



# SHOGUN INFERNO

PRODUCT INFO SHEET / Updated April 2016



## PERFECT FOR:

- Music Video** Multi cam HDR/4K from Quad SDI cameras
- Sports Broadcast** High frame rate ISO recordings
- Cinema** Latest HDR and 4K 60p technologies

Shogun Inferno combines advanced HDR & High brightness monitor technologies with High frame rate & Raw recording capability along with playback & editing functionality that encourages on set collaboration. Simply put it is the most advanced field monitor & most advanced external recorder combined to make mastering a high resolution, high frame rate, high dynamic range workflow available to all filmmakers.

## INFERNO SERIES CORE FEATURES

### RECORD

**QUAD SDI** The Quad SDI inputs let you connect from cameras with multiple 1.5/3/6/12G SDI outputs without the need for converters.

**4K 60P** Record and play out pristine ProRes/DNxHR in 4K resolution and 24/25/30/50/60p frame rates.

**HD 240P** Apart from 4K recording, high frame rate HD from 50p to 240p can be recorded from cameras that output these high frame rates.

**RAW RECORD** Capture the RAW output from Sony FS5/FS7/FS700 and Canon C300MKIII/C500 over SDI, recording to either ProRes, DNxHR or CDNG.

### PLAY

**Playlists** Create playlists easily, either entire clips or tagged parts of clips, for playback on the unit or out to a larger screen.

**Power** Our patent pending Continuous power system automatically swaps to the second battery when power is low for uninterrupted recording in the field.

### MONITOR

**ATOM HDR** AtomHDR lets you shoot with the high brightness range of your camera's Log profile and preview the final, vibrant post production HDR result.

**ATOM HDR 10bit** 10-bit monitor processing increases the number of colors from 16.7 million for standard 8-bit panels to 1.07 billion, minimizing color banding on screen.

**7" HIGH BRIGHT 1500 nit** For Standard Dynamic Range (SDR) shooting ramp the brightness slider up to 1500 nit for hood-free outdoor monitoring.

**3D LUT** Apply a custom look to SDR footage by uploading an applying ".cube" 3D LUT's. View in full/half mode on screen, output it to a monitor or record into the footage.

### EDIT

**ProRes Avid DNxHR** Record to visually lossless Apple ProRes or AVID DNxHD as an edit friendly, visually lossless industry benchmark independent of the camera brand used.

**PQ I/O** Take PQ out into larger HDR compatible larger screens or feed HDR from your NLE into the PQ input for HDR grading using your Atomos product.

# SHOGUN INFERNO SPECIFICATIONS

<b>Weight</b>	
<b>Without batteries &amp; media</b>	709g / 25.0oz
<b>With batteries &amp; media</b>	1153g / 40.7oz
<b>Dimensions (W x H x D mm)</b>	214 x 127 x 45mm, 8.4 x 5 x 1.8"
<b>Construction</b>	High quality lightweight ABS Polycarbonate for durability & portability
	Built-in armor protection
<b>Power</b>	
<b>Operating power (including SSD)</b>	10 - 27W
<b>Compatible batteries</b>	NP series and supporting accessories
<b>Input voltage (battery)</b>	6.2V to 16.8V
<b>Battery time (based on 7.4V)</b>	-
	5200mAh - up to 1.5hrs (monitor & record 4K 30p)
	7800mAh - up to 2.2hrs (monitor & record 4K 30p)
<b>DC In</b>	1 x DC in (6.2 - 16.8V)
<b>Continuous power * Patent pending</b>	Primary-secondary battery system Change batteries without losing power Loop batteries continuously
<b>Touchscreen</b>	
<b>Size</b>	7.1"
<b>Resolution</b>	1920 x 1200
<b>PPI</b>	325
<b>Aspect ratio</b>	16:9 native
<b>Color Gamut</b>	REC709 HDTV
<b>Look up table (LUT) support</b>	3D LUT (.cube file format)
<b>Anamorphic de-squeeze</b>	2x, 1.5x, 1.33x, Panasonic 8:3
<b>Technology</b>	SuperAtom IPS panel (capacitive touch), calibration to Rec.709 with optional calibration unit
<b>HDR</b>	
<b>AtomHDR</b>	Yes
<b>Supported Log formats</b>	Sony SLog2 / SLog3, Canon CLog / CLog 2, Arri Log C, Panasonic Vlog, JVC JLog, Red LogFilm
<b>Supported Gamuts</b>	Sony SGamut / SGamut3 / SGamut3.cine Canon Cinema / BT2020 / DCI P3 / DCI P3+ Panasonic V Gamut Arri Alexa Wide Gamut
<b>Bit depth</b>	10-bit (8+2 FRC)
<b>Brightness</b>	1500nit (+/- 10%)
<b>PQ in/out In = Post Out = Monitor</b>	Yes / Yes
<b>Video input/loop out</b>	
<b>HDMI</b>	1 x HDMI (2.0)
<b>SDI</b>	Quad link 4 x 3G SDI or up to 12G single link SDI
<b>Signal</b>	Uncompressed true 10-bit or 8-bit 422 (camera dependent)
<b>Video output (play out)</b>	
<b>HDMI</b>	1 x HDMI (2.0)
<b>SDI</b>	1x 4K-SDI 12G/6G or HD-SDI 3G/1.5G
<b>Signal</b>	Uncompressed true 10-bit or 8-bit 422 (playback file dependent)
<b>Supported loop out formats</b>	
<b>HDMI to HDMI</b>	720p 50/60, 1080i 50/60, 1080p 24/25/30/50/60/100/120/200*/240* 2160p 24/25/30/50/60
<b>SDI to SDI</b>	720p 50/60, 1080i 50/60 1080pSF 24/25/30 1080p 24/25/30/50/60/100/120/200*/240* 2160p 24/25/30/50/60
<b>Video signal conversion</b>	
<b>HDMI to SDI</b>	720p 50/60, 1080i 50/60, 1080p 24/25/30/50/60/100/120/200*/240* 2160p 24/25/30/50/60
<b>SDI to HDMI</b>	720p 50/60, 1080i 50/60, 1080p 24/25/30/50/60/100/120/200*/240* 2160p 24/25/30/50/60

