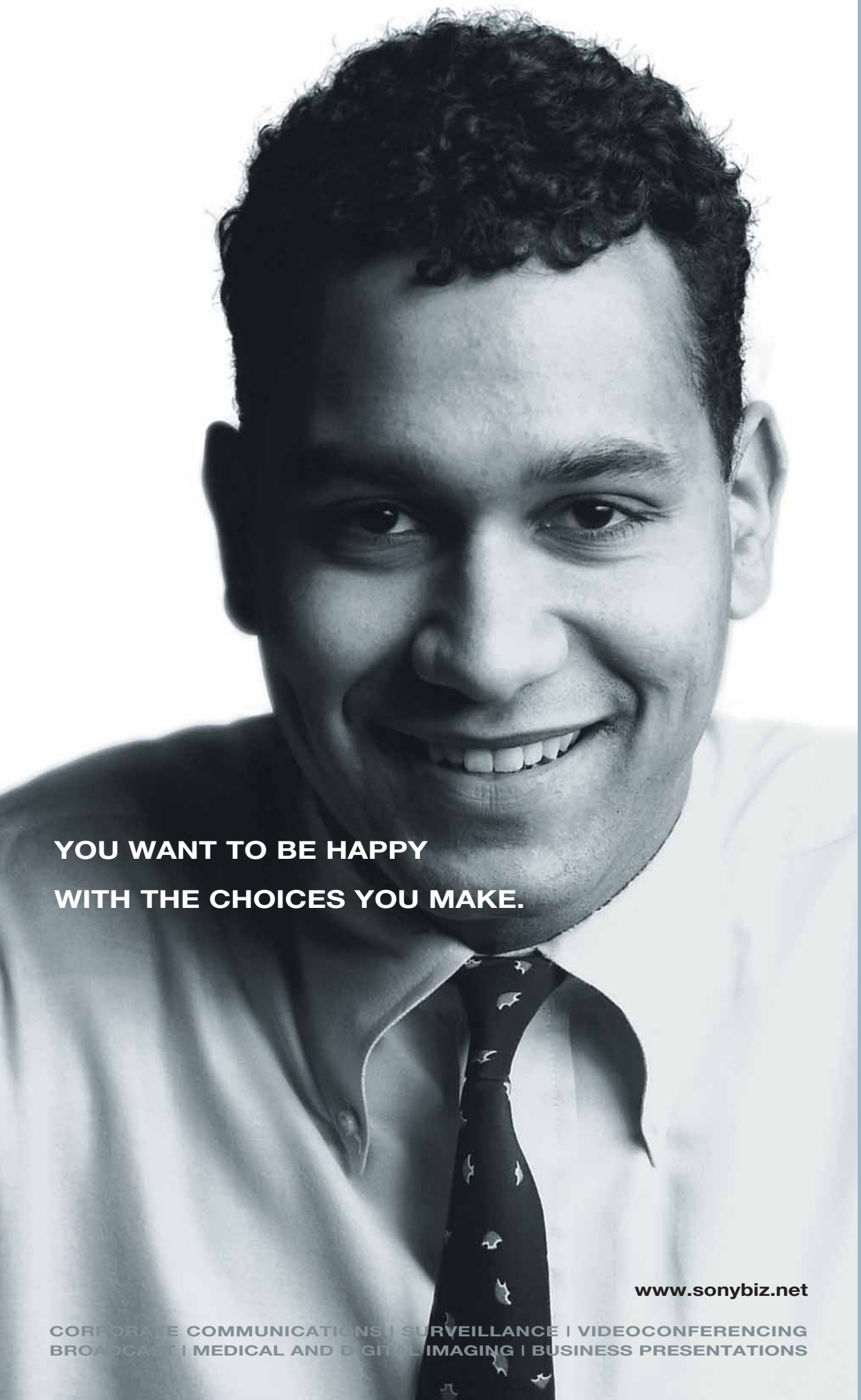
DVCAM™

DVCAM FAMILY CATALOGUE



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Introduction

Video production styles continue to diversify in response to the rapid and tremendous growth in visual communication. In this fast-changing environment, the need is for equipment that meets the crucial demands for both higher productivity and greater creativity in professional video production.

Since its launch in 1996, Sony DVCAM™ has satisfied these demands and brought many notable benefits. Excellent picture and sound quality that only a digital format can provide, high-performance editing capabilities, and system versatility that makes it possible to migrate smoothly from analogue to digital – these are just some of the factors behind the success of DVCAM. A full model line-up for digital acquisition, editing and program playout has led to the rapid acceptance of DVCAM by business users, production facilities and broadcasters around the world.

Many new models have been added to the DSR Series of DVCAM equipment, broadening the range of applications in ENG, field acquisition/editing, simple editing and so on.

Select from the Sony DVCAM lineup and you will be choosing innovative equipment to bring both new solutions to your production demands and added performance benefits to your system.

For more information, please visit our website: www.sonybiz.net/dvcam

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DVCAM in action

Today, DVCAM can be seen used in core applications such as education, corporate, event videography to television and film dailies, commercials, full-length feature production, off-line and on-line post production as well as editing of high-definition features. Award-winning productions have even been produced on DVCAM, as evident at this year's Sundance Film Festival. Network news is being captured, edited and distributed on DVCAM equipment worldwide.

The success of the DVCAM format can be attributed to its unique ability to bridge a multitude of professional applications into the high-end broadcast and production realm, but clearly it has been the various application demands that has made DVCAM what it is, the ultimate ubiquitous digital broadcast and professional format.

MOVIEMAKING WITH DVCAM

Nominated for the Golden Palm at Cannes 2002, hit movie 24 Hour Party People was shot entirely on digital video, using DSR-PD150P DVCAM camcorders.

Director Michael Winterbottom (Wonderland, Welcome to Sarajevo, The Claim) came up with the idea for the film with producer Andrew Eaton while filming in Canada. Both wanted to make a film about music and hit on the Manchester music scene that they had both grown up through.

24 Hour Party People follows the birth of the Factory Records collective, from its earliest days, inspired by a Sex Pistols gig in Manchester, through to the Nineties collapse amid mounting debts, drug-inspired violence and mutual recriminations from all concerned.

To realise his vision, Winterbottom drafted in Dutch cinematographer Robby Müller, widely acclaimed for his work with innovative directors such as Lars von Trier (Breaking the Waves, Dancer in the Dark), Wim Wenders (Paris, Texas) and Jim Jarmusch (Down by Law, Mystery Train, Dead Man).

For 24 Hour Party People, Winterbottom's original idea was to mix between 35mm and DV. "We looked at Wonderland that I'd shot on 16mm," Winterbottom explains, "Breaking The Waves that Robby shot on 35mm and then some stuff that he shot on DV and in the end, the practical advantages of DV and the actual aesthetic of the film, it was surprising how close the DV was to the film."

Müller says that after years working under the restrictions of traditional film making, shooting digitally allows more shooting to be done. "I like to keep the momentum, that's my main objective actually, so you don't have, after every cut, the whole crew coming in, redoing things, we keep on shooting," he says.

The film features many handheld-filmed scenes which gives the movie a slightly docu-drama feel. New, lighter equipment is therefore a boon as earlier equipment weighed down Muller's cameraman by 54 pounds. Muller says this approach benefited from filming on DV. "The quality of DV is so forgiving that you can be a bit more loose on lighting which helps us because we didn't have time for lighting and Michael wanted to see 360 degrees around."

"It's not a film that's to do with a look," Winterbottom says, "it's not a film concerned with the style. The reason why we're shooting the way that we are is to allow the performances as much space as possible and to have a sense of recording things as they happen, as opposed to composing and organising them. So it's not to achieve a certain look or style but to achieve the best content of a film."

BINARY BISCOTTI

A Conversation With David Lynch
By Scott Billups

In an industry that all too often values commercial viability over artistic freedom, David Lynch has chiseled out a career full of exceptions to the rule. From his 1977 underground classic "Eraserhead" to the enigmatically beautiful "Blue Velvet" (1986), his films have managed to find beauty in the darkest recesses of the human condition.

Having just completed a tour of duty (Visual Effects Supervisor) on his latest film, "Mulholland Drive," I was deeply impressed by the staggering originality of his ideas and the clarity of his vision. His innate ability to paint those visions to film is the mark of a consummate artist.

A few weeks after wrapping "Mulholland Drive," David and I were sitting on my porch drinking some java and nibbling biscotti when he tells me he's got this commercial to do.

"Sony PlayStation2, international roll-out," he confided.

I was impressed.

"I want you to shoot it."

I was flattered.

"On DVCAM."

I was terrified.

Let's face it, crawling behind the camera for David Lynch is a daunting task for any DP because this guy really knows what he wants. He has pallet and lighting preferences that are not only unique, but also universally regarded. Like many, I consider the work he did with DP Peter Deming on "Lost Highway" (1997) to be among the most expressive in contemporary cinema... and then there's "Dune" (1984). While it might not be one of David's favorite projects, his collaboration with DP Freddie Francis created a painterly quality and dimension that rendered each frame as a singular work of art.

The commercial? Well it came out just fine, 22 effects in 60 seconds. The client loved it, the agency folks loved it, and most importantly David was very happy; but that poor little DSR-PD150P camcorder really got tweaked way beyond factory spec.

So now it's a few weeks after we wrapped the commercial. We're back on my porch, but this time I've got a small tape recorder sitting on the table next to the biscotti.

All of your work — your carpentry, your paintings, your photography, your sound design, and even your cinema and broadcast — all have an unmistakable sense of organic fundamentalism about it. And now you're rigorously embracing digital.

We've all got something that wants to get out. We've got a piece of paper and a pencil, and we can write stuff down. It's all about ideas, and ideas stringing themselves together to make stories, or a mood, or whatever. It doesn't really matter what way you work, or what medium you work in, it's all about ideas. Sometimes ideas want to be furniture and sometimes they want to be a story in film. Then when you start seeing images they start talking to you.

I did this thing with a Lumiere camera. It's a beautiful camera, and the emulsion has a lot of weird qualities: the flicker, the way the old lenses resolved, and the fact that you had to crank it; you could really get into telling a story with that technology.

I'm shooting a series now called "Rabbits" with a tiny Sony DSR-PD100AP, and when you see the quality it's kind of fuzzy and kind of organic in a way. It's not bad quality, just different — kind of like the Lumiere. So the tools start talking to you and you start getting images with that kind of quality in mind.

Every story, every idea wants to be told a certain way. Now with digital cameras, the really great thing about them is the amount of control you have afterwards to fiddle around and start experimenting and get even more Ideas.

PICTURE PERFECT DVCAM

Top Ten Tips by Jon Fauer, ASC

"Knowing how to shoot digital video is a valuable skill for many business professionals. It's yet another consequence of a technologically networked age – like cell phones, laptops and a knowledge of PowerPoint."

Award-winning cinematographer and director Jon Fauer, has been shooting films from the age of eight with notable credits including DoP on the opening sequence for Bonfire Of The Vanities and creating countless commercials for companies such as Coca-Cola, McDonalds and IBM. His best-selling books on cinematography including Arriflex 16SR3: The Book, The 16SR Book and, most recently, Shooting Digital Video.

Below are his tips on shooting perfect DVCAM.

DV Ubiquity

Digital video is an increasingly key communications tool in today's business world. Web sites have become essential to business, and the best Web sites often feature video clips or streaming video. Fortunately, creating quality video is easier than ever, and even a laptop computer can be used to edit video these days.
Knowing how to shoot digital video is a valuable skill that many business professionals may be called upon to use. It's yet another consequence of a technologically networked age – like cell phones, laptops and a knowledge of PowerPoint. To date, about 150,000 professional digital video camcorders (DVCAM) and 3 million consumer MiniDV camcorders have been sold worldwide. More people are using digital video today than any previous format.

My personal career in cinematography career began in the world of corporate and documentary films, then branched out into movies and television shows. During this 25-year journey, I have used mostly 35mm motion picture cameras, but also some 16mm and video. Lately, more and more of my work has been shot in DV.

No doubt, many readers are skilled professionals, but for the purpose of this article, I'll assume the reader has just returned to civilisation after an eight-year expedition to the remotest part of the Amazon…

Recommended Kit

For corporate and documentary work, I prefer the Sony DSR-PD150. It's small, lightweight and versatile. It uses three 1/3-inch CCDs to convert the optical picture into digital information.
Smaller and less expensive is the Sony DSR-PD100A*, which comes with three 1/4-inch CCDs and is shaped like many consumer camcorders. The Sony DSR-250 has a traditional, shoulder-mounted news camcorder shape, and accepts standard MiniDV cassettes and 184-minute DVCAM tapes. It is a good choice for interviews and events. The DSR-250 is very economical.

For camcorders that will accept interchangeable lenses, Sony makes the DSR-370P, a three 1/2-inch CCD DVCAM, and the DSR-570WSP, with three 2/3-inch CCDs that can also shoot in 16:9 aspect ratio as well as the traditional 4:3 ratio.

Whichever camera you choose, here's ten quick, concise hints on how to shoot digital video well, with style.

The best way to remember these tips is to picture the camera as you're reading them. Start at the lens and work backwards.

* This camera has been superceded by the new compact DSR-PDX10P

TOP TEN TIPS

1. Sunshades or matteboxes. Use one. A sunshade keeps flares off your lens, and is equipped with trays to hold filters. Flares are caused when the sun or an artificial light shines onto your lens. For a course on lens flares, rent Easy Rider. Lens flares are pretty, but you may not want them covering the face of the CEO while delivering the annual report. Sunshades usually come with the camera. If not, buy a mattebox.

2. Filters. Be selective. Use them tastefully. Some people soften an image with diffusion or nets for a 'film look' which actually looks like it was shot through a shower cap. Tiffen ProMists come in density strengths of 1/8 to 3, and can add an elegant, painterly quality. I recommend rarely using any grade higher than 1/8 on digital video. Soft/FX filters are ideal for softening facial blemishes. Glass and plastic filters are available. Use glass. Plastic, even durable Lexan, can distort an image at long focal lengths.

3. Focus. Auto Focus is great until the speaker you are filming reaches down for a glass of water. The camera lens starts hunting back and forth for the speaker, even after he or she is back in frame. Use Manual Focus as often as possible.

4. Zoom. Feather the starts and stops of your zoom as gracefully as possible by using a delicate touch on the zoom control. When the camera is on a tripod, use a remote zoom control.

5. Exposure. The amount of light entering the lens is controlled by the aperture. I prefer to manually control exposure. Most digital camcorders feature a slide switch called Auto Lock. Sliding the switch to the middle position usually allows you to manually open and close the lens. This is particularly important when you are panning from bright to dark areas. The camera will catch up in automatic mode, but the delay is obvious.

6. Support. Using a fluid head adds elegance to moves and stabilizes telephoto shots. The head's viscous fluid dampens sudden moves and allows smoother panning and tilting than with a mechanical head. Three of my favourite brands are O'Connor, Sachtler (DV4 for PD100A and PD150), and Cartoni.

As for tripods, carbon fiber tripods are about one-pound lighter than aluminum models. SteadyShot image stabilisation is great when your camcorder is handheld or bouncing around in boats, cars, helicopters, or anything else that moves. I usually leave the SteadyShot function on all the time unless the camera is on a tripod, dolly, or crane. There are two kinds of image stabilizers; optical and electronic. Sony DVCAMs cameras use motion sensors and compensatory electronic circuits to smooth out bumps and vibration.

7. Remote Control. When using a fluid head, it is essential to have external control of your zooms. Trying to wrap your right hand around the handgrip while a tripod handle is poking you in the stomach is difficult and painful. Tripod handle controls are available from Sony, VariZoom, and Libec.

8. Sound. The built-in microphones on most digital camcorders are fine for ambient sound. However, these microphones may also pick up tape transport and zoom motor noise. For superior audio, use an external microphone. Most professional crews include a sound mixer whose job is to aim the microphone, set the recording levels, and monitor the audio. The sound mixer feeds the camcorder with the audio signal, either with a hard wire or a radio mic.

Because DVCAM tape records on two tracks, you can split the audio. For example, you can put a lavalier microphone on the right channel and a shotgun microphone for ambience on the left channel. Popular microphones include Sennheiser's ME66 and ME67 shotguns and Sony's ECM-77B and 44B lavaliers.

9. Lighting. A great fallacy about shooting digital video is that you don't need to light the scene you're shooting. Nothing could be farther from the truth. Like all things photographic, if it doesn't look good to your eye, shooting it on digital video isn't going to rescue your career. The best way to learn about lighting is to study great paintings, figure out where the light in the painting is coming from, and then imagine you have to light the same scene in a studio.

Beware of portable lighting kits. They can be wonderful tools or terrible traps, ensnaring the unwitting in a downward spiral of poor technique. Because the lights are small, they can create harsh shadows. Remember that the larger the light source, the softer and more natural the shadows will be. Bouncing the rays of small lights onto bed sheets, muslins, foam core, or even a wall can soften the light.

When shooting on location, I usually try to place our lights outside and aim them into the room through the windows. Using large 12,000 to 18,000 watt HMI lights softened slightly with Lee 216 or Rosco Opal Tough Frost creates a beautiful and natural single-source look.

Lighting kits large and small are made by Lowel, Ianiro, and Mole. Kino Flo lamps are cool, soft fluorescents. Most DIY stores offer 4' x 8' foam core and bead board.

Chimera light banks, metallic umbrellas, Flexfills reflectors, and Litepanels are some of the many products used in the never-ending quest to shape and control light.

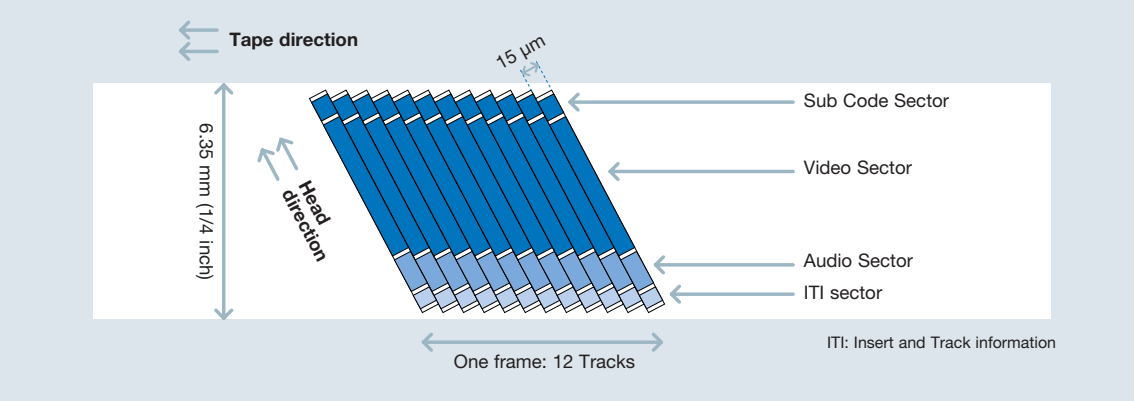
10. Cases and Covers. The most important accessory of all – to protect your investment. Soft-sided shoulder bags, backpacks, and wheeled soft-sided cases are best for local work where the equipment is carried by people, cars or vans. My favourite soft-sided bags come from PortaBrace, Tenba and Tamrac. For serious expeditions and hostile environments, try Lowe-Pro backpacks, Vidcam shoulder bags, and Omni/Extreme soft bags that fit inside waterproof shells for shipping.

For air travel and shipping, you need durable, water-resistant ATA-style cases from Pelican or Thermodyne. A good source is Nalpak, which supplies tripod cases and Magliner carts to wheel all the stuff around. To cut out the foam inside these cases, an electric knife makes an excellent saw and is a lot easier to use than a Stanley knife. For custom foam jobs, A&J Cases in Los Angeles make durable custom cases and wonderful custom foam cutouts.

Once you've captured your subject on digital video, it's time to edit. Many digital video formats are easy to edit via an i.LINK interface – Sony's IEEE 1394 interface protocol – and the latest VAIO laptops are loaded with video-editing applications such as Adobe Premiere or Purple.

But remember these ten tips – and have a good shoot!

DVCAM FORMAT



DIGITAL COMPONENT RECORDING FOR EXCELLENT PICTURE QUALITY

The DVCAM format is the professional extension of the worldwide standard DV format. The DVCAM format uses 8-bit digital component recording with a 5:1 compression ratio and a sampling rate of 4:2:0. The unique compression algorithm provides excellent picture quality and superb multi-generation performance. The DVCAM format has a wider track pitch of 15 µm (compared with 10 µm for the DV format) which gives higher reliability for professional editing.
It also offers superior digital audio performance, providing a wide dynamic range and excellent signal-to-noise ratio, comparable to CD quality. Alternative audio channel modes can be selected: a two-channel mode with 48 kHz/16-bit recording or a four-channel mode with 32 kHz/12-bit recording.

RECORDING CAPABILITY OF UP TO THREE HOURS

DVCAM cassette tapes are available in two sizes: standard and mini. The standard-size cassette provides a recording time of up to 184 minutes, while the mini-size cassette provides up to 40 minutes. These long recording times are achieved in very compact cassettes with a 1/4-inch (6.35 mm) tape width.

EXCELLENT PERFORMANCE FROM PROFESSIONAL DVCAM TAPES

To gain maximum performance from high-density digital recording, advanced Metal Evaporated tape technology has been developed for the DVCAM format. The use of Sony pure cobalt advanced evaporated coating gives both high output and a high C/N (Carrier-to-Noise) ratio, resulting in superb quality pictures and a low error rate.

A DLC (Diamond Like Carbon) protective layer provides the enhanced protection of the tape surface that is essential to avoiding tape damage during long editing sessions. Finally, DVCAM tapes provide a low frequency of dropout and superior thermal stability.

