

Cine Gear NEWS

Los Angeles
2023



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WELCOME TO CINE GEAR EXPO!

I am thrilled to extend my warmest greetings as we gather once again for the most anticipated event for professionals in the film and entertainment industry. Cine Gear Expo is back, and by popular demand we are returning to the iconic Paramount Studios, where it all started. The first one happened back in 1996, with the help of my late husband and co-founder Karl Kresser.

Our first expo was held at Paramount Studios in Hollywood, California, and it featured just six exhibitors. But wow, have we grown since then! Now we attract close to 300 exhibitors and thousands of attendees from all over the world. It's become an amazing hub of education and collaboration, dedicated to the art and technology of filmmaking.

It gives me great pleasure to witness the remarkable 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.

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. Paramount 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 25th Cine Gear Expo at Paramount Studios!

Warm regards,
Juliane Grosso
CEO - Cine Gear Expo



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Introducing the 2023 Karl Kresser – Heart of the Community Award

No one has loved the filmmaking body more than the late Karl Kresser. Twenty-eight years ago Karl had the vision to create a new industry event open to anyone who shared his enthusiasm for cine technology, the artists who use it, and the stories that are brought to life. More than an Expo, Cine Gear has become a center where colleagues from various disciplines unite to learn, teach, discuss, admire, share, collaborate and celebrate. It has become an industry staple and for a quarter century Karl lit up watching the community gather.

To keep that ember burning and encourage Karl's spirit of community Cine Gear co-founder Juliane Grosso has established the Karl Kresser Heart of the Community Award. Karl believed that the industry is enriched by those who are not afraid to dream of higher goals like inclusion, diversity, education and help forge the way for opportunities with an even hand. This award is being established in his name to recognize individuals who selflessly forge paths enabling others to satisfy their creative passions, all with an eye to perpetuate the spirit of community.

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Cinematic 12K Super 35 Sensor

The URSA Mini Pro 12K sensor has a resolution of 12,288 x 6480, 14 stops of dynamic range and a native ISO of 800. Featuring equal amounts of red, green and blue pixels, the sensor is optimized for images at multiple resolutions. You can shoot 12K at 60 fps or use in-sensor scaling to allow 8K or 4K RAW at up to 120 fps without cropping or changing your field of view.

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CINE GEAR EXPO 2023
KARL KRESSER HEART OF THE COMMUNITY AWARD

Johnny Simmons, ASC

CINEMATOGRAPHER



This year, the first Karl Kresser – Heart of the Community Award will be awarded to John W. Simmons, ASC

Born and raised in Chicago, John Simmons came of age at the height of the politically charged 1960s. In 1969 his talent as a photographer was recognized and he was given a scholarship to Fisk University. It was a life-changing experience where he studied with Carlton Moss, Aaron Douglass, Earl J. Hooks, Martin Puryear, Stephine Pogue and Greg Ridley.

Since attending graduate school at the University of Southern California in cinematography, John has worked behind the camera shooting documentaries with film director Carlton Moss, and made movies made for television including: The Killing Yard, The Ruby Bridges Story, Selma Lord Selma as well as numerous documentaries. His first multi-camera prime time show The Hugley's began an illustrious career in multi-camera sitcoms. Simmons has earned three Emmy nominations and in 2016 won the Best Cinematography Emmy for the Nickelodeon primetime multi camera series Nicky, Ricky, Dicky and Dawn. He is presently shooting and directing for various networks.

Through it all John Simmons has continued to carry a still camera. His haunting street photography reveals the heart and soul of America, from his fly-on-the-wall shots of '60s and '70s civil rights activists to his uncanny ability to reveal the simple sweetness of real folks caught in a black and white frozen moment in time. His work is held in the collections of the Los Angeles Getty Museum, Harvard Art Museum, Atlanta's High Museum of Art, Houston's Museum of Fine Arts, the Center for Creative Photography at the University of Arizona, American Society of Cinematographers, the University of Maryland, Weasley and Missy Cochran Foundation, and the Museum of Contemporary Photography of Chicago.

