</p> <p>CUT TO:</p> <p>A CHEETAH runs across the Serengeti.</p> <p>CUT TO:</p> <p>A HAND cranks up the channel knob on a 1980s T.V.</p> <p>CUT TO:</p> <p>A BARE-BULB FLASH glows in slow motion into a burst of light.</p> <p>WIDE: A DSLR camera on tripod being focused at a subject off screen.</p> <p>CUT TO:</p> <p>THE OPERATOR'S HAND releases the trigger on the PowerSync 16-80.</p>	<p>MUSIC: Percussive, dynamic African drumming; uptempo whenever the cheetah appears. When possible, add SOUND FX, e.g., CLICK for shutter release.</p> <p>IMPASSIONED NARRATOR (V.O.)</p> <p>What's faster than a cheetah? Has more channels than a 1989 T.V. set? And, dollar for dollar, makes a more powerful impact on your creativity -- using flash and camera triggering -- than any other transceiver?</p>
<p>ZOOM IN CLOSE: IMPACT POWERSYNC 16-80 mounted on the camera.</p> <p>GRAPHIC MONTAGE: IMPACT POWERSYNC 16-80 TRANSCEIVER rotates, showing dimension; pedestal up; track to show product name.</p> <p>INTERTITLE: "Impact PowerSync 16-80 Transceiver"</p>	<p>The PowerSync 16-80. (:20) The 16-80 helps photographers shape and control light. So they get more from their subjects, their process, and their photos, with ease.</p>

<p>A CHEETAH runs in slow motion.</p> <p>FREEZE FRAME on Cheetah</p> <p>TITLE OVER: FAIL!</p> <p>CUT TO:</p> <p>INTERTITLE: Get the flash off the camera</p> <p>CUT TO:</p> <p>WIDE: A photographer with a PowerSync in her hand, on her camera, on a stand with a flash mounted on its hotshoe, on a speedlight equipped with a softbox, and on a flash held by an assistant. Each PowerSync is highlighted with a spotlight effect sequentially to show the breadth of the system.</p> <p>CUT TO:</p> <p>An exhausted cheetah plops on the ground.</p> <p>TITLE OVER: #CheetahFail</p>	<p>Cheetahs can accelerate from zero to 64 miles per hour in 3 seconds. The PowerSync 16-80 triggers flashes way faster, syncing up to one two-hundred fiftieth of a second. Try that, cheetahs.</p> <p>The PowerSync 16-80 is multipurpose. It can trigger flashes and act as a remote shutter release for one device or many at the same time.</p> <p>That would take a lot of back and forth for a cheetah, and even then, he couldn't keep up. (:57)</p>
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<p>2-WAY SPLIT SCREEN: Left: 1989 Television; right: PowerSync</p> <p>SUB TITLE LEFT: 79 Channels</p> <p>SUB TITLE RIGHT: 80 Channels</p> <p>TITLE OVER RIGHT: Win!</p> <p style="text-align: right;">CUT TO:</p> <p>WIDE: A photographer with a flash mounted in a lightbox takes a headshot of her subject in front of a changing (greenscreen) background:</p> <p>Photographer snaps a shot in front of the Eiffel Tower, Big Ben, the leaning tower of Pisa, the Kremlin, a wall of vintage TVs. The TVs explode in a ball of fire.</p>	<p>With its 79 channels and spotty remote control, the best TV set from 1989 couldn't hold a candle to the PowerSync 16-80. The PowerSync has 80 digital channels, freeing you from radio, flash, and optical interference problems. And its digitally coded 2.4 Gigahertz signal improves communication between units, blasting through obstacles, and eliminating the need for line of sight. You won't have to buy a special model for travel either. This frequency works in most countries. Google it. TVs from the eighties couldn't dream of these specs. (1:30)</p>
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<p>INTERTITLE: Two Transceivers</p> <p>CUT TO:</p> <p>4-WAY SPLIT SCREEN: The upper left is a C-U of the PowerSync in hand. The upper right and lower frames all show three groups of lights in a portrait setup: key light, fill, and hair/accent light. The hand presses each of the three group buttons and each set of lights flashes. Then it presses the fourth button and all of the lights are triggered simultaneously. After each of the groups, INTERCUT a STILL showing the resulting photo.</p>	<p>If you want to craft light, PowerSync it. That's a new verb we just invented. PowerSync your flashes for a more powerful portrait shoot. Isolate groups of lights to trigger at your command. If your lights don't have a built in radio trigger, slip a PowerSync transceiver on the hotshoe on your camera and a second one onto the hotshoe of your light, and it will function as a receiver for wireless flash triggering. Booyah!</p> <p>(1:56)</p>
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<p>INTERTITLE: Three Transceivers</p> <p>WIDE: Infant portrait setup; the photographer steps away from the camera to get the baby's attention. PowerSync in hand, she fires a shot. Flashes burst.</p> <p style="text-align: right;">CUT TO:</p> <p>STILL PHOTO of the baby.</p> <p>STILLS: Rugby players crash together. (SOUND: CRUNCH TACKLE.) Skateboarder jumps overhead. (SOUND: OLLIE) Soccer ball flies into the net at the camera. (SOUND: CROWD ROAR)</p> <p>SERIES OF STILLS (5-10): A cheetah cub frolics with its mother and siblings.</p>	<p>Or perhaps you want to get away from your camera to interact more closely with your subject and make portraits more intimate, or capture sports action without getting clobbered, or photograph that cheetah you left in the dust - but from a safe distance. Grab a third 16-80 and PowerSync the heck out of that shot from up to 720 feet away. Wake up continuous focus mode to get sharp clarity with minimal lag time. Want more distance? Every time you add another PowerSync you get another 720 feet. You get the picture. Pun intended. (2:22)</p>
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CLOSE: PowerSync in bulb mode. A finger depresses the button and the timer appears on the interface.