A variety of cassettes, including tapes with IC Cassette Memory and Master Tapes, is available to suit different applications. The built-in 16-kbit Cassette Memory stores ClipLink™ Log Data, Index Pictures, Photo mode and other shooting data, enhancing editing efficiency. Tapes without IC Cassette Memory fit a wide range of applications, at an affordable price. The Master Tapes, which use Sony Hyper Evaticle II Magnetic Particle technology to provide higher output and lower noise, are suitable for high-speed data transfer applications as well as for making master recordings.

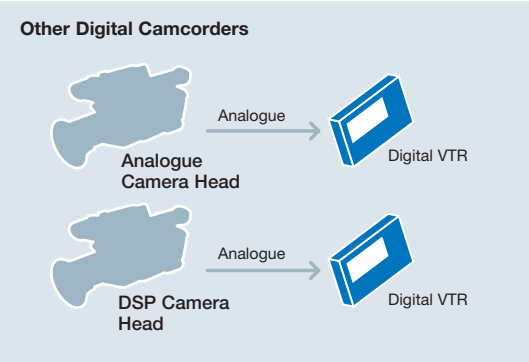
Mini-size cassette

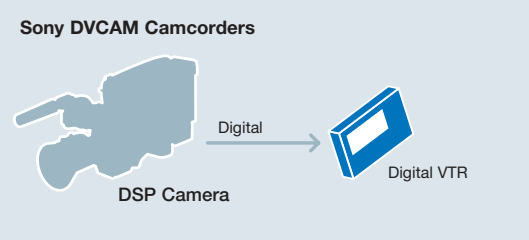
Standard-size cassette

UNIQUE TECHNOLOGY AND ADVANTAGES

TRUE DIGITAL CAMCORDERS

Cameras: **DSR-570WSP | DSR-370P | DSR-135P* | DSR-1P | DSR-250P | DSR-PD150AP | DSR-PDX10P**





Sony DVCAM camcorders are "True Digital Camcorders". They incorporate DSP (Digital Signal Processing) for full digital processing in the camera section and digital recording in the VTR section. The camera video signal remains in its digital component format through the recording process, resulting in outstanding image quality, free of artifacts and with none of the resolution loss typical of A/D and D/A conversion.

PLAYBACK CAPABILITY OF ALL DV (25 MB/S) FORMAT RECORDED TAPES

VTRs: **DSR-2000P | DSR-1800P | DSR-1600P | DSR-1500AP | DSR-70AP**

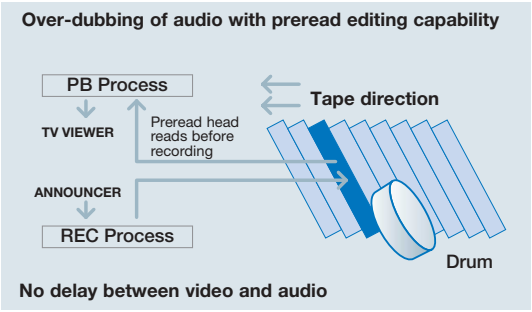
For maximum versatility in playback, the DVCAM VTRs are designed to playback DVCAM and DV (SP mode) tapes without a mechanical adaptor or menu adjustment. The DVCAM Master Series VTRs support DVCPRO tape playback*, and the DSR-2000P even supports DV (LP mode) playback. Furthermore, it is possible to use these tapes directly as editing source material, improving productivity. All DVCAM products including camcorders and VTRs can playback DV SP mode recorded tapes.

* Not compatible with SDTI (QSDI) and i.LINK (DV In/Out) interfaces.

EXCELLENT EDITING PERFORMANCE

• Preread Editing Capability*

VTR: **DSR-2000P**

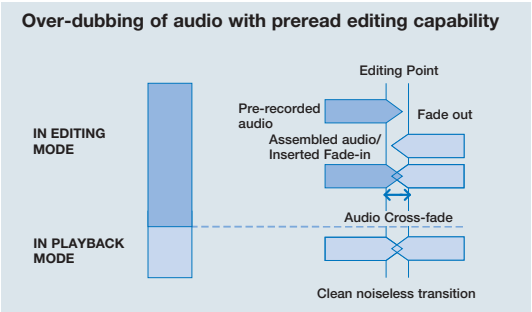


The DSR-2000P VTR offers preread editing, a function never before available on a 1/4-inch (6.35 mm) VTR. Preread heads are positioned ahead of the record heads on the drum to scan previously recorded video and audio signals. These signals can then be sent to a character generator, a video switcher and/or an audio mixer, combined with signals from another source, and then recorded back onto the same tracks. Preread editing provides many advantages since it enables single-VTR titling, audio mix/swap and voice over with no delay between video and audio. In addition, A/B roll editing with two VTRs is available (MIX and WIPE only).

* Not available for SDTI (QSDI) and i.LINK (DV In/Out) interfaces as these handle compressed signals.

• Audio Cross-fade Capability

VTRs: **DSR-2000P | DSR-1800P | DSR-85P**



Preread heads also provide an audio cross-fade capability with clean audio transitions at editing points. During audio insert editing, the previously recorded audio signal is read out by preread heads, cross-faded with the VTR audio input signal and recorded back onto the same track. This provides excellent audio cross-fade editing performance without audio clicks at edit points and provides high quality audio to complement the video performance.

*1 DSR-135P refers to the combination of the DXC-D35P + DSR-1P.

UNIQUE TECHNOLOGY AND ADVANTAGES

• Enhanced Digital Jog Audio

VTRs: **DSR-2000P | DSR-1800P | DSR-1600P | DSR-1500AP | DSR-70AP**

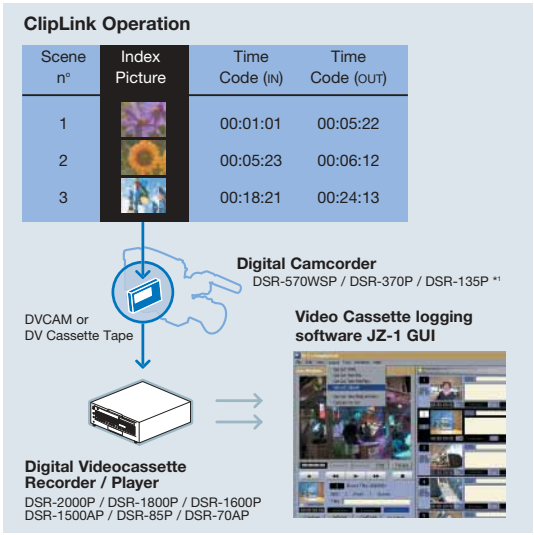
A digital jog audio function is included in the Master Series VTRs with a range of –1 to +1 (DSR-2000P) or –0.5 to +0.5 (DSR-1800P/1600P/1500AP/70AP) times normal speed. With its quick and smooth response, locating editing points is very easy. This is a particularly important feature for ENG applications that usually require audio-based editing.

Moreover, this function is even available when using DV and DVCPRO tapes.

• ClipLink Operation

Cameras: **DSR-570WSP | DSR-370P | DSR-135P* | DSR-1P**

VTRs: **DSR-2000P | DSR-1800P | DSR-1600P | DSR-1500AP | DSR-85P DSR-70AP**



ClipLink is a unique Sony system that conveys shooting data into the digital production process. During acquisition with a camcorder equipped with this feature, the in-point/out-point time code data of each shot and its OK/NG status are recorded in the DVCAM Cassette Memory. At the same time, a still frame of each in-point, called an 'Index Picture'*, is recorded on the DVCAM tape to provide visual information associated with the time code. ClipLink data can be imported automatically to JZ-1 videocassette logging software, modified and then be exported to almost any editing device. This greatly enhances subsequent editing operations.

* The DSR-570WSP/370P require an optional board to record Index Pictures.

VERSATILE DIGITAL INTERFACES

• SDI (Serial Digital Interface)*

VTRs: **DSR-2000P | DSR-1800P** | DSR-1600P** | DSR-1500AP** DSR-85P** | DSR-70AP****

With SDI, high-quality picture and sound can be transferred between DVCAM VTRs and SDI-equipped devices.

* The SDI used in DVCAM VTRs supports digital component video signals.
** The DSR-1800P/1600P/1500AP/85P/70AP require an optional board for SDI.

• SDTI (QSDI™)*

VTRs: **DSR-2000P | DSR-1800P** | DSR-1600P** | DSR-1500AP** DSR-85P | DSR-70AP****

SDTI (QSDI) is a digital interface that handles compressed video as well as the sub-code data and digital audio signals of the DV/DVCAM formats. It allows virtually degradation-free transfer of both video and audio signals between equipped VTRs and between these VTRs and the EditStation in a non-linear editing configuration.
SDTI (QSDI) also makes it possible to transfer data at four times normal speed (DSR-85P only).

* SDTI (Serial Data Transport Interface) is defined as SMPTE 305M.SDTI (QSDI) is the DV compressed signal interface defined as SMPTE 322M.
** The DSR-1800P/1600P/1500AP/70AP require an optional board for SDTI (QSDI).

• AES/EBU

VTRs: **DSR-2000P | DSR-1800P** | DSR-1600P** | DSR-1500AP** DSR-85P**

DSR-2000P/1800P/1600P/1500AP/85P VTRs are fitted with digital audio interfaces conforming to the AES/EBU standard. With a sampling frequency of 48 kHz and 20-bit quantization, these interfaces ensure high quality audio.

* The DSR-1800P/1600P/1500AP require an optional board for AES/EBU.

• SDTI-CP (MPEG Out)*

VTR: **DSR-2000P****

SDTI-CP provides a direct connection to MPEG IMX™ products (MPEG2 4:2:2P@ML, 50 Mb/s).

* SDTI-CP is defined as SMPTE 326M.
** The DSR-2000P requires an optional board for SDTI-CP.

*1 DSR-135P refers to the combination of the DXC-D35P + DSR-1P.

• i.LINK™ (DV)*

Cameras:	**DSR-570WSP** | DSR-370P** | DSR-250P | DSR-PD150P DSR-PDX10P**
VTRs:	**DSR-2000P** | DSR-1800P** | DSR-1600P** | DSR-1500AP DSR-45P | DSR-30P | DSR-25 | DSR-11 | DSR-70AP** DSR-50P | DSR-V10P**

i.LINK enables a single cable to simultaneously carry digital video and audio signals, as well as data and control signals, with virtually no quality deterioration. This simple connection offers an ideal solution for connecting DVCAM equipment with consumer AV equipment and computer-related products.

* i.LINK stands for IEEE 1394-1995 standards and their revisions.
** Output only from the DSR-570WSP/370P. The DSR-2000P/1800P/1600P/70AP require an optional board for i.LINK.

SOPHISTICATED MECHANISMS

• Quick, Responsive Mechanism

VTRs:	**DSR-2000P | DSR-1800P | DSR-1600P | DSR-70AP**

Quick mechanical response is an essential requirement for professional video production. The Master Series VTRs provide this rapid response with a combination of highly reliable direct reel drive and drum motor mechanisms. The result is a tape drive with rapid response to Jog and Shuttle commands when searching for edit points, and a rapid start in Play mode.

• Three-size Cassette Compartment

VTRs:	**DSR-2000P | DSR-1800P | DSR-1600P | DSR-1500AP DSR-70AP**

The Master Series VTRs incorporate a newly designed three-size cassette compartment to ensure compatibility with DV (25 Mb/s) format recorded tapes of all sizes and types. Thanks to this feature, it is possible to use standard and mini DV and DVCAM cassettes, as well as medium DVCPRO cassettes, without a mechanical adaptor.

• Dual-size Cassette Compartment

Cameras:	**DSR-570WSP | DSR-370P | DSR-135P*1 | DSR-1P | DSR-250P**
VTRs:	**DSR-85P | DSR-45P | DSR-30P | DSR-25 | DSR-11 | DSR-50P**

The above camcorders and VTRs have a dual-size cassette compartment which accepts both standard and mini cassettes without a mechanical adaptor.

• Dual Interface Mechanism

Camera:	**DSR-D1P**

The DSR-1P Dockable Recorder has both Pro 76-pin Digital and Pro 50-pin connectors with a unique seesaw construction. These allow direct connection of the DSR-1P to several alternative Sony digital (DXC-D30P*/D30WSP*/D35P/D35WSP) and analogue cameras (DXC-327B/637*/537A*/327A*).

* These cameras are no longer sold, but current owners can still connect with the DSR-1P.

• High-speed Data Transfer Capability

VTR:	**DSR-85P**

The advanced drum mechanism and SDTI (QSDI) interface enable degradation-free data transfer and dubbing at four times normal speed.

• Further operational efficiency by DSR-DU1

Cameras:	**DSR-570WSP | DSR-370P | DSR-250P | DSR-PD150P DSR-PDX10P**

The DSR-DU1 is a compact videodisk unit that mounts on or interfaced with above camcorders. It provides up to three hours of DVCAM/DV stream recording as a file. Via an i.LINK (DV) connection, the camera output of the camcorder is recorded to the hard drive of the DSR-DU1 in parallel to the recording made on the camcorder's tape. The DSR-DU1 is an extremely versatile device. When detached from the camcorder, it is very effective for field off-line logging or EDL creation, as a player for making dubs, or as a source feeder machine for i.LINK equipped non-linear editors. Moreover, when connected to an SBP2 compatible i.LINK equipped nonlinear editor*1, the DSR-DU1 allows its DV files to be directly accessed from the non-linear editor. The Rec. start and stop time codes of each scene are also transferred to the editor, eliminating the logging process common to non-linear editing.

*1 Please contact your nearest Sony office or Authorized dealer for non-linear products that support DV file transfer between the DSR-DU1.

*1 DSR-135P refers to the combination of the DXC-D35P + DSR-1P.

THIS IS NOT JUST ANOTHER DIGITAL CAMCORDER

Technical advantages of DSR-570WSP / DSR-370P / DSR-135P*1 / DXC-D35P

As most camcorders are now digital, it is important to understand that the real benefit of a professional DVCAM camcorder is in the way the Digital Signal Processing works.

The DSR camcorders were created with the sole purpose of producing perfect pictures. From the very first shot in a production, the operator now has the power to make a unique creative contribution during shooting. Using these models, so much more can now be done “in-camera” that is a defiance of conventional wisdom. The DSR camcorders deliver outstanding “in-camera” creativity !

Issued from the well-known DVW-700 Digital Betacam camcorder technology, the DSR-570WSP, DSR-370P and the DXC-D35P offer unique functionality giving the operator a unique opportunity to customise their camera settings, so that they precisely suit production requirements.

Here are some examples of the unique functions provided by the high end DVCAM camcorders.

Colour Precision – TruEye™ Process

The TruEye digital signal processing is one of the most innovative features that DSP allows and makes it possible to reproduce a far more natural colour than a conventional camera, even in severe shooting conditions.

Sony TruEye digital signal processing technology virtually eliminates hue distortion, particularly obvious in extreme lighting conditions, that results from conventional RGB analogue or digital processing. By processing video signal data at three levels – brightness, hue, and saturation – similar to how the human eye works, the TruEye™ process assists in the reproduction of natural skin tones.

Contrast Control with the DynaLatitude™ function

DynaLatitude, a unique feature for contrast control, minimises video level distortion. Based on video signal histograms, the DynaLatitude function aligns the contrast of each pixel individually to eliminate imbalances, such as overexposure of background image. Available for DSR-570WSP, DSR-370P and DXC-D35P.

Black Stretch and Compress

Contrast in the black area of an image can easily be adjusted using the Black Stretch/Compress control function. Black Stretch emphasises contrast in dark areas, while Black Compress enhances or deepens darkness.

Black Halo Free

On transition between 2 contrasted zones, the “Black Halo” phenomenon appears. It consists of excess of contrast on the border, the DSP process of the DVCAM camcorders eliminates this phenomenon.

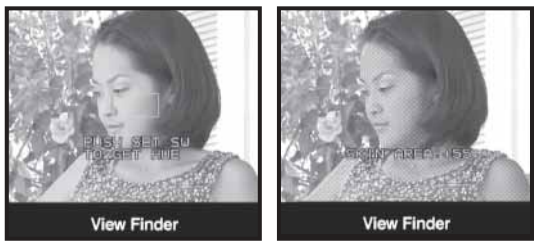
Freeze Mix Function

The Freeze Mix function superimposes a previously recorded image on the view-finder, allowing the operator to easily frame or reposition a subject when a shot must be taken in the same framework as a previous take. Combined with the SetupLog™ function, a retake is a breeze.

Skin colour reliability, management and Skin Detail with Auto detection of Active Area

Skin Detail

Skin Tone



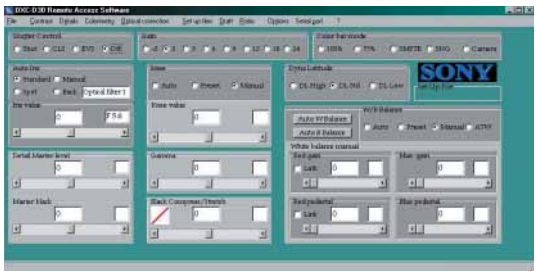
Once again, based on the Digital Betacam camcorder technology, the DSR-570WSP, DSR-370P and DXC-D35P use a Multi Matrix function that allows a particular colour to be automatically grabbed and its hue, saturation and detail level modified independently from the rest of the picture.

For example in the case of a person's face, it gives the subject a pleasing facial complexion, while maintaining the sharpness of other areas.

The designated active area of Skin Detail can be set with the SKIN SET button on the camera's side panel. The colour range of the Skin Detail active area and Skin Detail level can also be controlled.

Other functions available:

- H detail frequency control
- R/G Vertical detail control
- Master Black
- Master Gamma
- Detail Frequency control
- Saturation and Hue control
- TLCS (Total Level Control System)
- Preset colour temperature with 32 steps
- SetupNavi™ (DXC-D35 and DSR-570WSP)
- SetupLog™



Control Software for DSR-570WSP & DXC-D35 camera series RMT-DXCDSR

This software, dedicated to setting all the parameters of the DXC-D35P/WSP and the DSR-570WSP, is a simple and powerful working tool. Based on an intuitive graphic interface, it has been designed to complement the digital advantages of Sony cameras with significant gains in productivity.

It enables the internal parameters of the camera to be changed rapidly and securely, in order to create user configuration files tailored to the scenes to be filmed or multi-camera matching.

The creativity parameters are stored in the camera's 3 internal "USER" memories, whereas all the parameters being controlled are stored on hard disk or floppy.

This new software allows real time control of the creativity and operating parameters, immediately, simply and without risk, via a PC connected up to the camera.

Applications:

- Didactic
- Appropriate settings for rental equipment
- Extended picture adjustment
- Studio operations

Extra features included:

- Stretch point and compress point advanced settings
- Detail advanced settings
- White shading
- Flare management

DVCAM SILVER SUPPORT PACK

Silver Support

Sony understand that in today's fast-changing environment, the need is for both equipment and a level of service that meet the crucial demands for higher productivity in professional video production.

Setting new standards in innovation, quality and reliability

Keywords associated with the Sony DVCAM line-up are versatility and flexibility. From state-of-the art technology to sophisticated functionality, the DVCAM line-up addresses a broad range of professional video applications from electronic news gathering to corporate video productions.

As soon as equipment is switched on, it becomes absolutely mission critical. Any fault or inability to use it to its full potential will have an immediate impact on bottom-line effectiveness. Now, with the launch of a customer-focused operational and technical support pack, which has significant advantages and benefits, Sony has underscored another keyword-reliability.

Quite simply more

Because professional customers need professional service and support, Sony is offering enhanced support services for DVCAM products. From the 1st of July 2002, DVCAM products will be supplied with a 2-year Silver Support Pack, in addition to warranty, as standard. That means unique extra services, for twice as long.

Supported DVCAM Products

Digital Camcorders:

DSR-570WSP | DSR-370P | DSR-250P | DSR-1P
DSR-PD150P | DSR-PDX10P

Digital VTRs

DSR-2000P | DSR-1800P | DSR-1600P | DSR-1500AP
DSR-85P | DSR-45P | DSR-30P | DSR-25 | DSR-11
DSR-70AP | DSR-50P | DSR-V10P

Hard Disk Units

DSR-DU1 | DSR-DR1000P

5 additional reasons to choose Sony DVCAM:

- **2 Years Support**

The Silver Support Pack extends the support period from the standard 1-year warranty to two years. Not only that, but extra features and services are also included.

- **Operational Phone Call Centre**

Operational phone support is provided to give advice and help so that the user can get the most out of their DVCAM equipment and maximise its performance. Our telephone support is available from Monday to Friday and in 5 languages – English, French, German, Italian and Spanish.