A member of the American Society of Cinematographers (ASC) since 2004, he has served as a Vice President in 2017- 2018 and has just been voted in for the second time. He currently is the co-chair of the ASC Vision Committee. After acting as Adjunct Professor in the Television/Film and Theater Department at UCLA for twenty-five years he continues to mentor many lucky up and coming cinematographers. Also on the Board of Governors of the Television Academy, he consistently champions diversity on-set. Known as "Johnny", his warm spirit and engaging smile brightens any room he enters.

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New for 2023 is an update to the advanced Colorfront™ TV mode and Live mode, new BBC HLG v1.6 LUTs, and frame line overlays with a new .png library. New camera color science support includes ARRI LogC4 Wide Gamut 4 and Sony S-Log3.

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From Music Videos to Narrative

Chris Probst, ASC Chooses Max Menace Arm



Being a perfectionist pays off for Christopher Probst, ASC. A prominent name in music video production, he works with artists like Taylor Swift, Eminem, Ariana Grande, Justin Timberlake, Jay-Z and Billie Eilish, and lenses spots for Apple, Nike, Google, BMW, Samsung, Audi, Adidas and Uber. He's also credited with creating the show's look in David Fincher's *Mindhunter* for which he was nominated for an ASC Cinematography Award. In his spare time, he co-authored *The Cine Lens Manual*, an 840 page opus to the history, design and usage of motion picture optics. Throughout his diverse filmography, Probst appreciates tools that efficiently help deliver an image. "I've been using the MAX Menace for over 15 years now – on virtually every project," he says.

Cinematography has taken Probst around the world, and it isn't uncommon for him to work on projects set in particularly delicate or touchy locations. "Imagine you go into a sensitive location like a mansion or a historic building. You can't rig anything onto walls; no wall spreaders or screwing stuff into the structure when it's a protected building. So how then are you going to get the light up in that corner?" For Probst it's a no-brainer. "I just crank the MAX Menace Arm up, wheel it into position, and now I've got 20 feet of reach to work with."

Made by Matthews Studio Equipment (www.msegrip.com), MAX Menace is a familiar sight on any Probst set. Naturally, for the *An Ace Up the Sleeve* short showcasing the new ARRI Orbiter Light, he pulled out all the stops. To help debut the new LED luminaire, the cinematographer demonstrated its versatility by recreating an old western saloon scene. "Light is always a huge part of that expressiveness. Color contrast, atmosphere, flare, changes in

light – these are the tools of the trade. And a unit I can use to quickly mold those elements on the set is a valuable tool indeed." The location had high ceilings, but with the MAX Menace Arm, the Orbiter was swiftly lofted into position over the card table where the central conflict plays out.

For Jackson Wang's *Cruel* music video, the MAX Menace can be spotted behind the scenes, arming in Chimara-softened Arri Skypanels safely over the dancers. "I have recently found the MAX Menace especially useful for virtual production jobs on LED volume stages, where I often need to place a light into tricky areas, but don't have the time to yank a panel and put a backlight in," he explains. The dancers make dynamic use of the stage, so the ability to back the stand against the LED wall and out of the way was invaluable. "It's a perfect tool to get a backlight in quick because you have all this sort of reach without a cumbersome stand, mast, and counterbalance."

With his creative lighting moves, often one MAX is not enough. "I like to bring two or even three MAX Menace Arms on virtual productions because we need to move very quickly. I could put a 100-pound light on a MAX Menace Arm and crank it up or down myself without any help, and I can put a light 20 feet out, with no fulcrum/counterbalance, right up against the wall. That, for me, is a game changer."

