

CINE GEAR NEWS

at Warner Bros. Studios

LOS ANGELES 2024

The Best Just Got Better

New Updates That Extend Features and Workflows



ColorBox v2.1 Update

The best on-the-go color management solution is getting better! Check out these user requested features in the latest free update:

- New ACES Pipeline with ACES Metadata File (AMF) support built on OpenColorIO
- New Down-Conversion for SDI and HDMI outputs with independent controls
- New 4K/2K Crop for HDMI output - 4K to UltraHD, 2K to HD
- New ARRI Alexa 35's Wireless Video Optimized LogC4 (WVO) support
- New SDR Preview for Colorfront Live Mode
- Updates BBC HLG LUTs to the latest v1.7

FS-HDR v4.3 Update

The industry leading, all-in-one color management / frame synchronizer / converter gets a free update:

- New Motion Adaptive Deinterlacer Control for improved 1080i video with fast motion
- New Channel to Channel Sync control synchronizes channels within one or multiple FS units ensuring they output video on the same frame
- Improves handling of embedded audio delays for multi-channel alignment
- Updates BBC HLG LUTs to the latest v1.7

BRIDGE LIVE v1.16 Update

New update for the encoding / decoding / transcoding / streaming powerhouse:

- New Rocky Linux 9 operating system
- SRT Bonding for Hitless Redundancy of MPEG-TS Streams over Internet
- NDI update with Multiple Discovery Server support
- Insertion du timecode SEI dans les flux HEVC ou H.264
- Dolby E 20-bit passthrough support
- AAC-HE support

WELCOME TO CINE GEAR EXPO!

Welcome to the highly anticipated 2024 Cine Gear Expo in Los Angeles! As the CEO of Cine Gear Expo, it gives me immense pleasure to extend a warm greeting to all of you as we embark on this exciting journey together.

Once again, one of the industry's premier motion picture pioneers opens its doors to the Cine Gear Expo community. This year, we are thrilled to announce that Cine Gear Expo has found its new home at the prestigious Warner Bros. Studios. Established over one hundred years ago, the iconic studio is the home of a century of cultural touchstones from classics *The Jazz Singer*, *Casablanca*, *Looney Tunes*, *Rebel Without a Cause*, and *My Fair Lady*, to current award-winners *Barbie* and *Abbot Elementary*.

A fitting backdrop for the Cine Gear industry tradeshow, visitors can enjoy outdoor booths on Warner Bros. Midwest and French Streets, former home to *The Music Man*, *Bonny and Clyde*, and *Gilmore Girls*. Simultaneously the *Friends* and *Young Sheldon* stages will house indoor booths filled with the latest tech from popular equipment vendors.

Attracting near 300 exhibitors and thousands of attendees from all corners of the globe Cine Gear Expo LA has evolved into an incredible hub of education and collaboration, dedicated to the art and technology of filmmaking. It is truly remarkable to witness the growth and enthusiasm that this event has garnered over the years.

Our commitment to fostering innovation, networking, and showcasing cutting-edge technology has made Cine Gear Expo a beacon of excellence for professionals in the

film and entertainment industry. And this year's Cine Gear Expo promises to be bigger, bolder, and more inspiring than ever before.

With an exhilarating program that encompasses a wide range of workshops, panel discussions, masterclasses, and product demonstrations, attendees will have access to the latest advancements and insights from industry experts. From renowned cinematographers to acclaimed producers and visual effects artists, our lineup of speakers represents the crème de la crème of the cinematic world.

Exhibitors, too, will have the opportunity to showcase their groundbreaking products and services to a highly engaged audience of industry professionals. Warner Bros. Studios provides the perfect backdrop for exhibitors to unveil their latest gear, ranging from state-of-the-art cameras and lighting equipment to immersive virtual reality technologies. Cine Gear Expo offers a platform for exhibitors to connect with potential partners, customers, and collaborators, facilitating the growth and evolution of the industry as a whole.

Beyond the exhibition floor, Cine Gear Expo offers an unmatched networking environment. It is a place where creatives, technicians, and business professionals can come together, share ideas, forge new relationships, and create lasting collaborations. Whether you are an aspiring filmmaker, an established industry veteran, or a technology enthusiast, this is an event that celebrates the passion and dedication of the cinematic community.

I would like to express my deepest

gratitude to our sponsors, exhibitors, partners, and attendees for your continued support. Your enthusiasm and commitment to pushing the boundaries of storytelling and visual excellence inspire us to raise the bar year after year.

On behalf of the entire Cine Gear Expo team, I extend a heartfelt welcome to each and every one of you. Prepare to be immersed in an atmosphere of creativity, knowledge, and inspiration. Get ready to connect with like-minded professionals, explore the latest industry trends, and witness firsthand the incredible advancements that are shaping the future of cinema.

Welcome to the 26th Cine Gear Expo!

Warm regards,
Juliane Grosso
CEO - Cine Gear Expo



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CINE GEAR EXPO 2024
KARL KRESSER HEART OF THE COMMUNITY AWARD

PATTY ARMACOST

Patty Armacost has steadfastly served the ASC for 48 years, playing a variety of crucial roles during her tenure. She has produced the ASC Awards and numerous other events, led the organization's sponsorship activities, and supported ASC members in countless ways. Patty is a constant and tireless champion of the cinematographer and the community of organizations and businesses that serve them. Known and loved for her candor as well as her extensive understanding of the cinematography community, Patty's contributions have made a significant impact on the industry. In 2019, her unwavering commitment was recognized with an Honorary ASC Membership, placing her in esteemed company alongside luminaries such as Thomas A. Edison, George

Eastman, and the Apollo 11 astronauts who first filmed the Earth from the moon.

ASC President, Shelly Johnson states, The American Society of Cinematographers is noted for its heartfelt connection with our industry. Patty Armacost not only personifies that quality but, in a large way, helped initiate it with her dedication to and affection for the cinematography community – all of which she developed from within the walls of the ASC Clubhouse. The ASC's staff is every bit as much a part of the story of Hollywood cinematography as our members, and Patty is truly at the core of that story. Her every move is made for the benefit of our art form, and her mark on our industry - along with her loving example of loyalty and service - is indelible. 



LIGHTING MASTER CLASS

Lensflares for Creative Use

Presented by: Markus Förderer, ASC

Join in this exciting workshop “Lensflares for Creative Use” showing different lighting techniques to create lens flares to be used for storytelling in features and commercials.

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1:00PM - 3:00PM

\$175

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CINE GEAR EXPO 2024
INDUSTRY INNOVATOR AWARD

TEAM DEAKINS PODCAST

The Team Deakins Podcast, crafted by the acclaimed duo of Roger and James Ellis Deakins, stands as a testament to the power of collaboration in filmmaking. Roger and James are known for their visual work in film, resulting in 2 Oscar wins and 16 nominations. With a rich tapestry of dialogues featuring a diverse array of filmmakers from across the globe and spanning every discipline essential to the art of cinema, the podcast underscores Roger and James' deep-seated belief in the communal nature of creating a film, an ethos that is palpably felt throughout the episodes.

Offering an exceptional glimpse into the intricate endeavors that drive a film from concept to screen, *Team Deakins* unlocks a trove of compelling insights. It delves into the complexities of the filmmaking process and the unique contributions of each individual to their craft.

Boasting a library of well over 250 episodes – with new releases each week – the podcast has been hailed as "the quintessential film school" for newcomers and a treasure of professional perspectives for seasoned industry veterans. It's not just industry insiders who will find value in these conversations; for cinephiles who are not industry practitioners but who cherish the art of movies, the podcast offers enriched understanding and deeper enjoyment of the cinematic experience.

Launched in 2021, the *Team Deakins Podcast*, an archive of filmmaker voices, is accessible on most major podcast platforms, inviting listeners of all backgrounds to explore the multifaceted world of filmmaking. 



CINE GEAR EXPO 2024
VISIONARY AWARD IN CINEMATOGRAPHY

RODRIGO PRIETO ASC, AMC

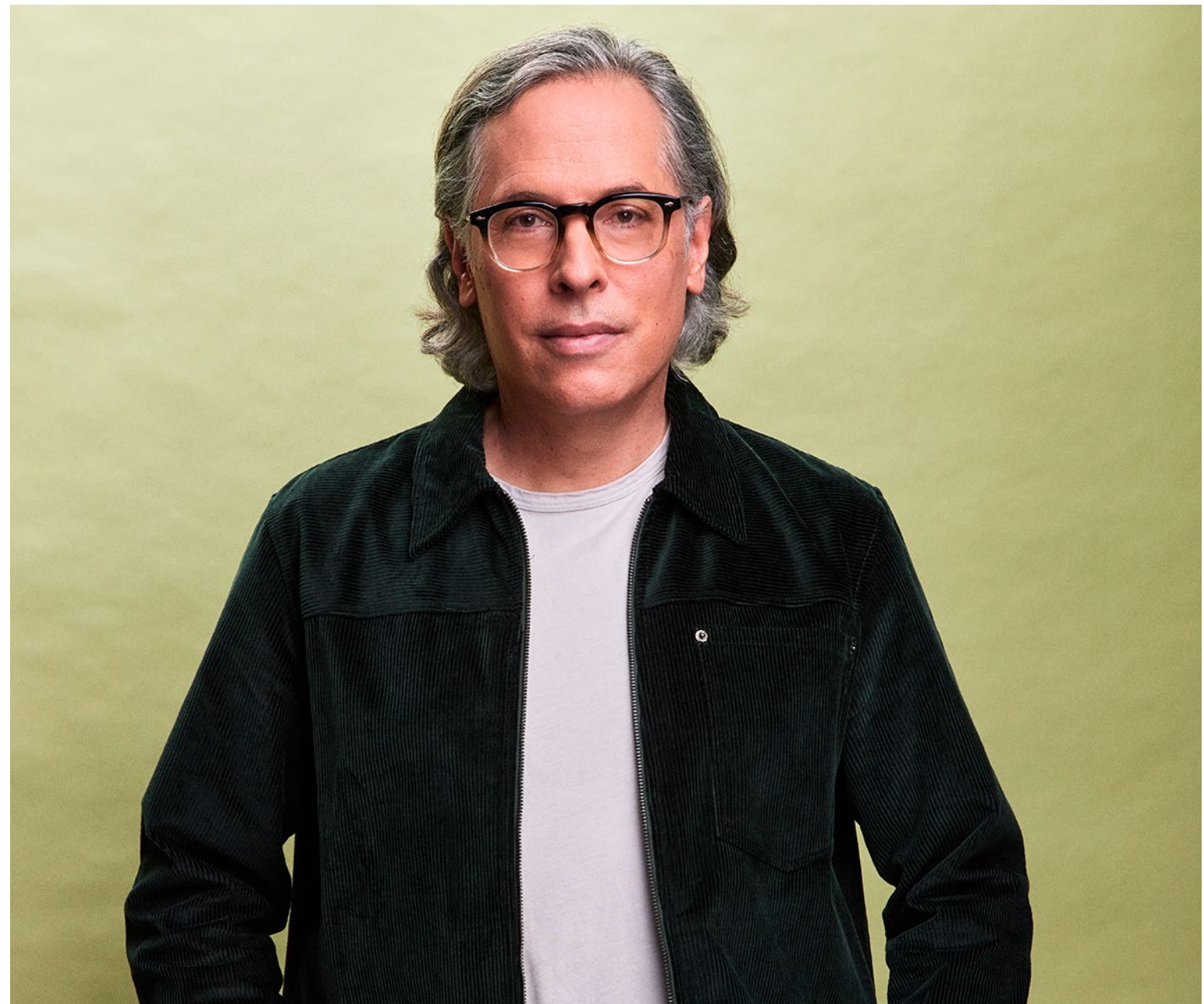
One of the most respected and acclaimed cinematographers in the world, Rodrigo Prieto is known for his meticulous setups, unconventional camerawork, and rich use of color. He's been nominated for four Academy Awards for his work on *Brokeback Mountain*, *Silence*, *The Irishman*, and *Killers of the Flower*

Moon. Rodrigo's filmography includes other notable films such as *Passengers*, *Argo*, *The Wolf of Wall Street*, and *Barbie*. Rodrigo's directorial debut, the short film *Likeness* starring Elle Fanning, premiered at the Tribeca Film Festival. Rodrigo is currently in post-production for his directorial debut, an adaptation

of *Pedro Paramo* by Juan Rulfo, which is considered one of the most revered Mexican Novels of the 20th century.