- **Collection Anywhere**

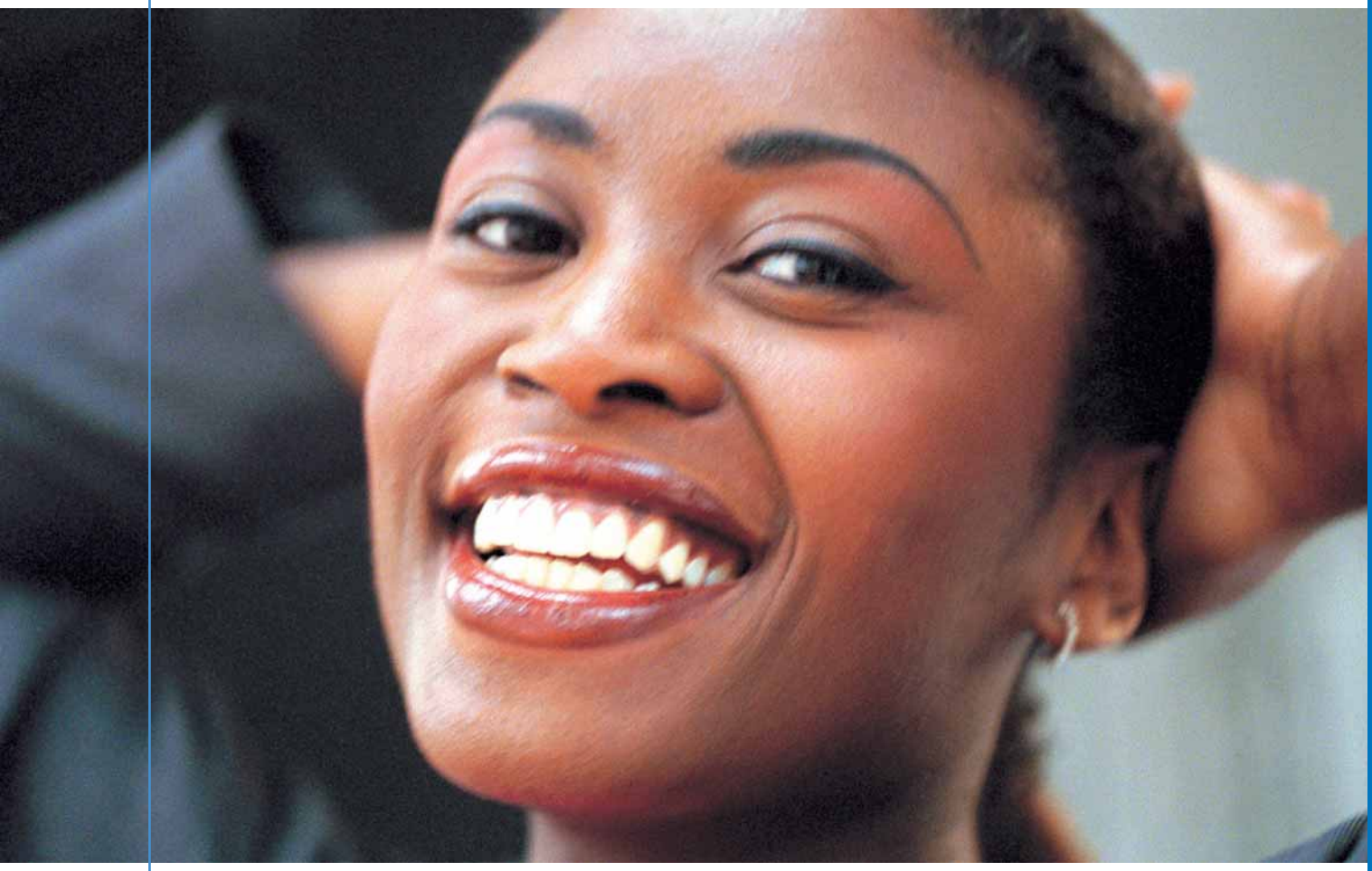
In the event of equipment failure, Sony will arrange collection of the faulty unit directly from, and delivery of the repaired unit directly to the customer's location – anywhere in mainland EU, Norway or Switzerland. That makes it simpler, quicker and even more convenient for the customer.

- **Repair within 7 days**

Sony will collect, repair and return the unit to the customer's preferred location within 7 working days. So, minimum downtime, increased confidence and the ability to plan your business are guaranteed.

- **Loan**

If the faulty equipment cannot be repaired in time, the DVCAM hotline will contact the customer and arrange to have a loan unit delivered. Arrangements will be made to collect the loan unit as soon as confirmation is received that the repair has been carried out satisfactorily.



The Sony DVCAM advantage

DVCAM™

System downtime means lost opportunities, even with the world's most reliable products. In today's competitive world that means time, hassle, increased cost and lost revenue. Why risk it? Technical support needs are an important consideration. With the Sony Silver Support Pack for DVCAM products, you are free to concentrate on the creative aspects of your job.

Remember:

Professional customers need professional support!

DSR-570WSP
DSR-370P

Common Features

- Highly mobile one-piece design
- DSP (Digital Signal Processing)
- Studio Multicore CCU operations up to 300m
- TruEye™ process for faithful colour reproduction
- DynaLatitude™ process minimises video level distortion
- Skin Detail and Skin Tone with auto detection of active area
- Black Stretch and Compress control functions
- Superb picture quality of the DVCAM format
- Playback capability of DV recorded tapes (SP mode only)
- Long recording time: up to 184 minutes with a standard-size cassette and 40 minutes with a mini-size cassette
- Total Level Control System (TLCS) for automatically extended range of Iris control
- Auto Tracing White Balance (ATW) function
- Black Halo free
- EZ Mode and EZ Focus for quick camera setup
- DynaFit™ shoulder pad for comfortable molding to any shoulder
- Variable colour temperature settings: 3200 K (19 steps in the range from 2200 K to 4300 K) or 5600 K (13 steps in the range from 4600 K to 12000 K)
- Video light connector for optional light equipment
- Menu control by Jog Dial operation
- Camera Setup File System
- SetupLog™ function for automatic recording of camera setting data
- Pool Feed operation *1
- i.LINK (DV output) interface providing a single cable connection to simultaneously transfer data and control signals as well as digital video and audio signals, with virtually no generation loss
- 26-pin VTR interface
- Full colour picture playback without an external adaptor
- Edit Search function
- Time code superimposed during playback and record
- Freeze Mix function
- ClipLink operation*2
- Compact and lightweight BP-M50/100 Ni-MH Batteries or BP-L40A/L60A/L90A Lithium-ion Batteries
- CA-WR855 Camera Adaptor for the WRR-855B Wireless Receiver
- Compact crew package with the LC-DS300SFT Soft Carrying Case or LC-DS500 Hard Carrying Case
- DXF-51 5'' Studio viewfinder
- Common Setup File for DSR-570WSP and DSR-370P
- Audio level monitoring through the side panel
- External VTR control & monitoring via i.LINK connector
- CA-370 Intercom adapter

*1 The optional DSBK-501P Analogue Composite Input Board is required.
*2 The optional DSBK-301A Index Picture Board is required.

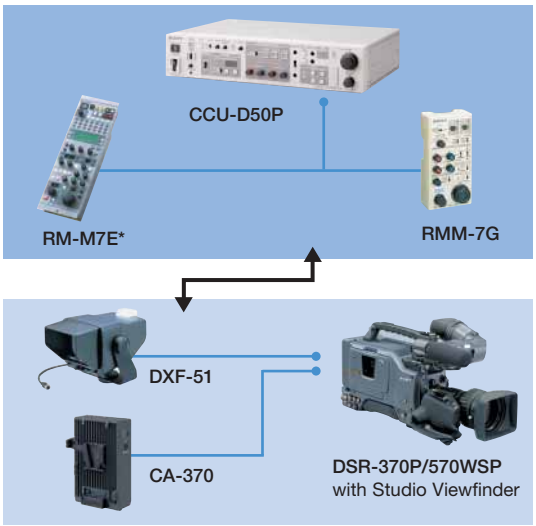
Silver Support

DSR-570WSP

One-piece Camcorder

- 16:9 - 4:3 Switchable Camcorder
- Compact and lightweight: 6.3 kg (13 lb 14 oz) including viewfinder, microphone, lens, battery and tape
- Low power consumption: 24 W (without viewfinder)
- Three 2/3-inch Power HAD WS™ 16:9 CCDs providing high quality images with low smear level, high sensitivity, high S/N ratio (61 dB) and high horizontal resolution (980/850 TV lines in 16:9/4:3 mode)
- Hyper Gain (36 dB or 42 dB selectable)
- Aspect ratio switchable between 4:3 and 16:9
- SetupNavi™ function for camera setup file storage
- Sensitivity: F11 at 2000 lx
- Minimum illumination = 0.5 lx
- Optional remote software available
- Flexible safety zone marker
  In 4:3 mode: OFF, 13:9, 14:9, 15:9, 16:9
  In 16:9 mode: OFF, 4:3, 13:9, 14:9, 15:9
- Silver Support supplied as standard (see page 14)

Studio Diagram



* Available in Autumn 2002

Silver Support

DSR-370P

One-piece Camcorder

- Compact and lightweight: 6.0 kg (13 lb 4 oz) including viewfinder, microphone, lens, battery and tape
- Low power consumption: 21 W (without viewfinder)
- Three 1/2-inch Power HAD™ CCDs for low smear level, high sensitivity, high S/N ratio (60 dB) and high horizontal resolution (800 TV lines)
- Hyper Gain (36 dB)
- 4:3 aspect ratio
- Sensitivity: F11 at 2000 lx
- Minimum illumination = 0.5 lx
- Flexible safety zone marker 4:3 mode: OFF, 13:9, 14:9, 15:9, 16:9
- SetupNavi™ function for camera setup file storage
- Silver Support supplied as standard (see page 14)

Lenses for DSR-370P

VCL-719BX (for DSR-370PK1 pack)

Zoom ratio	19:1
Focal length	6.7mm x 127mm
Zoom control	Servo/manual switchable
Iris control	Servo/manual switchable
Maximum relative aperture	F1.4 (6.7 to 89mm) to F2.0 (120mm)
Minimum object distance	Wide: 772x579mm, Tele: 42x32mm
Mount type	Sony 1/2-inch type bayonet mount
Weight	1.45kg (including lens hood)
Dimensions (WxHxD)	139.8 x 99.5 x 218.9mm (including objections)

VCL-716BX (for DSR-370PK2 pack)

Zoom ratio	16:1
Focal length	7.3mm x 117mm
Zoom control	Servo/manual switchable
Iris control	Servo/manual switchable
Maximum relative aperture	F1.9 (7.3 to 98mm) to F2.3 (117mm)
Minimum object distance	Wide: 823x617mm, Tele: 51x39mm
Mount type	Sony 1/2-inch type bayonet mount
Weight	1.2kg (including lens hood)
Dimensions (WxHxD)	123 x 102 x 205mm (including objections)

Silver Support MEMORY STICK

DSR-250P

One-piece Camcorder

- Compact and lightweight: 4.4 kg (9 lb 11 oz)
- Newly developed 1/3-inch CCDs for accurate colour reproduction
- Capable of both interlace scan, for moving images, and progressive scan, for still images or shooting moving subject*1 and exporting a frame of the image as a still picture
- DSP (Digital Signal Processing)
- New, high-resolution 1.5-inch black & white viewfinder
- 2.5-inch (200,000 dot) colour LCD monitor
- 12x lens*2 with Super SteadyShot™ system
- 16:9 recording mode available (electronically processed)
- Superb picture quality of the DVCAM format
- Recording and playback capability with standard and mini-size DVCAM and DV tapes (SP mode only)
- Three XLR audio input connectors for professional microphones (one at front, two at rear)
- Audio dubbing capability (48 kHz/16-bit or 32 kHz/12-bit selectable)
- Long recording time: 184 minutes with a standard-size cassette in DVCAM mode, or 270 minutes in DV SP mode
- Time/date data superimposition on output pictures
- Digital still camera functions with Memory Stick™
- Light output (DC 12 V, max. 30 W) and additional DC 12 V out for optional accessories
- Time code preset capability
- i.LINK (DV In/Out) interface providing a single cable connection to simultaneously transfer audio, video and command signals
- LANC interface for simple editing with a LANC-equipped recorder or editing system
- Supplied RMT-811 Remote Commander
- Silver Support supplied as standard (see page 14)

*1 When recording moving images in progressive scan mode, the motion will display some jitter since the picture is read/output every 1/12.5 second.

*2 Digital zoom of 24x or 48x available via menu selection.

Silver Support

DXC-D35P+DSR-1P

Two-piece Camcorder

- Combination of the DXC-D35P Digital Video Camera and the DSR-1P Dockable Recorder, equivalent to a one-piece camcorder
- Compact and lightweight: 6.3 kg (13 lb 14 oz) including viewfinder, battery, joint plate and carrying handle
- Three 2/3-inch Power HAD CCDs for low smear level, high sensitivity and high S/N ratio (61 dB), and high horizontal resolution (880 TV lines)
- Available in 4:3 mode or 16:9, 4:3 switchable version
- Hyper Gain (36 dB or 42 dB selectable)
- DSP (Digital Signal Processing)
- TruEye process for faithful colour reproduction
- DynaLatitude process minimises video level distortion
- Skin Detail and Skin Tone with auto detection of active area
- Sensitivity: F11 at 2000 lx
- Minimum illumination: 0.25 lx
- Black Stretch and Compress control functions
- Variable colour temperature settings: 3200 K (19 steps in the range from 2200 K to 4300 K) or 5600 K (13 steps in the range from 4600 K to 12000 K)
- Black halo-free
- Superb picture quality of the DVCAM format
- Playback capability of DV recorded tapes (SP mode only)
- Long recording time: up to 184 minutes with a standard-size cassette and 40 minutes with a mini-size cassette
- Total Level Control System (TLCS) for automatically extended range of Iris control
- Auto Tracing White Balance (ATW) function
- EZ Mode and EZ Focus for quick camera setup
- Camera Setup File System
- SetupNavi function for Camera Setup File Storage
- SetupLog function for automatic recording of camera setting data
- Edit Search function
- Time code superimposed during playback and record
- Freeze Mix function
- ClipLink operation

DSR-1P

Dockable Recorder

- Compact and lightweight: 3.1 kg (6 lb 13 oz) including battery
- Ideal operation as a digital camcorder by docking with the DXC-D35P Digital Video Camera
- Dual-size cassette mechanism: both standard- and mini-size cassettes accepted
- Dual interface mechanism: Pro 76-pin Digital and Pro 50-pin interfaces for direct connection with both Sony digital and analogue cameras
- Superb picture quality of the DVCAM format
- Playback capability of DV recorded tapes (SP mode only)
- Long recording time: up to 184 minutes with a standard-size cassette and 40 minutes with a mini-size cassette
- ClipLink operation
- Full colour picture playback capability without a playback adaptor
- Record review function
- Frame accurate back-space editing
- Built-in SMPTE/EBU time code generator/reader
- Time base stabiliser
- Full VTR function control (FastForward/Rewind/Play/Stop/Eject)
- Comprehensive 8-digit LCD
- Silver Support supplied as standard (see page 14)

Silver Support

MEMORY STICK

DSR-PD150P

Compact Camcorder

- Compact and lightweight: 1.5 kg (3 lb 5 oz) including battery and tape
- Newly developed 1/3-inch CCDs for accurate colour reproduction
- Capable of both interlace scan, for moving images, and progressive scan, for still images or shooting a moving subject*1 and exporting a frame of the image as a still picture
- DSP (Digital Signal Processing)
- Two XLR audio input connectors for professional microphones
- Supplied RMT-811 Wireless Remote Commander
- 2.5-inch (200,000 dot) colour LCD monitor
- 12x lens*2 with Super SteadyShot system
- Manual control and a full range of auto modes
- 16:9 recording mode available (electronically processed)
- Superb picture quality of the DVCAM format
- Playback and record capability of DV recorded tapes*3 (SP mode)
- 40 minutes recording time with a mini-size cassette
- Time/date data superimposition on output pictures
- Digital still camera functions with Memory Stick
- InfoLITHIUM™ battery system displays the remaining capacity of the battery (accurate to the minute)
- Audio dubbing capability (48 kHz/16-bit or 32 kHz/12-bit selectable)
- i.LINK (DV In/Out) interface providing a single cable connection to simultaneously transfer audio, video and command signals
- LANC interface for simple editing with a LANC-equipped recorder or editing system
- Silver Support supplied as standard (see page 14)

*1 When recording moving images in progressive scan mode, the motion will display some jitter since the picture is read/output every 1/12.5 second.
*2 Digital zoom of 24x or 48x available via menu selection.
*3 Only mini-size DVCAM and DV cassettes can be used.

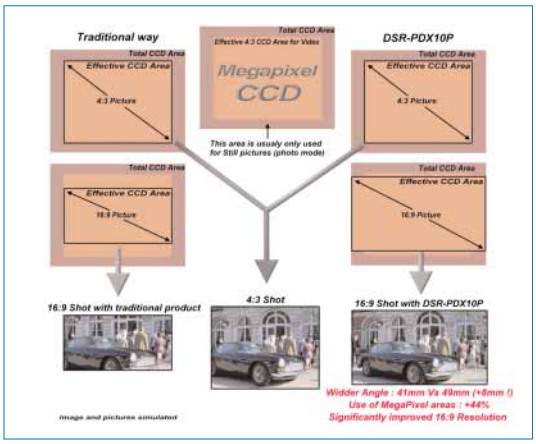
Silver Support

MEMORY STICK

DSR-PDX10P

Handycam®-style Camcorder

- Very compact body (the smallest 3 CCD DVCAM camcorder)
- 3 1/4.7-inch Mega pixel Advanced HAD CCD type
- 14 Bits DXP Processing (Digital Extended Processor)
- Enhanced 16:9 capability (real 16:9 shooting quality)
- 2 XLR audio input connectors for professional microphones
- USB Streaming (capability to stream Video and Audio through USB port) available in camera and VCR mode
- 3.5 inch type 240,000 colour LCD monitor with touch panel function (Spot focus, Spot AE, Playback Zoom, Memory play)
- 180,000 dot precision Black and White LCD Viewfinder
- Optical Super SteadyShot™
- TC and User bit preset capability
- DVCAM and DV (SP mode) recording and playback formats
- High resolution picture recording (640x480 / 1152x864 dots)
- MPEG movie recording up to 85 mins on a 128 MB Memory Stick
- i.LINK and Analogue In/Out interfaces
- Oplayo™ Composer Pro Lite 2.0 software supplied allowing the streaming of content for many devices such as PC, PDA or mobile phone
- Silver Support supplied as standard (see page 14)



Master Series VTRs

Since its introduction, the DVCAM format has become widely accepted in the world of video production – from industrial to broadcast markets. Recognising the increasing demands for DV-based production in broadcast applications, Sony introduced the DSR-2000P in 1999, complete with compatibility with all DV family formats and professional features, such as excellent editing performance and high-quality jog audio, inherited from analogue formats. Building on the advanced technologies of the DVCAM format and professional features of the flagship DSR-2000P, Sony now presents the entire lineup of Master Series VTRs, our top-of-the-line DVCAM videocassette recorders and players. The Master Series VTRs (DSR-2000P, DSR-1800P, DSR-1600P, DSR-1500AP and DSR-70AP) now bring the features and benefits introduced with the DSR-2000P to a wider market, from industrial to broadcast for a wider range of applications and needs.

DSR-2000P
DSR-1800P
DSR-1600P
DSR-1500AP
DSR-70AP

Master Series

Common Features

- Superb picture quality of the DVCAM format
- Playback capability of DV (25 Mb/s) recorded tapes including DV tapes recorded in SP mode and DVCPRO tapes*1 without a mechanical adaptor or menu settings changes
- Long recording time: up to 184 minutes with a standard-size cassette and 40 minutes with a mini-size cassette
- Four-channel audio editing capability*6
- Audio cross-fade function for clean audio transitions at editing points*2
- Excellent jog audio capability
- DMC (Dynamic Motion Control) provides noiseless slow-motion playback
- High-speed picture search over a range of 60 times normal speed, in both forward and reverse*6
- Versatile digital interfaces*3: SDI, SDTI (QSDI), i.LINK (DV In/Out) and AES/EBU digital audio
- Extensive analogue interfaces: composite, component, S-Video and XLR audio
- RS-422A remote control interface
- Frame accurate editing capability
- ClipLink operation
- Full tape dubbing with ClipLink Log Data via SDTI (QSDI) and RS-422A interfaces*4
- 16:9 aspect ID signal recording
- Video process control for greater control of both analogue and digital outputs
- Built-in SMPTE/EBU time code and VITC generator/reader
- Built-in signal generator (colour bars, black burst, 1 kHz tone, silent signal)*4
- Flexible input selection between video and audio*5
- Universal powering system (AC 100 V to 240 V)
- Three-size cassette compartment to ensure compatibility with DV(25Mb/s) recorded tapes

*1 SDTI (QSDI) and i.LINK (DV In/Out) interfaces do not support DVCPRO playback.
*2 DSR-2000P/DSR1800P only.
*3 Optional Input/Output Boards required. Please check Feature Comparison of Studio VTRs (p.25) for details.
*4 DSR-2000P/DSR1800P/DSR-1500AP/DSR-70AP only.
*5 i.LINK cannot be combined with other signal interfaces. When SDTI (QSDI) is selected as the audio input, the video signal is assumed to be SDTI (QSDI). However, when it is selected as the video input, other signal interfaces can be selected for the audio.
*6 DSR-2000P/1800P/1600P only.

Silver Support

Master Series

DSR-2000P

Editing Recorder

- Playback capability of DV tapes recorded in LP mode
- Preread editing capability*1 to perform sound-on-sound capability, audio mix/swap and over-dubbing of audio with no delay between video and audio as well as A/B roll editing*2 with two VTRs
- VTR-to-VTR editing without external controllers
- Wide range of digital slow speed from –1 to +1 times normal speed
- Optional SDTI-CP digital interface board (MPEG Out)
- Channel condition monitoring function
- Audio level control in both recording and playback modes
- Dial menu operation
- Key Inhibit and Rec Inhibit functions to prevent accidental operation
- DSBK-200 Control Panel for remote operation from a distance of up to 10 metres (approx. 33 ft.)
- Silver Support supplied as standard (see page 14)

*1 Not available through SDTI (QSDI) and i.LINK interfaces.
*2 MIX and WIPE only.