CUT TO:

SPLIT-SCREEN: LEFT: The 16-80 in the photographer's hand counts up.

RIGHT: The camera's transceiver counts up, too.

CUT TO:

The finger depresses the trigger again and the photo is taken.

CUT TO:

Lightning strikes in a field through time-lapse imagery.

CUT TO:

SPLIT-SCREEN LEFT & RIGHT:

LEFT: A finger holds down the trigger button on the PowerSync halfway, then the whole way.

RIGHT: A finger presses shutter button ON CAMERA part way, then fully, moving the camera slightly.

TITLE OVER RIGHT: Whoops.

CUT TO:

Bulb mode triggers long exposures splendidly, so PowerSync that bad boy. Press the button, it starts the exposure. Press it again, it stops. You control the exposure length without touching the camera.

Use long exposures to capture a lightning storm and bless the rains down in Africa, all the while listening to Toto's hit song, "Africa", which we can't afford to license, but you know how it goes.

The trigger button focuses just like the shutter-release button on your camera. The wireless shutter release is great for eliminating camera shake on long exposures and macro shots like this one. (2:57)

MEDIUM: The subject (ideally a pet) sits before a creative lighting setup several feet away. A photographer moves in close to direct the subject, then triggers a macro shot of its eye.

CUT TO:

MACRO: Eyeball. ZOOM IN ON pupil until the screen goes black.

DISSOLVE TO:

IMPACT LOGO on black.

INSERT:

SUBTITLE: A Gradus Group Brand

DISSOLVE TO:

INTERTITLE:

ImpactStudioLighting.com

For ultimate flexibility, you can fire the camera and a flash remotely with three transceivers - one connected to the camera, one to the flash, and one handheld acting as a transmitter.

Now that's a creative impact.

For more inspiration and details about the Impact PowerSync 16-80

Transceiver, visit us at Impact Studio Lighting dot com. (3:20)

