

**Sony HIGH END OUTLOOK
Band Pro Event -12/12/07
DRAFT; December 10, 2007**

AMNON BAND INTRODUCES ROB WILLOX

ROB WILLOX:

THANK YOU AMNON. AND THANK YOU ALL FOR COMING.

FOR MORE THAN 15 YEARS, SONY HAS ENJOYED AN ESPECIALLY CLOSE AND PRODUCTIVE RELATIONSHIP WITH BAND PRO. THEY'VE PLAYED AN INTEGRAL ROLE IN SONY'S SUCCESS IN DIGITAL CINEMATOGRAPHY. WE PARTICULARLY VALUE BAND PRO'S EXPERTISE, THEIR SUPPORT, THEIR FEEDBACK AND, PERHAPS MOST OF ALL, WE VALUE THEIR ABILITY TO HELP US ACQUIRE FIRST-HAND "REAL-WORLD" INPUT FROM OUR CUSTOMERS.

THIS RELATIONSHIP HAS RESULTED IN THE SUCCESSFUL ROLL-OUT OF SONY SYSTEMS FROM DIGITAL BETACAM TO HDCAM AND HDCAM SR CINEALTA CAMERAS AND RECORDERS.

AND EVERY YEAR, THIS EVENT GIVES SONY A WORLDWIDE FORUM FOR INTRODUCING OUR LATEST CINEALTA CAMERAS.

TWO YEARS AGO, I CAME HERE TO INTRODUCE THE HDW-F900R CAMCORDER, WHICH CONTINUES TO BE THE MAINSTAY OF MANY PRIME TIME SIT-COMS AND DRAMAS.

THIS TIME LAST YEAR, I HAD THE PLEASURE OF INTRODUCING THE F23.

AS A DIRECT RESULT OF BAND PRO'S EFFORTS, THE F23 HAS BECOME ONE OF OUR MOST SUCCESSFUL AND TALKED-ABOUT CAMERAS.

THIS YEAR, I AM PLEASED TO INTRODUCE A SIGNIFICANT EXPANSION IN THE CINEALTA LINE AND TO OFFER YOU A SPECIAL "SNEAK PEEK" AT A NEW, HIGH-END CAMERA SYSTEM.

[PAUSE]

LISTENING TO THE CUSTOMER HAS HELPED BUILD SONY'S SUCCESS IN CINEMATOGRAPHY. CLEARLY, THE F23 WAS SHAPED BY REPEATED CONSULTATIONS WITH CINEMATOGRAPHERS, WHO OFFERED US VERY SPECIFIC REQUESTS IN TERMS OF PERFORMANCE, SIZE, SHAPE, OPERATING STYLE AND ACCESSORIES.

CINEMATOGRAPHERS HAVE ALSO BEEN ASKING US TO MAXIMIZE THE PICTURE QUALITY OF LIGHTWEIGHT, HANDHELD CAMCORDERS.

IN PARTICULAR, WE'VE GOTTEN REPEATED REQUESTS FOR A SMALL CAMCORDER THAT WOULD CAPTURE IMAGES WITH FULL 1920 BY 1080 IMAGE SENSORS. SOME SENSORS IN THE MARKETPLACE HAVE OFFERED HALF, OR EVEN ONE-QUARTER OF THIS RESOLUTION AND RELIED ON "MATHEMAGICS" TO CLAIM THEY ARE MAKING HD PICTURES. SONY CUSTOMERS WANTED REAL HD.

CUSTOMERS ALSO WANTED TO *RECORD* AT FULL 1920 BY 1080 RESOLUTION. AND SONY DELIVERS. IT'S ANOTHER FIRST FOR SMALL, HANDHELD CAMCORDERS.

CINEMATOGRAPHERS ASKED US TO RE-THINK THE BUILT-IN LENS, ALL BUT BEGGING US TO ADOPT A LENS WITH TRUE MECHANICAL LINKAGES FOR THE FOCUS, ZOOM AND IRIS RINGS AND REAL, ABSOLUTE POSITION. WE COMPLIED. AND WE ALSO LOCATED THOSE RINGS EXACTLY WHERE "MUSCLE MEMORY" TELLS YOU THEY SHOULD BE.

FINALLY, CUSTOMERS ASKED US FOR AN I.T.-CENTRIC WORKFLOW OF THE SORT THAT SONY FIRST INTRODUCED WITH XDCAM OPTICAL DISC RECORDING.

THE RESULT OF THESE REQUESTS IS THE LATEST ADDITION TO THE CINEALTA LINE: SONY'S XDCAM EX CAMCORDER.