Rodrigo collaborates with some of the biggest names in film, including Martin Scorsese, Ang Lee, Oliver Stone, and Alejandro González Iñárritu. His first collaboration with

Iñárritu, *Amores Perros* (2000), is widely hailed as the cinematographer's breakthrough, and spurred Rodrigo's relocation from Mexico to Los Angeles. This movie, along with their next two projects, *21 Grams* and *Babel*, are regarded as the three films that have led the renaissance of Mexican cinema. 



CINE GEAR EXPO 2024
LEGACY LIFETIME ACHIEVEMENT AWARD

SIR ROGER DEAKINS ASC, BSC, CBE

DIRECTOR OF PHOTOGRAPHY



Jarheads (2005) photo by François Duhamel, SMPSP

Sir Roger Deakins, ASC, BSC, CBE, a distinguished cinematographer renowned for his artistry and vision, has illuminated the silver screen with unparalleled brilliance for over four decades. Born in Torquay, Devon, England, Deakins's journey into the world of cinematography was as remarkable as his cinematic creations.

From a young age, Deakins displayed a keen eye for visual storytelling, initially delving into the realm of painting before finding his true passion in photography. His artistic journey led him to the Bath Academy of Art in Somerset, where he discovered his love for the camera. Inspired by luminaries like Roger Mayne, Deakins embarked on a path that would redefine cinematic visuals.

Although he was initially rejected by the National Film School, Deakins persevered, spending a transformative year capturing the essence of rural life in North Devon. His nomadic quest eventually led him to the hallowed halls of the National Film School in 1972, where he found his true calling in cinematography.

Deakins's early career was marked by a diverse array of projects that showcased his versatility and innovative spirit. From docu-

menting the *Whitbread Round the World Race* to capturing the tumultuous landscapes of Africa, Deakins's lens traversed continents, chronicling stories that resonated with authenticity and depth.

In the realm of feature films, Deakins's collaboration with director Michael Radford on projects like *Another Time, Another Place* and *1984* earned him critical acclaim and laid the foundation for a stellar career ahead. His pioneering use of techniques like bleach bypass in *1984* set new standards for visual storytelling and left an indelible mark on the cinematic landscape.

In 1991, Deakins embarked on a transformative journey with the Coen brothers, marking the beginning of a prolific partnership that would yield cinematic gems like *The Shawshank Redemption*, *Fargo*, and *O Brother, Where Art Thou?* Deakins's mastery of color and light breathed life into each frame, captivating audiences and earning him accolades from critics and peers alike.

Throughout his illustrious career, Deakins's collaborations with visionary directors like Denis Villeneuve and Sam Mendes have resulted in cinematic masterpieces such as *Blade*

Runner 2049 and *1917*. His ability to evoke emotion through visuals and his relentless pursuit of excellence have cemented his status as one of the preeminent cinematographers of our time.

Beyond his cinematic achievements, Deakins's contributions to the art of cinematography have been recognized with numerous awards and honors, including five BAFTA Awards and two Academy Awards for Best Cinematography. His recognition as CBE in 2013 and his induction as a Knight Bachelor in the 2021 New Year Honours stands as a testament to his enduring impact on the world of film.

Deakins has also published a book of his still photography, *BYWAYS*, in 2021 that contains a range of images from his early days in rural Devon through more recent years. He is also committed, along with his collaborator James Deakins, to sharing their knowledge by means of a website, their podcast, *TEAM DEAKINS*, and Q&A events across the world.

As Roger Deakins continues to illuminate the silver screen with his unparalleled talent and passion, his legacy as a visionary storyteller and master craftsman will continue to inspire generations of filmmakers to come. 



FILMMAKERS CELEBRATE A
HALF CENTURY OF SMOOTH
MOVES AS **STEADICAM®**
**REACHES ITS 50TH
ANNIVERSARY**



It's easy to forget that once, the only way to move a camera smoothly was using several hundred pounds of rolling metal. That was the problem inventor Garrett Brown aimed to solve with the original Steadicam design. When Rocky famously ran up the steps of the Philadelphia Museum of Art, he was pursued by Brown himself using an early Steadicam to create a shot that techniques of the time would have struggled to achieve. Directors of both film and TV were immediately fascinated by the opportunity to create stabilized moves with the freedom to roam anywhere a person could walk.

Steadicam was first used on Hal Ashby's 1976 production *Bound for Glory*. Over the five decades since, the system has become a fixture on everything from single-camera drama to live sports broadcasts. Eventually, the craft became so respected that the best-executed shots are now famous in their own right. Among those Steadicam greats are Brown's own work on the maze chase for *The*

Shining, the opening of *Bonfire of the Vanities* by Operator Larry McConkey, and a five-minute single take scene operated by Dave Chameides for a 2006 episode of *ER*.

Brown's original design arose from fundamental principles of weight and balance, and technological development has been almost constant. The original design avoided the complexity of gyroscopes, but adding them created enough stability to shoot the illusion of high-speed flights through the forest for the jet bike chases of *Star Wars: Return of the Jedi*. Improvements in electronics soon brought better on-board displays and faster on-the-fly adjustments. Now, the Steadicam Volt system uses level-sensing technology to help operators maintain consistent framing under even the most challenging circumstances.

No matter how good the technology, though, it's the craft of Steadicam which has long attracted a dedicated following of people eager to become operators. Famous and storied training courses are often rec-

ognizable only by location: Malibu, Maine, Philadelphia, New York, Italy, China, and now The Tiffen Company's in-house training facility in Burbank, with outposts around the world. Alumni of those courses have gone on to work on some of the world's most prominent productions, plying a trade which has endured and advanced even as digitization changed the rest of the industry.

Garrett Brown's invention now boasts some of the industry's most celebrated awards, including an Oscar® and an Emmy. Now made by Tiffen, Steadicam continues the legacy it began all the way back in the mid '70s with cinematographer Haskell Wexler, ASC, who would receive the Oscar® for his work on *Bound for Glory*. Today, it would be more unusual for a television or theatrical feature not to involve Steadicam. The list of famous shots consistently grows as operators continue to share ideas, become more creative, and the equipment evolves to accommodate the next half-century of stabilized camerawork. 



SHAPING A CINEMATIC UNIVERSE BEYOND EARTH: MARKUS FÖRDERER, ASC, ON FILMING “CONSTELLATION”

When it comes to crafting visual spectacles that transport audiences to realms beyond our own, cinematographer Markus Förderer, ASC, stands at the forefront of innovation. His latest venture, the AppleTV+ series *Constellation*, takes viewers on a journey through space and the human psyche, blending the intrigue of mystery with the awe of science fiction. In an exclusive interview, Förderer unveils the secrets behind capturing zero gravity, the essence of realism, and the visual allure that defines *Constellation*.

Constellation was created by Peter Harness, based on a concept by Sean Jablonski, starring BAFTA nominee Noomi Rapace (*The Girl with the Dragon Tattoo*) as a lone European Space Agency astronaut who is forced to make a harrowing journey back to Earth after a fatal accident occurs on board the International Space

Station (ISS). When she ultimately returns to Earth with the body of her dead crewmate, she finds that key parts of her life, including her young daughter, have changed, are missing or are not the same as she remembers them. The Apple TV+ sci-fi psychological thriller co-stars Emmy nominee Jonathan Banks (*Better Call Saul*), James D’Arcy, Julian Looman, Henry David, William Catlett and Barbara Sukowa.

Crafting the Look

Describing the project’s aesthetic, Förderer reflects on a shared vision with director Michelle MacLaren, inspired by scouted landscapes of Finland, Morocco, and Kazakhstan. “During the scout of northern Finland I got to see the Northern Lights for the first time. It was a stunning visual experience that influenced the color palette in our look development with our colorist Florian Martin,” he shares. “From the

cool tones of twilight snow to the warm hues of the Moroccan steppe, we aimed to infuse the series with a sense of mystery.” Drawing inspiration from real-life footage aboard the International Space Station (ISS), Förderer sought to replicate the intricate lighting and immersive environments of space. “With a VR headset I could virtually roam around space station and study the lighting and found inspiring looks especially for how the ISS looks like at night.”

Innovative Techniques

Förderer’s pursuit of authenticity led to a meticulous testing process, exploring various lighting styles and camera movements. “We wanted to capture the essence of zero gravity without sacrificing realism,” he explains. Collaborating with astronaut consultant Scott Kelly, Förderer delved into the nuances of



life aboard the ISS, blending practical effects with digital wizardry. “It’s about finding that balance,” he remarks, “where the audience forgets the illusion and becomes immersed in the story.”

Choosing the Tools

For *Constellation*, Förderer turned to Panavision’s T-Series lenses, renowned for their cinematic scope and modern quality. “I am always inspired by the vast history of Panavision lenses and value the expertise the team at Panavision brings to a project to make a production of this scale possible, shooting in multiple countries under extreme temperature conditions.” Förderer notes. Paired with RED V-Raptor cameras, these tools enabled Förderer to craft a visual narrative that transcends boundaries. “We knew we needed a camera that could be operated very small so that we could shoot in these tight spaces, like this Soyuz capsule and could withstand extreme conditions,” he adds, citing the series’ diverse locations and technical demands. From the vastness of space to the confines of a Soyuz capsule, every shot demanded precision and flexibility. The combination of the high-resolution RED V-Raptor sensor and the 2x anamorphic lenses helped create a modern cinematic look of the show.

“In the first episode, the International Space Station is running out of electricity. We had many scenes take place in the dark. These low light scenes were mainly lit with the astronaut’s flashlight. To help create a sense of suspension and mystery, we used lens flares. Over the years I created a database of hundreds of lenses, shot with motion control. We programmed an interface which allows the user to compare lenses for their flare characteristics side by side. The database is now online for filmmakers who are interested in exploring cine

lenses www.cineflares.com. This tool helped me to identify which lenses in the T-series lineup are able to create the flare pattern we were looking for and also showed which was the best T-stop and lighting condition to create these flares on set.” Förderer explains.

Even though the RED V-Raptor with the T-Series lenses can appear relatively compact, additional systems were still used, especially for the tight space station and zero-gravity simulation. For this, Förderer added even more compact systems like the DJI Ronin 4D-8K. “I often operate it myself for special shots in very tight parts of the space station,” Förderer explains.

Lighting and Beyond

Förderer compared different lighting styles to find the right blend of authentic and cinematic lighting. He utilized Creamsource Vortex8 lights, Nanlite LEDs Evoke 1200 with F-35 fresnel for space walk scenes, Litegear Lite mats, ARRI Orbiter, ARRI Skypanels, Astera tubes and DoPchoice Snapbags. “Our lights were built into the set, all wired to the dimmer board.” This provided Förderer with great flexibility for the ISS shots.

Floating in Space

It was important for Förderer to establish weightlessness credibly. A completely VFX-based zero-gravity concept would have exceeded the budget for a series. Additionally, Förderer believes that the audience notices when something is digital and then becomes less involved. A big influence was a documentary about the series’ astronaut consultant Scott Kelly. He shot incredible footage onboard the ISS and during reentry in a Soyuz capsule. Förderer was interested in finding ways to move the camera as if a camera operator was documenting

the events handheld in zero gravity as they unfold on the ISS. “We often tried to mix the techniques so that the viewer doesn’t have to think about how it’s done. Some shots were created with the wire rig and the “floating” operator, rarely with a dolly or crane, more often with Steadicam and Trinity, but also with a very steady handheld camera.

Pushing Boundaries

What sets *Constellation* apart from Förderer’s previous works is its blend of intimate storytelling and grand spectacle. “We wanted to ground the series in reality,” he emphasizes, “to make the audience invest in the character’s journey.” By building intricate sets and utilizing practical effects, Förderer and MacLaren aimed to evoke a sense of authenticity amidst the fantastical.

Eternal Inspiration

Reflecting on his journey as a cinematographer, Förderer traces his passion back to childhood fascination and cinematic marvels. “Visual storytelling is akin to magic,” he muses, “where every frame holds the promise of wonder.” For Förderer, the allure of cinema lies in its ability to transport audiences to worlds beyond imagination, forging connections that transcend time and space. “When I was a child, I was really fascinated with magic and even did my own magic tricks. I’m always trying to see if we can incorporate some of those techniques in filmmaking, because filmmaking itself is an illusion; it only counts what’s in the frame, right?” he adds.

As *Constellation* takes viewers on a voyage through different realities, Markus Förderer’s vision illuminates the vast expanse of human imagination. With each frame, he invites audiences to embark on a journey of discovery, where mystery and wonder await beyond the stars. 