CINE GEAR EXPO 2023
EMERGING STAR AWARD

Ksenia Sereda



Ksenia Sereda is a cinematographer who graduated from the Gerasimov Institute of Cinematography and has since amassed credits including *Little Bird* (2014), *Petersburg. A Selfie* (2016), *House of Clauzewerts's Head* (2018) and *Acid* (2018). She was the Director of Photography for the Russian film *Beanpole* (2019), which screened at the Cannes Film Festival. In 2019, she received her first APSA nomination for *Beanpole*. Sereda took part in extensive pre-production and pre-shooting to make sure the image had the exact contrast, color and light. For her work on *Beanpole*, Sereda was listed as one of the "20 Cinematographers You Should Know at Cannes 2019" alongside industry veterans Kyung Pyo-Hong, Darius Khondji, and APSA-winning Jingsong Dong.

She most recently worked on HBO's *THE LAST OF US*, which is known to be one of the best Video-Game-To-TV adaptations.

Her credits:
THE LAST OF US (SR: Craig Mazin)
THE CROWDED ROOM (Dir. Kornel Mundruczo)
AT CLOSE DISTANCE (Dir. Grigoriy Dobrygin)
MAMA, I AM HOME (Dir. Vladimir Bitokov)
CHERNOBYL: ABYSS (Dir. Danilia Kozlovskiy)
BEANPOLE (Dir. Kantemir Balagov)
ACID (Dir. Aleksandr Gorchilin)

Xavier Grobet, ASC, AMC chooses Blackmagic Pocket Cinema Camera for HBO Max's *White Lotus*



Set in Italy, season two of the social satire "The White Lotus" takes place at an exclusive resort and follows the exploits of various guests and employees over the span of a week. Whereas season one was set exclusively in a Hawaiian hotel, season two would have the luxury of more location shooting. "Looking at the aesthetics of the first season, it's all about lush color and beauty," said Grobet. "But there is so much to shoot in Sicily, and this season was written to explore all of these wonderful places. We had the freedom to go on day trips to these incredible locations, which opened up everything tremendously."

"The ocean and the waves are an equally important focus for the show, along with the energy it brings," continued Grobet. "Of course, Sicily's waves are very different from those in Hawaii, but they still had their own energy we wanted to capture." To shoot underwater scenes, Grobet tested a number of camera packages, but found them to be too heavy of a rig and not very practical. His previous experience with Blackmagic Design cameras came to mind. "Back in 2015, when I was prepping for the movie 'Whiskey Tango Foxtrot,' I was looking for a very compact camera to shoot inside moving vehicles," said Grobet. "We didn't

want to go into process trailers and towing vehicles so I tested the original Blackmagic Pocket Cinema Camera. I did tests comparing it to our main cameras and I couldn't believe the dynamic range of the Blackmagic camera. I didn't have any problems matching color with both cameras and the results were pretty amazing."

On "White Lotus," it was one of Grobet's assistants that brought up the possibility of using a Blackmagic Design camera again. "We had scenes in swimming pools and the ocean, and needed something to work for both," Grobet explained. "That's when one of my assistants from Rome, Fabio Ciotto, suggested we try the Pocket Cinema Camera 6K with the Nauticam underwater housing. We got the rig to Sicily and performed a few tests for handling and quality, and then took the footage to our DIT Leonardo Frosina to process and compare. We found we had a pocket sized super quality camera that matched our main camera package seamlessly."

Due to the camera's compact size and lightweight design, Grobet was able to have the camera move easily from underwater to above during a critical fight scene. "It was almost no effort for Armando Avallone, our B Camera operator, to operate the camera, which meant that I could be more creative and use the water, moving in and of the ocean, as another tool to help tell the story. I couldn't have done that with other camera bodies," he explained.

What impressed Grobet the most was not only the size of the camera package but the color science of the Blackmagic cameras. "I really like the image quality of Blackmagic cameras. The size is a big plus as it allows me to have a very small setup and the freedom of to put the camera in very tight spaces, but mostly I really respond to the dynamic range and image quality. Ultimately, the Pocket Cinema Camera 6K helped me accomplish those scenes the way we envisioned them," concluded Grobet.