BASED ON "S BY S PRO" SOLID STATE MEDIA, OUR PMW-EX1 PROVIDES SO MUCH MORE THAN WHAT SOME HAVE CALLED "ME-TOO P2." XDCAM EX SUPPORTS THE INDIE FILMMAKER WITH A FEATURE SET AND PICTURE QUALITY SECOND TO NONE AT ITS PRICE, WHICH IS UNDER \$8,000, INCLUDING MEDIA CARDS.

IF YOU HAVEN'T HAD A CHANCE BEFORE NOW, YOU SHOULD REALLY SEE THE PMW-EX1 FOR YOURSELF. IT'S DESTINED TO BE THE CHOICE FOR INDEPENDENT FILM, AND DOCUMENTARIES AS WELL AS UNOBTRUSIVE RECORDING, B UNIT AND "CRASH CAM."

THE EX1 CAMCORDER IS ALSO PLENTY TOUGH. THIS SUMMER, WE STRAPPED A PRE-PRODUCTION SAMPLE INTO THE COCKPIT OF PATTY WAGSTAFF'S AEROBATICS PLANE, WHICH PROCEEDED TO PULL 10 G'S. THE CAMCORDER DIDN'T SKIP A BEAT.

OF COURSE, THAT'S CONSISTENT WITH SONY'S APPROACH FROM THE BEGINNING. WE'VE ALWAYS UNDERSTOOD THAT CINEMATOGRAPHERS WILL TAKE OUR CAMERAS INTO ENVIRONMENTAL EXTREMES THAT SIMPLY CANNOT BE REPLICATED "ON THE BENCH". OUR CAMERAS HAVE GONE INTO CONDITIONS THAT GIVE OUR ENGINEERS NIGHTMARES, FROM THE BOTTOM OF THE MARIANAS TRENCH, 5000 FEET INTO THE DEPTHS OF

THE OCEAN TO ORBITING THE PLANET IN THE SPACE SHUTTLE. OUR
CAMERAS HAVE VISITED THE TITANIC, THE TOP OF EVEREST, ENDURED
THE HOT SUN IN TUNISIA AND THE RAIN FORESTS OF COSTA RICA.
BACKED BY THIS EXPERIENCE, WE HAVE RESISTED THE SIN OF WHAT WE
CALL "PREMATURE CAM-ULATION," INTRODUCING A PRODUCT BEFORE IT
IS READY. IF THERE WAS EVER A PLACE WHERE YOU DON'T GET A
SECOND CHANCE TO MAKE A FIRST IMPRESSION... IT'S HERE IN
CINEMATOGRAPHY. AS SONY COMPETES WITH COMPANIES THAT HAVE
DECADES OF FOCUS PURELY ON THE FILM BUSINESS, WE HAVE AN ADDED
RESPONSIBILITY TO DO IT RIGHT... AND RIGHT THE FIRST TIME.

WE'RE ALSO KEENLY AWARE OF THE PRACTICAL NEEDS OF OUR CUSTOMERS—A PRODUCT LIFE CYCLE THAT DELIVERS YEARS OF RETURN ON INVESTMENT. AND WE'RE COMMITTED TO BUILDING AND REFINING A COMMON USER EXPERIENCE, ONE THAT ENABLES CINEMATOGRAPHERS AND OPERATORS TO TRANSITION SMOOTHLY FROM ONE SONY CAMERA TO ANOTHER.

CLEARLY, THE F23 DIGITAL CINEMA CAMERA EMBODIES THIS APPROACH. AND THE ACCEPTANCE OF THE F23 HAS BEEN ENCOURAGING. THE FEEDBACK FROM THE COMMUNITY HAS BEEN TREMENDOUS AND WE ARE CONTINUING TO LISTEN CAREFULLY.

ONE QUESTION WE'VE BEEN HEARING SINCE THE INTRODUCTION OF THE F23 IS, "WHEN ARE YOU GOING TO INTRODUCE A LARGER IMAGER?" WE CAN NOW ANSWER THAT QUESTION.

OUR EXPERIENCE WITH THE F23 AND OUR RELATIONSHIPS WITH KNOWLEDGEABLE COMPANIES LIKE BAND PRO HAVE GIVEN US THE CONFIDENCE TO ANNOUNCE THE NEXT STEP IN THE CINEALTA LINE. LATE NEXT YEAR, WE WILL OFFER A NEW, 35MM CINEALTA CAMERA SYSTEM, THE F35.

MANY OF THE DETAILS ARE NOT SET IN STONE. AND WE AGAIN WISH TO ENGAGE WITH THE PRODUCTION COMMUNITY TO GET YOUR FEEDBACK AND SUPPORT BEFORE WE DELIVER PRODUCTION UNITS. SO I WILL OFFER A BRIEF OVERVIEW.