Silver Support

Master Series

DSR-1800P

Editing Recorder

- Preread playback capability to perform audio mix/swap and over dubbing without any delay between video and audio signals
- Wide range of digital slow speed from -0.5 to +0.5 times normal speed
- Channel condition monitoring function
- Jog dial on front panel
- Silver Support supplied as standard (see page 14)

Silver Support

Master Series

DSR-1600P

Editing Player

- Wide range of digital slow speed from -0.5 to +0.5 times normal speed
- Channel condition monitoring function
- Jog dial on front panel
- Silver Support supplied as standard (see page 14)

Silver Support

Master Series

DSR-1500AP

Editing Recorder

- Wide range of digital slow speed from -0.5 to +0.5 times normal speed
- Recording and playback capability of the DV format (SP mode only)
- Compact, half-rack size
- Menu keys on front panel for picture search
- Silver Support supplied as standard (see page 14)

STUDIO VTRs

Silver Support

DSR-85P

High-speed Editing Recorder

- Superb picture quality of the DVCAM format
- Playback capability of DV recorded tapes (SP mode only)
- High-speed data transfer at four times normal speed via SDTI (QSDI) interface
- Long recording time: up to 184 minutes with a standard-size cassette and 40 minutes with a mini-size cassette
- Versatile digital interfaces: SDI*1, SDTI (QSDI) and AES/EBU digital audio
- Extensive analogue interfaces: composite, component, S-Video and XLR audio
- RS-422A remote control interface
- High-speed tape dubbing with ClipLink Log Data at four times normal speed via SDTI (QSDI) and RS-422A interfaces
- ClipLink operation
- Frame accurate editing capability
- Built-in SMPTE/EBU time code generator/reader
- Time base corrector
- High-speed picture search over a range of 32 times normal speed, in both forward and reverse
- Digital slow function over a range from 0 to 0.24 times normal speed, in both forward and reverse
- Jog audio capability
- SIRCS (Sony Integrated Remote Control System) interface for the DSRM-10 Remote Control Unit
- Silver Support supplied as standard (see page 14)

*1 The optional DSBK-120P SDI Input/Output Board is required.

Silver Support

DSR-45P

Recorder

- Superb picture quality of the DVCAM format
- Recording and playback capability of the DV format (SP mode only)*1
- Long recording time: up to 184 minutes with a standard-size cassette, 40 minutes with a mini-size cassette
- Full range of analogue Video IN/OUT: Component, Composite, S-Video
- Four channel independent Audio IN/OUT with XLR connectors for Audio OUT
- i.LINK(DV) interface for simultaneous transfer of audio, video, and command signals
- RS-422A remote control interface*2
- RS-232C interface for basic control from a PC
- LANC and Control S interface
- Time code IN/OUT
- Time code/ User bit preset
- Time code IN through DV IN
- Duplication function (Including the duplication of Cassette Memory data)
- Compact size (half-rack size width, 2U height)
- Low power consumption (22W during playback)
- Built-in 2-inch type (123,200 dot) colour LCD monitor
- Tape counter
- Wireless remote controller RMT-DS5 supplied
- Silver Support supplied as standard (see page 14)

*1 When recording in DV (SP) format, the transition between cut to cut may not be smooth. In addition, when the recording format is switched between DVCAM and DV, the transition may not be recorded smoothly.

*2 The DSR-45P is not equipped with the synchronisation capability, therefore is recommended to be used only as a source feeder in A/B roll editing.

Silver Support

DSR-30P

Recorder

- Superb picture quality of the DVCAM format
- Playback capability of DV recorded tapes (SP mode only)
- Long recording time: up to 184 minutes with a standard-size cassette and 40 minutes with a mini-size cassette
- i.LINK (DV In/Out) interface providing a single cable connection to simultaneously transfer audio, video and command signals
- LANC interface for simple editing with a LANC-equipped recorder or editing system
- Auto repeat function
- One-program playback function to automatically rewind to the beginning of a tape and enter Standby mode
- Power-on playback/recording capabilities
- External timer recording
- Duplication mode with original time code
- Function lock to avoid accidental operation
- Built-in control tray with a Jog/Shuttle dial with a range of 1/5 to 18 times normal speed, in both forward and reverse
- Index Points search function (when using a cassette with IC Cassette Memory)
- Clear frame picture
- RMT-DS30 Wireless Remote Controller (supplied accessory) for control of basic functions
- Headphone/microphone connections
- Silver Support supplied as standard (see page 14)

Silver Support

DSR-25

Recorder

- Superb picture quality of the DVCAM format
- Recording and playback capability of the DV format (SP mode only)*1
- Long recording time: up to 184 minutes with a standard-size cassette, 40 minutes with a mini-size cassette
- Recording and playback capability of both NTSC/PAL signals*2
- i.LINK(DV) interface for simultaneous transfer of audio, video, and command signals
- LANC and Control S interface
- Time code/ User bit preset
- Time code IN through DV IN
- Duplication function (Including the duplication of Cassette Memory data)
- Power-on recording and playback capabilities
- Compact size (half-rack size width, 2U height)
- Low power consumption (16 W during playback)
- Built-in 2-inch type (123,200 dot) colour LCD monitor
- Tape counter
- Wireless remote controller RMT-DS5 supplied
- Silver Support supplied as standard (see page 14)

*1 When recording in DV (SP) format, the transition between cut to cut may not be smooth. In addition, when the recording format is switched between DVCAM and DV, the transition may not be recorded smoothly.

*2 The DSR-25 is not equipped to convert signals from NTSC to PAL, or vice versa.

DSR-11

Silver Support

Recorder

- Superb picture quality of the DVCAM format
- Long recording time: up to 184 minutes with a standard-size cassette and 40 minutes with a mini-size cassette
- Recording and playback of DV format tapes (SP mode only)
- NTSC/PAL compatible*1 in both Rec and Play mode
- Composite and S Video inputs
- i.LINK (DV In/Out) interface providing a single cable connection to simultaneously transfer audio, video and command signals
- Unique design enables both horizontal and vertical installation
- LANC and Control S terminals
- Auto repeat function
- DC power operation
- Supplied RMT-DS11 Wireless Remote Commander
- Silver Support supplied as standard (see page 14)

*1 The DSR-11 does not convert signals from NTSC to PAL, or vice versa.

PORTABLE VTRs

Silver Support

Master series

DSR-70AP

Portable Editing Recorder

- Compact, all-in-one package features a 6.4-inch VGA LCD monitor, a full cut-editing controller with a Jog/Shuttle dial and audio speaker
- Wide range of digital slow speeds from -0.5 to +0.5 times normal speed
- High-speed colour picture search over a range of 32 times normal speed, in both forward and reverse
- Audio mix/swap recording
- Cliplink operation: cue up to Mark In/Cue address, change of Mark In/Out points, change of OK/NG status and creation of new Mark In/Out points
- Edit List Memory Function
- Double Deck Editor by docking two DSR-70AP units or a DSR-70AP and a DNW-A25 Betacam SX® portable editing recorder
- SDI and i.LINK interfaces are provided by a single DSBK-160A optional board
- Two-camera switching recording*1
- Sequential recording for up to 6 hours in the double deck configuration
- Parallel-run recording to control two docked DSR-70AP units in parallel for simultaneous recording
- Two-way power supply system (AC/DC) for operation with either AC*2 or DC power
- Silver Support supplied as standard (see page 14)

*1 The optional DSBK-180 Dual Video Input Board is required.
*2 AC adaptor is required.

Note: Optional interface boards (DSBK-140/150/160A/170) cannot be used in combination with each other. However, these boards can be used together with the optional DSBK-180.

Silver Support

DSR-50P

Portable Recorder

- Superb picture quality of the DVCAM format
- Playback capability of DV recorded tapes (SP mode only)
- Long recording time: up to 184 minutes with a standard-size cassette and 40 minutes with a mini-size cassette
- Four-channel independent digital audio recording
- 2.5-inch (200,000 dot) colour LCD monitor
- Duplication options (tape copy, tape copy with original time code, or tape copy with cassette memory data)
- Compact & lightweight design: 3.9 kg (8 lb 9 oz) without battery and tape
- Playback capability of both NTSC and PAL recorded tapes*1
- i.LINK (DV In/Out) interface providing a single cable connection to simultaneously transfer audio, video and command signals
- 26-pin Camera Connector
- Analogue Component Output
- Timecode IN/OUT
- Silver Support supplied as standard (see page 14)

*1 The output signal level is not standard and therefore recommended for simple monitoring only, with a monitor of the same colour system as the original source.

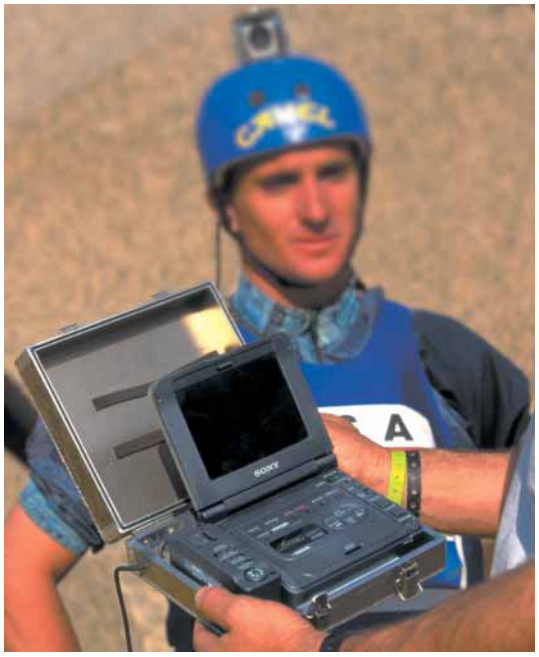
Silver Support

DSR-V10P

DVCAM Video Walkman® Recorder

- Superb picture quality of the DVCAM format
- Playback capability of DV recorded tapes (SP mode only)
- 40 minutes recording time with a mini-size cassette*1
- Compact and lightweight: 970 g (2 lb 2 oz) without battery and tape
- Built-in 5.5-inch LCD monitor
- InfoLITHIUM battery system displays the remaining capacity of the battery (accurate to the minute)
- i.LINK (DV In/Out) interface providing a single cable connection to simultaneously transfer audio, video and command signals
- LANC interface for simple editing with a LANC-equipped recorder or editing system
- Assemble editing with up to 99 events x four programs with the optional DSRM-E1 Edit Adaptor
- Auto repeat function
- Duplication mode with original time code
- Hands-free shooting capability with the optional CVX-V1P/V3P/V18NSP Mini Camera
- Silver Support supplied as standard (see page 14)

*1 The DSR-V10P accepts only mini-size DVCAM and DV cassettes.



Flexicart

Multi-cassette System

- Accepts a maximum of six DSR-2000P/1800P/1600P units*1
- Designed to be modular and reconfigurable with optional VTRs and cassette bin units to meet differing applications
- Multiple inputs and outputs
- Fully automated, simultaneous record, playback and time delay
- Standard traffic and automation interface
- PC-driven, user-friendly Windows® environment

*1 Available for standard-size cassettes only.

Applicable VTRs	VTR Mount Kit	Cassette Bin Unit
DSR-2000P DSR-1800P DSR-1600P	BKFC-54	BKFC-21DV BKFC-210*1

*1 BKFC-210 DV Hand Kit: a robotics hand for handling DVCAM standard-size cassettes.

Configuration (VTR/Bin Unit ratio)		Standard-size Cassette Capacity
VTRs	Bin Units (4U high)	
1	7	147
2	7	147
3	6	126
4	5	105
5	4	84
6	3	63

HARD DISK UNITS

Silver Support

DSR-DU1

Hard Disk Unit

- Compact hard drive unit (2.5-inch, 40GB hard drive) for use with DVCAM and Sony DV camcorders*1
- Camera output can be recorded to the DSR-DU1's hard drive in parallel to the recordings made on the camcorder's tape via i.LINK(DV) connection.
- Recording in 25Mb/s DVCAM/DV stream for up to three hours
- Capable of docking directly to the rear of DVCAM camcorders*2 by use of the CA-DU1 optional Camera Adaptor
- The camera adapter's slot-in mechanism allows easy and quick replacement of the DSR-DU1
- Can interface with a variety of i.LINK(DV) equipped Sony hand-held type DVCAM/DV camcorders via its iLINK(DV) connector
- The DSR-DU1's DV video/audio files can be accessed from a compatible i.LINK equipped non-linear editor*3
- Compact and Lightweight
- VTR-like functions and operation keys
- i.LINK interface with AV/C and SBP2 protocols
- Cache recording (8 seconds)
- Interval recording
- 525(NTSC)/625(PAL) Switchable*4
- REC Trigger controlled from the REC On/Off button of Sony i.LINK(DV) equipped camcorders*5
- Supplied remote controller for Rec, Cue and Rec Tally controls
- Flexible DC operation (DC 12 V*6, DC 8.4 V)
- Shooting Data (Time codes of the rec in and out points, Cue points from the DSR-DU1 and the supplied remote controller)
- Silver Support supplied as standard (see page 14)

*1 Please contact your nearest Sony office or Authorised dealer for compatible DV camcorders.
*2 DSR-570WSP/370P/500WSP/300AP/250P.
*3 Please contact your nearest Sony office or Authorised dealer for non-linear products that support DV file transfer between the DSR-DU1.
*4 Signal conversion from 525(NTSC) to625(PAL), or vice versa is not possible.
*5 To use this function with camcorders other than the DSR-570WSP/370P, tape should be set in the cassette compartment.
*6 To use DC 12V, the optional CA-DU1 is required.

Silver Support

DSR-DR1000P

Hard Disk Recorder

(Preliminary information)

- DVCAM recording for over 6 hours (80GB hard drive)
- Compact & lightweight (Half-rack size, 6 kg)
- Simultaneous recording & playback
- Clip segment playback for playout of designated video segment
- DMC playback with the range of ± x2 times normal speed
- Continuous loop recording
- Pre-alarm recording (automatic recording triggered by an external alarm signal)
- Interval recording
- i.LINK interface with AV/C and SBP2 protocols
- Versatile interfaces (i.LINK, SDI, Component, Y/C, Composite, AES/EBU, Alalogue audio, TC I/O, RS-422A, Ethernet)
- VTR-like control panel with a Jog/Shuttle dial
- Network capability (file transfer using FTP via 100Base-T Ethernet)
- SNMP (Simple Network Management Protocol) enabled
- Silver Support supplied as standard (see page 14)

PURPLE VAIO and PURPLE DESKTOP

This low cost editing solution from Sony is based on the same award-winning interface used in the Sony ES-3 and will suit any editor looking for a DV based editing solution.
Supplied either as a Desktop or Laptop solution, there is sure to be a system to suit your needs today and into the future.

FEATURES

• Easy to use
By using a fully customisable interface, Purple is able to adapt to your every need. Editors can have their own set of keyboard shortcuts and the interface is streamlined allowing you to start working as quickly as possible.

• Uncompromising picture quality
Using native DV / DVCAM compression, Purple does not re-compress your pictures during the editing process. The supplied i.LINK interface also provides a simple and convenient way of controlling your VTR or camera and transferring your video, audio and timecode data to the PC.

• Reliable and powerful
Purple is installed on the Windows 2000 operating system which has a number of benefits, the most important being reliability. In the unlikely event of a system crash Purple will never lose your work as it is constantly being saved.

Additionally, Purple fully supports the Windows 2000 multi-tasking capabilities, which means that processes such as rendering can be carried out in the background. Any rendering tasks are started automatically so that you can always concentrate on the edit in hand.

The Desktop version also makes full use of multi-processor workstations and the optional “InTime” board will reduce rendering times dramatically.

• Flexible
Purple can edit more than just DV sourced material, by utilising third party converters from Miranda and Dazzle, you can also digitise material from other digital or analogue formats.

Ultimately this means that your Purple system can also be used as a low cost offline editor, as your finished edit can be exported to an online suite via EDL or OMF files.

The number of Video and Audio layers are infinite, as are the number of effects that can be applied to a video clip. All this combined with a totally non-destructive undo function makes Purple the most versatile and flexible system on the market today.

• Open platform
By supporting many of today's Effect plugins such as Boris FX, Ultimatte and Vortex FX Purple is an extremely open editing solution. Additionally, standard network infrastructures are also supported, allowing you to quickly share your material with other creative people.

The X-send function allows the editor to export both media and timeline information directly into other packages like Adobe After FX, Pinnacle’s Commotion and Discreet Logic’s Media Cleaner. Multimedia engines such as AVI and QuickTime are also fully integrated and a wide choice of still files can also be used.

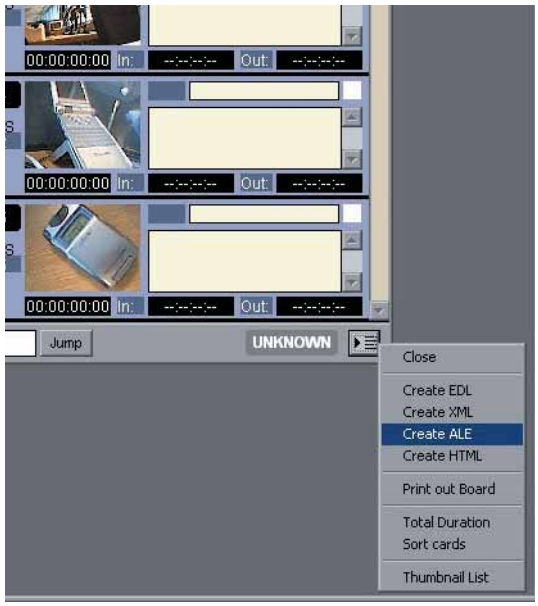
• Advanced audio tools
No NLE system today can be complete without a comprehensive set of audio tools. Purple supports realtime mixing of 8 audio channels and audio filters such as a 3 band parametric equaliser, a maximizer and reverb are also supplied as standard.

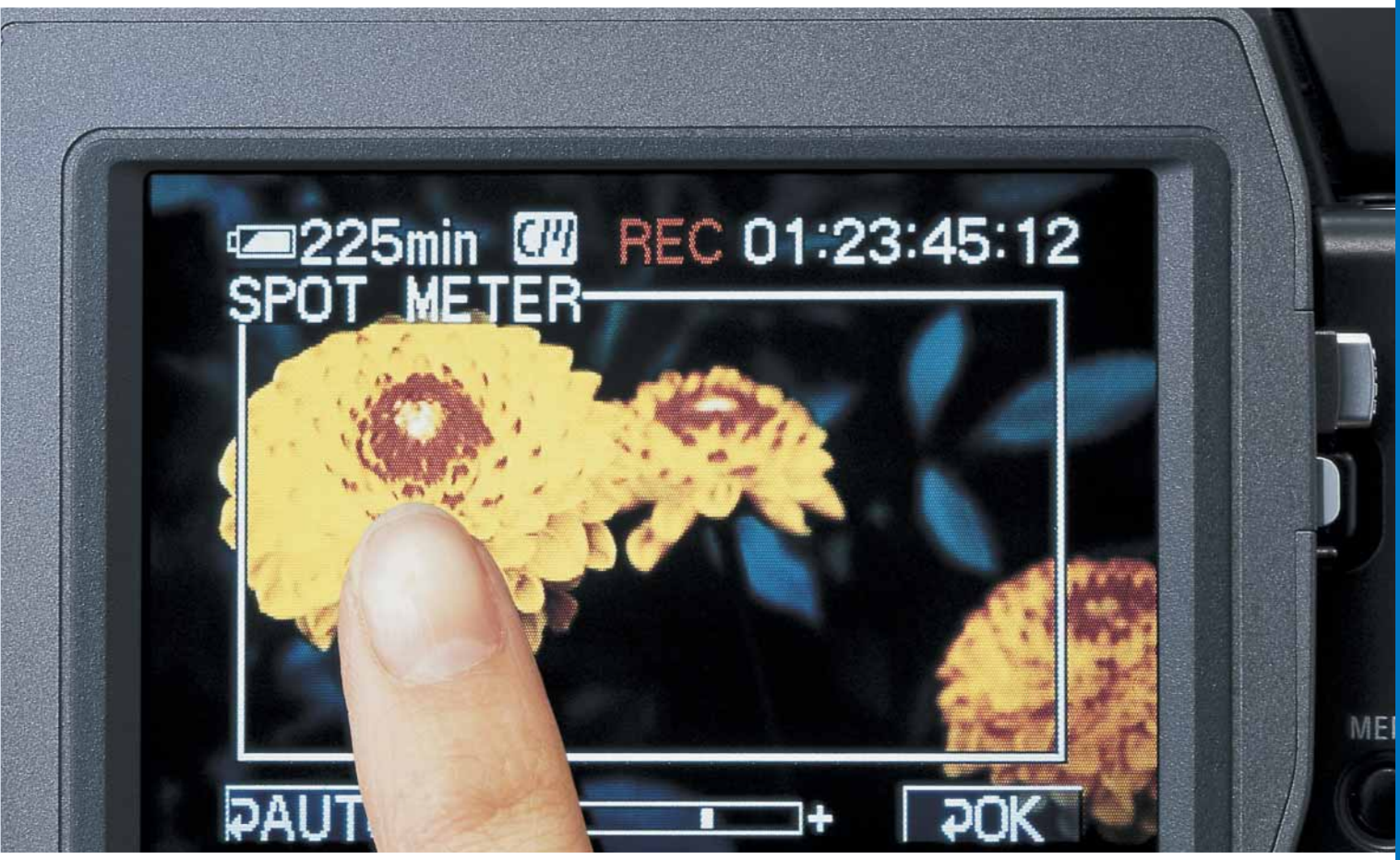
Additional audio can be imported from CD and a Voice over can be carried out in realtime whilst the existing audio tracks are monitored.

• The Complete Solution.
Whether it is the mobile laptop system, or the scalable desktop version, Purple, combined with the DVCAM family of VTR’s and Camera’s provides you with the most complete end to end solution in the world today.