Currently you are able to watch "The White Lotus" - Season 2 streaming on HBO Max, HBO Max Amazon Channel, DIRECTV, Spectrum On Demand or buy it as download on Apple TV, Amazon Video, Google Play Movies, Vudu or Microsoft Store.



CINE GEAR EXPO 2023
VISIONARY AWARD IN CINEMATOGRAPHY

Michael Goi, ASC

CINEMATOGRAPHER

Michael Goi was born and raised in Chicago, where he established himself in the fields of documentaries and commercials. As a cinematographer he has compiled over 75 narrative credits, four Emmy nominations and four ASC Award Nominations. As a director, he has helmed the pilot and first regular episode of "Avatar: The Last Airbender" for Netflix and serves as its executive producer, was executive producer and director for "The Rookie: Feds", and directed episodes of "American Horror Story", "Big Sky" and many other shows. He wrote and directed the viral movie sensation "Megan Is Missing" and di-

rected and photographed the feature film "Mary" starring Gary Oldman.

Michael Goi is a three-time past president of the American Society of Cinematographers, serves on the Board Of Governors of the ASC, and is the editor of the 10th Edition of the ASC Manual. He is the co-chair of the Directors Guild Of America's Television Diversity Task Force and serves as an alternate to both the DGA National Board and Western Directors Council. He is a member of the Academy Of Television Arts And Sciences, the Academy Of Motion Picture Arts And Sciences, and is the chair of the

ASC Motion Imaging Technology Council's AI Exploratory Committee.

Michael was accorded an Honorary Doctorate Of Arts degree by Columbia College Chicago, was Cinematographer-In-Residence at UCLA, and has appeared as a guest speaker at the American Film Institute, the University of Southern California, Walt Disney Animation Studios (for whom he demonstrated ice and snow lighting concepts for animators working on the film "Frozen,"), CineGear, IBC, NAB and many other international industry events. He regularly mentors students for various industry programs.

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CINE GEAR EXPO 2023
LEGACY LIFETIME ACHIEVEMENT AWARD

Otto Nemenz

FOUNDER & CEO OTTO NEMENZ INTERNATIONAL

Mr. Otto Nemenz, founder and CEO of Otto Nemenz International, is an accomplished Director of Photography and has a degree in engineering from the Vienna Technical Institute in Austria. He has been instrumental in the advancement of technology in the motion picture industry since 1963, 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 1963. His illustrious career

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 Otto's garage off of Sunset Blvd, before he built the Hollywood location on Vine St in 1982. In 2020, after 38 years in Hollywood, the company moved to a brand new 38,000 square foot facility in Culver City, CA.

Not only has Otto built a strong company in camera rentals, he has lent his exper-

tise and vision to the design and building of various lenses. The Canon/Nemenz Zoom lens was awarded the Academy of Art and Sciences "Award for Technical Excellence." Otto was instrumental in the design process for the Leica Summilux - C lenses, and recently with his trusted employees Fritz Heinzle and Dan Lopez, the company has released the Ottoblade lenses.

Otto has cemented himself and his company as entertainment industry standards for his excellent business success, and maintaining the highest standards for quality service for camera teams across the globe.

CINE GEAR EXPO 2023
TECHNICAL ACHIEVEMENT AWARD

Blackmagic Design



Blackmagic Design, with more than 1,500 employees in seven countries, has tens of millions of customers around the world. This includes Oscar winning cinematographers to 15 year old students; and projects from Avatar 1 and 2, Falcon & Winter Soldier and Star Wars: The Last Jedi, to Game of Thrones, the AFL, tours by Elton John and Billie Eilish and live streaming Melbourne Symphony Orchestra.