FILMMAKER BEN STALEY CHOOSES LUMIX CAMERAS FOR VISUAL STORYTELLING

Ben Staley, a multifaceted filmmaker primarily working in documentary and unscripted adventure series takes pride in telling interesting and unique stories. His work covers various platforms including Discovery Channel, Netflix, and National Geographic, along with numerous branded projects and feature documentaries. Beyond his professional filmmaking work, Staley also indulges in photography during his travels and projects, integrating it into his storytelling.

Staley's artistic influences are rooted in his Alaskan upbringing, where books and occasional cinema visits fueled his imagination. Key literary influences include Edgar Rice Burroughs' *John Carter of Mars* and Stephen King's fantastical novels. His cinematic taste was shaped by icons like Spielberg and Lucas, and later by auteurs such as Paul Thomas Anderson and Wong Kar Wai.

While shooting in remote northern Canada for a History Channel series in early 2011, Staley discovered LUMIX cameras after ac-

quiring the newly released GH2. Light and compact, the camera was ideal for his global travels, and he captured countless photos and videos from Siberia to Southeast Asia.

Staley has always appreciated the reliability and portability of LUMIX cameras, noting that they are perfectly suited for his challenging work environments. He highlights that "the best camera is the one that's with you," and for Staley, that's usually been a LUMIX. "I traditionally work in rough and tumble, hostile environments," he explained. "I've always been able to rely on LUMIX cameras and have been able to take them anywhere. I'm typically very hard on gear, and as much damage as I've done to them, I've never destroyed a LUMIX camera completely. It has always been there and ready to work."

Staley recently wrapped up production on *Cookie Jar*, a cinematic short film featuring stylized fight sequences and vibrant neon colors. Collaborating with cinematographer

Joseph Seif, Staley used a high-end professional cinema camera as the primary camera, complemented by footage from a soon-to-be-released LUMIX camera. Mixing professional Steadicam shots with dynamic handheld footage, as well as specialty rigging to capture dynamic POV and chase scenes.

"I wanted to create an engaging, short film that's reminiscent of a contemporary *Charlie's Angels* or *John Wick*, revealed Staley. "It features a high degree of danger, framed within a Secret Agent narrative, yet it includes a hint of comedy. Most crucially, it showcases intense action that allows us to place the [LUMIX camera] at the heart of the action, testing its capabilities and durability."

At the Cine Gear Expo in Los Angeles, Staley and his team will present *Cookie Jar* at the Steven J. Ross Theater. Join them on Saturday, June 8th, at 12:00 PM for a discussion on the filmmaking process using the new LUMIX camera. 

FOR VOLUME SHOOT STARRING QUARTERBACK JUSTIN HERBERT, CINEMATOGRAPHER WILL TURNER PAIRS ALEXA 35 AND ZEISS SUPREME PRIME RADIANCE



As volume stages and virtual production become ever more prevalent, cinematographers face new questions of how to make the most of so many gear and equipment choices to best service their creative visions. Cinematographer Will Turner, Commercial Emmy-winner and Commercial Emmy-nominee, faced just such a predicament on a recent spot for TCL starring Charger's quarterback Justin Herbert.

Promoting a new widescreen television set from TCL, the commercial features original footage of Charger's quarterback Justin Herbert in action. Renting a professional football stadium for the shoot was not logistically or budgetarily possible, so the team decided to recreate the environment using a volume stage at Orbital Studios in Downtown Los Angeles. Turner was already planning to use his ALEXA 35 as the main camera body and needed to decide what lenses would pair best with the virtual environment. A reliable combo was es-

sential since the production would be working against the clock, with only eight hours to film their celebrity talent.

"We wanted something that would give us a big stadium-type flare," says Turner. "The client was against anamorphic. They wanted a 16:9 aspect ratio because it would be easier to show the complete product [a television]." Turner turned to the ZEISS Supreme Prime Radiances. "I like a high contrast lens and a cleaner look... so the Radiances were the perfect match for this production." To create a controlled flare-effect during the shoot, one of the electricians manually swung a Nanlite fixture to point at the lens and away again. "It worked to blend the volume with our physical set pieces and actors. The ALEXA 35 gave us everything we needed out of the image, and the lenses complemented it nicely. We wanted a clean, commercial look, and that's what we got."

With a jam-packed day and Herbert's time

on set at a premium, Turner needed to plan how to complete their shot list without excessive lens and lighting changes. "Lighting the volume offered a challenge. Every time I'd move, the start of the shot would look great, but by the end, I was seeing the reflection of the light," Turner describes. "We mostly stayed with the 65mm Radiance, firstly because it worked for our field of view on the volume, but also because we just didn't have time to make changes." With the ALEXA 35 sensor, the lens was well-suited for the mid to close-up shots that dominate the spot. The lens set left much needed time for lighting.

"There's a lot of blending creativity with the technical limitations," says Turner. "But once you determine the best tools to use, like the ARRI 35 and ZEISS Supremes, you have a good start. What's great about volume work, is whatever you want to do, you can figure out a way to do it." 



CELEBRATING 60 YEARS OF ACHIEVEMENTS: **OTTO NEMENZ'S JOURNEY FROM AUSTRIA TO HOLLYWOOD ICON**



2024 marks 60 years since Otto Nemenz came to America, and throughout his illustrious career, he has cemented himself as an industry icon. He has been instrumental in the advancement of technology in the motion picture industry since 1964, and is an associate member of the American Society of Cinematographers and a member of the I.A.T.S.E. Local 600.

Born in Austria in 1941, Otto spent his youth between Austria, Greece, and Turkey, then moved to the United States to pursue his dreams in 1964. He began at Panavision (now one of his competitors) as a lens technician, then on to various sets including the racing epic *Grand Prix*, and finally to the establishment of his own camera rental business, Otto Nemenz International.

The company was founded in 1979, in a small store front off of Sunset Blvd, before he built the Hollywood location on Vine St in 1982. In 2020, after 40 years in Hollywood, the company moved to a brand new 38,000 square foot facility in Culver City, CA. Otto Nemenz International is well known for maintaining the highest standards for quality service for camera teams across the globe. 

NEWS RELEASES.

ACT

WWW.ACTENTERTAINMENT.COM

Carrying forward the success of the SideCar Node and Side-Car DMX, the new LunchBoxPD line from AC Power Distribution is a simple, compact, and efficient solution that brings power and data distribution together in a new but familiar form factor. Whether you are expanding a data network along existing power distribution or bringing wireless data exactly where it's needed, the power and data configurations you need can be achieved--together--all inside the durable, compact, and the proven Lunch-Box form factor with which you are already familiar. Perhaps just as important, a portion of the proceeds from every LunchBoxPD sale go to support the Behind the Scenes organization. Come see the LunchBox PD as well as the latest products from MA Lighting, Ayrton, at ACT Entertainment's CineGear Los Angeles booth S4100.

BIT PART LLC

WWW.BITPART.COM

Bit Part LLC is proud to demo bitbox, a game-changing camera control system. Among the standout features:

- Only one control radio required - One base at your cart, one remote for each camera. No range penalty.
- Peerless range - Sail past 2.4GHz and 5GHz congestion. Enjoy control spanning multiple city blocks and more than a half-mile in open conditions. Nothing else comes close.
- Exceptional build quality - bitbox is a pocket-sized powerhouse milled from 7075-T6 aerospace-grade aluminum. It weighs ~3.75 ounces including the antenna.
- USB-C Ethernet - No more dongles.
- Gigabit RJ45 Ethernet - Some cameras need it. bitbox has you covered.
- Internal Ethernet + peripheral expansion - Hacker-friendly expansion connector under the hood.

BEBOB FACTORY

WWW.BEBOB.TV

bebob introduces Multi-Voltage Block Battery – the new CUBE 1200/700 is perfectly equipped for the latest generation of high-performance lights and has long since made a name for itself as a portable power source for high-performance lights on set. With a maximum load of 700W at a capacity of 1140Wh and various voltages (14.4V/24V/ 48V), the CUBE 1200/700 can reliably supply even the latest power-hungry lights on set with power for longer periods of time. With its compact dimensions and weight of just under nine kilograms, it is significantly lighter than comparable models. A wide range of connections are available for all standard camera models and lights: three 12V outputs (1x D-Tap, 2x XLR), two 24V outputs (XLR) and a 48V output (XLR) with cable compensation. The two USB outputs (5V) are also convenient: These can be used to operate and charge external devices on set.

BRIGHT TANGERINE

WWW.BRIGHTTANGERINE.COM

“Chase the Storm with Bright Tangerine! Straight from across the pond, the Bright Tangerine team are here at Cine Gear, ready to showcase our high-quality accessories that are redefining filmmaking excellence. For technical knowledge that is second to none, why not visit our stand and learn from a fellow Brit, Alister Chapman. Alister, will be supporting our booth at 724 French Street, sharing his years of filmmaking knowledge. Bright Tangerine captured behind the scenes footage with Alister storm chasing. Now you too can chase the storm! Capture a photo with a Bright Tangerine member wearing our storm badge for a chance to win our merch! From precision matte boxes to high-end camera equipment, Bright Tangerine's lineup is a must-see for any filmmaker serious about quality. Don't miss your chance to have tea with the team!

DOPCHOICE

WWW.DOPCHOICE.COM

DoPchoice, maker of light shaping gear for professional LED lighting, announces a new solution for Litepanels Astra IP fixture. Demonstrating a fresh take on the popular DoPchoice snap-up softbox, this new design features a unique tulip shape that makes the most of the Astra's capabilities to elevate light quality, offer amplification, and optimize creative control. Free from skeletal ribs or rods due to its novel parabolic curve architecture combined with DoPchoice's proprietary Snapeshape® material, its sleek walls, together with the fixture's flat yoke, enhances maneuverability and affords 30° greater downward tilt angle. Its silver reflective interior intensifies output. For additional direction control, there's a direct-fit 40° Grid, and various diffusions available to further diffuse the light. DoPchoice light shapers for Astra IP come in three sizes to fit the Astra IP Half (14oz/0.4kg), 1×1 (15.5oz/.44kg), and 2×1 (21.8oz/0.61kg).

FILM GEAR USA GROUP

WWW.FILMGEARUSA.COM

Film Gear USA Group is unveiling three innovative new lights at this year's Cine Gear LA Expo: the Power Beam Hybrid, the RGB Megabrutes, and the Zenith 900C panel. The Power Beam Hybrid is the latest evolution of beam projectors, allowing users to switch between tungsten and daylight output with the same fixture. The Hybrid line's best-in-class output covers the entire range for both tungsten and HMI bulbs, with a simple LCL adjustment mechanism to center each. The RGB Mega series represents the next major upgrade to our LED maxibrutes. Each head on a Mega produces 67% more output than its predecessor, and the new 7-in-1 RRGGBBW MCOB LEDs ensure all of that added output is perfectly balanced. The redesigned IP65-rated housing also enables linking multiple Megas into an extensible modular system. Swing by Booth S4101 to check out these lights along with the new 2x1 Zenith 900C and more!

NEWS RELEASES.

FLANDERS SCIENTIFIC

WWW.FLANDERSSCIENTIFIC.COM

Flanders Scientific is proud to follow up the award-winning XMP550 55" QD-OLED HDR Mastering Monitor with the XMP310, a groundbreaking new 31.5" UHD QD-OLED HDR/SDR Reference Display ready to handle the most demanding HDR & SDR monitoring needs of professional colorists, editors, and directors.

FOX STUDIO LOT

WWW.FOX.COM

The FOX Studio Lot features a variety of production services including the FOX Grip & Canvas, Set Lighting and Transportation departments. FOX Grip features an extensive inventory of production and construction rigging. We offer the best selection of sliders for rent and original truck shelving systems with FREE install and removal with weekly or seasonal rates. The FOX Canvas department is a leading source for custom canvas fabrication, canvas rental of all sizes including blue & green screens, hard to find oversized rags, with fast repair and cleaning services. FOX Studio Lot Set Lighting offers a full range of quality set lighting rentals in Los Angeles. Our collection includes all major manufacturers for lighting, cable, and power distribution. The FOX Transportation fleet of trucks include Crew cab trucks, stake-bed trucks, shorty-40's, low pro's, maxi vans, 5 to 10-ton crew cabs, shuttle buses, 3-axle tractors, golf cart rentals, and more.