<b>Supported Codecs &amp; frame rates (record &amp; playback)</b>	
<b>Raw to CDNG (Record only)*</b>	<b>Codecs</b> Cinema DNG for supported cameras (Sony FS5/FS7/ FS700, Canon C300MKII, C500, Panasonic Varicam RAW*)  <b>Frame rates</b> 4K DCI / 4K UHD; 24/25/30p 2K / 1080p; 24/SF24/25/SF25/30/SF30/50/60/100/120p
<b>Raw to ProRes / DNxHR</b>	<b>Codecs</b> Apple ProRes HQ, 422, LT AVID DNxHR HQX, HQ, SQ, LB  <b>Frame rates</b> 4K DCI / 4K UHD; 24/25/30/50/60p 2K*** / 1080p; 24/SF24/25/SF25/30/ SF30/50/60/100/120/200/240p
<b>Video to ProRes / DNxHR</b>	<b>Codecs</b> Apple ProRes HQ, 422, LT AVID DNxHR HQX, HQ, SQ, LB  <b>Frame rates</b> 4K DCI / 4K UHD; 24/25/30/50/60p 2K*** / 1080p; 24/SF24/25/SF25/30/ SF30/50/60/100/120/200/240p 1080i; 50/60i 720p; 50/60p
<b>Onboard processing</b>	
<b>Pulldown removal</b>	24/25/30pSF > 24/25/30p (2:2 pulldown) 60i > 24p (3:2 pulldown)
<b>4K UHD downscale for HD monitoring</b>	Yes - Loop-out and playback (Not available in RAW)
<b>Audio in/out (48kHz PCM audio)</b>	
<b>HDMI</b>	2 or 8ch 24-bit, camera dependent
<b>SDI</b>	12ch 48kHz 24-bit
<b>Audio</b>	2ch balanced XLR analog in/out Dynamic range >90dB Max signal level +24dBu Max analog gain +52dB 48V Phantom Power for Mic
<b>Remote start/stop</b>	
<b>HDMI</b>	Auto HDMI Trigger Supported Protocols - Canon, Sony, Atomos Open Standard
<b>SDI</b>	SDI trigger camera selectable
<b>Other</b>	LANC control - Slave
<b>Playback</b>	
<b>Playlist</b>	Yes
<b>Genlock/LTC</b>	Yes / Yes
<b>Recording</b>	
<b>Pre-roll record</b>	Yes (HD Bs, 4K 2s)
<b>Custom timelapse</b>	Yes
<b>Meta data tagging</b>	Yes (10 tags available)
<b>Supported media (Approved List Only)</b>	4K / HD (50/60/120p) SSD 2.5", HDD (7,200 up to 1080p60)
<b>Master caddy case</b>	HD SSD 2.5", HDD (5,400 up to 1080p30)
<b>Master caddy dock</b>	Master Caddy II (included) 75mm x 105mm x 12mm
<b>Supported applications</b>	2.5" SATA to USB 2.0/3.0
<b>XML support</b>	Supported Applications FCPX/FCP7+ / Media Composer 5.0+ / Premiere 5.5+ EDIUS 6.0+ / Vegas Pro 10+ / Lightworks / Autodesk Smoke 2015
<b>Accessories included</b>	FCPX XML native, FCP7 supported with conversion (Adobe compatible)
<b>Optional extras</b>	Shogun Inferno unit, Custom yellow HPRC case, Control cable, XLR breakout cable, 2x NP-F750 5200mAh batteries, Fast battery charger, SATA 3/2 to USB 3/2 HDD/SSD docking station, DC to D-Tap coiled cable, Master Caddy II x 5, 12V-3A AC adapter x 2 (Fast charger & DC power), HDR sunhood
	Atomos HDMI cable, X-Rite calibration