JZ-1

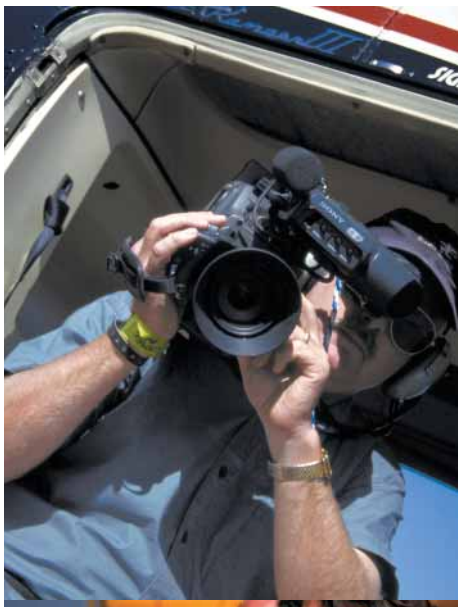
The JZ-1 Logging Software allows users to create logging data using a PC and a RS-422 DVCAM VTR. Operation is both quick and simple, and is based on a very straightforward GUI. For DVCAM The JZ-1 has the ability to capture ClipLink data and export it into a variety of formats (Edit Descision Lists - EDLs) compatible with most non linear systems on the market. JZ-1 can also be used with IMX and Betacam VTRs to improve the workflow in editing suites





DVCAM™

From an application standpoint, the DVCAM format incorporates all the attributes expected in a broadcast and professional format, such as native SMPTE time code, ± 0 frame accuracy in insert editing, and the robustness in the format to withstand the wear and drop in imagery dB resulting from use in the harsh ENG and production environment. Not to be forgotten, the DVCAM line has Sony's professional service infrastructure behind each product. In times of dire need, this aspect of customer support can be the most critical for those utilizing a professional product. It is no wonder that discerning professionals select DVCAM for their operation.



Feature Comparison

DIGITAL CAMCORDERS

	DSR-570WSP	DSR-370P	DSR-250P	DSR-PD150P	DSR-PDX10P
General					
CCD size	3CCD 2/3 inch	3CCD 1/2 inch	3CCD 1/3 inch	3CCD 1/3 inch	3CCD 1/4.7 inch
CCD type	16:9	4:3	4:3	4:3	16:9
16:9 commutation capability	4/3 Commutation		•	•	• (with high resolution capability)
PowerHAD CCD	•	•			
Standard lens	Recommended Canon: YJ18x9KRS, Fujinon: A19x8.7BRM-28	APK version: YH18x6.7 KRS	12x (6.0 to 72 mm)	12x (6.0 to 72 mm)	12x (3.6 to 43.2 mm)
Interchangeable lens	•	•	Large range of high quality lenses are available at Century Optics	Large range of high quality lenses are available at Century Optics	VCK-HG0237X and VCL-HG0737X (consumer accessories)
Super SteadyShot			•	•	•
Resolution	980 in 16/9 & 850 in 4/3	800 lines	530 lines	530 lines	530 lines
Minimum illumination	0.25 lux	0.5 lux	2 lux	2 lux	7 lux
S/N Ratio	61 dB Typical	61 dB Typical			
Viewfinder type	BW CRT	BW CRT	BW CRT	High resolution BW LCD	High resolution BW LCD
Tape size	Std and Mini DV/DVCAM	Std and Mini DV/DVCAM	Std and Mini DV/DVCAM	Mini DV and DVCAM	Mini DV and DVCAM
Recording mode	DVCAM	DVCAM	DV or DVCAM	DV or DVCAM	DV and DVCAM
Playback	DV and DVCAM	DV and DVCAM	DV and DVCAM	DV and DVCAM	DV and DVCAM
PCM Audio 16bits/12 bits	•	•	•	•	•
Audio dubbing			•	•	•
Time code preset	•	•	•	•	•
Colour LCD screen			Yes 2.5-inch	Yes 2.5-inch	Yes 3.5-inch
Memory Stick (MSA-4A/8A/16A/32A/64A/128A)			•	•	•
Manual iris	Yes (Ring)	Yes (Ring)	Yes (Ring)	Yes (Dial)	Yes (Dial)
Manual zoom	Electric or manual	Electric or manual	Electric or manual	Electric or manual	Electric
Focus ring	•	•	•	•	•
DynaFit Shoulder pad	•	•	•		
Mass	6.3kg	6kg	4.4kg	1.5kg	0.95kg
Studio operations CCU control capability	•	•			
Advanced DSP Features					
TruEye Process	•	•			
Dynalatitude Process	•	•			
Skin Detail	•	•			
SkinTone	•	•			
TSCS (Total Level Control System)	•	•			
ATW (Auto Tracing White Balance)	•	•			
EZ Mode	•	•			
EZ Focus	•	•			
Camera Setup File	•				
Setup Navigation	•				
Setup Log	•	•			
Freeze Mix	•	•			
ClipLink	•	•			
Photo mode			•	•	•
Progressive still picture mode			•	•	•
High resolution still pictures				• (640x480)	• (1152x768)
Long MPEG movie recording on MS					•
Output connectors					
Composite	Yes (2xBNC)	Yes (2xBNC)	Yes (RCA+BNC)	Yes (Jack)	Yes (Jack)
S-Video	•	•	•	•	•
Y, R-Y, B-Y component	Yes w 26-pin	Yes w 26-pin			
i-LINK IEEE-1394	Yes (6-pin)	Yes (6-pin)	Yes (6-pin)	Yes (4-pin)	Yes (4-pin)
USB Connector (streaming)					•
Audio RCA x 2	•	•	•	•	•
DC-12V - 4-pin	•	•	•		
Adjustable Time Code	•	•	•	•	
Input connectors					
Composite	Yes (option DSBK-501)	Yes (option DSBK-501)	Yes (RCA)	Yes (RCA)	Yes (RCA)
S-Video			•	•	•
Remote (RS-232)	•	•			
Gen Lock	•	•			
LANC			•	•	•
Lens connector	•	•			
Audio XLR	Yes (1 front + 2 rear)	Yes (1 front + 2 rear)	Yes (1 front + 2 rear)	Yes (2)	Yes (2)
Time Code	•	•			
Power through 4-pin XLR	•	•	•		
Specific power plug				•	•
i-LINK IEEE-1394			Yes (6-pin)	Yes (4-pin)	Yes (4-pin)

Accessories

	DSR-570WSP	DSR-370P	DSR-250P	DSR-PD150P	DSR-PDX10P
NP-1B adaptor	Yes with DC-L1	Yes with DC-L1	Yes with DC-L1		
AC Adaptor	AC-DN1/2	AC-DN1/2	AC-DN1/2	supplied (AC-L10)	supplied (AC-L10)
Batteries	BP-L40A/L60/L90/M50/100	BP-L40A/L60/L90/M50/100	BP-L40A/L60/L90/M50/100	NPF-330/550/750/960	NP-FM50 / NP-QM71 / NP-QM91
i-LINK cable	CCF-3L (6P-6P) CCFD-3L (4P-6P)	CCF-3L (6P-6P) CCFD-3L (4P-6P)	CCF-3L (6P-6P) CCFD-3L (4P-6P)	VMC-IL4415/4435 (4P-4P) VMC-IL4615/4635 (4P-6P)	VMC-IL4415/4435 (4P-4P) VMC-IL4615/4635 (4P-6P)
Diving / Snorkling case					
Optional charger	BC-M50/BC-L120/AC-DN1	BC-M50/BC-L120/AC-DN1	BC-M50/BC-L120/AC-DN1	AC-V700/AC-VQ800	AC-SQ950D
Audio HF transmitter	WRT-822B	WRT-822B	WRT-805B or WRT-822B	WRT-805B	WRT-805B
Wide angle	Canon YJ12x6.5 KRS Fujinon A12x6.8	Canon YH12x4.8KRS, Fujinon S12x5	option: Sony VCL-HG0758 (without lens hood) Canon WR-58/ Century Optics	option: Sony VCL-HG0758 (without lens hood) Canon WR-58 Century Optics	—
Rain cover	LCR-1	LCR-1	LCR-1		
Camcorder light	Anton Bauer Ultra Light2 20W (UL2-6)+ (DIFFUSION FILTER uld-f)	Anton Bauer Ultra Light2 20W (UL2-6)+ (DIFFUSION FILTER uld-f)	Anton Bauer Ultra Light2 20W(UL2-6)+ (DIFFUSION FILTER uld-f)	HVL-20DW2 (+NP-550/750 not supplied)	HVL-S3D (+NP-550/750 not supplied)
Audio HF receiver	WRR-855B (+CA-WR855)	WRR-855B (+CA-WR855)	WRR-805A/B or WRR-855B (+BTA 801)	WRR-805A/B	WRR-805A/0B
Remote panel	Yes RM-M7G/F	Yes RM-M7G/F		photo type	photo type
Tripod adaptor	VCT-U14 supplied	VCT-U14 supplied	option : VCT-U14		LCH-TRV950
Hard carrying case	LC-421 / LC-DS500	LC-421	LC-421	LCH-VX2000	
Soft carrying case	LC-300	LC-300	LC-300		
Large viewfinder	DXF-51 + accessories*	DXF-51 + accessories*	DXF-51 + accessories*		
Silver Support included	•	•	•	•	•

* Spare part ref. for assembling kit = A-8278-177-A.

Recommended Wireless Systems

	DSR-570WSP / DSR-370P			DSR-250 / DSR-PD150P / DSR-PDX10P		
						
	WRR-855B Receiver	**WRT-8B Transmitter***	**ECM-88BC Lavalier Mic**	**WRR-805 A/B Receiver**	**WRT-805B Transmitter*1**	**ECM-77BMP*1**
UHF operating frequency	Dependent on version / region	Dependent on version / region	no	Dependent on version / region	Dependent on version / region	
Frequency response	100 Hz – 15 kHz	40Hz – 20 kHz	40Hz – 20 kHz	100 Hz – 15 kHz	100 Hz – 15 kHz	40 Hz – 20 kHz
Signal to noise	>60 dB A-weighted	60 dB or more		>60 dB A-weighted		
RF Power output		10/50 mW Switchable			10 mW	
Current consumption	200 mA	6 hours @ 50 mW				
Battery life		13 hours @ 10 mW		6 hours from 2 x AA cells (typical)	6 hours from 1 x AA cells (typical)	
Max SPL			120 dB			120 dB
Weight	280 g	140 g incl batteries	1.5 g Capsule	140 g incl batteries	120 g incl batteries	1.5 g (mic head)
Dimensions W x H x D (mm)	88 x 118 x 31	63 x 83 x 17	3.5 x 3.5 x 12.5 Capsule	44 x 121 x 23	58 x 92 x 21	Ø 5.6 x 12.5 (mic head)
Mounting/adaptor brackets required	CA-WR855, BTA-801 or A8278-057A			R805S/D or A8278-057A		
Cable Length			2.5 m			

* Or use WRT-847B Handheld Transmitter with either CU-F780, CU-G780, CU-E700, CU-E672 or CU-F117 Capsule

*1 Or use WRT-807B Handheld Transmitter

Feature Comparison

DIGITAL VTRs

	DSR-2000P	DSR-1800P	DSR-1600P	DSR-1500AP	DSR-85P	DSR-70AP
Cassette Size						
Standard-size	•	•	•	•	•	•
Mini-size	•	•	•	•	•	•
DVCPRO Medium-size	•	•	•	•		•
Recording/Playback Capability						
DV-SP Recording				•		
DV-SP Playback	•	•	•	•	•	•
DV-LP Playback	•					
DVCPRO Playback	•	•	•	•		•
NTSC Recording						
NTSC Playback						
Digital Interface						
SDI	•	○	○ *2	○	○	○
SDTI (QSDI)	•	○	○ *2	○	•	○
SDTI-CP	○ *2					
i.LINK (DV In/Out)	○	○	○	•		○
AES/EBU	•	○	○ *2	○	•	
Analogue Interface						
Composite	•	•	• *2	○ *1 / • *2	•	•
Component	•	•	• *2	○ *1 / • *2	•	○
S-Video	•	•	• *2	○ *1 / • *2	•	•
Analogue Audio	• (4ch)	• (4ch)	• *2 (4ch)	○ *1 / • *2 (2ch)	• (4ch)	• (2ch)
Time Code In/Out	•	•	• *2	•	•	•
Control Interface						
RS-422A	•	•	•	•	•	•
RS-232C						
LANC						
Control S		•	•	•	•	
26-pin Camera						
Key Function						
Non-Tracking	•					
Pre-read Editing (Video/Audio)	•					
VTR-to-VTR Editing	•					•
Audio Pre-read Editing	•	•				
Channel Condition Indicator	•	•	•			
Jog/Shuttle Dial	•	•	•			•
4ch Audio Insert independently	•	•			•	
Audio Cross Fade	•	•			•	
Assemble/Insert Editing	•	•		•	•	•
16:9 Aspect ID Recording	•	•		•		•
Analogue-like Jog Audio	•	•	•	•		•
Professional Slow Motion Picture *7	•	•	•	•		•
Quick Response Mechanism	•	•	•	•	•	•
x4 Speed Transfer					•	
Power On Playback/ Recording		• *7	• *7	• *7		
Time Counter Display on Front Panel	•	•	•	•	•	•
Digital Slow Range *9	x+-1.0	x+-0.5	x+-0.5	x+-0.5	x+-0.24	x+-0.5
Power						
AC	• (100-240V)	• (100-240V)	• (100-240V)	• (100-240V)	• (220-240V)	
DC						• (12V)
Battery Operation						• (BP-L series)

• Standard
○ Option
*1 Input only
*2 Output only
*3 As player only
*4 Needs DSRM-E1P
*5 7.2 V (with battery), 8.4 V (with AC adaptor)
*6 The same filter as Digital BETACAM
*7 Power On Playback only
*8 Not frame accurate
*9 1% step

	DSR-50P	DSR-V10P	DSR-45P	DSR-30P	DSR-25	DSR-11
Cassette Size						
Standard-size	•		•	•	•	•
Mini-size	•	•	•	•	•	•
DVCPRO Medium-size						
Recording/Playback Capability						
DV-SP Recording	•		•		•	•
DV-SP Playback	•	•	•	•	•	•
DV-LP Playback						
DVCPRO Playback						
NTSC Recording					•	•
NTSC Playback	•				•	•
Digital Interface						
SDI						
SDTI (QSDI)						
SDTI-CP						
i.LINK (DV In/Out)	•	•	•	•	•	•
AES/EBU						
Analogue Interface						
Composite	•	•	•	•	•	•
Component	•		•			
S-Video	•	•	•	•	•	•
Analogue Audio	• (4ch)	• (2ch)	• (4ch)	• (2ch)	• (2ch)	• (2ch)
Time Code In/Out	•		•			
Control Interface						
RS-422A			• *3			
RS-232C			•			
LANC	•	•	•	•	•	•
Control S	•		• *1	•	•*1	•
26-pin Camera	•					
Key Function						
Non-Tracking						
Pre-read Editing (Video/Audio)						
VTR-to-VTR Editing		• *4		•		
Audio Pre-read Editing						
Channel Condition Indicator						
Jog/Shuttle Dial						
4ch Audio Insert independently						
Audio Cross Fade						
Assemble/Insert Editing				•*8		
16:9 Aspect ID Recording						
Analogue-like Jog Audio						
Professional Slow Motion Picture *6						
Quick Response Mechanism						
x4 Speed Transfer						
Power On Playback/ Recording			• *7	•	•	• *7
Time Counter Display on Front Panel	•		•	•	•	
Digital Slow Range *9	x ±1/10, 1/3	x ±1/3	x ±1/10, 1/3	x ±1/10, 1/5	x ±1/10, 1/3	x ±1/10, 1/3
Power						
AC			• (220-240V)	• (220-240V)	• (220-240V)	
DC	• (12V)	• *5				• (12V)
Battery Operation	• (BP-L series)	• (NP-F series)				

Optional Accessories & Peripheral Equipment

BATTERIES, CHARGERS & AC ADAPTORS

BP-L40A/L60A/L90A
Li-ion Rechargeable Battery Pack

Cameras: **DSR-570WSP** | **DSR-370P** | **DSR-135P*** **DSR-1P** | **DSR-250P**
VTRs: **DSR-70AP** | **DSR-50P**

NP-1B
Rechargeable Battery Pack

Cameras: **DSR-570WSP** | **DSR-370P** | **DSR-135P*** **DSR-250P**

NP-F550
Rechargeable Battery Pack

Camera: **DSR-PD150P**

NP-F750
Rechargeable Battery Pack

Camera: **DSR-PD150P**
VTR: **DSR-V10P**
Hard Disk: **DSR-DU1**

NP-F960/B
Rechargeable Battery Pack

Camera: **DSR-PD150P**
VTR: **DSR-V10P**
Hard Disk: **DSR-DU1**

BKW-L601
Battery Adaptor for BP-L40A/L60A/L90A

Cameras: **DSR-135P*** | **DSR-1P**
Serial No for DSR-1P is 14151

AC-DN1
AC Adaptor

Cameras: **DSR-570WSP** | **DSR-370P**

AC-DN2B
AC Adaptor

Cameras: **DSR-570WSP** | **DSR-370P** | **DSR-250P**
VTR: **DSR-70AP**

AC-V700A
AC Adaptor/Charger

VTR: **DSR-V10P**
Hard Disk: **DSR-DU1**

DC-520
Battery Adaptor for NP-1B

Cameras: **DSR-135P*** | **DSR-1P**

DC-L1
Battery Adaptor for NP-1B

Cameras: **DSR-570WSP** | **DSR-370P** | **DSR-1P**

BC-L120/L120CE
Battery Charger for
BP-L40A/L60A/L90A, NP-1B, BP-90A

Cameras: **DSR-570WSP** | **DSR-370P** | **DSR-135P*** **DSR-1P** | **DSR-250P**
VTRs: **DSR-70AP** | **DSR-50P**

BP-M50/M100
Ni-MH Rechargeable Battery Pack

Cameras: **DSR-570WSP** | **DSR-370P** | **DSR-135P*** **DSR-1P** | **DSR-250P**
VTRs: **DSR-70AP** | **DSR-50P**

BC-M50
Battery Charger for
BP-L40A/L60A/L90A/BP-M50/M-100

Cameras: **DSR-570WSP** | **DSR-370P** | **DSR-135P*** **DSR-1P** | **DSR-250P**
VTRs: **DSR-70AP** | **DSR-50P**

NP-QM71/QM91
Rechargeable Battery Pack
for DSR-PDX10P

Camera: **DSR-PDX10P**

AC-SQ950D
AC/DC Adaptor Charger
for DSR-PDX10P

Camera: **DSR-PDX10P**

RCC-5G/10G/30G
Remote Control Cable (5 m/10 m/30 m)

VTRs: **DSR-2000P | DSR-1800P | DSR-1600P | DSR-1500AP | DSR-85P | DSR-45P | DSR-70AP**

CCA-7
Camera Remote Control Cable

Cameras: **DSR-570WSP | DSR-370P**

CCQX-3
Connecting Cable

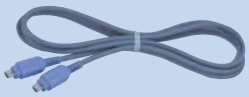
Camera: **DSR-135P***

CCZ-A2/A5/A10
Connecting Cable (26-pin - 26-pin)

Cameras: **DSR-570WSP | DSR-135P***

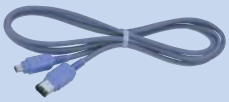
CCZQ-A2/A5/A10
Connecting Cable (26-pin - 14-pin)

Camera: **DSR-135P***



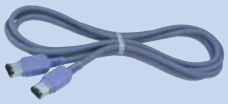
VMC-IL4408/IL4415/IL4435
i.LINK Cable (4-pin to 4-pin, 0.8 m/1.5 m/3.5 m)

Cameras: **DSR-PD150P | DSR-PDX10P**
VTRs: **DSR-45P | DSR-30P | DSR-25 | DSR-11 DSR-V10P**



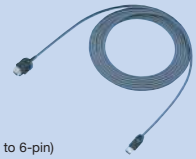
VMC-IL4615/IL4635
i.LINK Cable (4-pin to 6-pin, 1.5 m/3.5 m)

Cameras: **DSR-570WSP | DSR-250P | DSR-PDX10P**
VTRs: **DSR-PD150P | DSR-45 | DSR-30P | DSR-25 DSR-11 | DSR-70AP | DSR-50P | DSR-V10P**



VMC-IL6615/6635
i.LINK Cable (6-pin to 6-pin, 1.5 m/3.5 m)

Camera: **DSR-250P**
VTR: **DSR-50P**



CCF-3L
DV Cable (6-pin with lock to 6-pin)

Cameras: **DSR-570WSP | DSR-250P**
VTRs: **DSR-2000P | DSR-1800P | DSR-1600P DSR-1500AP | DSR-70AP | DSR-50P**

CCFD-3L
DV Cable (6-pin with lock to 4-pin)

Cameras: **DSR-570WSP | DSR-250P | DSR-PD150P DSR-PDX10P**
VTRs: **DSR-2000P | DSR-1800P | DSR-1600P DSR-1500AP | DSR-50P | DSR-45P | DSR-30P DSR-V10P | DSR-25 | DSR-11**

RM-LG1
Remote Control Unit

Cameras: **DSR-570WSP | DSR-370P | DSR-135P***

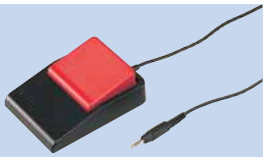
RM-M7G
Remote Control Unit

Cameras: **DSR-570WSP | DSR-370P | DSR-135P***

RM-M7E
Advance Remote Control Unit*1

Cameras: **DSR-570WSP | DSR-370P | DSR-135P***

*1 Available autumn 2002



FS-20
Foot Switch

VTR: **DSR-50P**

EC-0.5C2
Microphone Cable

Cameras: **DSR-135P* | DSR-PDX10P**

DSRM-10
Remote Control Unit

VTRs: **DSR-1500AP | DSR-85P | DSR-45P | DSR-25 DSR-11 | DSR-50P**

DSRM-20
Remote Control Unit

VTRs: **DSR-45P | DSR-11 | DSR-50P**

DSRM-E1/E1P
Edit Adaptor

VTR: **DSR-V10P**

UVR-60P
TBC Remote Control Unit

VTRs: **DSR-2000P | DSR-1800P | DSR-1600P DSR-85P**

Optional Accessories & Peripheral Equipment

RECORDING MEDIA

PDV-12CL
Cleaning Cassette Tape (Standard size)