Blackmagic Design creates the world's highest quality video editing products, digital film cameras, color correctors, video converters, video monitoring, routers, live production switchers, disk recorders, waveform monitors and real time film scanners for the feature film, post production and television broadcast industries.

In November 2002, Blackmagic launched the DeckLink capture card and in doing so single handedly made working in true 10 bit uncompressed video on a Macintosh OS X™ system an affordable reality.

Since 2002, Blackmagic Design has designed hundreds of new film and video

products, and Blackmagic Design continues ground breaking innovations including 6G-SDI and 12G-SDI products and stereoscopic 3D and Ultra HD workflows. Their globally known product lines include revolutionary digital film cameras such as the URSA Mini Pro 12K and Pocket Cinema Camera 6K Pro, the hugely popular ATEM line of live production switchers, a host of powerful and affordable routers, converters, recorders and other production and post production hardware and software, as well as the world's most used post production software, DaVinci Resolve.

Because of its focus on innovation, Blackmagic Design is one of the most highly awarded companies in the technology sector for the video, film and broadcast industry. The company has won more than 350 industry awards for innovative products, technologies and industrial design since it first started and was the first Australian company to win the prestigious Red Dot Design Team of the Year award in 2016 – and now it has won seven.



Booth S1528

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Presenter
Julie Shen

Cinematographer Carissa Dorson

Captures Short Film, *Freeway Werewolf*,
With The New LUMIX S5IIX



Freeway Werewolf is a horror comedy film in which a couple's relationship reaches its breaking point while stuck in bumper to bumper LA traffic. To make matters worse, a full moon is out, and the male protagonist happens to be turning into a werewolf. The short film was shot by cinematographer and LUMIX Ambassador Carissa Dorson with the new LUMIX S5IIX and Atlas Orion 2x anamorphic lenses at Rear Projection Driving, a stage in North Hollywood, California.

Carissa Dorson is a Los Angeles-based director of photography originally from Silver Spring, Maryland. Her credits include TV shows Sketchy Times with Lilly Singh and

A Little Late with Lilly Singh (NBC), as well as numerous features and shorts. "LUMIX cameras have helped me shoot so many projects over the years," said Dorson, on the set of Freeway Werewolf. "Whether it's commercials, short films, or a B camera when I'm shooting ALEXA projects, the cameras are really versatile, and they give me the professional look I'm going for."

The LUMIX S5II and S5IIX are the first LUMIX hybrid mirrorless cameras to utilize Phase Detection Auto-Focus (PDAF) thanks to a newly developed 24.2-megapixel 35mm full-frame CMOS sensor and a new imaging engine. Developed under the L² Technology

alliance formed by LEICA and LUMIX, the new engine provides high resolution, natural description, and approximately 2x higher-speed signal procession for high bit-rate video recording.

One of the most unique features of the S5IIX is the ability to output professional quality and high resolution video files, including 5.8K ProRes 422 HQ, via the camera's USB-C port to SSD. For Freeway Werewolf, Dorson employed Kondor Blue's new PRO-BLADE SSD handle, an innovate top handle that houses fast SanDisk PRO-BLADE SSD Mags, to manage the most demanding on set workflows.

Because she was shooting in anamorphic, Dorson filmed in the S5IIX's 4:3 mode, capturing 3328x2496 ProRes 422 HQ files at 23.98-fps. "Being able to shoot ProRes makes our workflow so much easier because our post team doesn't have to go through the transcoding process," revealed Dorson. "We can just go with an easier workflow that saves time for my colorist and editor."

Rear projection is a cinematic technique that has been used for decades to create the illusion of a background that is not actually present on the set. "The biggest challenge with this process was making it feel like they're actually on the highway," explained Dorson. "Making sure the lighting is believable, but also not spilling onto the projection screen. My gaffer, Lawrence Le, and key grip, Josh Gordon, set up Astera Titan Tubes in a 'chase' mode to simulate headlights passing by, as well Astera AX9's to simulate brake lights."

