

Scan

FOR THE BROADCAST & PROFESSIONAL USER

ISSUE 2/2005

Sony Business Solutions Division, Australia



HDV-A1P



Digital Cinema Initiative

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SONY TAKES THE LEAD AT SMPTE 2005

NO LIMIT

CONFERENCE

05

SMPTE

A U S T R A L I A

A N D E X H I B I T I O N

At SMPTE 2005 Sony will proudly showcase an impressive range of new and innovative products at stand number A02, under the umbrella of its 'No Limit' campaign

Camera operators, editors, directors and producers thrive on creative freedom and Sony shares their spirit by providing them with the tools to bring their dreams to life on screen – with no limit on their imagination or technical ability to express themselves.

"Sony sets 'NO LIMIT' on creative endeavours through the introduction of High Definition, XDCAM™ and HDV™ systems. Sony has led the market with affordable, high quality products," said Charles Montesin Group Sales and Marketing Manager, Broadcast and Professional Solutions.

"Worldwide the television industry is embracing HD and Sony is already developing 1080P and 4k products that are "beyond" High Definition. Our HDCAM™ cameras and HDCAM-SR™ decks were used to shoot *Star Wars* and at SMPTE we are now offering our new 1080P HDC cameras with high performance 1920 x 1080 progressive scan CCDs. Also on offer is our SXR4 4K projector with four times HD resolution which will revolutionise the Cinema industry."

The XDCAM Professional Disc system has been eagerly adopted by broadcasters, production companies and freelancers alike and the next phase of development includes XDCAM HD, which will be positioned between HDCAM and HDV.

At the same time Sony is pushing the boundaries of technology and innovation with the HDV format which is delivering 1080i picture quality at prices that were completely unimaginable five years ago.

No matter what Sony product and format you see at SMPTE 2005 they are all designed to provide practical and affordable solutions that bring the industry better efficiencies.

Alongside the Exhibition, the SMPTE 2005 Conference offers delegates the opportunity to attend three presentations from Sony speakers covering the topics of the Digital Cinema Specification, 1080-60 P 10Gb fibre production networks and the European HD experience. ■

ANYCAST STATION DEBUTS AT SMPTE 2005

SMPTE 2005 will see the Australasian launch of the AWS-G500 Anycast Station™, a powerful, portable and flexible solution for live events.

The "all-in-one" studio for live content creation is roughly the size of a laptop carrying case and aims to relieve much of the anxiety associated with on-site technical production for live events.

The system is designed for producing a variety of live programming including staging, presentations and conferencing, on-site product promotions and display advertising. Its portability makes it ideal for settings where equipment is stored between uses or where it is shared between multiple locations within a facility or organisation.

At SMPTE 2005 the Anycast Station can be seen in action during the Production Switcher and Anycast demonstrations where it will be used to switch varied material into the presentations.

Features:

The new Anycast Station content creation system combines a six-input video switcher, a six stereo channel audio mixer, a special effects generator, a preview and program video

monitor, and Pan/Tilt/Zoom remote control for Sony interface robotic cameras.

Other features include an RGB output for PC and projector display, an encoder and server to handle webcasting and streaming, text typing functionality and, in the near future, optional SDI I/O.

In addition to this multi-function capability, the Anycast Station can ingest diverse media of varying resolutions and formats, including live video feeds, pre-recorded tapes, PowerPoint® presentations, DVDs, and still images. These disparate sources can be easily mixed into a presentation without the need for an external scaler.

"The Anycast Station is a breakthrough product that takes the trouble out of setup, freeing crews to focus on event content rather than event logistics," said Paul Maroni, Product Marketing Manager, Business Solutions Division, Sony Australia. "Fast setup, advanced capabilities and simple operation make it practical for small crews to create a big show out of this little box." ■



REILLY FINDS LITTLE CONTEST WITH SONY

✓ Mathew Reilly directing a monster sequence on the pilot of *Contest*, a filmed version of his blockbuster novel, shot with the Sony CineAlta



Shooting a monster dripping buckets of drool is part of a long held dream for Mathew Reilly who conceived of the scene almost ten years ago. Ripped from the pages of *Contest*, his first book, the setting has been filmed by the thirty-year-old international bestselling author as part of a long overdue tilt at Hollywood.



"I have just finished shooting the first 12 minutes of the film," stated Reilly. "Once cut together and scored, I'll be taking this 'pilot' to LA in the hope of securing a distribution deal. Then I'll set about making the rest!"

Reilly saw no reason as to why he shouldn't be able to deliver the same quality production for his science-fiction feature as that employed by visionary filmmaker George Lucas on *Star Wars Episode III: Revenge of the Sith*. This led him to seek out Sony's CineAlta™ HD camera.

"Sony's cameras enabled us to quickly and easily create a world class film – it's the democratisation of technology at work," said Reilly.

"Because *Contest* is a highly commercial, action-packed sci-fi thriller we needed to get good coverage and create a sense of energy," said Reilly. "The ability to review what we had shot quickly was a godsend. The Sony HD camera enabled us to check our pacing, composition, continuity and lighting. Plus, being a first time director I was really glad we weren't chewing through expensive film stock."

Contest is the story of a man who is brought to the New York State Library, told that all the doors and windows have been electronically sealed and that placed inside the building with him are six lethal aliens. He has been chosen to represent humanity in a contest held once every 1,000 years. The rules are simple: seven contestants enter, but only one leaves.

The pilot was shot on location around Sydney at the State Library of New South Wales, the abandoned tunnels of St James Station, Royal North Shore Hospital and the author's own house. The crew benefited greatly from the features of the camera shooting at these locales.

"The Reading Room of the State Library was an incredible location. With huge soaring ceilings our poor lighting designer, Steve Carter, had quite a job lighting it all. The CineAlta performed beautifully. We pushed the camera to the limit with the lenses and contrast lighting, and the detail it picked up was nothing short of incredible."

