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## **SONY SHOWCASES COMPREHENSIVE LINE-UP OF DIGITAL ACQUISITION AND PRODUCTION EQUIPMENT AT NAB**

*From DVCAM™ to HDCAM®, Sony Acquisition, XPRI Editing, and Multiformat Switchers - Digital Tools that  
Suit All Production Needs*

**LAS VEGAS (NAB, Booth #18207), April 7, 2002** - At the National Association of Broadcasters Convention this week, Sony Electronics is showcasing a wide array of "Anycast™" all-digital production and post-production tools offering professional video users additional alternatives for content creation.

Sony's Anycast equipment and systems - which encompass DVCAM, MPEG IMX™, Digital Betacam® and HDCAM professional digital recording formats - are being used in such wide ranging applications as event and corporate videography, broadcast production, electronics news gathering (ENG) and electronic field production (EFP), episodic and commercial television programming, documentaries, and digital cinematography for independent and major motion picture filmmaking.

"Sony is the first manufacturer to offer a complete line of digital acquisition and production tools to meet almost every conceivable production application," said Larry Thorpe, senior vice president of Content Creation Systems for Sony Electronics' Broadcast and Professional Systems Division. "Sony provides a hierarchy of high-performance digital camcorders and cameras, which are supported by a wide range of digital recorders and players, the XPRI® online non-linear editing system (which handles both HD and SD), our multi-format digital production switchers, routers, multi-format studio monitors, and a wide range of production peripherals."

DVCAM 1/4 -Inch Digital Acquisition and Production

The DVCAM format has found diverse use in ENG, EFP, and for independent and increasingly major motion pictures (*Anniversary Party* and *Dancer in the Dark* to name two recent releases). It has been embraced by Time Warner's regional cable news channels for newsgathering applications, and by event videographers and filmmakers like Rebecca Miller, whose *Personal Velocity* earned the Grand Jury Prize Award at this year's Sundance Film Festival, and Director of Photography, Ellen Kuras, who won "Best Cinematography" for her work using Sony's DSR-PD150 DVCAM digital camcorder.

"DVCAM's versatility has helped make it the fastest growing professional format in Sony's history," Thorpe said, noting that more than 280,000 DVCAM cameras, camcorders and videotape recorders have been sold worldwide since the format's introduction in 1996.

Sony provides videographers with a full complement of DVCAM products, ranging from the new [DSR-PDX10](#) to the new DSR-570WS DVCAM camcorders and including the DSR-DU1 and DSR-DR1000 hard-disk recorders and the DSR-1500A, DSR-45 and DSR-25 videotape recorders.

#### MPEG IMX Digital Production Equipment

Sony is also the first manufacturer to offer a complete end-to-end MPEG 50 Mbs system, ranging from acquisition to transmission, utilizing the 4:2:2Profile@MainLevel international standard for production. Sony collaborated with other leading manufacturers and consulted with broadcasters around the world - under the guidance of the MPEG Forum - to create an open, interoperable MPEG platform to identify and develop broad-ranging digital program production solutions.

Broadcasters and freelancers, as well as corporate, documentary and independent film producers are starting to use Sony's new 1/2-inch digital [MSW-900](#) MPEG IMX camcorder. This camcorder can switch between shooting in 60i or 30P for wide-screen SDTV or conventional NTSC making it the perfect production tool for the new DTV era. This 1/2-inch digital acquisition system is the perfect digital heir to analog Betacam SP in providing higher performance 4:2:2 recording of video and 20-Bit recording of audio - at lower cost than its analog predecessor.

The PAL version of this camcorder - the MSW-900P - can switch between shooting in 50i or 25P in the 16:9 PAL format. When recording in progressive 625/25P mode, the camcorder enables a quick and easy transfer to 24-frame motion picture film. The MPEG IMX 25P digital acquisition tape provides a recording time of 71 minutes, a significant advantage compared to about five minutes for film-based acquisition for on-location shooting and for sustaining on-set continuity between directors and talent.