Using Kondor Blue's S5II/X cage, Dorson recorded files via USB-C output to a 1TB SanDisk NVME PRO-BLADE SSD. "When I'm shooting a short film, I really like it when our footprint is small, and using a smaller camera like the Lumix S5IIX gives me the freedom to pick up the camera and go," explained Dorson. "Especially for this shoot, I had the challenge of maneuvering inside the car, both handheld and on a slider. The small and compact S5IIX made my life a lot easier."



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Cinematographer James Kniest

Shoots Into the Fire on *The Midnight Club*



While growing up in a California beach town, James Kniest developed a passion for underwater photography which would lead him to a career in filmmaking. These days he is best known for his cinematography on popular modern horror shows, including *The Haunting of Bly Manor*, *American Horror Stories*, and *Midnight Mass*. Following *The Haunting of Bly Manor*, Director Mike Flanagan invited Kniest to collaborate once more on *The Midnight Club*, a 2022 serialization of the Christopher Pike young adult series by the same name. The show uniquely intertwines an eclectic mixture of anthology-like vignettes throughout the main story. The cinematographer selected ZEISS Supreme Prime Radiance lenses with the Sony Venice camera to set the show's

overarching look. In *The Midnight Club*, a group of terminally ill teenagers, living together in a convalescent home, meet each night to share spooky/downright-terrifying stories in front of the manor's fireplace. The show weaves together a main storyline of the teenagers' day-to-day lives, with secondary micro-narratives made up of the tales the characters tell each other. "One of the most thrilling parts about *The Midnight Club* is that every episode has different stories in it, with different looks, different lighting, different lensing, and different camera language," Kniest describes. The cinematographer knew that to make the most of this broad canvas, he needed to establish a strong foundational look for the main storyline from which to then build

these diverging narratives. A big consideration for Kniest was how to prepare the transition between the primary plotline and the secondary stories. This integral transition would happen at least once each episode, taking place in front of the fire where the characters tell their stories. Kniest explains, "In each episode we would push down a long wooden table in front of a fireplace and focus on the character who is relatively small in the frame compared to the raging fire behind them. We had to maintain sharp focus and high resolution without getting blown out by the fire." Kniest had a lot planned for this sequence, from sweeping moves on a Super Techno 22 Crane with Milli Stabilized Remote Head, to push-ins using both Fisher



and Chapman Dollies or even sliders. It was important to have a camera package that would be able to handle the effects of this dominant light source without creating distracting, uncontrolled flares, or other artifacts. Kniest is a DP who rose to cinematography through lighting, so he was keenly aware of the unique variables produced by *The Midnight Club*'s specific set lighting. "The adage 'painting with light' has stuck with me deeply," he says. His team used a mixture of lights to compliment the practical lighting, including: KinoFlo Celebs, ARRI T-12, ARRI s-60, Arri 4K, Arri S-60s with big softboxes, Litegear LiteMats, Source 4 LED, and even flame bars. "One of the things that was important to me in choosing a lens set for the primary story-

line was having lenses that were going to deal best with fires, flashlights, candles, and wall sconces. It was important for me to manage flares without getting hamstrung by them." He began testing lenses, seeking the set that would best handle this important scene without giving up the lens flares he loves. Pre-production for the show began during COVID. Kniest recalls the funny looks he received, bringing loaner lens sets borrowed from William F White to test on the fireplace at a local restaurant. "There I am in Vancouver with everything shut down, hardly anybody around, and I have a camera system set up at a restaurant table where they barely want to serve me, as is," he chuckles. He proceeded to put the lenses through their paces. "I'd al-

ready half decided on the Supreme Radiance lenses but seeing how they could handle fire and headlight flares was the essential sign for me that they were the right lens choice. I fell in love with them because of their flare characteristics. I like to control the lens when we want to. It builds another world and gives the show more three dimensionality. "I'm very proud of *The Midnight Club*, especially regarding how we captured the storyteller's face with the fire behind them. It is an element that plays in every single episode, so I am proud that we were able to work out this solution." *The Midnight Club* is available to watch on Netflix.