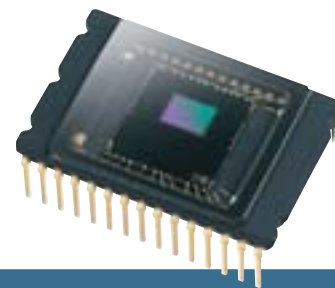
Now in post production Reilly is hoping to finish the pilot in time for meetings with studios executives in June. With

over two million books sold worldwide, Reilly's chances of success are better than most. His book, *Ice Station* was previously optioned by Paramount Pictures. Last year, Walt Disney Pictures picked up the rights to *Hover Car Racer* while it was still just a manuscript. ■

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SONY UNVEILS NEW HDV CAMCORDER



< HVR-A1P HDV camcorder



First Professional HD Application of Sony's CMOS-based Enhanced Imaging Processor Technology

Sony is expanding its lineup of HDV™ products for professionals with the new HVR-A1P model, based on a 1/3-inch, 3-megapixel Complementary Metal Oxide Semiconductor (CMOS) imager.

Sony has improved upon the key attributes of traditional CMOS sensors with proprietary technology. This innovative CMOS device is also accompanied by Sony's Enhanced Imaging Processor (EIP). (See page 10 for full technical details).

The EIP enables the high-speed processing required for capturing High Definition video images, and allows HDV camcorder to record and playback high-quality still images. The first professional high-definition application of this enhanced imaging technology is in the HVR-A1P model. EIP technology is also at the core of a new consumer product counterpart, the Sony HDR-HC1 Handycam™.

"The combination of a 3-megapixel CMOS sensor with our Enhanced Imaging Processor enables a camcorder to capture and process high-definition video and still images with unprecedented levels of gradation and detailed image reproduction," said Paul Maroni, Product Marketing Manager, Business Solutions Division, Sony Australia. "Building on our long history of imagery and camera development, we're now offering our customers yet another option to choose from among the many diverse HD acquisition tools in the Sony product family."

A Family of HDV Products for Professionals

The new HVR-A1P HDV camcorder complements Sony's first entry into the professional HDV market, the HVR-Z1P. Since shipping in January more than 37,000 units of Sony HDV 1080i products have been delivered to customers worldwide.

The new HVR-A1P model now offers professional videographers another option for the capture and playback of HD images. The HVR-A1P offers many of the same features as the HVR-Z1P, such as balanced audio, XLR inputs, SMPTE timecode and a Carl Zeiss

Vario-Sonnar® T Lens. However, its smaller footprint makes this camcorder ideal for applications where space is at a premium or extreme mobility is required. For example, potential applications may include mounting on a skydiver's helmet or the hood of a racecar.

Sony's CMOS sensor produces natural and rich tones for both light and dark areas of an image. To achieve wide dynamic range, EIP technology employs an algorithm that separates image data into its texture patterns and brightness components.

CMOS-based technology helps eliminate the presence of smear, which is created by vertical bands of bright light stretching from the top to the bottom of an image's "bright areas" and occurs when something extremely bright like a pin-point light source is shot.

Sony has reduced the size of the transistors within an image's pixel matrix, allowing for a larger area of the photo-sensitive portion of the pixel and enabling more light to be taken in than with a conventional CMOS sensor. In addition, the Correlated Double Sampling circuits on the sensor achieve extremely low-noise image quality.

Sony's CMOS-based sensor circuitry runs at lower voltage and consumes less power than conventional CCD-based processors, resulting not only in longer battery life but also allowing for the use of smaller batteries so the camcorders can be smaller overall.

The HVR-A1P can record and playback HDV, DVCAM™ and DV content, with the ability to down-convert footage into standard definition. A wide-screen Hybrid LCD monitor is also included. Other key features include still image capture, histogram indicator and tele macro.

Professional Media Optimised for HDV Applications

Sony's highest-quality 6mm videotape, DigitalMaster™, is the recommended professional media for HDV applications. These 63-minute cassettes (model PHDVM-63DM) use Sony's AME (Advanced Metal Evaporated) II Technology and its unique dual-active magnetic layers.

By improving on an already successful product, the new AME II manufacturing process employs Hyper Evaticle IV magnetic grains, improved lubricants, and a refined Diamond-Like Carbon (DLC) layer. DigitalMaster tape exhibits greater packing density of magnetic grains, higher retentivity, higher output and lower noise. The result is a more robust tape with 60 percent fewer dropouts and 90 percent fewer errors.

Availability and Pricing

The HVR-A1P HDV 1080i camcorder is expected to be available in August 2005, at a suggested list price of under \$4300.00 GST inc. ■

MRPPP GAINS A HIGHER FINISH WITH SONY

Crown Casino and Cricket Australia TVCs ▾

Australian post-production facility Mike Reed and Partners Post Production (MRPPP) has opened a new Sydney operation to service local TVC industry clients. The new office, located at 7 Knox Street in the inner city suburb of Chippendale, is part of a three million dollar investment by the company. This also includes the expansion and renovation of the Melbourne premises and the installation of high-speed links between the two facilities.

"A significant part of our upgrade includes the installation of Sony's latest High Definition equipment to support our new suites in Sydney," says Grant Delahoy, MRPPP's Technical Services Manager. "We have purchased an SRW-5500 HDCAM-SR™ VTR and two of the new BVM-A evaluation-grade CRT monitors to support our new Autodesk Tezro Flame and Avid DS Nitris systems."

"It became increasingly important for us to service our customers who were shooting their TVCs in Sydney," explained Delahoy. "Our Managing Director Mike Reed said 'if we we're going to expand into Sydney we must do it right and raise the bar' so we have installed the best equipment available."

Delahoy found that Sony's HDCAM-SR VTR suits the needs for high-end TVC finishing perfectly. The SRW-5500 is a high quality mastering format and allows us to complete finishing and visual effects with greater quality due to its 4:4:4 component sampling."

This standard of image is now supported by Sony's latest evaluation-grade CRT monitors. These new monitors



incorporate several feature enhancements to provide the highest level of image quality and monitoring capabilities. This made them the obvious choice for MRPPP's finishing suites.

"We chose the new BVM-A monitor because of its 4:4:4 viewing capability," said Delahoy. "The dual-link direct input allows additional colour information to be viewed, giving us the full colour resolution of the original film or graphics. Our operators are looking forward to using the Sony monitors for critical keying, heavy effects and film grading work." ■

PRIME ADDS XDCAM FOR HOLMES

Paul Holmes, one of New Zealand's best known celebrities, is a highly experienced, award-winning broadcaster. When he moved his current affairs show to the Prime Network, the station took the opportunity to improve its programme production workflow.

"The Holmes programme, News and Getaway needed an acquisition format that added speed and flexibility to the process," said Denis Harvey, Prime's Station Manager.

Prime Television NZ was also comforted by the fact that Prime Television Australia had recently purchased XDCAM™ and their opinion of the product was very positive.