Cameras: **DSR-570WSP | DSR-370P | DSR-135P* DSR-1P | DSR-250P**

VTRs: **DSR-2000P | DSR-1800P | DSR-1600P DSR-1500AP | DSR-85P | DSR-45P | DSR-30P DSR-25 | DSR-11 | DSR-70AP | DSR-50P**

PDV-34ME/64ME/94ME/124ME/184ME
Digital Video Cassette (Standard size)

Cameras: **DSR-570WSP | DSR-370P | DSR-135P* DSR-1P | DSR-250P**

VTRs: **DSR-2000P | DSR-1800P | DSR-1600P DSR-1500AP | DSR-85P | DSR-45P | DSR-30P DSR-25 | DSR-11 | DSR-70AP | DSR-50P**

PDV-34N/64N/94N/124N/184N
Digital Video Cassette (Non IC type/Standard size)

Cameras: **DSR-570WSP | DSR-370P | DSR-135P* DSR-1P | DSR-250P**

VTRs: **DSR-2000P | DSR-1800P | DSR-1600P DSR-1500AP | DSR-85P | DSR-45P | DSR-30P DSR-25 | DSR-11 | DSR-70AP | DSR-50P**

PDV-64MEM/124MEM/184MEM
Digital Video Cassette (Master tape/Standard size)

Cameras: **DSR-570WSP | DSR-370P | DSR-135P* DSR-1P | DSR-250P**

VTRs: **DSR-2000P | DSR-1800P | DSR-1600P DSR-1500AP | DSR-85P | DSR-45P | DSR-30P DSR-25 | DSR-11 | DSR-70AP | DSR-50P**

PDVM-12CL
Cleaning Cassette Tape (Mini size)

Cameras: **DSR-570WSP | DSR-370P | DSR-135P* DSR-1P | DSR-250P | DSR-PD150P | DSR-PDX10P**

VTRs: **DSR-2000P | DSR-1800P | DSR-1600P DSR-1500AP | DSR-85P | DSR-45P | DSR-30P DSR-25 | DSR-11 | DSR-70AP | DSR-50P DSR-V10P**

PDVM-12ME/22ME/32ME/40ME
Digital Video Cassette (Mini size)

Cameras: **DSR-570WSP | DSR-370P | DSR-135P* DSR-1P | DSR-250P | DSR-PD150P | DSR-PDX10P**

VTRs: **DSR-2000P | DSR-1800P | DSR-1600P DSR-1500AP | DSR-85P | DSR-45P | DSR-30P DSR-25 | DSR-11 | DSR-70AP | DSR-50P DSR-V10P**

PDVM-32MEM/40MEM
Digital Video Cassette (Master tape/Mini size)

Cameras: **DSR-570WSP | DSR-370P | DSR-135P* DSR-1P | DSR-250P | DSR-PD150P | DSR-PDX10P**

VTRs: **DSR-2000P | DSR-1800P | DSR-1600P DSR-1500AP | DSR-85P | DSR-45P | DSR-30P DSR-25 | DSR-11 | DSR-70AP | DSR-50P DSR-V10P**

PDVM-12N/22N/32N/40N
Digital Video Casette
(Non IC type Mini Size)

Cameras: **DSR-570WSP | DSR-370P | DSR-135P* DSR-1P | DSR-250P | DSR-PD150P | DSR-PDX10P**

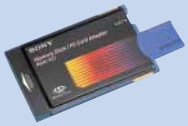
VTRs: **DSR-2000P | DSR-1800P | DSR-1600P DSR-1500AP | DSR-85P | DSR-45P | DSR-30P DSR-25 | DSR-11 | DSR-70AP | DSR-50P DSR-V10P**

MSA-8A/16A/32A/64A/128A
Memory Stick (8 MB/16 MB/32 MB/64 MB/128 MB)

Cameras: **DSR-250P | DSR-PD150P | DSR-PDX10P**

MSAC-FD2
Floppy Disc Adaptor
for Memory Stick

Cameras: **DSR-250P | DSR-PD150AP | DSR-PDX10P**



MSAC-PC2
PC Card for Memory Stick

Cameras: **DSR-250P | DSR-PD150AP | DSR-PDX10P**

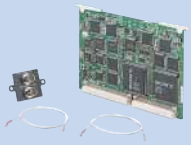
BOARDS

DSBK-120P
SDI Input/Output Board

VTR: **DSR-85P**

DSBK-140
i.LINK/DV Input/Output Board

VTR: **DSR-70AP**



DSBK-150
SDTI (QSDI) Input/Output Board

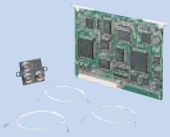
VTR: **DSR-70AP**

DSBK-1501
Digital Input/Output Board

VTR: **DSR-1500AP**

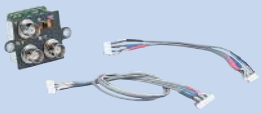
DSBK-1504P
Analogue Input Board

VTR: **DSR-1500AP**



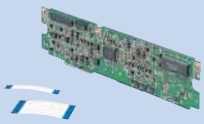
DSBK-160A
SDI/i.LINK Input/Output Board

VTR: **DSR-70AP**



DSBK-170
Analogue Component Input/Output Board

VTR: **DSR-70AP**



DSBK-180P
Dual Video Input Board

VTR: **DSR-70AP**

DSBK-1601
SDI/AES/EBU Output Board

VTR: **DSR-1600P**

DSBK-1602
SDTI (QSDI) Output Board

VTR: **DSR-1600P**

DSBK-1801
SDI/AES/EBU Input/Output Board

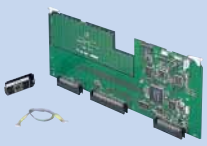
VTR: **DSR-1800P**

DSBK-1802
SDTI (QSDI) Input/Output Board

VTR: **DSR-1800P**

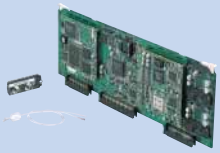
DSBK-1803
i.LINK/DV Input/Output Board

VTRs: **DSR-1800P** I **DSR-1600P**



DSBK-190
i.LINK/DV Input/Output Board

VTR: **DSR-2000P**



DSBK-210
SDTI-CP Output Board

VTR: **DSR-2000P**

DSBK-301A
Index Picture Board

Cameras: **DSR-570WSP** I **DSR-370P**

DSBK-501P
Analogue Composite Input Board

Camera: **DSR-570WSP**

Optional Accessories & Peripheral Equipment

MOUNTING & CARRYING ACCESSORIES

VCT-1170RM
Video Tripod with Remote Control

Cameras: **DSR-PD150P** | **DSR-PDX10P**

VCT-U14
Tripod Adaptor

Cameras: **DSR-570WSP** | **DSR-370P** | **DSR-135P*** **DSR-1P**

CAC-4
Chest Pad

Cameras: **DSR-135P*** | **DSR-1P**

A8278-057-A
Adaptor bracket for WRR-805A/B

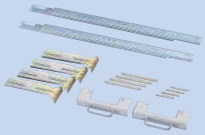
Cameras: **DSR-570WSP** | **DSR-370P**

R-805S/D
Mounting bracket for WRR-805A/B

Cameras: **DSR-570WSP** | **DSR-370P** | **DSR-135P*** **DSR-250P** | **DSR-PD150P** | **DSR-PDX10P**

CAC-12
Microphone Holder

Cameras: **DSR-570WSP** | **DSR-370P** | **DSR-135P*** **DSR-250P** | **DSR-PD150P** | **DSR-PDX10P**



RMM-131
Rack Mount Kit

VTRs: **DSR-2000P** | **DSR-1800P** | **DSR-1600P** **DSR-85P**

BKNW-225
Docking Kit

VTR: **DSR-70AP**

LC-DN220
Carrying Case

VTR: **DSR-70AP**

LC-421
Carrying Case (Hard type)

Cameras: **DSR-370P** | **DSR-135P***

LC-DS300SFT
Carrying Case (Soft type)

Cameras: **DSR-570WSP** | **DSR-370P**

LC-DS500
Carrying Case (Hard type)

Cameras: **DSR-570WSP** | **DSR-370P**

LCH-VX2000
Hard Carrying Case

Camera: **DSR-PD150P**

LCR-1
Rain Cover

Cameras: **DSR-570WSP** | **DSR-370P** | **DSR-135P***

OTHERS

DXF-51
5-inch Monochrome Viewfinder

Cameras: **DSR-570WSP | DSR-370P | DSR-135P***

DSBK-200
Control Panel

VTR: **DSR-2000P**

BKNW-121
Control Panel Case

VTR: **DSR-2000P**

WRR-805A/B
UHF Synthesized Tuner

Camera: **DSR-PD150P | DSR-PDX10P**

WRR-855B
UHF Synthesized Tuner

Cameras: **DSR-570WSP | DSR-370P | DSR-135P***
DSR-1P

WRT-805A
UHF Synthesized Wireless Transmitter

Camera: **DSR-PD150P**

CVX-V1P
Colour Video Camera

VTR: **DSR-V10P**

CVX-V3P
Colour Video Camera

VTR: **DSR-V10P**

CVX-V18NSP
Colour Video Camera for night shot application

VTR: **DSR-V10P**

VCL-HG0758
Tele Conversion Lens 0.7x

Cameras: **DSR-250P | DSR-PD150P**

VCL-HG1758
Tele Conversion Lens 1.7x

Cameras: **DSR-250P | DSR-PD150P**

VF-58PK
Filter Kit PL Filter and Multi-coat Filter

Cameras: **DSR-250P | DSR-PD150P**

PURPLE VAIO
Non-linear Editing Software
on Vaio computer

Cameras: **DSR-570WSP | DSR-370P | DSR-PD150P**
DSR-135P* | DSR-1P | DSR-250P
VTRs **DSR-2000P | DSR-1800P| DSR-1600P**
DSR-1500AP | DSR-45P | DSR-30P | DSR-25
DSR-11 | DSR-70AP | DSR-50P | DSR-V10P

RMT-DXCDSR Remote Access Software
Remote Control Software for DSR-570WSP and DSR-135P

Cameras: **DSR-570WSP | DSR-135P* | DXC-D35P**

BTA-801
Adaptor for WRR-855B

Cameras: **DSR-135P* | DSR-1P**

CA-WR855
Adaptor for WRR-855B

Cameras: **DSR-570WSP | DSR-370P**

ECM-672/670
Elecret Condenser Microphone

Cameras: **DSR-570WSP | DSR-370P | DSR-135P***
DSR-250P | DSR-PDX10P

CA-DU1
Camera adaptor

Cameras: **DSR-570WSP | DSR-370P | DSR-250P**
Hard Disk: **DSR-DU1**

CA-370
Camera adaptor

Cameras: **DSR-570WSP | DSR-370P**

DR-100
Headset

Cameras: **DSR-570WSP | DSR-370P**

Specifications

DIGITAL CAMCORDERS

DSR-570WSP / DSR-370P / DSR-135P Camcorders

DSR-1P Dockable Recorder

General

	DSR-570WSP	DSR-370P	DSR-135P	DSR-1P
Power requirements	DC 12 V (11 to 17 V)			DC 12 V +5/-1 V
Power consumption	26.1 W (with VF), 24 W (without VF)	23.1 W (with VF), 21 W (without VF)	24.8 W (with VF)	12 W
Operating temperature	0 °C to 40 °C (32 °F to 104 °F)			0 °C to 40 °C (32 °F to 104 °F)
Storage temperature	-20 °C to 60 °C (-4 °F to 140 °F)			-20 °C to 60 °C (-4 °F to 140 °F)
Tape speed	28.221 mm/s			28.221 mm/s
Recording/Playback time				
Standard size	184 min.			184 min.
Mini size	40 min.			40 min.
Fast forward/Rewind time				
Standard size	Approx. 12 min.			Approx. 12 min.
Mini size	Approx. 3 min.			Approx. 3 min.
Continuous recording time	Approx. 60 min. with BP-L40A Approx. 130 min. with BP-L60A Approx. 220 min. with BP-L90A Approx. 200 min. with BP-M100 Approx. 90 min. with BP-M50	Approx. 80 min. with BP-L40A Approx. 180 min. with BP-L60A Approx. 290 min. with BP-L90A Approx. 230 min. with BP-M100 Approx. 170 min. with BP-M50	Approx. 75 min with BP-L40A	Approx. 75 min. with BP-L40A (DSR-1P + DXC-D35P)
Mass	6.3 kg (13 lb 14 oz) (with VF, microphone, lens, battery and tape)	6.0 kg (13 lb 4 oz) (with VF, microphone, lens, battery and tape)	7.3 kg (16 lb 1 oz) (with VF, microphone, lens, battery, tape and carrying handle)	3.1 kg (6 lb 13 oz) (with battery)
Dimensions (W x H x D)	121 x 192 x 280 mm (4 7/8 x 7 5/8 x 11 1/8 inches) (without projections) 242 x 247 x 547 mm (9 5/8 x 9 3/4 x 21 5/8 inches) (with projections)	121 x 192 x 270 mm (4 7/8 x 7 5/8 x 10 3/4 inches) (without projections) 242 x 247 x 536 mm (9 5/8 x 9 3/4 x 21 1/8 inches) (with projections)	121 x 206 x 344 mm (4 7/8 x 8 1/8 x 13 5/8 inches)	118 x 185 x 185 mm (4 3/4 x 7 3/8 x 7 3/8 inches)

Camera Section

	DSR-570WSP	DSR-370P	DSR-135P	DSR-1P
Image device	3-chip 2/3-inch, Interline-Transfer CCD	3-chip 1/2-inch, Interline-Transfer CCD	3-chip 2/3-inch, Interline-Transfer CCD	—
Optics	F1.4 medium index prism system			—
Effective picture elements	980 (H) x 582 (V)	752 (H) x 582 (V)		—
Total picture elements	1038 (H) x 594 (V)	795 (H) x 596 (V)		—
Sensing area	9.6 mm x 5.4 mm	6.4 mm x 4.8 mm	8.8 mm x 6.6 mm	—
Built-in filters	1: 3200 K 2: 5600 K+1/8 ND 3: 5600 K 4: 5600 K+1/64 ND	1: 3200 K 2: 5600 K+1/8 ND 3: 5600 K 4: 5600 K+1/64 ND	1: 3200 K 2: 5600 K+1/8 ND 3: 5600 K 4: 5600 K+1/64 ND	—
Lens mount	Sony 2/3-type bayonet mount	Sony 1/2-type bayonet mount	Sony 2/3-type bayonet mount	—
Signal system	PAL colour system			—
Scanning system	2:1 interlaced, 625 lines, 50 fields/s			—
Horizontal frequency	15.625 kHz			—
Vertical frequency	50 Hz			—
Sync system	Internal and external with VBS or BS signal			—
Horizontal resolution	16:9 mode: 980 TV lines 4:3 mode: 850 TV lines	800 TV lines	880 TV lines	—
Vertical resolution	480 TV lines (without EVS), 530 TV lines (with EVS)			—
Minimum illumination	0.25 lx with F1.4, Hyper gain (36 dB+DPR) 0.4 lx with F1.8, Hyper gain (36 dB+DPR)	0.5 lx with F1.4, Hyper gain (30 dB+DPR)*1 0.8 lx with F1.8, Hyper gain (30 dB+DPR)*1	0.25 lx with F1.4, Hyper gain (36 dB+DPR) 0.4 lx with F1.8, Hyper gain (36 dB+DPR)	—
Sensitivity	F11 at 2000 lx (3200 K, 89.9% reflectance) (typical)			—
Gain selection	-3 dB, 0 dB, 3 dB, 6 dB, 9 dB, 12 dB, 18 dB, 18 dB+DPR, 24 dB, 24 dB+DPR, Hyper gain (36 dB or 42 dB selectable)	-3 dB, 0 dB, 3 dB, 6 dB, 9 dB, 12 dB, 18 dB, 18 dB+DPR, 24 dB, 24 dB+DPR, Hyper gain (30 dB+DPR)*1	-3 dB, 0 dB, 3 dB, 6 dB, 9 dB, 12 dB, 18 dB, 18 dB+DPR, 24 dB, 24 dB+DPR, Hyper gain (30 dB+DPR or 36 dB+DPR)	—
Shutter speed selection	OFF, 1/60, 1/250, 1/500, 1/1000, 1/2000 s			—
S/N ratio	61 dB (typical)	60 dB (typical)	61 dB (typical)	—
Registration	0.05% (all zones, without lens)			—
Geometric distortion	Below measurable level			—

VTR Section

	DSR-570WSP	DSR-370P	DSR-135P	DSR-1P
Video performance*2 Bandwidth	Luminance: 25 Hz to 5.5 MHz +1.0/-2.0 dB Chrominance: 25 Hz to 2.0 MHz +1.0/-2.0 dB			Luminance: 25 Hz to 5.5 MHz +1.0/-2.0 dB 5.75 MHz +0/-3.0 dB (Typical measerement) Chrominance: 25 Hz to 2.0 MHz +1.0/-2.0 dB
S/N ratio	More than 55 dB			More than 55 dB
K-factor (K2T, KPB)	Less than 2.0%			Less than 2.0%
Y/C delay	Less than 30 ns			Less than 30 ns
Audio performance*2 Frequency response	2 CH mode (48 kHz/16-bit): 20 Hz to 20 kHz +0.5/-1.0 dB 4 CH mode (32 kHz/12-bit): 20 Hz to 14.5 kHz +0.5/-1.0 dB			2 CH mode (48 kHz/16-bit): 20 Hz to 20 kHz +0.5/-1.0 dB 4 CH mode (32 kHz/12-bit): 20 Hz to 14.5 kHz +0.5/-1.0 dB
Dynamic range	More than 80 dB			More than 80 dB
Distortion (THD)	Less than 0.08% (1 kHz reference level, 48 kHz)			Less than 0.08%

Input/Output Connectors

	DSR-570WSP	DSR-370P	DSR-135P	DSR-1P
Signal inputs	Genlock Video In: BNC, 1.0 Vp-p, 75 Ω Analogue Video In: BNC, 1.0 Vp-p, 75 Ω (with DSBK-501P optional board installed) Ext Audio CH-1/2: XLR 3-pin female x2 -60 dBu, 3 kΩ ±4 dBu, 10 kΩ MIC In: XLR 3-pin female TC In: BNC, 0.5 Vp-p to 18 Vp-p, 10 kΩ	Genlock Video In: BNC, 1.0 Vp-p, 75 Ω Ext Audio CH-1/2: XLR 3-pin female x2 -60 dBu, 3 kΩ ±4 dBu, 10 kΩ MIC In: XLR 3-pin female TC In: BNC, 0.5 Vp-p to 18 Vp-p, 10 kΩ	Genlock Video In: BNC, 1.0 Vp-p, 75 Ω Ext Audio CH-1/2: XLR 3-pin female x2 -60 dBu, 3 kΩ ±4 dBu, 10 kΩ TC In: BNC, 0.5 Vp-p to 18 Vp-p, 10 kΩ	Genlock Video In: BNC, 1.0 Vp-p, 75 Ω Ext Audio CH-1/2: XLR 3-pin female x2 -60 dBu, 3 kΩ ±4 dBu, 10 kΩ TC In: BNC, 0.5 Vp-p to 18 Vp-p, 10 kΩ
Signal outputs	Video Out: BNC, 1.0 Vp-p, sync negative, 75 Ω 26-pin male VBS: 1.0 Vp-p, sync negative Y/R-Y/B-Y: Y: 1.0 Vp-p, sync negative R-Y/B-Y: 0.525 Vp-p Y/C: Y: 1.0 Vp-p, sync negative C: 0.3 Vp-p (burst level) S-Video: DIN 4-pin, 1.0 Vp-p, 75 Ω DV Out: 6-pin, IEEE1394-based Audio CH-1/2: Phono, -10 dBu, 47 kΩ Monitor Out: BNC, 1.0 Vp-p, sync negative, 75 Ω TC Out: BNC, 1.0 Vp-p, 75 Ω	Video Out: BNC, 1.0 Vp-p, sync negative, 75 Ω 26-pin male VBS: 1.0 Vp-p, sync negative Y/R-Y/B-Y: Y: 1.0 Vp-p, sync negative R-Y/B-Y: 0.525 Vp-p Y/C: Y: 1.0 Vp-p, sync negative C: 0.3 Vp-p (burst level) S-Video: DIN 4-pin, 1.0 Vp-p, 75 Ω DV Out: 6-pin, IEEE1394-based Audio CH-1/2: Phono, -10 dBu, 47 kΩ Monitor Out: BNC, 1.0 Vp-p, sync negative, 75 Ω TC Out: BNC, 1.0 Vp-p, 75 Ω	Camera head BNC connector: VBS: 1.0 Vp-p, sync negative 26-pin connector of CA-537P docked to DXC-D35P: VBS: 1.0 Vp-p, sync negative Y/R-Y/B-Y: Y: 1.0 Vp-p, sync negative, R-Y/B-Y: 0.525 Vp-p Y/C: Y: 1.0 Vp-p, sync negative, C: 0.3 Vp-p (burst level) RGB: 1.4 Vp-p Video Out: BNC, 1.0 Vp-p, sync negative, 75 Ω S-Video: DIN 4-pin Y: 1.0 Vp-p, sync negative C: 0.3 Vp-p (burst level) Audio CH-1/2: Phono, -10 dBu, 47 kΩ TC Out: BNC, 1.0 Vp-p, 75 Ω	Video Out: BNC, 1.0 Vp-p, sync negative, 75 Ω S-Video: DIN 4-pin Y: 1.0 Vp-p, sync negative, 75 Ω C: 0.3 Vp-p, 75 Ω Audio CH-1/2: RCA PIN, -10 dBu, 47 kΩ TC Out: BNC, 1.0 Vp-p, 75 Ω
Others	DC In: XLR 4-pin male DC Out: XLR 4-pin female Battery Terminal: 5-pin Earphone: Mini jack Light Out: 2-pin female WRR Out: 7-pin Lens: 12-pin VF: 20-pin Remote1: Stereo mini jack, Remote2: 10-pin	DC In: XLR 4-pin male DC Out: XLR 4-pin female Battery Terminal: 5-pin Earphone: Mini jack Light Out: 2-pin female WRR Out: 7-pin Lens: 12-pin VF: 20-pin Remote1: Stereo mini jack, Remote2: 10-pin	DC In: XLR 4-pin male DC Out: XLR 4-pin female Earphone: Mini jack Lens: 12-pin VF: 8-pin, 20-pin Remote1: Stereo mini jack Remote2: 10-pin	Analogue Interface: Pro 50-pin Digital Interface: Pro 76-pin Digital DC In: XLR 4-pin male DC Out: XLR 4-pin female Earphone: Stereo Mini jack

Supplied Accessories

	DSR-570WSP	DSR-370P	DSR-135P	DSR-1P
	1.5-inch B/W Viewfinder (DXF-801) Microphone with Wind Screen Tripod Adaptor VCT-U14 Remote Control Unit (RM-LG1) Shoulder Strap, Lens Mount Cap Flange Focal Length Adjustment Test Chart Switch Guard, Binding Tie Operating Instructions		1.5-inch B/W Viewfinder (DXF-801) Microphone with Wind Screen Tripod Adaptor VCT-U14 Remote Control Unit (RM-LG1) Shoulder Strap, Lens Mount Cap Flange Focal Length Adjustment Test Chart Operating Instructions	Shoulder Strap Connector Cap Lithium Battery (type CR2032) M4 x6 Screws (2) M4 x12 Screws (2) Operating Instructions ClipLink Guide

*1 DPR is equivalent to +6 dB gain up. 18 dB+DPR: Equivalent to +24 dB gain up. 24 dB+DPR: Equivalent to +30 dB gain up. Hyper gain (30 dB+DPR): Equivalent to +36 dB gain up.