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NEWS RELEASES.

AVENGER GRIP (VIDENDUM MEDIA SOLUTIONS UK)

WWW.VIDENDUMEDIASOLUTIONS.COM

The Avenger Buccaneer is a heavy-duty cine lighting support that was created following demands from the industry to provide a low loading height, TÜV certified wind-up stand that achieves a maximum height of 9.84ft. With a 176.3lbs max payload enabling it to support the industry’s leading lights, it is designed to help improve safety on set by reducing the chance of injury from heavy manual lifting. Avenger offers one of the industry’s largest ranges of TÜV, CE and UKCA certified grip and support equipment on the market. This certification offers a guarantee to the user that the product has been thoroughly tested by an impartial external body ensuring they meet the most stringent safety guidelines in order to help protect everyone on set.

CMOTION

WWW.MAINSTATION.ONE

Mainstation MST1: The Ultimate Power Solution for the Film Industry. As we move on to bigger sensors, brighter lights and more powerful camera movements, the power demand also increases accordingly. While progress is constant in other departments, power management has fallen behind. cmotion has launched the Mainstation MST1, the first ultra-compact, high-power device of its kind designed to solve the power problems encountered on most film sets. The Mainstation MST1 is an input manager, a high-power multi-rail power converter – and a three bay charger. With five hot-swappable inputs and six regulated, always-on outputs providing up to 1000W of power, it is designed to safely power devices in the 5VDC – 48VDC range. Extensive design ensures intuitive, safe and reliable operation covering all usual use-cases regardless of department. Inspired by the set – designed for peace of mind.

CORE SWX

WWW.CORESWX.COM

Core SWX, a leading provider of batteries and charging solutions, will display its new Renegade Series of power stations at Cine Gear LA. They deliver high capacity, high current output, and exceptional quality, lithium-based power solutions with incredible versatility for the Cinema and Lighting Industries. The Renegade Series features three models: the Renegade, Renegade XL, and Renegade XL 48. The Renegade is a 777wh, LIFEPO4 power station delivering 15v, 28v and 48 simultaneously with up to a 1200w output. The two Renegade XL models are 1376wh, Li-Ion power stations. The RNG-XL-1 can deliver 15v, 28v, and 48v and the RNG-XL48 variant delivers dual 48v, 15amp outputs.

CAMERA CAR LLC.

WWW.CAMERACAR.COM

Camera Car specializes in high-performance filming equipment and services, offering on-and off-road platforms, remote head rentals, camera arrays, and custom camera mounting services. We pride ourselves in providing personalized service, utilizing cutting-edge equipment like the Black Unicorn heavy lift cranes and heads. The Camera Car Team is dedicated to providing unmatched performance, safety, and reliability. We focus on the technical details, so you can focus on the creative.

THE CINE LENS MANUAL

WWW.CINELENSMANUAL.COM

The Cine Lens Manual is a comprehensive examination of the art and science of cinema optics. Written in clear, easily-digestible language, The Cine Lens Manual is designed for readers of all levels of experience from novice to expert. With more than 60-years of experience between them as cinematographers, technical journalists and educators, authors Jay Holben and Christopher Probst, ASC break down the most complex concepts into easy-to-understand ideas, without requiring a mastery of calculus or physics. The manual is not just for cinematographers, but for all individuals with an interest in the lens – directors, visual effects artists, camera assistants, animators, technical journalists, historians, students, instructors, rental house technicians – anyone looking for a deeper understanding of cinema optics. It is unlike anything else that has ever been written on the subject. 836 pages, full color, hardback.