"The PDW-510P XDCAM camera became our obvious choice. We use the units for quick turn around. Field crews shoot on XDCAM and the journalists then return with discs to the edit suite where they view, ingest and edit stories using the PDW-1500 recorder / player.

"Prime Television did not want to introduce another tape based format," explained Harvey "We considered the solid state storage format but it was not at a mature enough stage. XDCAM was the best and arguably most logical option when partnered with our non-linear editing systems. It is fully featured and well received by our Australian colleagues – nobody ever gets fired for buying Sony!" ■

SONY INTRODUCES NEW CRT & LCD MONITORS



- < BVM-A Series CRT monitor
- ∨ The recently expanded LUMA range



Sony is upgrading its line of evaluation-grade CRT monitors with the new BVM-A Series. The new monitors incorporate several feature enhancements to provide high levels of image quality and monitoring capabilities.

The new monitors are designed for applications where viewing multiple image formats with the utmost accuracy is critical. These include high-end post-production, live production, the creation of digital intermediates, digital cinematography, television production and telecine work.

With these new models, the need for separate Standard and High-Definition decoders has been eliminated by the addition of a single input card that auto-detects SD and HD serial data. A 4:4:4 RGB dual-link direct input is also available with the BKM-62HS add-in board.

The BVM-A Series have been designed for the highest quality grey scale reproduction, standardised colour gamma, black reproduction, and contrast range.

Sony has also incorporated IP-based communication technology into the BVM-A series bringing intelligent administration to the line, through an Ethernet remote control with setup file management and an E-service mode with SNMP protocol for remote maintenance.

Leading LUMA LCDS

Also from Sony come new additions to its LUMA™ line of LCD monitors. The expanded range offers video professionals more options for choosing configurations that fit diverse broadcast and post-production applications. The new models fall into four categories: multi-format two-piece systems, one-piece standard-definition monitors, rack-mount multi-monitor solutions and a handheld monitor.

"For customers making the leap from CRT to LCD, as well as SD to HD, the newly expanded LUMA line can make these transitions as seamless as possible," said CB Yanagita, Group Marketing Manager, Broadcast and Production Sony Australia. "One key feature we've incorporated into the new two-piece models is Sony's ChromaTru colour processing, a key differentiator from other available LCD displays. This unique technology compensates for variations in LCD colour levels commonly caused by differences in chromaticity coordinates, colour temperature and gamma curves." ■

UNDERDOGS FIRST SONY HDV FEATURE

- ∨ Callan Green, Director of Photography for *The Underdog's Tale*. Photo: Clare & Papi Photography



The Underdog's Tale is a small film with big ambition. Produced for an estimated \$90,000 the full-length feature was privately funded and shot utilising local talent in and around Brisbane. It is also the first Australian feature

shot with Sony's HVR-Z1P HDV 1080i camcorder.

The production team struck a deal with the QPIX Screen Resource Centre, whereby the government funded body would buy the camera on the strength of initial rental income from the shoot.

"Everytime you roll on 16mm you are looking at 135 dollars per reel, so the HDV camera presented a real cost advantage for the Underdog team," said Tim Jarvis, Technical Coordinator at QPIX. "What they are doing now would not have been possible 10 years ago. We were really happy to support them as digital feature pioneers."

Described as a 'vulgar comedy of love lost and won again,' the project was shot in just 16 days by DOP Callan Green - a recent graduate of the Australian Film Television and Radio School.

"The Sony camera was well suited to shooting this film. The lack of bulky equipment negated lengthy set up times and meant that we could cover a large amount of locations quite quickly," said Green. "Also the size of the camera helped, in that it made us inconspicuous as a film unit. This was quite vital as we shot numerous scenes in public areas around Brisbane."

Being one of the first cameras to land in the country, Green learnt how to use the camera quite quickly. Shooting commenced just three days after it arrived.

"The ease of use is a massive jump from the Sony DSR-PD170. I just love the assignable buttons feature, which meant I could programme common functions like white balance and frame lines as hotkeys. I ended up using all six buttons to speed our setups," explained Green.

"The image output was excellent. We enhanced it by adding a wide-angle adapter and using graduated filters to keep information in the highlights. It gave us a very filmic drop-off." Green added "The picture quality was up with Digital BETACAM™ or higher. HDV was definitely the best camera for the money."

The producers of *The Underdog's Tale* are currently in post-production on the film. Talks are already in place with a DVD chain and if the film turns out as well as they expect, they will look at transferring it to film for theatrical release. ■

SONY ON SHOW AT SMPTE 2005

NO LIMIT



^ SRW-5500

^ HDW-S280

Leading the charge for Sony at SMPTE 2005 will be the company's High Definition (HD) range of products including the new HDC-1000 studio and HDC-1500 portable cameras. These use the latest Power HAD™ EX CCD technology together with 14 bit Analogue to Digital Conversion to provide unrivalled picture performance. The cameras operate at all HD formats, including 1080 50i, 60i, 24P, 25P and 30P, but are also capable of "supersampled" 720/50P or 60P operation. In this mode, the cameras can achieve higher resolution and lower aliasing than is possible with a native 720 camera.

The VTR equivalent is the SRW-5500 which has been adopted by Australian and New Zealand facilities for 4:4:4 recording, mastering and distribution. The SRW-5500 offers the same peerless HDCAM-SR™ performance of the SRW-5000 but adds the convenience of HDCAM™ recording as well. While HDCAM is the worlds' favourite HD format for mainstream productions, HDCAM-SR is now well known at the top end of the market with multiformat 4:2:2 and 4:4:4 recording, along with 12 audio channels.

Supporting the SRW-5500 is the HDW-S280 portable HDCAM recorder. In addition to AC operation, the HDW-S280 can also be battery driven, for use in outside broadcast vehicles, helicopters, cars etc. A built-in LCD monitor allows on-the-spot picture confirmation.

Professional Optical Disc

The XDCAM™ Professional Disc system has gone from strength to strength and SMPTE 2005 will feature new equipment as well as workflow demonstrations of XDCAM equipment teamed with leading non-linear editing systems. XDCAM will also feature in live-logging demonstrations highlighting the immediate benefits of a digital environment.

Designed for portable acquisition, the PDW-R1 field recorder is a record/playback version of the XDCAM system's PDW-V1 player. The recorder can be AC or battery-powered, and features a tilt-up LCD screen plus a wide range of interfaces, including i.LINK™, Ethernet, SDI and composite inputs and outputs, and two-channel analogue audio I/O.