*2 The specifications for "Video/Audio performance" were measured by playing back material on the DSR-85P (via analogue component out) that had been recorded on the DSR-570WSP.

DSR-250P / DSR-PD150P / DSR-PDX10P Camcorders

General

	DSR-250P	DSR-PD150P	DSR-PDX10P
Power requirements	DC 12 V(11 V to 17 V)	DC 7.2 V (Battery), DC 8.4 V (AC adaptor)	DC 7.2 V (Battery operation), DC 8.4 V (AC Adaptor)
Power consumption	10.5 W (with VF), 12.1 W (with VF and LCD)	4.7 W (with VF), 5.4 W (with LCD)	5 W (with VF), 5.3 W (with LCD)
Operating temperature	0 °C to 40 °C (32 °F to 104 °F)		
Storage temperature	-20 °C to 60 °C (-4 °F to 140 °F)		
Tape speed	Approx. 28.2 mm/s (DVCAM mode) Approx. 18.8 mm/s (DV SP mode)		
Recording/Playback time	184 minutes (DVCAM mode), 270 minutes (DV SP mode with PDV-184ME) cassette, 40 minutes (DVCAM mode) 60 minutes (DV SP mode with PDVM-40ME)	40 minutes (DVCAM mode) 60 minutes (DV SP mode, with PDVM-40ME)	
Mass	Approx. 4.4 kg (9 lb 11 oz)	(camcorder only) Approx. 1.5 kg (3 lb 5 oz)	camcorder only (approx 950 g)
Dimensions (W x H x D)	214.7 x 251.25 x 508.8 mm (9 5/8 x 10 x 20 1/8 inches)	128 x 180 x 405 mm (5 1/8 x 7 1/8 x 16 inches) including microphone	93 x 99 x 202 mm (3 3/4x 4 x 8 inches)

Lens

Zoom	12:1 Variable Speed (1.2-22 s) zoom lens F = 6.0 to 72.0 mm; F1.6 to 2.4	12:1 Variable speed (1.83 to 26.5 s) zoom lens F = 3.6 to 43.2 mm
Filter diameter	58 mm (2 3/8 inches)	37 mm
Focus	Auto/Manual (ring)/Infinity/One push auto	

Camera

Image device	Three 1/3-inch CCDs, 450,000 pixels		Three 1/4.7-inch CCDs, 1,070,000 pixels
Signal system	CCIR Standard, PAL colour system		
Scanning system	Progressive/Interlace Scan		
Horizontal resolution	530 TV lines		
Minimum illumination	2 lx		7 lx
Gain selection	—		
Shutter speed selection	1/3, 1/6, 1/12, 1/25, 1/50, 1/60, 1/100, 1/120, 1/150, 1/215, 1/300, 1/425, 1/600, 1/1000, 1/1250, 1/1750, 1/2500, 1/3500, 1/6000, 1/10000 s		1/3 to 1/10000 s
Exposure	Auto/Manual (Exposure ring)	Auto/Manual (Exposure dial)	Auto/Manual
White balance	Auto/One-push/Out door (5800 K)/Indoor (3200 K)		
Viewfinder	1.5-inch black and white CRT, Zebra Pattern	180,000 dot Black & White LCD, Zebra Pattern	
Built-in microphone	Electret condenser microphone		Stereo electret condenser microphone
Built-in speaker	Dynamic speaker		
LCD	TFT Active Matrix 2.5-inch 200,640 dots (880 x 228)		TFT Active Matrix, 3.5-inch 246,000 dots with touch screen function
Memory card slot	Memory Stick Recording signals: Camera signals, VTR signals Image size: VGA (640 x 480) Image compression: JPEG		Memory Stick Recording signals: Camera signals, VTR signals Image size: VGA (1152 x 864) Image compression: JPEG

Input/Output Connectors

Signal inputs/outputs	Video IN/OUT: RCA pin x 1, Luminance signal:1 Vp-p, 75 Ω , unbalanced, sync negative Video OUT: BNC pin x 1, Luminance signal:1 Vp-p, 75Ω , unbalanced, sync negative Audio IN/OUT: RCA pin x 2,245 m Output impedance with less than 2.2 kΩ Input impedance with more than 47 kΩ S-Video IN/OUT: Mini-DIN 4 pin x 1 Luminance signal:1 Vp-p, 75 Ω , unbalanced, Chrominance signal: 0.3 Vp-p (PAL) Audio IN: XLR 3-pin(female) x 3, -60 dBu, 6.8 kΩ , +4 dBu, 6.8 kΩ (0 dBu = 0.775 V rms) i.LINK (DV IN/OUT): 6 pin (with lock) x 1	Video IN/OUT: RCA pin x 1 Luminance signal: 1 Vp-p, 75 Ω , unbalanced, sync negative Audio IN/OUT: RCA pin x 2, 327 mV Output impedance with less than 2.2 kΩ Input impedance with more than 47 kΩ S-Video IN/OUT: Mini-DIN 4 pin x 1 Luminance signal: 1 Vp-p, 75 Ω , unbalanced Chrominance signal: 0.3 Vp-p Audio IN: XLR 3-pin female x 2, -60 dBu, 3 kΩ , +4 dBu, 10 kΩ (0 dBu = 0.775 V rms) i.LINK (DV IN/OUT): 4-pin x 1 LANC: Stereo mini jack (0.25 mm) x 1 Headphone: Stereo mini jack (0.35 mm) x 1 External DC IN: 8.4 V for AC-L10 AC adaptor	Audio/Video In/Out: Special AV mini jack (converts to Phono) x1, 1.0 Vp-p, 75 Ω , sync negative S-Video In/Out: Mini DIN 4-pin x1 Y: 1.0 Vp-p, 75 Ω , unbalanced C: 0.3 Vp-p (subcarrier burst), 75 Ω , unbalanced MIC In: Stereo mini jack x1 (XLR 3-pin x1, via adaptor) i.LINK (DV In/Out): 4-pin x1, IEEE1394-based USB mini-B x1
Others	LANC: Stereo mini-mini jack (0.25 mm) x 1 Headphone: Stereo mini jack (0.35 mm) x 1 External DC IN: 12 V, XLR 4-pin (male) DC OUT for Light: 12 V, max. 30 W DC OUT: 12 V, 4 pin	LANC: Stereo mini-mini jack (0.25 mm) x 1 Headphone: Stereo mini jack (0.35 mm) x 1 External DC IN: 8.4 V for AC-L10 AC adaptor	LANC: Stereo mini-mini jack x1 External DC In: 8.4 V (AC-L10 AC Adaptor) Headphone: Stereo mini jack x1

Supplied Accessories

	ECM-NV1 Monaural Microphone RMT-811 Remote Commander and R6 Batteries (2) MSA-4A IC Recording Media Memory Stick MSAC-US1 Memory Stick Reader/Writer Picture Gear 4.1 Lens Hood Lite Hood Cap	ECM-NV1 Monaural Microphone AC-L10 AC Adaptor NP-F330 InfoLITHIUM Rechargeable Battery Pack RMT-811 Remote Commander and R6 Batteries (2) MSA-4A IC Recording Media Memory Stick MSAC-US1 Memory Stick Reader/Writer Picture Gear 4.1 Lite Stereo AV Cable, Lens Hood Hood Cap, Carrying Belt	ECM-NV1 monaural microphone AC-L10 AC Adaptor NP-FM50 InfoLITHIUM Rechargeable Battery Pack RMT-811 Remote Commander and R6 Batteries (2) MSA-8A Recording Media Memory Stick Memory Stick/PC Card Adaptor XLR Adaptor Special Stereo AV Cable, Lens Hood, Lens Cap, Carrying Belt i.LINK Cable USB cable USB driver

Specifications

DIGITAL VTRs

DSR-2000P / DSR-1800P / DSR-1600P / DSR-1500AP / DSR-85P Studio VTRs

	DSR-2000P	DSR-1800P	DSR-1600P	DSR-1500AP	DSR-85P
General					
Power requirements	AC 100 V to 240 V, 50/60 Hz				AC 220 V to 240 V, 50/60 Hz
Power consumption (Max.)	110 W	100 W	70 W	60 W	185 W
Operating temperature	5 °C to 40 °C (41 °F to 104 °F)				
Storage temperature	-20 °C to 60 °C (-4 °F to 140 °F)				
Operating humidity	Less than 80%				
Storage humidity	Less than 90%				
Tape speed	28.221 mm/s				
Recording/Playback time	Standard size: 184 min. with PDV-184ME/184N/184MEM Mini size: 40 min. with PDVM-40ME/40N/40MEM				
Fast forward/Rewind time	Standard size: Less than 3 min. with PDV-184ME/184N/184MEM Mini size: Less than 1 min. with PDVM-40ME/40N/40MEM				
Search speed	Shuttle mode: still to ±60 times normal speed Digital slow mode: ±1 times normal speed	Shuttle mode: still to ±60 times normal speed Digital slow mode: ±0.5 times normal speed			When controlling via RS-422A: Search speed is up to ±32 times normal speed. When controlling via optional DSRM-10: Jog mode: still to ±2 times normal speed. Shuttle mode : 8 steps, from still to ±16 times normal speed Digital slow mode: 3 steps, still, ±1/5, 1/10 times normal speed
Mass	18 kg (39 lb 10 oz)	13 kg (28 lb 10 oz)		6 kg (13 lb 3 oz)	21 kg (46 lb 4 oz)
Dimensions (W x H x D, excluding projections)	427 x 175 x 496.5 mm (16 7/8 x 7 x 19 5/8 inches)	427 x 174 x 400 mm (16 7/8 x 6 7/8 x 15 3/4 inches)		210 x 130 x 420 mm (8 3/8 x 5 1/8 x 16 5/8 inches)	427 x 174 x 494 mm (16 7/8 x 6 7/8 x 19 1/2 inches)
Video Performance					
Bandwidth Luminance (via analogue component I/O)	25 Hz to 5.0 MHz +1.0/-2.0 dB 5.75 MHz +0/-3.0 dB (Typical measurement)	25 Hz to 5.0 MHz ±1.0 dB		25 Hz to 5.0 MHz +1.0/-1.5 dB	25 Hz to 5.0 MHz +1.0/-2.0 dB 5.75 MHz +0/-3.0 dB (Typical measurement)
Chrominance	25 Hz to 2.0 MHz + 1.0/-2.0 dB				
S/N ratio (via analogue component I/O)	More than 55 dB				
K-factor (K2T, KPB)	Less than 2.0%				
Y/C delay 0	Less than 30 ns				
Audio Performance					
Frequency response 2 CH mode (48 kHz/16-bit)	20 Hz to 20 kHz +0.5/-1.0 dB			20 Hz to 20 kHz ±1.0 dB	20 Hz to 20 kHz +0.5/-1.0 dB
4 CH mode (32 kHz/12-bit)	20 Hz to 14.5 kHz +0.5/-1.0 dB			20 Hz to 14.5 kHz ±1.0 dB	20 Hz to 14.5 kHz +0.5/-1.0 dB
Dynamic range	More than 90 dB			More than 87 dB	More than 85 dB
Distortion (THD+N)	Less than 0.05%			Less than 0.07%	Less than 0.05%
Video Signal Inputs					
Analogue					
Ref. Video (BNC x2, loop-through connection)	Composite, 1.0 Vp-p, 75 Ω , sync negative	0.3 Vp-p, 75 Ω , sync negative	—	Composite, 1.0 Vp-p, 75 Ω , sync negative	
Video (BNC x2, loop-through connection) *1	Composite, 1.0 Vp-p, 75 Ω , sync negative		—	Composite, 1.0 Vp-p, 75 Ω , sync negative	
Component (BNC x3) *1 Y	1.0 Vp-p, 75 Ω , sync negative		—	1.0 Vp-p, 75 Ω , sync negative	
R-Y	0.7 Vp-p, 75 Ω (100 %)		—	0.7 Vp-p, 75 Ω (100 %)	
B-Y	0.7 Vp-p, 75 Ω (100 %)		—	0.7 Vp-p, 75 Ω (100 %)	
S-Video *1	DIN 4-pin x 1 Y: 1.0 Vp-p, 75 Ω , sync negative C: 0.3 Vp-p, 75 Ω (at burst level)		—	BNC x 2 Y: 1.0 Vp-p, 75 Ω , sync negative C: 0.3 Vp-p, 75 Ω (at burst level)	DIN 4-pin x 1 Y: 1.0 Vp-p, 75 Ω , sync negative C: 0.3 Vp-p, 75 Ω (at burst level)
Digital					
SDI *2 *3 *4	BNC x 2, active-through connection Conforms to Serial Digital Interface (270 Mb/s), ITU-R BT.656		—	BNC x 1 Conforms to Serial Digital Interface (270 Mb/s), ITU-RBT.656	BNC x 2, active-through connection Conforms to Serial Digital Interface (270 Mb/s), ITU-RBT.656
SDTI (QSDI) (BNC x1) *4 *5	Conforms to SDTI (270 Mb/s), SMPTE 305M/322M		—	Conforms to SDTI (270 Mb/s), SMPTE 305M/322M	Conforms to SDTI (270 Mb/s), SMPTE 305M/322M
i.LINK (DV In/Out) (6-pin x1) *6 *7 *8	IEEE1394-based		—	IEEE1394-based	—
Audio Signal Inputs					
Analogue					
Audio *1	XLR 3-pin female x4		—	XLR 3-pin female x2	XLR 3-pin female x4
	-6/0/+4 dBu, 600 Ω on/off/ -60 dBu, high impedance	-6/-3/0/+4 dBu, 600 Ω on/off/ -60 dBu, high impedance	—	-6/-3/0/+4 dBu, high impedance	-6/0/+4 dBu, 600 Ω on/off/ -60 dBu, high impedance
Digital					
AES/EBU *3 *4	BNC x 2 75 Ω , unbalanced		—	BNC x 2 75 Ω , unbalanced	XLR 3-pin female x2 110 Ω , balanced
Video Signal Outputs					
Analogue					
Ref. Video (BNC x1)	0.3 Vp-p, 75 Ω , sync negative			—	0.3 Vp-p, 75 Ω , sync negative
Video	Video 1/2/3 (super) BNC x 3	Video 1/2(super) BNC x 2		Video 1/2/3 (super) BNC x 3	Video 1/2 (super) BNC x 2
	Composite, 1.0 Vp-p, 75 Ω , sync negative				
Component (BNC x3)	Y: 1.0 Vp-p, 75 Ω , sync negative R-Y: 0.7 Vp-p, 75 Ω (100%) B-Y: 0.7 Vp-p, 75 Ω (100%)				
S-Video	DIN 4-pin x 1			BNC x 2	DIN 4-pin x 1
	Y: 1.0 Vp-p, 75 Ω , sync negative C: 0.3 Vp-p, 75 Ω (at burst level)				
Digital					
SDI *3 *4 *10	BNC x 3	BNC x 2			
	Conforms to Serial Digital Interface (270 Mb/s), ITU-R BT.656				
SDTI (QSDI) *4 *5 *11	BNC x 1			BNC x 2	BNC x 1
	Conforms to SDTI (270 Mb/s), SMPTE 305M/322M				
i.LINK (DV In/Out) (6-pin x1) *6 *7 *8	IEEE1394-based				—
Audio Signal Outputs					
Analogue					
Audio	XLR 3-pin male x4			XLR 3-pin male x2	XLR 3-pin male x4
	-6/0/+4 dBu (selectable by menu)	-6/-3/0/+4 dBu (selectable by menu)			4 dBu, 600 Ω loading, low impedance, balanced
Monitor	Phono x 1	RCA x1			Phono x 1
	-11 dBu, 47 kΩ , unbalanced (-18 dBFS)	-9 dBu, 47 kΩ , unbalanced (-18 dBFS)		-∞ to +1 dBu, 47 kΩ , unbalanced (-20 dBFS)	-6 dBu, 47 kΩ , unbalanced
Headphone (JM-60 headphone jack x1)	-∞to -13 dBu, 8 Ω , unbalanced (-18 dBFS)	-∞to -11 dBu, 8 Ω , unbalanced (-18 dBFS)		-∞to -13 dBu, 8 Ω , unbalanced (-20 dBFS)	-16 dBu, 8 Ω , unbalanced
Digital					
AES/EBU *3 *4 *10	BNC x 2 75 Ω , unbalanced				XLR 3-pin male x2 110 Ω , balanced
Time Code Input/Output					
In (BNC x1) *12	0.5 Vp-p to 18 Vp-p, 3 kΩ , unbalanced				
Out (BNC x1) *12	2.2 Vp-p, 75 Ω , unbalanced				
Remote					
	RS-422A: D-sub 9-pin female x2 Video Control: D-sub 15-pin male x1 Control Panel: D-sub 15-pin female x1	RS-422A: D-sub 9-pin female x1 Video Control: D-sub 15-pin male x1 Control S (SIRCS): Stereo mini jack x1		RS-422A: D-sub 9-pin female x1 Control S (SIRCS): Stereo mini jack x1	RS-422A: D-sub 9-pin female x1 TBC Remote: D-sub 15-pin male x1 Control S (SIRCS): Stereo mini jack x1
Supplied Accessories					
	AC Power Cord RCC-5G 9-pin Remote Control Cable Operating Instructions	AC Power Cord Operating Instructions			AC Power Cord RCC-5G 9-pin Remote Control Cable Operating Instructions, ClipLink Guide

*1 The optional DSBK-1504 is required for the DSR-1500P
*2 The optional DSBK120P is required for the DSR-85P
*3 The optional DSBK1801 is required for the DSR-1800P
*4 The optional DSBK1501 is required for the DSR-1500P
*5 The optional DSBK1802 is required for the DSR-1800P
*6 The optional DSBK-190 is required for the DSR-2000P
*7 The optional DSBK1803 is required for the DSR-1800P/1600P
*8 The optional DSBK1503 is required for the DSR-1500P
*9 The optional DSBK-120P is required for the DSR-85P
*10 The optional DSBK-1601 is required for the DSR-1600P
*11 The optional DSBK-1602 is required for the DSR-1600P
*12 The optional DSBK-130P is required for the DSR-85P