FUZZY DOOR TECH

WWW.VIEWSCREEN.COM

Fuzzy Door Tech Debuts ViewScreen Scout, Real-Time Scouting App, new single-user version of industry-grade scouting app designed for film and television production, available as public Beta. The innovative technology division of Seth MacFarlane's acclaimed production company Fuzzy Door announced a public Beta for ViewScreen™ Scout, its real-time scouting app for the iPhone. Request access to ViewScreen Scout Beta at viewscreen.com. ViewScreen Scout Beta provides individual users with the powerful production visualization tools needed to effectively scout a scene or shot – from blocking and adjusting lighting and lenses, to animating characters – before filming begins. The app is a single-user version of ViewScreen Scout Pro, our production-grade scouting app, announced late last year. ViewScreen Scout Beta is free during the Beta. The app runs on iOS devices including any iPhone 13 Pro/Pro Max and higher or any iPad Pro M1 and higher.

JAGOTEQ

WWW.JAGOTEQ.COM

Founded in 2021, Jagoteq is an innovator, designer, and manufacturer of laser-emitting fiber optics lighting equipment for motion picture, broadcast, live event, architectural, theme parks and other permanent and portable installations. Product design, engineering, and assembly are all done in California. While the company was formed in 2022, its founders each have a long and successful history in the entertainment industry.

KHANØPTIC

WWW.KHANOPTIC.COM

KhanØptic is pleased to announce an entirely new category of lens filtration. KineticGlass is a fully customizable fluid filled lens filter capable of producing images that were previously impossible. Filmmakers can now craft distinct visual styles tailored to a film or scene. The possibilities are endless and yet to be discovered. KhanØptic strives to extend the reach of creativity and is looking forward to seeing what the community does with these new tools.

LAOWA

WWW.VENUSLENS.NET

Laowa will showcase the NEW Ranger S35 with 11-18mm, 17-50mm, and 50-130mm Zoom lenses. All have a T2.9 aperture and are extremely compact with only 1.46 to 1.7 lbs (Lite version).

LEITZ CINE

WWW.LEITZ-CINE.COM

Ernst Leitz Wetzlar brings the latest Leitz Cine Lenses to Cine Gear Expo. The Leitz ELSIE prime lenses offer a unique character for a wide range of productions through a blend of subtle field curvature and gradual falloff with contemporary lens construction and increased flaring. The Leitz HUGO series brings Leica's renowned M photography glass to cinema with compact and production-ready mechanics. The pair of Leitz ZOOMs complement both full frame set for a complete shooting package. They include a 25-75mm and 55-125mm with a consistent T2.8 aperture throughout. For those looking for industry-leading performance, the Leitz PRIMES T1.8 bring edge-to-edge clarity and detail while still treating skin tones gently. Learn more about Leitz's different looks and lens families, designed to offer unique options across a wide range of formats and price points.

LIGHTBRIDGE

WWW.THELIGHTBRIDGE.COM

New Lightbridge C-Move Core – Targeted, spill-free, diffused lighting in a Smart Kit – Made for speed and weight efficiency, C-Move Core comprises the most requested Precision Reflectors and accessories to ease handling and creative options on set. Only Precision Reflectors feature superior quality, proprietary coated surfaces that reflect 97% of light hitting them, with 100% color rendering. It becomes a key light, capable of aiming light with meticulous accuracy. The waterproof ultra-organized padded Movebag with strap, safely stores the collection in smartly positioned compartments, along with ample space to grow. Inside are the most asked-for Precision Reflectors: DIFF 1 Hard circular light ray, DIFF 2 Medium circular light ray, and Diff 3 Soft circular light ray. Each in diffusion type in 15x15cm, 25x25cm, and 50x50cm. Plus there's 2 each C-Wheel Receivers and cables, 2 each Rigging and Safety Wedges, a black C-Pouch, and extra cleaning aids. All handcrafted in Austria.

NEWS RELEASES.

NEW USE ENERGY SOLUTIONS, INC.

WWW.NEWUSEENERGY.COM

The SunCase 3651 offers professional-grade lithium power in a tough yet ultra-portable case. This product is industry-leading in portability for its class: per lb. (128) you will not find more Whr. (5120). The SunCase 3651 is built to be rapidly recharged from solar, generators, and the grid. The SunCase 3651 has already been tried by multiple major studios on locations shoots with positive results in reducing operational cost, increasing creative potential, and meeting sustainability goals. 3651 offers removes the need for Bandit cables, reduces setup times, and increases creative possibilities for location shoots both indoors and outdoors. Visit the NUE booth and to see demonstrations of the SunCase 3651 in action. Available for rent or purchase.

MATTHEWS STUDIO EQUIPMENT, INC.

WWW.MSEGRIP.COM

A decade ago, Max Menace Arm received an Academy Sci Tek Award. Today MiddleMAX answers the need for versatile support that transports assembled in a standard van and can be positioned at the shoot flush against a wall, into or around a corner, or even below the horizontal – off a balcony or over a rooftop. Offering over 12 ft/3.66m reach and 80-lb./36.3-kg capacity at full extension, MiddleMAX stores at just 64 in./162.5cm high. It can hold an array of various lighting units. Whether on stage or location MiddleMAX can be safely maneuvered, thanks to 10"x3" puncture-proof tires and a hand truck-style steering handle. For expanded usefulness, especially in the "Key" position, the self-leveling head accommodates 3 lock-off or fixed positions - Down/Up/Out. MiddleMAX is capable of supporting mounted equipment up to 6 feet below grade, even if it's lower than the roofline or balcony on which it stands.

MOTION IMPOSSIBLE

WWW.MOTION-IMPOSSIBLE.COM

Motion Impossible will be showcasing AGITO Cine, alongside AGiTO MagTrax with the AGITO Tower. AGITO Cine, designed specifically for film & HETV, expands on the company's flagship AGITO system with increased size and stability, accommodating payloads up to 150kg. Maintaining AGITO's renowned agility, it smoothly maneuvers from ground level to 2.4m high, achieving speeds from 0.5cm/s to 17mph within a tight 3.2m turning circle. With robust motors and mechanical braking ensuring safety, AGITO Cine tackles dynamic shots, various terrains, and 35° inclines with silent precision. AGITO MagTrax is an add-on for AGITO Sports systems, which uses a magnetic tracking system to control camera movements up to eye-level with AGITO Tower. By using magnetic strips that can be hidden within sets, it facilitates precise and secure movement along both straight and curved paths, transitioning between strips for uninterrupted motion. Equipped with safety bumpers for collision detection and automatic e-stops, MagTrax prioritizes the safety of both equipment and crew.

RATPAC CONTROLS

WWW.RATPACCONTROLS.COM

Established in Los Angeles in 2011 with locations nationwide, Ratpac Controls designs, manufactures, sells, and rents power and data distribution equipment for lighting in the Motion Picture, Television, and Broadcast Media industries. Our product developments are focused on making the jobs of lighting and rigging easier and more efficient. Our products have been used on major motion picture and television shows around the world for over a decade. These product portfolios include whisper-quiet dimming solutions for all varieties of HMI, LED, and tungsten lights. We also lead the way in wireless lighting control systems, designing and manufacturing transmitters and receivers compatible with all varieties of lighting fixtures commonly used on production sets.

RENTAL TRACKER INC.

WWW.RENTALTRACKER.COM

Rental Tracker is thrilled to showcase our latest browser-based Rental Inventory Software RTProSL+ and proven RFID Solution at Cinegear Expo LA. Come and experience firsthand our newest RFID Fixed Portal Readers solution. Discover the unparalleled efficiency and uncompromising performance of RTProSL+. Learn why Rental Tracker is the preferred software vendor of choice of major studios & rental houses worldwide for the past 25+ years, including Lighting & Grip, Camera, Staging, Studio, A/V, Costume & Prop, and more. Our software boasts numerous strengths, including streamlined processes, seamless management of sub-rentals and consignments, extensive multiple-location capabilities, support for multiple language and currencies, and space scheduling for studio sound stages. Join us at Cinegear Expo LA Booth 611 to witness the future of rental management and explore how Rental Tracker can elevate your business to new heights.

SIGMA CORPORATION OF AMERICA

WWW.SIGMAPHOTO.COM

SIGMA is showcasing our full equipment line for filmmakers and creatives at Booth 114 at Cine Gear LA, including a just-announced first-of-its-kind mirrorless system lens designed with an eye for video capture; along with our full line of CINE Primes and CINE Classic lenses, the SIGMA fp camera systems, along with our renowned Art, Sports, and Contemporary lenses. With award-winning optics including the world's first full-frame 15mm F1.4 diagonal fisheye to the ultralight 500mm F5.6 telephoto, SIGMA lenses are available in a variety of mounts including Canon EF and RF Mount, Nikon F, Sony E-Mount, Leica L-Mount, and PL Mount, SIGMA supports filmmakers with a great variety of products designed to deliver exceptional footage from far to wide, and matched to any production size. Please visit our website to learn more about the full product line.

NEWS RELEASES.

SMARTSYSTEM

WWW.SMARTSYSTEM.COM

This year we are thrilled to announce the new SM7 PRO 3G ruggedized 7" monitor with a maximum brightness of 3200nits and perfectly centered on CG lateral attachment, especially designed for stabilizer use. Thanks to the special communication bus designed by SmartSystem called XTBUS, various devices XTBus compliant could be connected to SM7 PRO 3G for extendibility and to be future proof. The first device XTBus compliant we will launch at CGE2024 is the new Zen PRO : a gyrocompensated level indicator on all three axis for stabilizer world. Remaining on the stabilizer compartment, a new topstage for Matrix sled will be unveiled. From sliders area, after 14 years of honorable service, the new SmartSLIDER PRO MK2 will take the heritage of the legendary SmartSLIDER PRO adding to it various features such as patented Fluid drag system and a more rigid structure keeping the same weight of his old brother.

SMALLHD

WWW.SMALLHD.COM

New Quantum 32, 31.5" OLED monitor provides reference HDR/SDR images for post-production final color grading, as well as critical on-set monitoring for Cinematographers, DITs, and Directors. Quantum 32 leverages next-gen Quantum Dot OLED display technology that combines unprecedented luminance and color uniformity with an exceptionally wide viewing angle. As a complete set-to-post monitoring solution, Quantum 32 meets the highest standards for picture contrast and color accuracy, with customizable software tools as well as a rugged and lightweight chassis, rich with integrated mounting options and accessories. Quantum 32's Quantum Dot OLED self-emissive display panel is an innovative implementation of 2023 Nobel Prize-winning nanotechnology. As with all SmallHD monitors, Quantum 32 is powered by PageOS – the intuitive monitor control center that has become ubiquitous on movie sets around the world. Its robust feature set includes exposure tools like EL Zone, Waveform, Vectorscope, and Monitor Calibration Wizard with Calman integration and more.

STEADYGUM COMPANY

WWW.STEADYGUM.COM

SteadyGum is a camera support system designed to reduce physical exertion by up to 80%, preventing injuries and improving health and productivity for camera operators. SteadyGum support system is specifically designed for professional camera operators, providing a comfortable and efficient way to manage the weight of cameras weighing up to 33 lb (15 kg). The system includes a base plate, a monopod, and an adjustable strap that evenly distributes the weight, reducing shoulder and back fatigue.

STUDIO CARTS

WWW.STUDIOCARTS.COM

Trust Studio Carts for easy equipment transportation. Our new Lite Mat Cart boasts two pull-out accessory drawers, eight half milk crate compartments, and adjustable shelf spaces, all without compromising functionality. Experience space efficiency with our New Astera Tube Cart, capable of holding up to 16 Titan tubes and 16 Helios tubes, with provisions for additional units if required. The cart also features three full milk-crates and seven half milk-crate compartments, a combination that must be seen to be believed. Discover the convenience of our Compact Astera supplemental attachment, designed to fit seamlessly onto any of our existing carts. With space for six Titan Tubes, six Helios Tubes, and two power boxes, this attachment offers compact yet efficient storage. Introducing the Arri X-23 Dual Cart, featuring two complete soft units assembled onto one cart, facilitated by our patented heavy-duty slider mechanism. Our carts redefine transportation ease while elevating your production experience.

SWIT ELECTRONICS AMERICA, INC.