Equally suitable for both transmission and storage applications, the PDJ-C1080 Professional Disc Cart Machine combines the robustness of cart based AV

> HDC-1000 studio camera

∨ HDC-1500 portable camera



playout with the advantages of the networkable non-linear XDCAM optical disc-based storage media. The robotics controlled cart system can hold up to 80 Sony Professional Discs and up to four XDCAM decks.

Anycast Station

Also making its public debut at SMPTE 2005 is the AWS-G500 Anycast Station, a powerful, portable and flexible solution for live events. (See page 3 for further details)

MVS-8000A HD multi-format production switcher

The new MVS-8000A vision switcher builds on the success of its MVS-8000 predecessor by offering many of its powerful features, but in half the rack space - 8RU compared to 16RU. This compact unit is designed for use where SD/HD performance is required in a limited workspace such as in an Outside Broadcast vehicle or smaller control rooms. The new model is also 40 percent lighter, consumes 25 percent less power and it is also available in a smaller-frame (1 to 2.5 M/E) version, occupying 4RU.

HDV Expands with HVR-A1P

Sony is expanding its lineup of HDV™ products for professionals with the new low cost, light weight HVR-A1P model. The new HVR-A1P HDV camcorder complements Sony's first entry into the professional HDV market, the highly successful HVR-Z1P. (See page 5 and 10 for further details)

LCD and CRT Monitors

Sony will showcase a full range of new LUMA™ LCD and BVM-A Series CRT monitors at SMPTE 2005. Designed for a wide range of professional applications, these monitors provide a choice of options to suit all tasks and locations. (See page 7 for further details) ■

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SONY SMPTE PRESENTATION SCHEDULE

	MVS-9000 Production switcher	Workflow efficiency with XDCAM™ professional disc system	Anycast Station™ portable A/V production system	HDV™ 1080i HD for everyone
Tuesday (19.07.05)	10:30, 13:00, 15:30	11:00, 13:30, 16:00	11:30, 14:00, 16:30	12:00, 14:30, 17:00
Wednesday (20.07.05)	10:30, 12:30, 14:30, 16:30	11:00, 13:00, 15:00, 17:00	11:30, 13:30, 15:30, 17:30	12:00, 14:00, 16:00
Thursday (21.06.05)	10:30, 12:30, 14:30, 16:30	11:00, 13:00, 15:00, 17:00	11:30, 13:30, 15:30, 17:30	12:00, 14:00, 16:00
Friday (22.06.05)	11:00, 13:00 (TBC)	11:30, 1:30 (TBC)	12:00, 14:00 (TBC)	12:30, 14:30

ON THE CUTTING EDGE WITH SONY

John Lee, CEO Cutting Edge ▾

Post-production group Cutting Edge has purchased a Sony HDW-F900 CineAlta™ HD camera in response to a growing demand from local and international clients.

"Initially the trigger to purchase was job related when we successfully pitched on Brett Leonard's latest feature *Feed*," said CEO John Lee. "However, we had been looking at it as part of a long-term strategy to become involved in budget HD films as well as using it on TVCs with our commercials division."

In addition to productions involving Cutting Edge, the camera is also available for external hire. Bookings have been steady with the camera used on several overseas shows and local commercial productions.

"In speaking to others in Australia already renting out F900's, we knew the demand was there for this camera," added Lee. "Everyone was telling us their F900 cameras are always out on hire."

Stuart Monksfield, Engineering Manager at Cutting Edge helped conduct initial testing that led to the purchase of the HDW-F900. Together with DOP Steve Arnold and Director Brett Leonard (from the feature film *Feed*), he compared the Sony HDW-F900 with competing systems.

"Identical sequences were shot using studio and natural lighting," explained Monksfield. "Using one of our HD Inferno suites we pushed the colour grade, pulled keys, zoomed-in and analysed the results in detail on the picture monitor. There was a distinct difference with HDCAM™ clearly giving the better results."

Brycen Horne, the camera assistant on *Feed* adds that the camera has some great operational features as well.

"The Extended Clear Scan (ECS) function works very well, and does have a slower shutter speed which I find is great for low light situations. The camera buttons are in the right spot for easy, ergonomic operation and I find the CLA-35 HD Adaptor makes adding 35mm PL mounted lenses a breeze."

Sony reseller Videopro assisted Cutting Edge with the testing and supply of the new camera equipment. ■



SONY KEEPS UNI CAMPUSES CONNECTED & INFORMED

NSP-100 >



Campus life at Griffith University in Queensland has turned a new page with the installation of three multimedia screens driven by Sony technology. Positioned in the libraries at the Nathan, Logan and Gold Coast campuses the screens deliver a slew of university news and messages as well as live video and entertainment.

Shannan Brooksby, Systems Specialist at Sony Reseller, Advanced Video Integration worked closely with the university to complete the project.

"The project began as a proposal to win a university innovation grant based on the integration of NSP-100 Network Players as the content delivery source to each of the three sites," explained Brooksby.

Sony's NSP-100 Network Player is a network appliance designed specifically to record, store and play audio, video, graphics and multimedia files with built-in, programmable control options.

"Each location has a Sony VPL-PX35 projector, rear projecting onto a LP Morgan Holopro screen mounted

via high tensile wire. In addition there is a 26" Brown Innovations 'sound dome' positioned above the nominal viewing position to provide audio in this zone only."

The NSP-100 not only provides content to the displays, but its included scheduling software is powerful enough to control the projector power and

input switching. This allows scheduled events to be delivered without the need for an external control system.

This marriage of technology allows the network to be controlled over IP from a remote location with content delivered to sites many kilometres apart. Kai Mohrholz, Technical Consultant for Griffith University, provided initial support and content creation for the project.

"From our offices in Southbank we were able to use Final Cut Pro, Photoshop and PowerPoint to generate a wide variety of material."

Griffith University achieved this using a server, webcams and the existing system to narrowcast images of the students to each other, allowing for cross-campus interaction.

"We have also used the system to show 'Robot Wars' from the engineers, music and final works from the film school," added Mohrholz. "World news and events such as the Melbourne Cup are also shown. Sony's technology has allowed the University to create a portal and forum for our students and staff to enjoy and learn from – it brings campus life and the outside world closer." ■



SONY'S NEW CMOS SENSOR FOR HDV 1080i PRODUCTION

CMOS

Sony's recent announcement regarding the launch of the HVR-A1P HDV™ 1080i camcorder created a lot of interest worldwide and lowered the entry price for professional HD production.