THE F35 TAKES THE FOUNDATION OF THE F23 PLATFORM AND CREATES A VERSION CENTERED AROUND A SUPER 35MM SENSOR OF GREATER THAN 10 MEGAPIXELS. THE CAMERA WILL HAVE A PL LENS MOUNT AND SUPPORT A WORKFLOW BASED ON HDCAM SR RECORDING OF 1920 X 1080 PIXELS. THE CAMERA ITSELF WILL OFFER CAPABILITIES SIMILAR TO THE F23, INCLUDING SR MOTION, OVER AND UNDERCRANKING AND WILL HAVE SIMILAR ERGONOMICS.

WE HAVE JUST RELEASED A LIMITED NUMBER OF PRE PRODUCTION F35 CAMERAS IN JAPAN, ENABLING OUR ENGINEERS TO SEE THE CAMERA IN THE REAL WORLD AND PROVIDE FAST RESOLUTION OF ANY ISSUES. THIS WILL GIVE US TIME TO MAKE IMPROVEMENTS AS REQUIRED BEFORE WE GO TO A WORLDWIDE MARKET. TO SATISFY STRINGENT REQUIREMENTS IN THE U.S., WE ARE ALSO USING THIS TIME TO ENHANCE OUR SERVICE AND SUPPORT INFRASTRUCTURE. I'M PROUD TO ANNOUNCE THAT WE WILL BE CREATING "CINEALTA" SERVICE FACILITIES WITHIN OUR BURBANK AND EAST COAST REGIONAL SERVICE CENTERS. WE'RE ALSO

CLOSELY EXAMINING OUR SERVICE INFRASTRUCTURE WORLDWIDE.

THE F35 WILL EXTEND THE CINEALTA LINE UP, AND WILL NOT REPLACE THE CURRENT F23. WE KNOW THAT SOME CUSTOMERS ARE COMMITTED TO 2/3-INCH LENSES, WHILE OTHERS PREFER 35MM. MOREOVER, OBVIOUS DIFFERENCES IN THE SIZE, WEIGHT AND OPTICAL PERFORMANCE OF THE TWO LENS FORMATS MAKE US CONFIDENT THAT THE F23 AND F35 ADDRESS DISTINCT PRODUCTION REQUIREMENTS AND WILL COMFORTABLY CO-EXIST.

OF COURSE, SOME F23 OWNERS WILL WANT TO UPGRADE TO THE F35. WE WILL WORK WITH OUR CUSTOMER BASE TO PROVIDE A SENSIBLE UPGRADE PLAN THAT PROTECTS THEIR EXISTING INVESTMENT.

YOU'LL BE HEARING MUCH MORE ABOUT THE F35 AT NAB. THE NEW CAMERA WILL BE AVAILABLE WORLDWIDE IN THE LATE FALL OF 2008 AT A SYSTEM PRICE, NOT INCLUDING LENS, IN THE NEIGHBORHOOD OF A QUARTER MILLION DOLLARS.

WHILE WE ARE ON THE SUBJECT OF FUTURE CAMERAS, I ALSO WANT TO TAKE THIS OPPORTUNITY TO ADDRESS THE QUESTION OF 4K ACQUISITION. LAST YEAR AT THIS EVENT, WE ANNOUNCED OUR INTENTION TO COMPLEMENT OUR 4K SXR DIGITAL CINEMA PROJECTORS WITH A 4K CAMERA AND RECORDING SYSTEM. TODAY, I WANT TO CONFIRM THAT WORK ALONG THESE LINES IS CONTINUING.

AS WITH THE F23 AND F35, SONY INTENDS TO DO 4K RIGHT. THIS MEANS RESOLUTION THAT'S 4K IN MORE THAN NAME ONLY. THE CHALLENGES OF SUCH A CAMERA ARE SUBSTANTIAL. AND THE RESULTS ARE STILL A FEW YEARS IN COMING. AND SO IT IS WITH EAGER ANTICIPATION THAT I LOOK FORWARD TO INTRODUCING THE SONY 4K CAMERA AT SOME FUTURE BAND PRO PRESS CONFERENCE.

BEFORE I TURN THE STAGE BACK TO AMNON, I'D LIKE TO AGAIN THANK BAND PRO FOR THEIR SUPPORT OVER THE YEARS. I KNOW THAT WITH THEIR HELP, XDCAM EX, F23 AND THE F35 CAMERA WILL BE EXTREMELY SUCCESSFUL. THANK YOU VERY MUCH.

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