WWW.SWITUSA.COM

SWIT Electronics America, Inc presents the new FM-215HDR – 21.5 inch, 1000nits, 12G-SDI HDR Field Monitor
Key Features: 21.5-inch 1920×1080 QLED Panel / 1000nits high bright PQ/HLG HDR / 100% DCI-P3 wide color gamut coverage / VICO 1.97 A-class Eye Protecting LCD / 12G-SDI, 4x3G-SDI, HDMI®2.0 4K input / 4-ch SDI/HDMI® mixed formats multiview / Any 2 inputs mixed PBP or PIP view

TERADEK

WWW.TERADEK.COM

Ace 750 is an affordable, zero-delay wireless video system for HDMI cameras and workflows. Lightweight with built-in antennas, it is designed to be used with mirrorless cameras, camcorders, action cameras and A/V workflows. Ace 750 sends uncompressed zero-delay, 4Kp30, HDR video and audio with up to 750 feet/230m of range. It is cross-compatible with Bolt 4K and Bolt 6 in 5GHz and 6GHz modes. Featuring a integrated hole pattern for mounting, the system can be powered with NP-F or LP-E6 batteries using an optional L-shaped plate. The transmitter (TX) and receiver (RX) units automatically detect and select the 5Ghz or 6GHz RF channel with the least interference and employ Auto-Frequency Switching to maintain optimal signal quality. The TX can send video to up to six RX devices while using the Bolt Manager app for iOS or Android.

NEWS RELEASES.

TIFFEN

WWW.TIFFEN.COM

Tiffen announces an unparalleled advance in body worn camera stabilization – Steadicam® Axis, the first professional Steadicam with 3-Axis volt stabilization . Ready to support mid-weight cameras, it's the first system to offer Volt® technology for roll, tilt and now pan for increased stability and control. This 3-Axis electronically assisted camera stabilizer allows the operator to directly control the framing of the shot without feeling disconnected from the camera. Operators can achieve high quality camera movement, with faster set up times, greater range of movement, and a shallower learning curve than previous electronic gimbal systems. The time saving features also include absolute encoding for the pan axis and no need to re-align the sled upon start-up. With a payload capacity of up to 20 lbs. (9kg), when supplied with a Steadicam A-30 Arm and A30 Vest, Steadicam Axis is the ultimate solution for achieving smooth Steadicam shots professionally and cost effectively.

WOODEN CAMERA

WWW.WOODENCAMERA.COM

The Cage system for Fujinon Duvo 25-1000mm Box Lens is made to expand the functionality of Fujinon's lens and add cine-style advantages. With clean lines and efficient modularity, it allows operators to mount multiple accessories to the top and sides of the lens. The design was intended to help offset cable runs and weight from the end of the camera, allowing operators to keep their build clean and making field adjustments easier. Components may be ordered as needed including adjustable front and rear cages, cage extension and top and side eyebrows ready to flag light and protect from weather. Three NATO rails offer assorted threaded holes and slots for ample accessory mounting.

ZEISS

WWW.ZEISS.COM

Introducing the first high-speed (T1.5) cine lenses made specifically for mirrorless full frame cameras – initially Sony E-mount. With a pleasing, versatile look they're adaptable for an extensive range of shooting situations and fit into established workflows. Available in six focal lengths (18mm, 24mm, 35mm, 50mm, 75mm, 100mm), this matched set conveniently covers wide-angle to telephoto. Thanks to the compact design and ZEISS quality, the lenses can be used reliably in dynamic or constricted shooting situations, even under adverse conditions. Consistent positioning of focus and iris rings across focal lengths ensures quick and uncomplicated lens changes. Calibrated, easy to read focus scales and a long 280° focus rotation aids precise focus pulling. Additionally, the iris ring features 90° rotation and a non-linear scale enabling fine aperture adjustment. Thanks to their integrated electronic interface, metadata such as focal length, focus distance and aperture value are transmitted to the camera in real time.



**WARNER BROS.
DISCOVERY**



9kWh Sodium Battery Technology
The future of sustainable production.

antonbauer.com/salt-edog



**ANTON
BAUER**

**Available
Now**

FILM COMPETITION FINALIST SCREENINGS

**FRIDAY, JUNE 7
11:00 AM
STEVEN J ROSS THEATER**

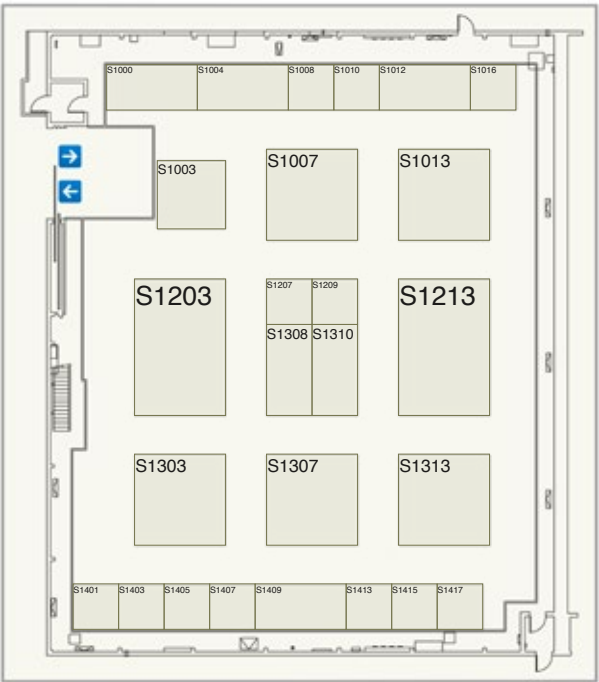


Join us at Cine Gear LA, Booth S5016, Stage 15

Exhibitor List + Maps

STAGE 14 EXHIBITS

S1313	4WALL ENTERTAINMENT
S1013	ABELCINE
S1407	ABS PAYROLL
S1008	ALADDIN
S1409	BOLD DISTRIBUTION
S1308	CARTONI USA
S1401	EV LIGHT GUANGZHOU CO., LTD
S1003	FUSE TECHNICAL GROUP
S1004	FXLION ELECTRONIC CO., LTD.
S1405	INVIZIPRO LLC
S1000	KONDOR BLUE
S1403	LATU PHOTOGRAPHIC EQUIPMENT CO. LTD
S1307	LIGHTSTAR (BEIJING) ELECTRONIC CORPORATION
S1007	MACCAM, INC.
S1203	NEEWER
S1003	ROE VISUAL
S1303	STRADA
S1310	STYPE NORWAY AS
S1207	SUMOLIGHT USA, INC
S1003	THIRD LAW PRODUCTIONS, LLC
S1209	TRUE GAMUT
S1008	ZYLIGHT
S1010	ZYLIGHT

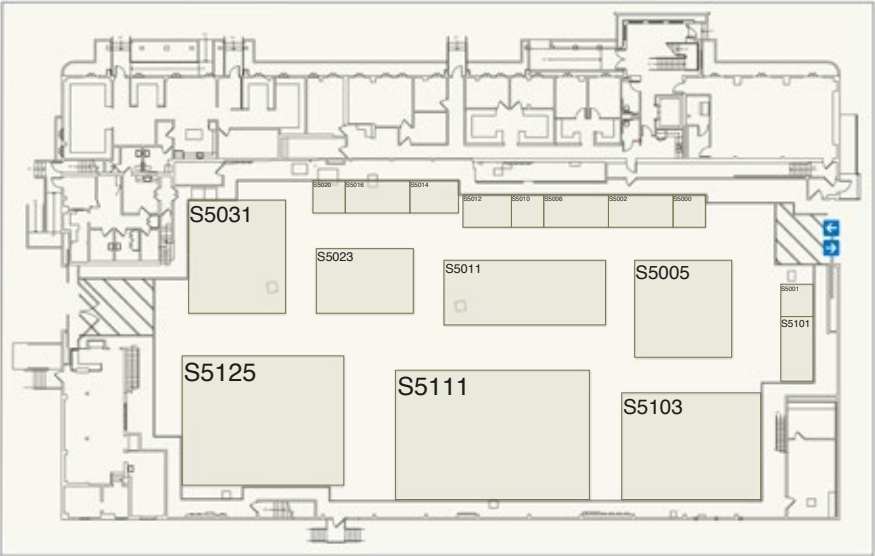


Stage 14

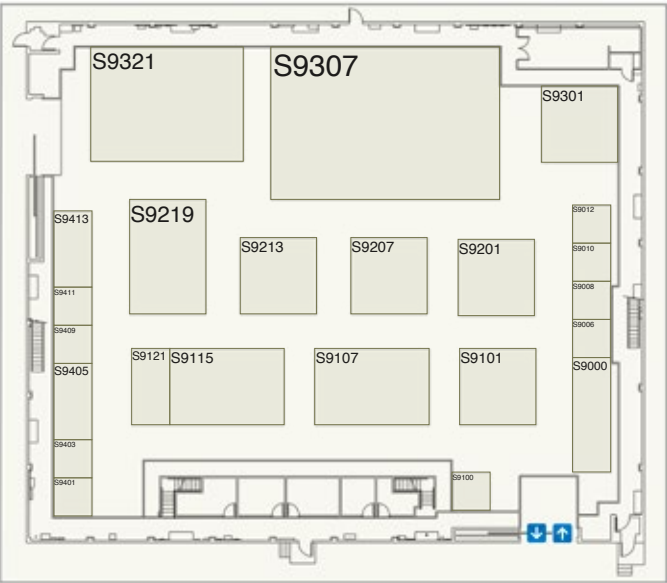
STAGE 15 EXHIBITS

S5010	ALL SET ON SET
S5023	BAVARIAN PAVILION C/O BAYERN INTERNATIONAL
S5023	BEBOB FACTORY GMBH
S5125	BLACKMAGIC DESIGN
S5016	BLUFF BOUNCE
S5103	CREAMSOURCE
S5020	DADCO LLC
S5023	DEDO WEIGERT FILM GMBH
S5016	DOPCHOICE
S5014	FALCON EYES LIMITED
S5012	FLANDERS SCIENTIFIC
S5005	GODOX PHOTO EQUIPMENT CO., LTD.
S5006	K5600, INC
S5016	LIGHTBRIDGE
S5101	LINDSEY OPTICS
S5023	POMFORT GMBH
S5002	POWER GEMS LTD.
S5031	ROE VISUAL
S5001	ROSCO
S5000	SHOTDECK.COM
S5031	SISU CINEMA ROBOTICS
S5111	SONY ELECTRONICS, INC.
S5011	WARNER BROS. PRODUCTION SOUND & VIDEO SERVICES

Stage 15



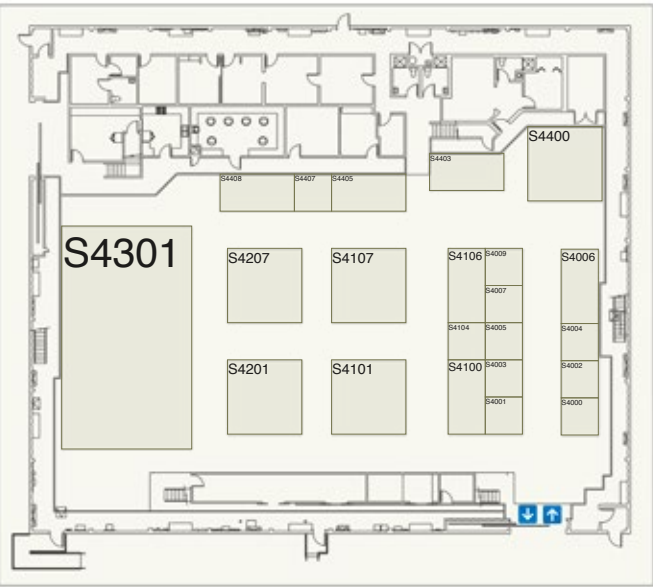
Stage 19



STAGE 19 EXHIBITS

S9101	A.C. LIGHTING
S9307	APUTURE
S9115	ASTERA
S9000	AVENGER
S9411	BLACKOUT LIGHTING CONSOLE LLC
S9207	CINEO LIGHTING
S9010	CITY THEATRICAL, INC.
S9201	ETC
S9121	INNER CIRCLE DISTRIBUTION
S9405	INSTAGRID
S9219	KINO FLO LIGHTING SYSTEMS
S9012	LEDMASTER TECHNOLOGY
S9301	LITEGEAR, INC.
S9000	MANFROTTO
S9008	MOSS LED INC
S9321	NANLUX-NANLITE
S9413	NUE
S9403	RATPAC CONTROLS
S9213	RST VISIONS IN COLOR
S9409	SPECTRA CINE INC
S9006	SWISSON OF AMERICA CORP
S9107	THE RAG PLACE/TRP WORLDWIDE
S9401	WAVE CENTRAL
S9100	ZHIYUN INFORMATION (INTERNATIONAL) TECHNOLOGY CO., LIMITED