DSR-45P / DSR-30P / DSR-25 / DSR-11 Studio VTRs

General

		DSR-45P	DSR-30P	DSR-25	DSR-11
System		PAL			NTSC/PAL Switchable
Power requirements		AC 220 V to 240 V, 50/60 Hz	AC: 220 V to 240 V, 50 Hz	AC: 100 V to 240 V, 50/60 Hz	
Power consumption		22 W	37 W	16 W	15 W
Operating temperature		5 °C to 40 °C (41 °F to 104 °F)			
Storage temperature		-20 °C to 60 °C (-4 °F to 140 °F)			
Tape speed	DVCAM mode	28.221 mm/s			
	DV SP mode	18.831 mm/s			
Recording/Playback time	Standard size	184 min. with PDV-184ME/184N/184MEM			
	Mini size	40 min. with PDVM-40ME/40N/40MEM			
Tape rewind time		Less than 2 min. with PDV-184ME/184N/184MEM			
Search speed		When controlling via optional DSRM-20: Shuttle mode: ±1/10, 1/5, 1, 2, approx. 10, approx. 17 times Jog mode: ±1/10, 1/5, 1, 2 times	Still, ±1/5, 1, 2 times, Cue/Review (±10 or 18 times)	When controlling via optional DSRM-20 or supplied RMT-DS20: Still, ±1/5, 1, 2 times, Cue/Review (±10 or 18 times)	When controlling via optional DSRM-20 or supplied RMT-DS11: Still, ±1/5, 1, 2 times, Cue/Review (±10 or 18 times)
Mass		Approx. 4.5 kg (10 lb 2 oz)	Approx. 9.2 kg (20 lb 4 oz)	Approx. 4.3 kg (9 lb 8 oz)	Approx. 2.8 kg (6 lb 2 oz)
Dimensions (W x H x D, including projections)		212 x 98 x 392 mm (8 3/8 x 3 7/8 x 15 1/2 inches)	430 x 129 x 374 mm (17 x 5 1/8 x 14 3/4 inches)	212 x 98 x 392 mm (8 3/8 x 3 7/8 x 15 1/2 inches)	180 x 73 x 265 mm (7 1/8 x 2 7/8 x 10 1/2 inches)

Video Signal Inputs

	DSR-45P	DSR-30P	DSR-25	DSR-11
Rec mode	DVCAM/DV (SP mode only)	DVCAM	DVCAM/DV (SP mode only)	
PB mode	DVCAM/DV (SP mode only)			
Ref. Video (BNC x1)	Black burst: 75 Ω , sync negative	—		
Video (DSR-45P/25: BNC x1)*1 (DSR-30P: BNC x1, Phono jack x1) (DSR-11: Phono jack x1)	Composite, 1.0 Vp-p, 75 Ω , sync negative			
S-Video (DSR-45P/25/11: Mini DIN 4-pin x1) (DSR-30P: Mini DIN 4-pin x2, front x1/rear x1)	Y: 1.0 Vp-p, 75 Ω , sync negative C: 0.3 Vp-p (subcarrier burst), 75 Ω			

Audio Signal Inputs

Audio (DSR-45P/25/11: Phono jack x2/stereo L/R) (DSR-30P: Phono jack x2/ stereo L/R, front x1/rear x1)	2 Vrms (full bit)

Video Signal Outputs

	DSR-45P	DSR-30P	DSR-25	DSR-11
Video (DSR-45P/25: BNC x1) (DSR-30P: BNC x2, Phono jack x1) (DSR-11: Phono jack x1)	Composite, 1.0 Vp-p, 75 Ω , sync negative			
S-Video (DSR-45P/25/11: Mini DIN 4-pin x1) (DSR-30P: Mini DIN 4-pin x2)	Y: 1.0 Vp-p, 75 Ω , sync negative C: 0.3 Vp-p (subcarrier burst), 75 Ω			
Component (BNC x3)	Y: 1.0 Vp-p, 75 Ω , sync negative R-Y/B-Y: 0.7 Vp-p (with 100 % colour burst)	—		
Monitor (BNC x1)	Composite, 1.0 Vp-p, 75 Ω , sync negative	—		

Audio Signal Outputs

	DSR-45P	DSR-30P	DSR-25	DSR-11
Audio (DSR-40P: XLR 3-pin male x2, stereo L/R) (DSR-20P/11: RCA pin x2/stereo L/R)	4 dBu, balanced	2 Vrms (full bit)		
Monitor (RCA pin x2, stereo L/R)	2 Vrms (full bit)	—	2 Vrms (full bit)	—

Digital Input/Output

i.LINK (DV In/Out) (4-pin x1)	IEEE1394-based

Others

	DSR-45P	DSR-30P	DSR-25	DSR-11
	RS-422A: D-sub 9-pin female x1 Control S (SIRCS) In: Stereo mini jack x1 Headphone: Stereo mini jack x1 LANC: Stereo mini-mini jack x1 RS-232C: D-sub 9-pin male x1	LANC: Stereo mini-mini jack x2 (front x1/rear x1)*2 Control S (SIRCS) In: Mini jack x1 Control S (SIRCS) Out: Mini jack x1 Trigger In: RCA pin x1 (active short) Headphone: Stereo mini jack x1 MIC In: Mini jack x1	LANC: Stereo mini-mini jack x1 Headphone: Stereo mini jack x1 Control S (SIRCS) In: Stereo mini jack x1	LANC: Stereo mini-mini jack Control S: Stereo mini jack
LCD Monitor	2-inch type 123,200 dots	—	2-inch type 123,200 dots	—

Supplied Accessories

	DSR-45P	DSR-30P	DSR-25	DSR-11
	AC Power Cord Cleaning Cassette Operating Instructions RMT-DS11 Wireless Remote Commander Size AA (R6) Batteries for Remote (2) Interface manual for programmers (RS-232C)	RMT-DS30 Wireless Remote Controller Size AA (R6) Batteries for Remote (2) AC Power Cord LANC Cable Cleaning Cassette Operating Instructions	RMT-DS20 Wireless Remote Controller Size AA (R6) Batteries for Remote (2) AC Power Cord Cleaning Cassette Operating Instructions	AC Adaptor, Power Cord RMT-DS11 Wireless Remote Commander Size AA (R6) Batteries for Remote (2) Rack Cleaning Cassette Operation Manual

*1 Shared between composite IN and REF-IN.
*2 The audio output level of the DSR-45P will be reduced by half when connected to an Unbalanced XLR input device.
*3 Recommended remote control unit: DSRM-20
*4 Priority on front LANC.

VTR REAR CONNECTOR PANELS

DSR-2000P / DSR-1800P / DSR-1600P / DSR-1500AP / DSR-DR1000P

DSR-2000P
EDITING RECORDER

DSR-1800P
EDITING RECORDER

DSR-1600P
EDITING PLAYER

DSR-1500AP
EDITING RECORDER

DSR-DR1000P
HARD DISK RECORDER

DSR-85P / DSR-45P / DSR-30P / DSR-25 / DSR-11

DSR-85P
HIGH-SPEED EDITING RECORDER

DSR-45P
RECORDER

DSR-30P
RECORDER

DSR-25
RECORDER

DSR-11
RECORDER

DSR-70AP Portable Editing Recorder

General

Power requirements	DC 12 V (DC 12 V In: XLR 4-pin male x1)
Power consumption	46 W (without options)
Operating temperature	0 °C to 40 °C (32 °F to 104 °F)
Storage temperature	-20 °C to 60 °C (-4 °F to 140 °F)
Operating humidity	Less than 80%
Storage humidity	Less than 90%
Tape speed	28.221 mm/s
Recording/Playback time	Standard size: 184 min. with PDV-184ME/184N/184MEM Mini size: 40 min. with PDVM-40ME/40N/40MEM
Fast forward/Rewind time	Standard size: Less than 3 min. with PDV-184ME/184N/184MEM Mini size: Less than 1 min. with PDVM-40ME/40N/40MEM
Search speed	x ±32
Mass	5.8 kg (12 lb 12 oz)
Dimensions (W x H x D)	211 x 149 x 443 mm (8 3/8 x 5 7/8 x 17 1/2 inches)
LCD display (x1)	6.4-inch VGA, 640 (H) x 480 (V)
Built-in speaker (x1)	Monaural
Remote	RS-422A: D-sub 9-pin female x1

Video Signal Inputs

Analogue	
Ref. Video (BNC x2, loop-through connection)	0.3 Vp-p, 75 Ω , sync negative
Video (BNC x2, loop-through connection)	Composite, 1.0 Vp-p, 75 Ω , sync negative
Component (BNC x3)*1	Y: 1.0 Vp-p, 75 Ω , sync negative R-Y: 0.7 Vp-p, 75 Ω (100%) B-Y: 0.7 Vp-p, 75 Ω (100%)
S-Video (DIN 4-pin x1)	Y: 1.0 Vp-p, 75 Ω , sync negative C: 0.3 Vp-p, 75 Ω (at burst level)
Digital	
SDI (BNC x1)*2	Conforms to Serial Digital Interface (270 Mb/s), ITU-R BT.656
SDTI (QSDI) (BNC x1)*3	Conforms to SDTI (270 Mb/s), SMPTE 305M/322M
i.LINK (DV) (6-pin x1)*4	IEEE 1394

Audio Signal Inputs

Analogue	
Audio (CH-1,2) (XLR 3-pin female x2)	+4/0/-60dBu, high impedence, balanced

Video Signal Outputs

Analogue	
Ref. Video (BNC x1)	0.3 Vp-p, 75 Ω , sync negative
Video 1/2(SUPER) (BNC x2)	Composite, 1.0 Vp-p, 75 Ω , sync negative
Component (BNC x3)*1	Y: 1.0 Vp-p, 75 Ω , sync negative R-Y: 0.7 Vp-p, 75 Ω (100%) B-Y: 0.7 Vp-p, 75 Ω (100%)
S-Video (DIN 4-pin x1)	Y: 1.0 Vp-p, 75 Ω , sync negative C: 0.3 Vp-p, 75 Ω (at burst level)
Digital	
SDI (BNC x2)*2	Conforms to Serial Digital Interface (270 Mb/s), ITU-R BT.656
SDTI (QSDI) (BNC x1)*3	Conforms to SDTI (270 Mb/s), SMPTE 305M/322M
i.LINK (DV) (6-pin x1)*4	IEEE 1394

Audio Signal Outputs

Analogue	
Audio (CH-1,2 or CH-3,4) XLR 3-pin male x2	+4/0/-6 dBu (selectable by menu)
Monitor (R/L) (Phono x1)	-6 dBu, 47 kΩ , unbalanced
Headphone (JM-60 headphone jack x1)	-∞ to -20 dBu, 8 Ω , unbalanced

Time Code Input/Output

Time Code In (BNC x1)	0.5 to 18 Vp-p, 3.3 kΩ , unbalanced
Time Code Out (BNC x1)	2.2 Vp-p, ±3.0 dBu, 600 Ω , unbalanced

Supplied Accessories

	Carrying Belt Connector Cap (per interface) Operating Instructions Warranty Card

*1 The optional DSBK-170 Analogue Component Input/Output Board is required.
*2 The optional DSBK-160 SDI Input/Output Board is required.
*3 The optional DSBK-150 SDTI (QSDI) Input/Output Board is required.
*4 The optional DSBK-140 i.LINK/DV Input/Output Board is required.

DSR-50P Portable Recorder

General

System	PAL
DC input	XLR 4-pin (male), +12 V
Power consumption	15 W
Operating temperature	5 °C to 40 °C (41 °F to 104 °F)
Storage temperature	-20 °C to 60 °C (-4 °F to 140 °F)
Tape speed	Approx. 28.2 mm/s (DVCAM mode), Approx. 18.8 mm/s (DV SP mode)
Recording/Playback time	184 minutes (DVCAM mode), 270 minutes (DV SP mode), with PDV-184ME cassette
	40 minutes (DVCAM mode), 60 minutes (DV SP mode), with PDVM-40ME cassette
Mass	3.9 kg (8 lb 9 oz), excluding battery and tape
Dimensions (W x H x D)	247 x 92.5 x 311 mm (9 3/4 x 3 3/4 x 12 1/4 inches), excluding projections 279 x 99 x 315 mm (11 x 4 x 12 1/2 inches), including projections

Video

Rec mode	DVCAM/DV (SP mode only)
PB mode	DVCAM/DV (SP mode only)

Audio

Rec mode	48.0 kHz/16-bit (2CH)/ 32.0 kHz/12-bit (4CH)/automatic (DV IN)
PB mode	48.0 kHz/16-bit (2CH)/32.0 kHz/12-bit (4CH)/ 32.0 kHz/16-bit (2CH)/44.1 kHz/16-bit (2CH) (automatically selected)

Input/Output Terminals

Video IN Composite	1.0 Vp-p, 75 Ω , Sync negative
S(4-pin mini DIN)	Y: 1.0 Vp-p, 75 Ω , Sync negative C: 0.3 Vp-p (subcarrier burst) 75 Ω
Audio IN	XLR 3-pin (female) (+4 dBu/-20 dBu/-60 dBu) x 4, impedance more than 3 kΩ with +48 V power supply (independently switched for each channel)
Camera IN	26-pin camera connector
Composite	1.0 Vp-p, 75 Ω , Sync negative
Component	Y: 1.0 Vp-p, 75 Ω , Sync negative B-Y: 0.7 Vp-p, 75 Ω , R-Y: 0.7 Vp-p, 75 Ω
Reference IN	BNC, Black Burst 75 Ω , Sync negative (use Video IN)
Video OUT 1 (Monitor) Composite	BNC, 1.0 Vp-p, 75 Ω , Sync negative Superimpose On/Off
Video OUT 2 Composite	BNC, 1.0 Vp-p, 75 Ω , Sync negative
S (4-pin mini DIN)	Y: 1.0 Vp-p, 75 Ω , Sync negative C: 0.3 Vp-p (subcarrier burst) 75 Ω
Component OUT	BNC x 3 Y: 1.0 Vp-p, 75 Ω , Sync negative B-Y/R-Y: 0.7 Vp-p, 75 Ω
Audio OUT	RCA pin x 4, -10 dBu Standard output level -18 dB from full bit
Audio OUT (Monitor)	RCA pin
DV IN/OUT	6-pin (with lock)
Timecode IN	BNC, 0.5 to 18 Vp-p, 10 kΩ
Timecode OUT	BNC, 2.2 Vp-p, 600 Ω /1.2 Vp-p, 75 Ω
Control S	Stereo mini jack
Remote	Stereo mini jack (Edge High/Edge Low/Level High/Level Low) (Tally)
Control	Stereo mini-mini jack (compatible with LANC as a player)
Headphone jack (left side)	Stereo standard jack, -19 dBu, with Level Control

Other

Colour LCD monitor	2.5-inch, 200,000 dots
Supplied accessories	LCD Protection Cover, Cleaning Cassette

DSR-V10P DVCAM Video Walkman Recorder

General

Power requirements	DC 7.2 V (with battery), DC 8.4 V (with AC adaptor)
Power consumption	11.5 W (LCD on)
Operating temperature	0 °C to 40 °C (32 °F to 104 °F)
Storage temperature	-20 °C to 60 °C (-4 °F to 140 °F)
Tape speed	28.221 mm/s
Mass	970 g (2 lb 2 oz) (without battery and tape)
Dimensions (W x H x D)	148 x 62 x 135 mm (5 7/8 x 2 1/2 x 5 3/8 inches)
LCD screen	5.5-inch

Video

Video signal	CCIR standard, PAL colour
Video inputs/outputs Video (RCA pin x1) S-Video (Mini DIN 4-pin x1)	 Composite, 1.0 Vp-p, 75 Ω , unbalanced, sync negative Y: 1.0 Vp-p, 75 Ω , unbalanced, sync negative C: 0.3 Vp-p (subcarrier burst), 75 Ω , unbalanced

Audio

Audio signal	Recording: 48 kHz/16-bit, 32 kHz/12-bit Playback: 48 kHz/16-bit, 32 kHz/12-bit, 32 kHz/16-bit, 44.1 kHz/16-bit
Audio inputs/outputs (Phono jack x1/stereo L/R) (RCA pin x2)	-7.5 dBs (0 dBu=0.775 Vrms)

Others

	i.LINK (DV In/Out): 4-pin x1, IEEE1394-based LANC: Stereo mini-mini jack x1 Headphone: Stereo mini jack x1 Multi connector: 20-pin x1

Supplied Accessories

	AC-V700 AC Adaptor/Charger DK-415 DK Cable Carrying belt Operating Instructions

DSRM-E1P (Edit Adaptor for DSR-V10P)

General

Power requirements	DC 7.2 V (supplied from DSR-V10P), DC 8.4 V (with AC Adaptor)
Power consumption	Approx. 1.8 W
Operating temperature	0 °C to 40 °C (32 °F to 104 °F)
Storage temperature	-20 °C to 60 °C (-4 °F to 140 °F)
Mass	Main unit: 160 g (5.6 oz) Controller: 340 g (12 oz)
Dimensions (W x H x D)	Main unit: 69 x 61 x 134 mm (2 3/4 x 2 1/2 x 5 3/8 inches) Controller: 184 x 42 x 128 mm (7 1/4 x 1 11/16 x 5 1/8 inches)

Connectors

	Multi connector: 20-pin x1 Control unit: Mini DIN 8-pin x1 LANC: Stereo mini-mini jack x1

Monitor Output

Video output (RCA pin x1)	Composite, 1.0 Vp-p, 75 Ω , unbalanced, sync negative
Audio output (Phono jack x1/stereo L/R)	0.327 V, impedance 470 Ω or less

CVX-V1P / CVX-V3P / CVX-V18NSP (Colour Video Cameras for DSR-V10P)

General

Power requirements	DC 7.2 V (with battery), DC 8.4 V (with AC adaptor)
Power consumption	CVX-V1P/V3P: 1.8 W CVX-V18NSP: 2.2 W
Operating temperature	0 °C to 40 °C (32 °F to 104 °F)
Storage temperature	-20 °C to 60 °C (-4 °F to 140 °F)
Mass Camera head CCU (without battery)	 CVX-V1P: 25 g (0.85 oz) CVX-V3P: 75 g (2.6 oz) CVX-V18NSP: 343 g (12 oz) CVX-V1P: 135 g (4.8 oz) CVX-V3P: 135 g (4.8 oz) CVX-V18NSP: 153 g (5 oz)
Dimensions (W x H x D)	
Camera head	CVX-V1P: 22 x 18 x 60 mm (7/8 x 23/32 x 2 3/8 inches) CVX-V3P: 36 x 40 x 70 mm (1 7/16 x 1 5/8 x 2 7/8 inches) CVX-V18NSP: 63 x 66 x 115 mm (2 1/2 x 2 5/8 x 4 5/8 inches)
CCU	CVX-V1P: 35 x 110 x 60 mm (1 7/16 x 4 3/8 x 2 3/8 inches) CVX-V3P: 35 x 110 x 60 mm (1 7/16 x 4 3/8 x 2 3/8 inches) CVX-V18NSP: 50 x 59 x 110 mm (2 x 2 3/8 x 4 3/8 inches)

Camera

Image device	1/4-inch Interline-Transfer CCD
Effective picture elements	CVX-V1P/V3P: 440,000 pixels CVX-V18NSP: 360,000 pixels
Total picture elements	CVX-V1P/V3P: 470,000 pixels CVX-V18NSP: 570,000 pixels
Lens	CVX-V1P: F1.8 CVX-V3P: F2.8 to 4 CVX-V18NSP: F1.4
Focal length	CVX-V1P: f=3.9 mm (35 mm conversion: 38 mm) CVX-V3P: f=3.5 mm to 10.5 mm (35 mm conversion: 35 mm to 105 mm) CVX-V18NSP: f=4.1 mm to 73.8 mm (35 mm conversion: 41 mm to 738 mm)
Minimum illumination	CVX-V1P: 2 lx CVX-V3P: 5 lx CVX-V18NSP: 0.7 lx
Gain selection	CVX-V1P: Auto/Hold CVX-V3P: Auto
White balance	CVX-V1P: Auto/Hold CVX-V3P: Auto
Shutter speed	CVX-V1P: Auto, 1/50, 1/120, 1/250, 1/500, 1/2000, 1/10000 CVX-V18NSP: Auto, 1/3, 1/6, 1/12, 1/25, 1/50, 1/75, 1/100, 1/125, 1/150, 1/215, 1/300, 1/425, 1/600, 1/1000, 1/1250, 1/1750, 1/2500, 1/3500, 1/6000, 1/10000
Night shot (CVX-18NSP only)	IR light effective distance: 20 m (with slow shutter on), 5 m (without slow shutter)

Others (on CCU)

	External MIC In: Stereo mini-mini jack x1 Multi connector: 20-pin x1 Camera cable connector: 12-pin x1 (CVX-V18NSP only) Battery connector

Supplied Accessories

	Video Walkman Attachment Unit Operating Instructions

DSR-DU1 Hard Disk Recorder

General

Power requirements	DC 7.2 V (battery), DC 8.4 V (AC adaptor)
Power consumption	5.6 W
Mass	500 g (1 lb 1 oz)
Dimensions	(W x H x D) 44 x 101 x 142 mm
Operating temperature	0 °C to 40 °C
Storage temperature	-20 °C to 60 °C
Operating Humidity	Less than 85 % (without dew condensation)

Input/Output Terminals

DV IN/OUT	i.LINK x1 (IEEE1394 4-pin)
Remote	4-pin Stereo mini Jack x1
DC IN	x1

Supplied Accessories

	Warranty card Operation manual i.LINK cable (4-pin to 4-pin) Remote controller (RM-LG2) Battery (CR2032) Case

FLEXICART Multi-cassette System

General

Power requirements	AC 100/120/220/230/240 V, 50/60 Hz
Power consumption	600 VA
Operating temperature	5 °C to 35 °C (4 °F to 95 °F)
Operating humidity	25% to 80% (non-condensing)
Mass	Approx. 250 kg (551 lb 2.5 oz) (without VTRs, cassette bin units and tapes)
Dimensions (W x H x D)	600 x 1980 x 1090 mm (23 5/8 x 78 x 43 inches)

Connections

	Ref. Video In (BNC): Black burst or composite video Time code In: (BNC) Remote control interfaces: REMOTE1: RS-422A D-sub 9-pin REMOTE2: RS-232C D-sub 25-pin Parallel interface: D-sub 50-pin

Supplied Accessories

	AC Power Cord Operation Manual Maintenance Manual Installation Manual

Sony address/contact details/dealer stamp

SONY

www.sonybiz.net

SONY BUSINESS EUROPE

CA-DVCAM CATALOGUE 2002/GB- / /2002