At the heart of the camera is a 1/3-inch, 3-megapixel Complementary Metal Oxide Semiconductor (CMOS) imager with proprietary technology accompanied by Sony's Enhanced Imaging Processor (EIP).

This new technology provides a range of features and benefits over traditional Charge Coupled Devices (CCD) offerings which are explored in the following White Paper extract.

Sensor background

Image sensors act by converting lens-corrected light into electric signals.

With CCDs, accumulated signal charges are read out once into vertical registers and are, in turn, transferred as is via a bucket-bridge by a cycle of pixels to horizontal registers. After this, they undergo charge-voltage conversion in the output circuit and are read out as a signal voltage.

Since these are transferred in a charged state (as electrons), it is necessary to have the vertical registers, which are the paths for charges, be equivalent in size to the pixels. Drawbacks of this include: a tendency to be affected by noise during the transfer, consumption of a lot of electric power, and a long transfer time.

Since CMOS sensors convert charges within pixels into a signal voltage and transfer it using CMOS transistors, they are less subject to noise than CCD and are able to convert charges into electric signals with less power consumption at high-speed.

Enhanced Imaging Processor

Signals from CMOS sensors, which have a wide dynamic range as well as an abundance of information, cannot be used effectively using conventional signal processing.

The EIP has been developed with frontier 90nm processing and uses parallel processing to enable high-speed processing of the huge amounts of pixel information received by the CMOS sensor.

Sony's original high-quality image algorithm has also enabled the capture of realistic and vivid images for both light and dark areas.

Features of Sony's CMOS sensor and EIP

Using original Fine process technology to reduce the size of transistors and wires inside the pixels Sony has been able to deliver the following features.

Wide dynamic range: To accurately record the wide dynamic range image information of the CMOS, the EIP processes it using a unique next-generation algorithm to separate it into "picture pattern" and "brightness."



"Brightness" is optimised and merging with "picture pattern" again to record images with a wide dynamic range.

Vertical smear-free: Vertical smear appears as vertical bands of bright light stretching from top to bottom of frame when a bright light source is shot.

CCDs tends to be affected by vertical smear due to the transferring paths during conversion and amplification into a signal voltage. Because CMOS sensors amplify and read out the signal charges within the pixels, they are subject to less noise during the transfer process resulting in smear-free images.

High sensitivity/Low noise: Using cutting-edge Sony Fine process technology and CDS (Correlated Double Sampling), Sony has developed CMOS sensors that have high-sensitivity and low-noise.

This technology enables a larger light receiving area and by taking in more light than conventional CMOS sensors, the sensitivity of the CMOS sensor is increased achieving excellent low-noise image quality.

High-speed readout: As more pixels become necessary for higher image quality, higher processing performance speeds also become necessary. CMOS sensors use 6-channel output (both multi channel output and addition readout) for pixel readout.

Addition readout is where the signals of each pixel are not thinned but added to, resulting in very few signal loop-backs and associated false colours. Since addition readout does not throw charges away it produces a good S/N ratio and high-quality images.

With the high-speed read out of more pixel information it is possible to greatly increase the amount of signals which can be read out in a specific period of time (e.g. 1/60 second). It also enables higher pixel counts and high-speed shooting of images, which requires more frames.

Low power consumption: Sony CMOS sensors circuits run at low voltage and achieve significantly lower power consumption than conventional CCD sensors.

This has resulted in improved battery life, the reduction of size, weight of batteries and camcorders, and extended recording time. ■

CROCODILES SPUR DOCUMENTARY BLITZ

XDCAM RIDES GOLD COAST WAVE OF SUCCESS

▼ Producer/Director, Alberto Vale

Simon Sherwell on location in Japan ▼



WildCam Australia is a production company based in tropical North Queensland that is dedicated to the promotion, research, education and conservation of the regions rich tropical flora, fauna, and geology.

Executive Producer/Director Alberto Vale only recently stepped into documentary videos from a unique background that combined dance productions and wildlife tours.

"My wife June runs the DanceScapes dance academy and I began shooting the large end of year performances which can involve up to 300 dancers and guest entertainers," explained Vale. "I also began using video cameras with the nocturnal wildlife tours I have been operating for the past 12 years."

But it was his deep concern for the local creatures and environment that led him to documentaries beginning with *Croc Squad*, which will be released shortly. The 26-minute production follows two Queensland Parks and Wildlife rangers capturing and relocating crocodiles in areas where their presence is considered an immediate danger to tourists and residents in North Queensland.

The project became a pilot that led to a flurry of documentaries now being finalised in a co-production agreement. Others being shot currently include *Spectacled Flying Foxes In Focus*, *Frog Hospital*, *Kangaroo Out On A Limb* and *The Hidden World of the Tropical Platypus*.

"The whole idea is to investigate and factually represent wildlife management on rare and endangered species of the tropics to help raise awareness, respect and appreciation," said Vale.

From the outset he chose Sony cameras and accessories to capture the subjects he feels so strongly about.

"I was so impressed with my first camera which was the DSR-PD150P 3CCD digital camcorder that I have kept buying Sony gear ever since. I now use a DSR-570WSPL DVCAM camcorder that provides true broadcast quality images and I'm keen to try out the new HDV™ cameras.

"I get great support from David Thompson at Videopro Brisbane. We depend on our equipment to stand up to the job and our Sony cameras and monitors have survived it all." ■

Simon Sherwell of Gold Coast-based Sherwell Studios had been looking to upgrade his camera equipment for some time. After 15 years in the business he knew what to look for having used Sony's DSR-250 and DXC-D30 cameras to shoot TVCs, corporate videos and all the material for the weekly lifestyle show *Gold Coasting*.



"I had my eye on the Sony PDW-530P XDCAM™ for some time and while I looked at other cameras, I kept coming back to it," said Sherwell. "I saw XDCAM as my opportunity to move into widescreen production with high quality pictures and of course, non-linear shooting."

When Japan Airlines asked him to shoot a high end, widescreen documentary promoting Japan as a tourist destination, Sherwell had no hesitation in placing his order with Videopro for the camera and the PDW-D1 XDCAM drive.