Stage 24



STAGE 24 EXHIBITS

S4100	ACT ENTERTAINMENT / AC POWER DISTRIBUTION
S4403	AIRSTAR AMERICA INC
S4301	ARRI AMERICAS INC.
S4201	ATLAS LENS CO.
S4405	DONGGUAN HUIGUAN CULTURE TECHNOLOGY CO., LTD.
S4003	DR-2, LLC
S4400	ELATION PROFESSIONAL
S4104	ENGLISH STIX
S4001	ENVIRONMENTAL LIGHTS
S4107	FILEX
S4101	FILM GEAR USA GROUP
S4002	KOTO ELECTRIC NORTH AMERICA
S4005	LEX PRODUCTS
S4408	LITEPANELS
S4009	MYCASEBUILDER
S4207	PANASONIC LUMIX
S4004	PRACTICAL MAGIC & INNOVATION COMPANY LIMITED
S4408	QUASAR SCIENCE
S4006	SHENZHEN ACCSOON TECHNOLOGY CO.,LTD.
S4407	SHENZHEN PORTKEYS ELECTRONIC TECHNOLOGY CO., LTD
S4000	TMB
S4007	TVLOGIC
S4106	VASOLNA INTERNATIONAL INC.
S4408	VIDENDUM PRODUCTION SOLUTIONS

Midwest Streets

Midwest Streets

203	LILLIPUT ELECTRONICS (USA) INC.
L605	LOS ANGELES POST PRODUCTION GROUP
515	LOS ANGELES RAG HOUSE INC.
950	MARSHALL ELECTRONICS, INC.
701	MATTHEWS STUDIO EQUIPMENT, INC.
L400	MBS EQUIPMENT COMPANY
865	MEIKE
704	MID49
809	MILLER CAMERA SUPPORT LLC
242	MK-V OMEGA
410	MOON SMART FOCUS FEAT. CRDBAG
267	MOTION IMPOSSIBLE
500	MOTOCRANE, LLC
916	MOVCAM TECH. CO., LTD
244	MRMC
839	MUTINY
264	MYT WORKS, INC
219	NAUTICAM
308	NEBTEK
243	NISI FILTERS USA INC.
255	NODO FILM SYSTEMS
819B	OCONNOR
649	ON SET HEADSETS
104	OPTICAL SUPPORT LTD
412	OSEE TECHNOLOGY LTD.
606	OYEN DIGITAL
801	PANTHER GMBH
101	PRESTON CINEMA SYSTEMS, INC.
L602	PRODUCTIONHUB
233	PROFOTO
937	PROGRADE DIGITAL
213	QINEMATIQ GMBH
897	QNAP, INC.
236	RATWORKS ENGINEERING
244	RED DIGITAL CINEMA
611	RENTAL TRACKER
933	REON TECHNOLOGY, INC.
867	REVAR CINE - LIGHT WIDOW
932	RIEDEL COMMUNICATIONS INC
653	ROBOCUP
501	RONFORD BAKER ENGINEERING
254	ROTLIGHT
233	SAMY'S CAMERA
405	SANDISK PROFESSIONAL, A WESTERN DIGITAL TECHNOLOGY COMPANY
113	SCHNEIDER OPTICS
L603	SCREAMFEST HORROR FILM FESTIVAL
513	SCRIPTATION
507	SERVICE VISION BIS SL
928	SGPS / SHOWRIG, INC.
268	SHAPE WLW INC.
939	SHENYANG ZHENRUI OPTICS CO.LTD
269	SHENZHEN JUEYING TECHNOLOGY CO.,LTD.
114	SIGMA CORPORATION OF AMERICA
600	SIRUI USA LLC
958	SKB CORPORATION
628	SMALLRIG TECHNOLOGY INC.
259	SMARTSYSTEM SRL
314	STEADYGUM S.L.
811	STUDIO CARTS
900	SUNBELT RENTALS FILM & TV FORMERLY (WFW)
631	SUZHOU KIPON OPTICS CO., LTD
655	SWIT ELECTRONICS AMERICA, INC
705	TECHNOCRANE S.R.O.
222	THE TIFFEN COMPANY
401	TILTA INC.
252	TRUE LENS SERVICES
918	TRUENAS
855	UGREEN
924	UPGRADE INNOVATIONS
931	V35 PROJECT
L604	THE VALLEY FILM FESTIVAL
723	VOCAS PRODUCTS
926	VOSENTECH
115	WARNER BROS PRODUCTION RENTALS & DESIGN STUDIO
117	WARNER BROS PRODUCTION RENTALS & DESIGN STUDIO
119	WARNER BROS PRODUCTION RENTALS & DESIGN STUDIO
121	WARNER BROS PRODUCTION RENTALS & DESIGN STUDIO
123	WARNER BROS PRODUCTION RENTALS & DESIGN STUDIO
L200	WARNER BROS PRODUCTION RENTALS & DESIGN STUDIO
727	WOLFRAM INC.
L620	WOMEN IN MEDIA
869	WORKS CAMERAS LLC
258	XM2
895	YAEGERPRO / MAKE YOUR CART GO
801	YAMDU
633	YOSHINO TECHNOLOGY, INC
105	ZEISS CINEMA
863	ZERO OPTIK

PREMIER SEMINARS

FRIDAY, JUNE 7
EXHIBITS, SEMINARS & SCREENINGS
11AM - 7PM

FRIDAY, JUNE 7
EXHIBITS, SEMINARS & SCREENINGS
11AM - 7PM

11:15PM - 12:45PM
SCREENING ROOM #5

ACT Entertainment Presents

Getting to Know grandMA3

ACT Academy invites you to get hands-on with the grandMA3 console! This session will offer an overview of the grandMA3 hardware and software capabilities, how they are used in various entertainment scenarios, as well as the core concepts behind controlling today’s most complex and capable lighting fixtures. Focused on how to get from your first showfile to your first live playback, this session breaks down the grandMA3 platform into approachable pieces for new learners as well as seasoned lighting professionals.

11:15PM - 3:00PM
STEVEN J ROSS THEATER

Film Series Finalist Screenings

Come enjoy the finalists in Cine Gear’s 2024 Film Series competition in three categories: Student Shorts, Music Videos/Commercials, and Independent Shorts. Tickets will be available for purchase at the door.

12:00PM - 12:50PM
SCREENING ROOM #12

Women in Media presents

The Altitude Awards + The ICON Award

All are invited to join WiM, along with our esteemed judges, vendor partners, and the wider WiM community for *The Altitude Awards*. We’re celebrating outstanding women and gender non-conforming cinematographers, gaffers, and camera operators. Prizes are awarded to the top 4 winners, the Emerging Filmmaker, and 10 semi-finalists at this exciting awards ceremony. We’ll also be paying tribute to Susan Lewis – our 2024 ICON – for her groundbreaking achievements in public relations, communications, and community building.

1:00PM - 1:50PM
SCREENING ROOM #5

Digital Cinema Society presents

Focus On Cine Lenses From the Buyer’s POV

DCS will once again hold our popular examination of the Cinema Lens market at Cine Gear Expo with an eye towards investing. See what’s new from top lens manufacturers as they discuss the latest trends in Cine Optics and see what’s the right lens for you. Participants include, (in alphabetical order): Angénieux, Atlas, ARRI, Canon, Cooke, Fujinon, Infinity Photo-Optical, Leitz, Sigma, and ZEISS

1:00PM - 1:50PM
SCREENING ROOM #12

Canon presents

Making “Scary Good” with Canon Cinema EOS Cameras and Lenses

Join Canon Fellow Michael Bravin, Director/Cinematographer and new Canon Explorer of Light, Christine Ng, and Canon’s Senior Pro Market Specialist, Paul Hawxhurst, to screen and discuss the making of “Scary Good.”

2:00PM - 2:50PM
SCREENING ROOM #5

Igelkott Studios Presents

Virtual Production - The Untold Story

In this presentation, Eric Hasso, director of ICVFX, will share his journey of creating a stand-alone, full-service virtual production company. He will discuss the production workflow no one is talking about and share behind-the-scenes footage from two number 1 international Netflix hits. Don’t miss this once-in-a-lifetime opportunity.

2:00PM - 2:50PM
SCREENING ROOM #12

Panasonic LUMIX presents

New LUMIX Camera: Enhance Your Professional Workflow

Panasonic LUMIX is set to unveil a new hybrid mirrorless camera designed specifically for professional photographers and videographers. The choice of camera for a production is often determined by its compatibility with professional workflows, both in production and post-production settings. This forthcoming LUMIX camera incorporates advanced video features that are tailored to meet the exacting demands of high-end studio cinematographers and filmmakers, enhancing both its utility and appeal in professional settings.

3:00PM - 3:50PM
SCREENING ROOM #12

Sony presents

Filmmaker Renan Ozturk on the Sony BURANO

From filming celebrity Jared Leto on scaling the top of the Empire State Building to car commercials for GMC to the peaks of mountain ranges for National Geographic, Director and DP Renan Ozturk’s career has taken him to some extreme locations. Awarded National Geographic’s Adventurer of the Year title in 2013, Ozturk and his production company, Expedition Studios, has gone on to film commercials for everyone from Apple, Porsche, GMC as well as films for Netflix, Disney+.

4:00PM - 4:50PM
SCREENING ROOM #5

Cine Brands Munich presents

Freelensing Cine® - The Universal Tilt, Shift & Swing System

Experience unparalleled creative freedom with Freelensing Cine®, the universal Tilt, Shift & Swing System that empowers filmmakers to achieve limitless cinematic possibilities. Unleash the true potential of your lenses and explore groundbreaking perspectives with precise control over focus, horizon, and perspective.

4:15PM - 5:05PM
STEVEN J ROSS THEATER

Cine Gear presents

Got Agent?

Moderator: Jay Holben, Producer/Director/Writer Back by popular demand, Cine Gear Expo 2024 presents “Got Agent?” a panel of top industry agents and publicists ready to share expertise on getting the best filmmaking career representation amid the current fast-changing environment and beyond. The panel of experts will discuss “must-have ways to stand out against the competition, how to meet the right team, manage expectations, and establish a personal brand.”

PREMIER SEMINARS

FRIDAY, JUNE 7
EXHIBITS, SEMINARS & SCREENINGS
11AM - 7PM

SATURDAY, JUNE 8
EXHIBITS, SEMINARS & SCREENINGS
10AM - 5PM

4:45PM - 5:35PM
SCREENING
ROOM #12

RED presents Unleashing Creativity

Discover how short-form content serves as a catalyst for creativity, propelling filmmakers to push the boundaries of their craft. Explore the transformative power of experimentation with cutting-edge tools and techniques, as world renowned filmmakers reveal how they infuse innovation into their storytelling. Join Academy Award-nominee Jeff Cronenweth, ASC, and Oscar-winners Erik Messerschmidt, ASC, and Wally Pfister, BSC, ASC, DGA in conversation with RED Digital Cinema's Naida Albright. (Panelists subject to availability.)

5:00PM - 6:50PM
SCREENING
ROOM #5

AbelCine presents 2024 Fresh Perspectives in Cinematography

The five recipients of the 2024 Fresh Perspectives in Cinematography grant will screen trailers and clips from their films and then take part in a moderated panel/Q&A. The Fresh Perspectives grant is offered by AbelCine in partnership with the ASC, ARRI, and Goldcrest Post.

5:15PM - 6:05PM
STEVEN J ROSS
THEATER

Blackmagic presents Racing Cinematography with Flying Lap Media

Chris Ortenburger has been shooting the highest forms of motorsports for years. His unique style and captivating imagery captures both the excitement and glamour of racing at every level. Come learn his process in shooting events like from 24 Hours of Daytona to IndyCar, and how tools like full frame sensors, compact camera systems and a powerful post production workflow help make this challenging job much easier.

5:45PM - 6:35PM
SCREENING
ROOM #12

ShotDeck presents Before the Gear: Perfecting Your LookBook

In partnership with the Alliance of Women Directors, ShotDeck presents a special panel discussing the essential conversations directors have for crafting their perfect LookBook. See the in-depth designs that set a clear vision for a successful pitch and/or pre-pro, including the vital ideas that make for great meetings with Producers, Department Heads, Casting, and more! BONUS: Check out an interactive ShotDeck demo and learn more about their annual Recreations Contest with more than \$60k available in prizes.

6:30PM - 9:00PM
STEVEN J ROSS
THEATER

Cine Gear Expo presents Screening of *Furiosa: A Mad Max Saga*

10:15AM -11:45AM
SCREENING
ROOM #5

ACT Entertainment presents Getting to Know grandMA3

ACT Academy invites you to get hands-on with the grandMA3 console! This session will offer an overview of the grandMA3 hardware and software capabilities, how they are used in various entertainment scenarios, as well as the core concepts behind controlling today's most complex and capable lighting fixtures. Focused on how to get from your first showfile to your first live playback, this session breaks down the grandMA3 platform into approachable pieces for new learners as well as seasoned lighting professionals.