Any of the MPEG IMX VTRs can accept tapes from both the 525-Line MSW-900 camcorder and the 625-Line MSW-900P camcorder, thus allowing post-production houses a whole new flexibility.

The highly cost-effective J-series of MPEG IMX players offer the ability to play all ½-inch recordings from Oxide to Betacam® SP, Betacam® SX, MPEG IMX and Digital Betacam® - thus supporting a powerful creative bridge between old analog libraries and contemporary digital productions.

Sony's MPEG IMX production tools include the new MSW-900 MPEG IMX camcorder, MPEG IMX VTRs, digital disk recorders, MAV-555 digital disk recorder, XPRI editors, servers and transcoders.

#### Digital Betacam

This now widely established digital recording format continues to remain the pinnacle of SDTV ½-inch recording. The family of camcorders - DVW-790WS and DVW-709WS - embody 12-bit analog-to-digital conversion within the camera with very advanced DSP video processing and 10-bit digital recording with a mild 2:1 compression.

Digital Betacam camcorders originate 4:2:2 digital materials having the highest recording signal-to-noise ratio in the industry and the widest video dynamic range. The final digital master tape constitutes the highest quality source materials having sufficient technical overhead to ensure high performance delivery by the many unpredictable digital compression systems encountered in downstream program distribution.

#### HDCAM 24P Digital Production

Sony's HDCAM 24P product line has seen strong growth in such emerging markets including episodic prime time television and digital feature film production.

Within the past year, 30 primetime episodic television series - including the CBS program "The Education of Max Bicford" - have been shot in 24P, as well as more than 40 feature films, including acclaimed filmmaker George Lucas's forthcoming "*Star Wars: Episode II: Attack of the Clones.*"

Sony's HDCAM format is rapidly gaining acceptance in television commercial production as well. Leading commercial directors recently shot a series of short features with Sony's HDCAM equipment, which have been screened in six cities during the past few months. Some commercial directors have already begun to embrace the 24P format in their work.

Sony's 24P high-definition production system includes: the award-winning HDCAM [HDW-F900](#) camcorder, which offers a creative and cost-effective digital alternative to 35mm film; the HDW-F500 videotape recorder; and the multi-format BVM-F24U video monitor. These 24P digital cinematography products are identified by the CineAlta™ trademark and logo.

Sony's HDCAM, Digital Betacam, IMX and DVCAM cassettes offer videographers and cinematographers a robust line of media products designed for high volume editing and acquisition. Whether shooting in 60i or 24P mode, Sony's HDCAM media provides durable high-quality recording at a significant cost savings over motion picture film. New HDCAM cassette models include 6-minute 12-minute and 34-minute tapes recorded in the 60i mode. Users can gain about 20 percent more running time on the same cassettes when shooting in the 24P mode.

### **Sony's XPRI Non-Linear Editing System**

Sony's XPRI systems offer a full range of editing solutions across all of Sony's recording formats. The XPRI non-linear editing systems can work in most of Sony's native digital video formats. The systems range from the DMW-S05NL editor, which edits in compressed MPEG IMX only, up to the DMW-S01NL editor, which edits in both baseband standard definition and compressed MPEG IMX as well as the DMW S02NL full service editor that can edit in all formats.

Sony's XPRi Digital Content Creation System returns to NAB with its distinctive control panels and hardware HDCAM codec. New this year, XPRi features a real-time HDCAM effects option (model # DMW-RT02) that provides a host of real-time effects and transitions when operating on HDCAM video. Enhanced SAN support makes sharing projects and media between systems more efficient.

The OMF import brings in up to 12 video tracks to preserve offline editing decisions and workflow. Other enhancements include a new voiceover tool, a new interface for the color correction tool that includes the trackball/z-ring control panel.

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Editor's Note: For more detailed product information, readers can visit [www.sony.com/professional](http://www.sony.com/professional). For additional press information and digital images, please visit Sony Electronics' News and Information web site at [www.sony.com/news](http://www.sony.com/news).

For more information regarding the nearest Sony authorized dealer or service location, call 1-800-686-SONY.

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