"We travelled all over Japan for 12 days shooting the country in winter and the camera performed like a dream. It is a heavy duty machine with few mechanical parts that need maintaining - at one stage we lay it down on the ground and captured people as they covered the camera in snow with no problems. The client loved the shots and the whole project was very successful."

The shoot filled up 11 discs and was edited into a one hour programme to be used for tradeshows and promotions. It also ran as a special on the Network Ten Gold Coast television station.

The XDCAM camera has also been pressed into service on *Gold Coasting*, which is approaching its 300th episode on the Southern Cross network.

"The camera is a great asset - it takes a lot of work producing a 30 minute programme each week and the XDCAM features make our life easier. For example I can set it to automatically delete the last clip, which is great for shooting pieces to camera where the talent takes several attempts to get their delivery right. Rather than running out of tape I can keep recording until we are happy - it is the little things like that make a big difference to us." ■

SXR D
Silicon X-tal Reflective Display



NAB Digital Cinema Summit

The move to complete the digital content chain with the additional of digital storage, distribution and projection has created the same heated discussion that accompanies any format change.

At NAB 2005 the fourth annual Digital Cinema Summit convened to present the latest news and views on the multiple topics covered by this subject.

The event was produced in partnership with the Society of Motion Picture and Television Engineers (SMPTE) and the Entertainment Technology Center at USC.

The Digital Cinema Summit was attended by entertainment technology and entertainment business executives and their employees, as well as those in the creative and technical production and post-production arenas. In addition, the topics covered have strong implications for the fields of consumer content and the home viewer, as movies and broadcast move into the digital realm.

The summit presented, for the first time, an in-depth look at all facets of the recently completed Digital Cinema Initiative (DCI) specifications along with an analysis of the issues faced in implementing them through SMPTE standards. It explored the global impact of digital cinema on entertainment and technology businesses as well as content production, postproduction and distribution.

Saturday morning began with an executive overview of the DCI spec, with a special focus on the digital cinema distribution master.

A keynote addressing the challenges and promise of digital cinema set the tone for Sunday's sessions and was followed by a look at next generation equipment and at the latest research and projects to forward digital cinema in Europe and the Asia-Pacific region. Among the day's highlights were a panel of major studio technology executives discussing the ways that digital cinema is changing the very nature of how their companies create content and do business.

Defining and setting standards for each part of the digital production process including camera, projectors, servers and the accompanying compression and security issues, were the hot topics of the day.

NAB also included the Sony CineAlta Night, which showcased feature films that were shot using CineAlta™ equipment. Projected using Sony's 4K SXR D™ Projector, most of footage was shown using HDCAM™ format. The session ended with a short digest of *Star Wars Episode III – Revenge of the Sith* played in the HDCAM-SR™ format.

US Projector Rollout

Signalling the arrival of digital cinema to the American mainstream, Landmark Theatres, a 2929 Entertainment company, is raising the curtain on a deal that will outfit the movie chain's properties with Sony's new digital 4K SXR D projectors.

Worldwide, Sony is taking the lead in the rapidly emerging digital cinema market with their new "4K" projectors that offer unprecedented features such as a 4096 x 2160 pixel resolution and a high contrast ratio. The new Sony projectors can display images at more than four times the resolution of current high-definition displays.

Landmark Theatres will begin its digital cinema rollout with six SXR D projectors, and plans to fully enable all of its 59 theatres (covering 22 markets) for digital projection. Landmark Theatres is the largest theatre chain devoted exclusively to art and independent film in the US and is part of a vertically integrated media company co-owned by Todd Wagner and Mark Cuban.

The rollout of digital cinema by Landmark Theatres is part of the company's strategy to produce and distribute high-definition movies through HDNet Films, another of 2929 Entertainment's holdings.

Sony has incorporated the specifications and guidelines established by Digital Cinema Initiatives (DCI) into the design of the new projectors to fully support DCI's efforts and provide an enabling technology that will allow the industry to move to a digital environment.

There will be two models of the SXR D projector: a 10,000 ANSI lumen model (SRX-R110); and a 5,000 ANSI lumen model (SRX-R105). The Sony projectors are planned for release in Australia this winter. ■

BOWLED OVER BY SONY BRC-300P



The BRC-300P camera mounted in position ^



ABCTV Queensland have engineered a very clever solution for indoor lawn bowls coverage using the Sony BRC-300P camera.

"We wanted to provide an improved angle of view to our bowls program so we investigated the idea of

constructing an overhead gantry trolley," explained Wayne Bazeley, Project Co-ordinator for the Outside Broadcast Technical Department. "Our design was primarily intended to capture a perpendicular view of the jack to allow the viewer to judge the relativity of the bowls."

Together with Peter Hanson, Mechanical Engineer and Malcolm Waugh, Control Engineer, Bazeley developed construction ideas during meetings in 2004. The Bowls program team had difficulty finding a suitable supplier, so further planning and design was undertaken and a proposal delivered to Bowls Australia.

"Our proposal was accepted and construction commenced in late 2004 at a considerable saving compared to a couple of brief quotes from other engineering suppliers," said Bazeley.

Luckily the process of finding a suitable camera was much simpler.

"After investigating possible cameras with Videopro Business Centre, we chose the Sony BRC-300P," said Bazeley. "The camera allowed us to expand the view with its pan, tilt, zoom (PTZ) capabilities and the remote control unit allowed us to establish preset shots to enable consistency in production."

As Sony's all-in-one compact robotic colour video camera system, the BRC-300P is specially designed for remote video shooting applications. The camera covers a wide shooting range with its highly accurate PTZ mechanism. It has a pan range of 340 degrees, and a tilt range of 120 degrees.

This was perfect for the bowling green installation and with its newly developed mobility, the BRC-300 captured not only fast moving objects, but also slow moving objects without rocking vibration. The BRC-300 also incorporates a 12x optical auto-focus zoom lens allowing the ABC team to accurately follow and frame their shots.

The trolley is situated at the Tweed Heads Bowls club indoor green. It was designed to have minimal visual impact and fit with the architectural roof design. It was first used in the Bowls test match between Australia and Ireland in February 2005. ■

SONY XDCAM DRIVES FIA RALLY CHAMPIONSHIP TV



Rally car shot from every angle by XDCAM >

International Sportsworld Communicators (ISC), the commercial and media rights holder to the FIA World Rally Championship, has made a major commitment to the new Sony XDCAM™ Professional Disc system for the 2005 season.