10:15AM -11:15AM
SCREENING
ROOM #12

IATSE Local 600 presents The Art & Science of Camera Motion

Motion pictures move. The options for how and why cinematographers and directors choose to use camera motion to tell the story are exploding with the evolution of cameras and high-tech support options. Join some of ICG Local 600's leading Directors of Photography and Camera Operators in a discussion of employing camera moves large and small to define emotion, add impact and sculpt audience involvement with the story.

11:00AM -11:50AM
STEVEN J ROSS
THEATER

Blackmagic presents Introducing Blackmagic Design's Flagship URSA Cine 12K LF

Join us as Cinematographer Vance Burberry ASC, ACS and Product Manager Tim Schumann from Blackmagic Design share their insights and talk about Vance's hands on experience shooting with the recently announced URSA Cine 12K LF camera system. Come learn how this cutting edge camera system is setting a new benchmark for today's high end cinema cameras.

11:45AM -12:35PM
SCREENING
ROOM #12

Canon presents Making *Scary Good* with Canon Cinema EOS Cameras and Lenses

Join Canon Fellow Michael Bravin, Director/Cinematographer and new Canon Explorer of Light, Christine Ng, and Canon's Senior Pro Market Specialist, Paul Hawxhurst, to screen and discuss the making of *Scary Good*.

12:00PM - 12:50PM
SCREENING
ROOM #5

Society of Camera Operators presents Women Camera Operators of Unscripted

Join this lively discussion filled with on set tips, stories, and how to's from distinguished women camera operators. Ergonomics, stabilization tools, planning and proper breathing and posture for extended shots will be presented giving the audience next steps for greater storytelling skills. Presented by the Society of Camera Operators with support from SONY.

PREMIER SEMINARS

SATURDAY, JUNE 8

EXHIBITS, SEMINARS & SCREENINGS
10AM - 5PM

SATURDAY, JUNE 8

EXHIBITS, SEMINARS & SCREENINGS
10AM - 5PM

12:00PM - 12:50PM
STEVEN J ROSS
THEATER

Panasonic LUMIX presents

Cookie Jar: Ben Staley and Crew Discuss Shooting with the New LUMIX Camera

Filmmaker and LUMIX Ambassador Ben Staley recently used the new Panasonic hybrid mirrorless camera to produce his short film *Cookie Jar*. Discover how Staley, alongside Director of Photography Joseph Seif and colorist Greg White, achieved a cinematic quality using the capabilities of this cutting-edge camera. The team incorporated a variety of unique lenses and innovative tools to achieve a cutting-edge visual style.

12:45PM - 1:35PM
SCREENING
ROOM #12

Clean Mobile Power Initiative presents

Accelerating Zero-Emission Solutions Through the Clean Mobile Power Initiative

How do we continue to meet the power demands of a production, while reducing the carbon emissions associated with filming? Through next-generation, zero-emission power technologies such as battery energy storage systems (BESS) and hydrogen power units. Learn from members of the Clean Mobile Power Initiative, co-founded by Netflix and The Walt Disney Company, about new solutions being developed specifically for the film and TV industry. The conversation will explore how clean technologies can be implemented, the benefits they can provide – to productions, our health, and our planet – and what’s needed to transition to a cleaner future, together as an industry.

1:00PM - 2:30PM
STEVEN J ROSS
THEATER

American Society of Cinematographers presents

Dialogue with ASC Cinematographers

Join George Mooradian, ASC, as he moderates this panel discussion filled with formal and informal conversations and questions from the audience. Panelists (subject to change): Rachel Morrison, ASC, Edu Grau, ASC, Adam Bricker, ASC, Polly Morgan, ASC, Joan Churchill, ASC, Alice Brooks, ASC, Nancy Schreiber, ASC

1:00PM - 1:50PM
SCREENING
ROOM #5

Markus Förderer/Cineflares presents

Markus Förderer ASC presents Cineflares: Using Cine Lenses for Creative Storytelling

Join us for a seminar with Markus Förderer ASC, cinematographer of *RED NOTICE*, *I ORIGINS*, and *CONSTELLATION*, and guests: Ed Lachman ASC, (*EL CONDE*, *CAROL*, *THE VIRGIN SUICIDES*) along with fellow cinematographers, as they showcase cinematography techniques and discuss the creative use of cine lenses for visual storytelling. The seminar will include examples from the interactive Cineflares lens flare database, allowing filmmakers to discover and compare hundreds of cine lenses.

2:45PM - 3:35PM
SCREENING
ROOM #5

DrivingPlates.com presents

Shooting Convincing Vehicle Scenes on LED without Breaking the Budget

What codec do I need? What LUT? What about stitching? Join DrivingPlates.com for an insightful seminar on the use of dynamic multi-camera synced plates in film and television production. Discover industry techniques and tips from experts who have collaborated on top-tier projects worldwide to achieve seamless and authentic results, whether it’s a bus, race car, off-road truck, horse-drawn carriage, RV, train or a boat.

2:45PM - 3:35PM
SCREENING
ROOM #12

RED presents

Building Cinematic Worlds

Embark on a journey with acclaimed filmmakers as they unveil the intricacies of world-building in storytelling. Learn firsthand about their collaborative prowess with key departments, mastery of remote camera systems, and adept handling of extreme environments. Join award-winning filmmakers Eric Branco, Alice Brooks, ASC, Markus Förderer, ASC, BVK and Polly Morgan, ASC, BSC as they unveil the fusion of talent and technology that immerses audiences in unforgettable narratives. Moderated by RED Digital Cinema’s Naida Albright. (Panelists subject to availability.)

3:15PM - 4:05PM
STEVEN J ROSS
THEATER

Sony presents

ASC Clubhouse Conversations: Shogun with Sam McCurdy ASC, BSC

Join us for a live taping of ASC Clubhouse Conversations at Cine Gear Los Angeles sponsored by Sony. In this episode, Director of Photography Sam McCurdy, ASC, BSC discusses his work on FX series *Shogun* – the critically-acclaimed series based on the 1975 book by James Clavell. Set in the 17th Century, the story is told from the perspective of British hero John Blackthorne, a sailor who rises from outsider to samurai, while being used as a pawn in Japanese leader Toranaga’s struggle to reach the top of the ruling chain, or Shogun.

3:45PM - 4:35PM
SCREENING
ROOM #5

American Film Institute presents

The Future of Filmmaking with Stephen Lighthill, ASC

Hosted by the AFI Conservatory, this panel discussion will offer insights into the future of filmmaking and feature AFI Cinematography Discipline Head Stephen Lighthill, ASC and notable AFI alumni and faculty. Topics will include career opportunities, new industry trends, storytelling methods and the incorporation of Artificial Intelligence.

3:45PM - 4:35PM
SCREENING
ROOM #12

Aputure presents

The Future of Lighting and Collaboration

Many technologies have emerged in the lighting industry that keep blurring lines between departments. Our guests have pioneered not only the use of these technologies, but also the true collaborative spirit to combine visual effects department work with lighting department work at all stages of production. This discussion will address the nuances, nature, and implications of this collaboration upon the future of motion picture production.

4:15PM - 5:05PM
STEVEN J ROSS
THEATER

Kondor Blue and CRATERR presents

NO VACANCY: The Future of Influencer Marketing

This captivating short film brought together six talented YouTube Creators and four iconic Brands in an unforgettable creative adventure. Set against the stunning backdrop of the Californian desert, “No Vacancy” is fueled by passion, creativity, and a killer script – the perfect proof-of-concept for a feature film. Join the Crew with Writer and Director Jay Sherer to experience the film and see how CRATERR is changing the influencer marketing game.

4Wall Entertainment – Booth S1313

1 Carol Pl
Moonachie, NJ 07074
United States
815-670-6877
www.4wall.com

A.C. Lighting Inc. – Booth S9101

565 Orwell Street
Mississagua, ON L5A 2W4
Canada
416-255-9494
www.aclighting.com



AbelCine – Booth S1013

88 35th St
4th Floor
Brooklyn, NY 11232
United States
888-700-4416
www.abelcine.com

ABS Payroll – Booth S1407

7530 N Glenoaks Blvd., STE 100
Burbank, CA 91504
United States
818-848-9200
abspayroll.com

ACES (Academy Color Encoding System) – Booth L622

1313 Vine Street
Hollywood, CA 90028
United States
310-247-3000
www.ACESCentral.com

ACT Entertainment / AC Power Distribution – Booth S4100

250 S. Flower Street
Burbank, CA 91502
United States
209-278-0100
www.actentertainment.com



AFI Conservatory – Booth L609

2021 North Western Avenue
Los Angeles, CA 90027
United States
323-856-7740
conservatory.afi.com

Airstar America, Inc. – Booth S4403

9603 Satellite Blvd Suite 150
Orlando, FL 32837
United States
407-851-7830
www.airstar-light.us/film-lighting

Aladdin – Booth S1008

330, Seongam-ro, Mapu-gu
Seoul, 03920
South Korea
+82 2 386 1245
https://aladdin-lights.com/

All Set on Set – Booth S5010

9733 Russian Hill St
Las Vegas, NV 89141
United States
702-283-6401
http://eMP10.com

ams OSRAM – Booth 249

129 Portsmouth Avenue
Exeter, NH 03833
United States
888-677-2627
www.osram.us/entertainment



Antari Lighting & Effects – Booth 963

1247 Enterprise Court
Corona, CA 92882
United States
951-220-6895
www.antari.com

Anton/Bauer – Booth 819A

14 Progress Drive
Shelton, CT 06484
United States
203-929-1100
www.antonbauer.com/en/

Apex Cinema Gear – Booth 400

1902a Lincoln Blvd. #218
Santa Monica, CA 90405
United States
818-538-9620
www.apexcinemagear.com

Aputure – Booths S9307

634 W Broadway St.
Glendale, CA 91204
United States
www.aputure.com

Archi Enterprises Inc. – Booths 853

111 - 998 Harbourside Drive
North Vancouver, BC V7P 3T2
Canada
604-506-2096
axionsupports.com



ARRI Inc. – Booths S4301

3700 Vanowen Street
Burbank, CA 91505
United States
www.arri.com



ASC-American Cinematographer – Booth 656

1782 N Orange Drive
Hollywood, CA 90028
United States
323-969-4333
www.theasc.com

Astera – Booth S9115

Schatzbogen 60
Munich, Bavaria 81829
Germany
+49 89 215522530
www.astera-led.com

Atlas Lens Co. – Booth S4201

6933 San Fernando Road
Glendale, CA 91201
United States
https://atlaslensco.com/

Atomos – Booth 304

700 Swanston Street
Melbourne, Victoria 3053
Australia
503-388-3236
www.atomos.com

Avenger – Booth S9000

Resolution Road
Ashby-de-la-Zouch, Leicestershire LE65 1DW
United Kingdom
+44 (0) 7968095127
www.avengergrip.com

Band Pro Film & Digital, Inc. / 16x9 Inc. – Booth 206

3403 W. Pacific Avenue
Burbank, CA 91505
United States
818-841-9655
www.bandpro.com



Bavarian Pavilion c/o Bayern International – Booths 801 & S5023

Rosenheimer Strasse 143C
Munich, Bavaria 81671
Germany
+49896605660
www.bayern-international.de

Bebob Factory GmbH – Booth S5023

Höglwörther Str. 350
München, Bavaria 81379
Germany
+49 (0)89/ 8563 485 0
www.bebob.tv

