

Lectrosonics DCR822

STEVE MORANTZ, CAS, is on-set with a new dual-channel digital receiver



The DCR822 receiver is the successor to the very popular and still widely-used UCR411a series of portable field receivers.

The 411 series has been around for over 15 years and is still used widely today for feature films, documentary work, and scripted TV production, and has earned its reputation as one of the best front end receivers in the business. The DCR822, in the short time I have had to use it, blows it away.

The new receiver, which is roughly the same size as the 411a series, is a dual-channel digital receiver with their new Vector Diversity technology and has a built-in recorder as well. It is backwards compatible like the DSQD half-rack receiver (review *Resolution* V18.5) introduced a year ago, and can be used in Digital mode and Digital Hybrid modes on a per-channel basis. Its Digital modes include D2 for mono digital transmitters (the DPR plug-on unit, the DBu and DBu-Lemo belt pack units, and the DHu handheld transmitter), Stereo digital modes (Duet unencrypted, DCHX encrypted), and Digital Hybrid modes (SM and SMWB Series, LT, HM Series, SSM, WM, and HH Series).

Like all True Diversity receivers, the 822 has two receivers per audio channel. Where the Vector part comes in is that the two signals from the two front ends on each channel have a phase alignment step, so that the best signal-to-noise of the RF signal is achieved before it is demodulated.

The DCR822-A1B1 bands can tune in any frequency between 470 and 608 MHz (Lectrosonics Bands A1 and B1)



/ Battery or 12V DC operation with auto switchover

while the DCR822-B1C1 band tunes from 537-692MHz, primarily for export markets, including the UK. The receiver offers a SmartTune function to automatically select the best (quietest) frequency from among the 6000 choices offered. The usual things we've become used to and trusted from their receivers are also included, like IR Sync and a USB connection, for use with the Lectrosonics Wireless Designer system management and frequency coordination software.

The 822 has two TA3 audio outputs that can be selected as either analogue or AES3 digital. The unit can run on either external 12VDC, or 4xAA lithium batteries — which enables 6-8 hours of run time. There is an auto switchover feature so that if you are powering the unit from a central DC source, and the power fails, the 822 will then run uninterrupted on the batteries. With the way projects are filmed these days having not to worry about switching from battery to power is a great feature.

Paramount performance

First off the range is amazing! The first time I used it I was working on a show, filming at the Paramount lot in Hollywood. The scene and talent were on the second floor of a building, down the hall, in a room in the back. I was outside, below, on the first floor. I had to 'remote' my powered antennas, Comntek IFB signals, and Duet digital IFB sends to the second floor. I put the DCR822 on my cart with the whip antennas and dialled-in my two Lectrosonics DPRs on boom microphones, and recorded three hours to the micro SD card. I kept an eye on the RF signal levels which were at full strength the entire time. Over the three hours not one drop out — and the audio was crystal clear.

I have since used it for an earwig feed on one channel and a VOG (Voice of God microphone on set) on the other channel, simultaneously — as well as using it as a receiver for the Duet system. The show I am on now has a 4-person crew and, until I got another M2R receiver for the Duet system, I had

my fourth crew member use it as his IFB receiver. On my current show we do a lot of car-to-car stuff with earwigs, transmitting from 2 vehicles, and it handled the job perfectly.

Backup recorder

An interesting and unique feature of the DCR822 is that it can be used as a backup recorder for your bag-rig cart or main cart, and even as a stand-alone recorder in an emergency. The unit records to a microSDHC card, and can record 1-4 tracks, depending on how the receiver is being used.

The new Vector Diversity technology, the ability to record, as well as the flexibility of either digital, Digital Hybrid or both at the same time on different channels gives you a lot of choices. This backward compatibility gives us a path to grow with the new products as they come out with more digital units, and still be able to use our existing products that we have trusted for many years.

The 411 series has been around for more than 15 years and the 'SM' for almost as long, and these are still the standard today for the type of work I do. Lectrosonics doesn't rush things out into the market — they have built the perfect mouse trap and are always looking for ways make all our lives easier in the always changing wireless world. As we usher our way unto the digital world, with first the D Squared system and now the DCR822, I am looking forward to what Lectrosonics will be bringing in the future. **T**

Los Angeles-based production sound mixer Steve Morantz is an Emmy Winner and 5-time Emmy Nominee, 2-time CAS Awards Nominee, owner of Morantz Sound, Inc.

resolution/VERDICT

PROS Amazing range. Continuously tunable tracking filters, digital receiver maintaining compatibility with existing equipment. On-board Recording .BWF file format.

CONS At £2,611 (exc VAT) this is serious kit, but a good investment for the future.

www.lectrosonics.com