Following the successful use of the format at the 2005 Monte Carlo & Uddelholm Swedish Rally, the rest of the 2005 FIA World Rally Championship will be recorded on XDCAM, at IMX 50Mbps. The XDCAM equipment has been taken up by ISC, production company North One Television and camera and crew company Griptech.

ISC supplies daily highlight programmes and additional footage to 180 territories worldwide and the speed of turn-around of programming is a crucial factor in the decision to move to XDCAM.

"The biggest issue for us is getting the programmes out as quickly as possible and XDCAM is very important to us in speeding up the workflow process," said Felipe McGough, ISC TV Sales & Operations Director. "Plus, there are economic advantages with XDCAM, both in terms of the equipment and stock costs."

Each of the 16 WRC rounds consists of a series of competitive stages held over a three day period. Rallies take place throughout Europe and in South America, Australia, New Zealand, Japan and Mexico.

ISC and North One Television have both bought PDW-V1 XDCAM mobile decks and PDW-1500 studio deck, while Griptech has bought PDW-530P XDCAM camcorders. During each rally round, footage captured in the field is couriered to a central production truck housing an Avid Unity system with eight individual edit suites and three digitising stations.

Simon Livingstone, co-owner of Griptech says: "We're confident XDCAM is rugged enough to withstand everything we throw at it. XDCAM camcorders produce proxy video and thumbnail pictures automatically that show what each shot is. It means the camera operators can quickly look at their pictures and decide which shots to use, so when the disk gets back to the Avid suite, rather than the editor spooling back and forth, he can see immediately what's on that shot. The metadata can also tell them things like who the driver is, when the shot was taken and GPS information." ■

XDCAM FOR TVNZ

▼ XDCAM captures TVNZ production

TVNZ Resources, the production arm of Television New Zealand has embarked on a project to retire their old field camera technology in favour of Sony's XDCAM™ Professional Optical Disc System. This move is consistent with TVNZ News' decision to adopt XDCAM as its shooting format.



"We had been using Sony BETACAM™ SP camcorders for field and news production for years," explained Paul Hedges, resources manager for TVNZ's northern resources. "The old SP units had given good service but were at the end of their life, hence the decision to replace the production units with XDCAM.

TVNZ Resources operates a nationwide pool of television craft departments including camera, sound, studio, outside broadcast graphics, editing and audio post. They operate production services from both Auckland and Wellington. With an initial purchase of seven XDCAM units they will use five kits in Auckland with the remainder running in Wellington along with one Digital BETACAM.

Internally, the XDCAM units will be used on all lifestyle programmes such as the top rating Mucking In and Taste New Zealand, as well as the popular Maori and Pacific Island programmes Marae, Waka Huia and Tagata Pasifika. In addition to this internal use, Hedges expects the cameras to find external clients.

"The New Zealand market has embraced XDCAM for production, and TVNZ Resources is keen to have a close relationship with the freelance community. This may result in them using our new XDCAM capability, as well as hiring in from the external freelance market for our production requirements."

Hedges added that "We have been impressed with the ease of operation of XDCAM. Our camera operators have used the SP kits (from BVP 7 to 400AP) for years and therefore the XDCAM camera is a logical progression. The operators find it very intuitive to use."

Another intuitive element in choosing XDCAM was the optical disc itself.

"The deciding factor for me was the media," said Hedges. "XDCAM fits nicely with our current workflow and that was important to us. It enables for improvement in the future, without having to make that leap immediately. Plus, the feedback we got from our production clients clearly indicated they wanted portable media. They want to be able to store their footage in the production office on relatively cheap and very portable media."

Looking to the near future Hedges said "We are embarking on a project to upgrade our post production equipment. We will equip the suites with XDCAM units to ingest content, but we will also be looking at the file transfer capability of the XDCAM format in order to exploit all the benefits of the non linear format." ■

EUROPEAN BROADCASTERS RUSH TO X-FACTOR

The XDCAM™ Professional Disc system is now the most successful ever format introduced by Sony. With worldwide deliveries now standing at over 6,000 units, XDCAM is grabbing the attention of the international production community. Less than a year after launch, Australian and New Zealand sales of XDCAM units have topped 400, making it the fastest growing Sony format ever. In Europe a raft of recent sales to broadcasters has brought the standing total for the continent to 2,500 units. Worldwide, the XDCAM system is now the most widely adopted tapeless acquisition format.

"Customers reaction to XDCAM has already been phenomenal, and with news at NAB this year of new features, products and a clear migration path to High Definition, we expect interest in this incredibly versatile next-generation production format to accelerate even more rapidly," said Olivier Bovis, Senior Marketing Manager, Professional Solutions, Sony Europe.

Sony's latest sales in Europe have been to broadcasters in Norway, Portugal, Germany, Switzerland, Poland, Estonia and Croatia. ■

The Fat Lady Sings on HD

The Royal Opera House in London, has installed a complete High Definition production system from Sony in its main auditorium and other performing spaces at Covent Garden.

The state-of-the-art HD facility will allow the Royal Opera House to record live performances at the highest HDCAM™ quality for relay to HD screens, to broadcast in HD or SD, and for archival purposes and DVD production.

As well as having five HDC-950 multi-format HD studio cameras, the system will have the capacity to support a further seven HD camera systems. The HDC-950 high-end portable camera provides cost effective acquisition for all HD/SD transmission formats.

Not Too Small, Not Too Big, SAIT Library is Just Right

Sony Electronics have recently released their SAIT library product built upon the technology of their popular SAIT-1 drives. The SAIT library has been designed to target the demands of small-to-medium enterprises that are often neglected by the storage industry, stuck between libraries that are either too small at the gigabyte level or too large at the Petabyte level.

Two models of the SAIT mini library are now available, housing up to two SAIT-1 tape drives with up to 20 high-capacity SAIT cartridges, delivering the industry's highest storage density for a 5U rack-mountable configuration. The system features an impressive 10TB native storage capacity (26TB compressed using 2.6:1 compression) and clocks a fast 60MB/s sustained native transfer rate (with two SAIT drives).

The SAIT mini library comes equipped with Write Once Read Many (WORM) functionality, allowing users to reach compliance with storage-related government regulations. Further boosting data security, a password-protected electromagnetic lock and a mechanical key lock are installed on each unit.

Things that Go Bump in the Night

Late night UK series *Sex Inspectors* has used innovative remote controlled Sony cameras to deliver another hit for Channel 4.