Bit Part LLC – Booth 845

224 W 35th St
Ste 500 PMB 497
New York, NY 10001
United States
917-310-0110
bitpart.com

Black Mule – Booth 927

513 San Luis Rey Road
Arcadia, CA 91007
United States
818-720-2452
black-mule.com

Blackmagic Design – Booth S5125

2875 Bayview Drive
Fremont, CA 94538
United States
408-954-0500
www.blackmagicdesign.com

Blackout Lighting Console LLC – Booth S9411

17 Birch Drive
Nanuet, NY 10954
United States
917-426-8044
www.blackout-app.com

Blazar Lens – Booth 607

2801 W Magnolia Blvd
Burbank, CA 91505
United States
818-855-2902
www.blazarlens.com

BLUESHAPE Energy Inside – Booth 722

Via Liguria 4-6
Reggio Emilia 42124
United States
0522518556
www.blueshape.net

Bluff Bounce – Booth S5016

Sao Paulo 01415-007
Brazil
+55 (11) 94861-7969
bluffbounce.com

BOLD Distribution – Booth S1409

125 Commerce Dr
Hendersonville, TN 37075
United States
615-431-2499
www.bolddistribution.us

Bosma USA – Booth 940

195 Contractors Street
Livermore, CA 94551
United States
510-624-9139
www.bosmausa.com

Breakthrough Filters – Booth 929

3900 South Kalamath Street
Englewood, CO 80110
United States
707-490-5445
www.breakthroughfilters.com

Bright Tangerine – Booth 724

4 Fleet Business Park
Church Crookham
Fleet, Hampshire GU52 8BF
United Kingdom
424-301-1417
www.brighttangerine.com

British Cinematographer / BSC – Booth 650

Premier House, 13 St Pauls Square
The Jewellery Quarter
Birmingham, West Midlands B3 1RB
United Kingdom
07798 930482
www.britishcinematographer.co.uk

C&C Studio Services, LLC – Booth 945

27525 Newhall Ranch Rd
Unit 7
Valenica, CA 91355
United States
818-274-1098
www.ccstudioservices.com

Calzone Anvil Case Company – Booth 922

1242 E. Edna Place
Covina, CA 91724
United States
203-352-6900
www.calzoneandanvil.com

Camadeus Film Technologies, Inc. – Booth 801

9228 Wildwood Ave.
Sun Valley, CA 91352
United States
818-764-1234
www.camadeus.com

Camera Control Inc. – Booth 244

3317 Ocean Park Boulevard
Santa Monica, CA 90405
United States

CameraKit, LensKit, & FinderKit Apps – Booth 859

331 Bleecker St
Brooklyn, NY 11237
United States
978-473-4226
grayhourmedia.com/formats/

Canon U.S.A., Inc. – Booth 614

One Canon Park
Melville, NY 11747
United States
631-330-4840
usa.canon.com

Canvas Grip Inc – Booth 215

15801 Stagg St.
Van Nuys, CA 91406
United States
818-989-9510
www.canvasgrip.com

Cartoni USA – Booth S1308

10663 Burbank Blvd.
North Hollywood, CA 91601
United States
818-760-8290
www.cartoni.com

CBM GmbH – Booth 801

Max-Planck-Strasse 6
Dornach 85609
Germany
+49 8994548490
cbm-cine.com

Chapman/Leonard Studio Equipment, Inc. – Booth 504

12950 Raymer St.
North Hollywood, CA 91605
United States
818-266-1043
www.chapman-leonard.com

Cinapse – Booth 857

5101 Santa Monica Blvd
Ste 8 PMB1073
Los Angeles, CA 90029
United States
(877) CINAPSE
cinapse.io



Cine Gear Expo Info Booth – Booth 712

P.O. Box 492296
Los Angeles, CA 90049
United States
310-472-0809
www.CineGearExpo.com

Cinema Devices – Booth 100

1431 Truman Street Unit L
San Fernando, CA 91340
United States
818-639-7088
www.cinemadevices.com

Cinemoves, Inc. – Booth 409

5895 Grimes Canyon Road
Moorpark, CA 93021
United States
888-80CRANE
www.cinemoves.com

Cineo Lighting – Booth S9207

3225 N Nevada Street
Chandler, AZ 85225
United States
414-672-0148
www.cineolighting.com

Cintegral– Booth 604

5625 Radford Ave.
Valley Village, CA 91607
United States
310-710-2658
www.cintegral.tech



City Theatrical, Inc. – Booth S9010

475 Barell Avenue
Carlstadt, NJ 07072
United States
201-549-1160
www.citytheatrical.com

cmotion GmbH – Booth 801

Biedermanngasse 28
Vienna 1120
Austria
0043178910960
www.cmotion.eu

Commander – Booth 623

2465 Maple Street
Atlanta, GA 30344
United States
404-850-9800
gocommander.com

Cooke Optics Limited – Booth 627

Cooke Close
Thurmaston, Leicester LE4 8PT
United Kingdom
+441162640700
www.cookeoptics.com

Core SWX – Booth 835

91 Commercial St.
Plainview, NY 11803
United States
516-595-7488
www.coreswx.com

Creamsource – Booth S5103

2/12 Frederick Street
St Leonards
Sydney, Victoria NSW 2065
Australia
+61 2 9699 8688
www.creamsource.com

Creative Handbook – Booth 652

17631 Ventura Blvd., Ste. 320
Encino, CA 91316
United States
818-752-3200
www.creativehandbook.com

Creative Solutions – Booth 819

8 Mason
Irvine, CA 92618
United States
855-205-5510
www.cs.inc

DADCO LLC– Booth S5020

28300 Constellation Rd
Valencia, CA 91355
United States
818-768-8886
www.dadcollc.com

Dedo Weigert Film GmbH – Booth S5023

Karl-Weinmair-Str. 10
München, Bavaria 80807
Germany
+498935616150
www.dedoweigertfilm.de

S

3610 S San Pedro St
Los Angeles, CA 90011
United States
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dfirentals.com

1801 W. Victory Blvd. 109
Burbank, CA 91506
United States
949-228-9919
www.division.rentals

6th Floor, Building 13,
Tiansheng Industrial Park
Gangkou Avenue, Wanjiang District
Dongguan, Guangdong, 523000
China
0769-22204008
www.pheonlux.com

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Munich, Bavaria 81379
Germany
+49 177 2340803
www.dopchoice.com

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Pasadena, CA 91104
United States
310-740-1255

15307 159th Ln SE
Yelm, WA 98597
United State
360-522-8006
DrivingPlates.com

20222 Bahama Street
Chatsworth, CA 91311
United States
818-773-0600
www.ducloslenses.com

Room 409, Chuangli Business
Mansion 58, Mouchou Lake East Road
Nanjung, Jiangsu 210029
China
+862586603989
dynacore-battery.com

6F., Building One, Xinwuxia Industrial Park
No.32, Cuibao Rd., Baolong St., Longgang Dist.
Shenzhen, Guangdong 518000
China
86 13631489601
dzofilm.com

6122 S. Eastern Ave
Los Angeles, CA 90040
United States
866-245-6726
www.elationlighting.com

16688 Oldham St.
Encino, CA 91436
United States
818-983-7330
www.englishstix.com

11235 W. Bernardo Ct Ste. 102
San Diego, CA 92127
United States
888-880-1880
www.environmentallights.com

3031 Pleasant View Rd
Middleton, WI 53562
United States
608-831-4116
www.etccconnect.com

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High-tech Industrial Park
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www.evlightled.com

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www.falconeyeshk.com

1689 Regatta Blvd
Richmond, CA 94804
United States
510-620-5155
www.fiilex.com

500 E 83 Street
New York, NY 10028
United States
445-300-7191
www.fdtimes.com

9528 Rush Street
Suite A
South El Monte, CA 91733
United States
323-780-8880
www.filmgearusa.com

7309 Atoll Ave
North Hollywood, CA 91605
United States
818-927-4163
www.filmcraftla.com

17500 S Denver Avenue
Los Angeles, CA 90248
United States
213-378-6636
www.filmotechnic.la

1400 W Burbank Blvd
Burbank, CA 91506
United States
818-845-8066
www.filmtools.com

6735 Forest Lawn Dr
Hollywood, CA 90078
United States
323-246-3905
www.firstent.org

6215 Shiloh Crossing Suite G
Alpharetta, GA 30005
United States
678-835-4934
www.FlandersScientific.com

Katarina Bangata 7
Stockholm 11642
Sweden
+46793044075
www.flowcine.com

901 1st Street West, Unit 209
North Vancouver, BC V7P 3N4
Canada
604-210-0256
www.focusbug.com

5912 Bolsa Ave
Suite 202
Huntington Beach, CA 92649
United States
714-330-4966
tokinacinemausa.com

10201 West Pico Boulevard
Los Angeles, CA 90064
United States
310-369-4747
www.foxstudiolot.com

200 Summit Lake Drive
Valhalla, NY 10595
United States
800-800-3854
www.fujifilmusa.com

990 Bedford Avenue #3
Brooklyn, NY 11205
United States
917-544-2444
fuse-tg.com

2121 Avenue of the Stars
Suite 1300
Los Angeles, CA 90067
United States
310-461-3600
viewscreen.com



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0086 10 88798684
fxlion.net

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818-376-6680
www.geofilm.com

G-Force Grips / 9.Solutions – Booth 725

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310-628-3503
g-force-grips.myshopify.com

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goontop.com



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Shenzhen, 518103
China
+8617376568368
www.godox.com

Grip Factory Munich – Booth 661

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+49 89 319 0129-0
www.gripfactory.com

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selens.com

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714-904-0357
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www.idxtek.com

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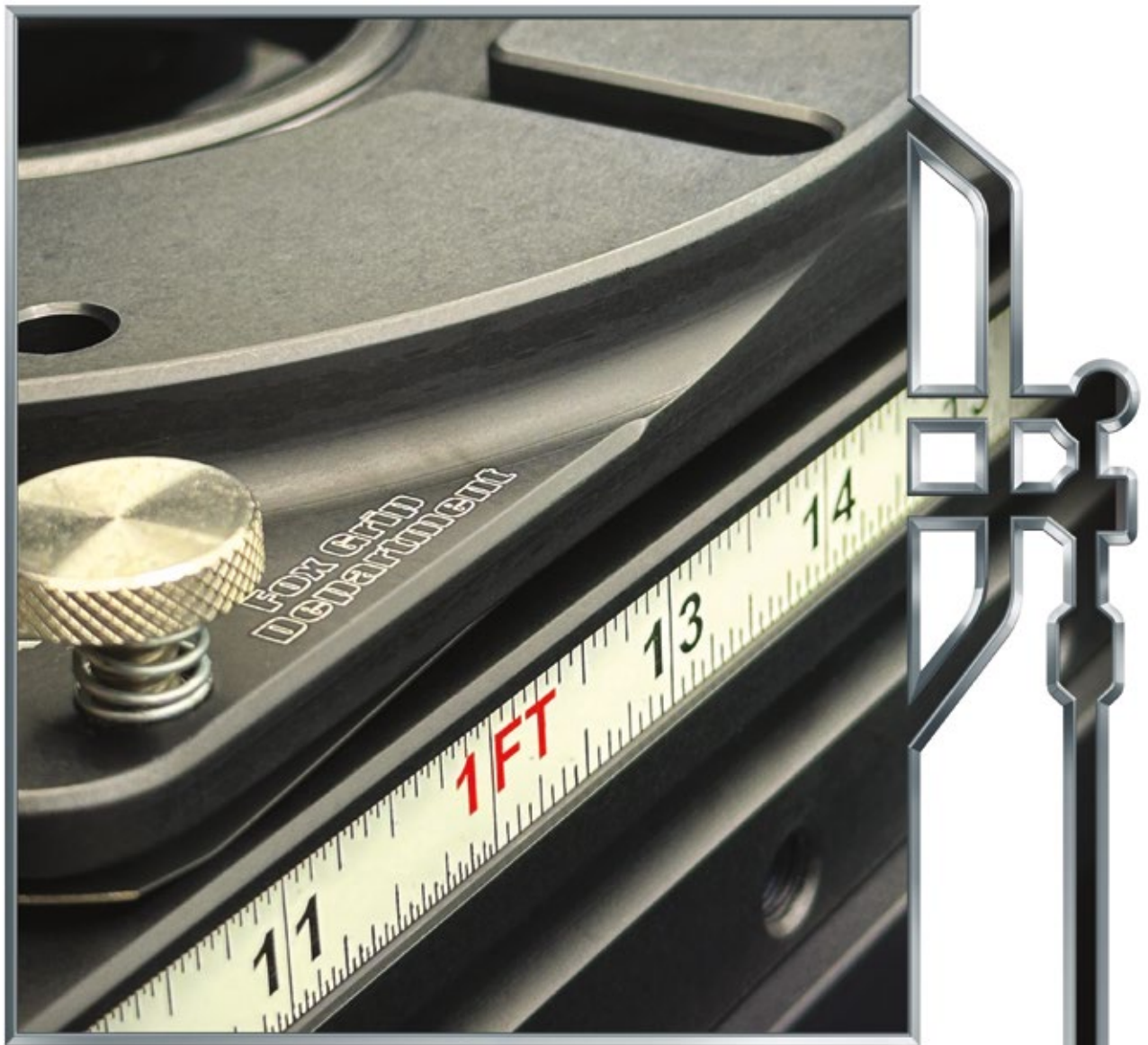
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