Created by Talkback, *Sex Inspectors* is a sex makeover show that features couples experiencing difficulties in the bedroom who were observed and advised by two experts – acclaimed author, relationship/sex guru and body language expert Tracey Cox and American agony uncle /sex columnist, Michael Alvear.

The series was shot on a mixture of Digital BETACAM™ and DVCAM™, using DSR-500Ps and DSR-PD170Ps. The team used thermal imaging to capture night images. The bedroom cameras used Sony heads modified to switch automatically from daylight to tungsten to infrared.

Extreme Makeover: Home Edition Gets Facelift with Sony XDCAM

ABC's Emmy award-winning *Extreme Makeover: Home Edition* reality TV series is now using Sony's XDCAM professional disc system for its second season.

Each self-contained episode features a race against time, where a team of designers, contractors and several hundred workers have just seven days to totally rebuild an entire house.

The optical disc's workflow benefits and the improvements in image quality were key factors in the decision.

Director of Photography Daryl Studebaker said that the XDCAM's in-camera editing capabilities allowed him to preview footage as thumbnails on the camcorder's LCD screen, eliminating the need to have a separate playback monitor available for field producers on set.

The XDCAM system also performs well under harsh shooting conditions, such as recent shows that took place in the rain and cold of Seattle and the heavy dust conditions of Bakersfield.

63 LUMA Monitors for OB Van

Belgium-based company, Videohouse offers television broadcasters and production houses integrated packages in electronics news gathering (ENG), multi-camera caption and post-production. LUMA™ LCD monitors are installed in Videohouse's most advanced new OB van. It is the first time Videohouse has exclusively used Sony monitors for one of its vans.

"We were looking for flat screens with less weight and less heat giving us more space in the van and Sony was the only one to fit all criteria," said Dirk Theunis, Technical and Operational Manager, Videohouse. "They also had the best picture quality, and best 'refresh rate', for example, no 'smear' on football footage. The resolution of the LCD monitors is good enough for HD video which means, with the size of this van, we're all set up for the Football World Cup in 2006 if required."

XDCAM Enrolled at Washington State University

Broadcast students at Washington State University are getting an education in the future of broadcast production technology through hands-on experience with Sony's XDCAM™ Professional Disc™ System.

The optical disc technology has been in place since February and is used as a classroom tool and to produce a university-run community affairs show called *Face to Face*. Students and faculty have been impressed with the XDCAM system's on-the-set flexibility, as well as its ability to streamline the edit and post-production process. ■

48 HOURS SPURS ENTHUSIASM FOR SONY HDV



▼ Pictures from *DVT* and *All the Things You Can't See*
©2005 Photon Studios Ltd. <http://www.photonstudios.com>

Like a good short black espresso, 48Hours, NZ's largest film competition is a compressed kick to the creative system. Teams have just 48 hours to create an entire short film - writing, shooting and editing over one weekend.



The competition started in 2003 with 44 teams in Auckland only. The following year it grew to 80 teams in Auckland and 45 teams in Wellington. In 2005 the competition is truly a national competition with Christchurch and Dunedin joining the chaos with over 270 teams nationwide entering in 2005.

Stu Barnaby, Principal of Sony Reseller DVT in Auckland has witnessed a growing interest in filmmaking from the wider community.

"Events like the 48Hours film festival have really spurred interest amongst people wanting to get out there and try their hand at filmmaking. At the same time the falling entry costs to technology and the release of exciting products such as the Sony HDV™ have meant that truly professional results are now within reach".

One such filmmaker is Sam Ousta, VFX artist/editor of Photon Studios, an Auckland-based post-production company. He gathered a team and used the competition as a good excuse to add the HVR-Z1P to their production arsenal and kickstart their ability to make more short films and independent features.

"Taking part in the 48Hours Festival was fantastic and using Sony's HDV-Z1P camera made it more of a pleasure. Its ease of use and features really helped with the super-

tight schedule. People said our footage looked great," said Ousta. "I ended up sharing camera duty with our DOP - not being a camera operator I was a bit concerned about my abilities, but using it was a breeze, and I shot some of the most critical shots in the film.

Several of the camera's handy features were utilised by the team in shooting their entry *All the Things You Can't See* including the digital colour extract feature used to remove all red from frame.

"We shot a mystery/thriller and our lead character woke up unable to see the colour red, so we created some great effects all in-camera without the need for post- shooting apples, flowers and blood."

Ousta adds they also made great use of the shot transition feature. "It's a great feature for people who aren't DOPs. You can set a focus on distance A and then B and the camera does all the work creating a seamless, repeatable pull focus easily. I can't wait to use the camera more in our other productions."

Barnaby was very impressed with the team's results. "The images speak for themselves. It is a great testament to the 48Hours film festival and what is achievable through energy and enthusiasm. There are plenty of budding Peter Jacksons out there." ■

CALENDAR OF EVENTS

▼ Event	▼ Location	▼ Venue	▼ Web Address	▼ Conference Date	▼ Exhibition Dates
SMPTE 2005	Sydney, Australia	Sydney Convention & Exhibition Centre	www.smpete.com.au	19 - 21 July 2005	19 - 22 July 2005
Retail Business Technology	Sydney, Australia	Sydney Convention & Exhibition Centre	http://www.retailtechexpo.com.au	20 - 22 July 2005	20 - 22 July 2005
Siggraph 2005	Los Angeles, USA	Los Angeles Convention Centre	http://www.siggraph.org/s2005/	31 July - 4 August	2 - 4 August 2005
SPAA	Gold Coast, Queensland	Sheraton Mirage	www.spaa.org.au/conference_2005	13 - 16 August 2005	13 - 16 August 2005
Security 2005	Sydney, Australia	Sydney Convention & Exhibition Centre	http://www.asial.com.au	31 August - 1 September 2005	31 August - 2 September 2005
IBC 2005	Amsterdam, Holland	Amsterdam RAI	www.ibc.org	8 - 12 September 2005	8 - 12 September 2005
Storage Networking World 2005	Sydney, Australia	Sydney Convention & Exhibition Centre	www.snaustralia.com	6 - 7 September 2005	6 - 7 September 2005
Broadcast India 2005	Mumbai, India	World Trade Centre	http://www.saicom.com/broadcastindia/	18 - 19 October 2005	20 - 22 October 2005
Digital Media Festival	Sydney, Australia	Sydney Convention & Exhibition Centre	www.dmw.com.au	6 - 8 December 2005	6 - 8 December 2005