CREAMSOURCE

WWW.CREAMSOURCE.COM

Creamsource will demonstrate their portfolio of best-in-class lighting solutions, including their flagship Vortex Series, SpaceX, and Micro fixtures. On display will be a blindingly impressive array of Vortex8 lights rigged together by the new LNX Mounting System. The arrival of LNX introduces a streamlined way for Rigging Gaffers to connect multiple Vortex fixtures. With a series of purpose-built clamps and pins, rigging and cabling is faster and, most importantly, safer for operators and anyone under the rig. Build as small as two or multiple units, the only limit is the ability to lift the rig. Experience our latest CreamOS Firmware upgrades for the Vortex Series. Now fully supported with CRMX 2 and with additional control via DMX, users can now get even more creative with lighting effects with Reduced Zone DMX modes allowing you to operate the light with 2 or 4 pixels in Split, Bars, and Grid configurations.

NEWS RELEASES.

ERNST LEITZ WETZLAR GMBH

WWW.LEITZ-CINE.COM

Ernst Leitz Wetzlar will showcase their latest full frame primes, including the Leitz HUGO and Leitz ELSIE lenses, and Leitz ZOOMs at Cine Gear Expo. The Leitz ELSIE primes are designed for cinematography, offering classic, slightly warm Leitz color temperature for beautiful skin tones and true colors plus no breathing, and a large image circle that illuminates beyond full frame with edge fall off. The Leitz HUGO primes are compact, lightweight, and fast at T1.5. They use iconic Leica M optics and have a cine-style housing, longer focus throws, closer minimum focus, and production-ready durability. The Leitz ZOOMs come in two focal ranges 25-75mm and 55-125mm, both full frame at T2.8 with no ramping. They are parfocal lenses that shoot like primes and match beautifully with many lenses, not just Leitz. Visit the Leitz stand for a closer look at all these lenses which are delivering now.

IRIX LENS

WWW.IRIXLENS.COM

Discover the ultimate cinematic experience with our exceptional line of lenses, designed to inspire filmmakers of all levels. Since 2019, Irix Lens has been committed to delivering high-quality cine lenses for all popular cinema camera mounts. Our collection ranges from 11mm to 150mm and is fully compatible with Full Frame cameras, ensuring you have the perfect lens for every shot. Elevate your filmmaking experience with our innovative magnetic, stackable filters. Our mission is to empower filmmakers, from seasoned professionals to passionate beginners, by providing a complete set of lenses that enable you to create your masterpiece, whether it's a captivating product commercial, an engaging vlog, or an unforgettable feature film. We strive to provide you with top-notch lenses and filters, ensuring that every project you undertake achieves excellence. Join us at Stage 32, Booth S3260, where you can test our products and discover our newest lens.

MATTHEWS STUDIO EQUIPMENT

WWW.MSEGRIP.COM

Matthews introduces Litemover, the first off-the-shelf automated universal remote head made for adjusting light or reflector fixture positioning from the ground. Designed by gaffer Erno Das, Litemover is component-based to accommodate light fixtures and reflector boards weighing up to 220-lbs/100 kilos from brands like: ARRI, Cineo, Creamsource, Lightbridge, K5600, Matthews, etc. With an easy, familiar interface and intuitive controls, Litemover is made to increase accessibility, save time, and add safety on set by eliminating the need to climb high ladders to aim a light. Litemover works with lighting technicians to provide smooth remote pan, tilt and spot/flood focus control. It can easily be operated via the manual hand control with its built-in CRMX, and is fully compatible with DMX, WDMX, and RDM. Three precision motors quietly respond directly to operator's input even while the fixture is actively in use on a stand, crane, jib arm or other set hardware.

FILM GEAR USA GROUP

WWW.FILMGEARUSA.COM

FilmGear®’s new Zenith RGB power panel fires up a cannon of hard light with its signature fusion of MCOB chips and TIR lenses. Packing up to 1500W of these sharply collimated LEDs into the 2x2 and 2x3 form factors produces a punchy 23° beam with a unified shadow, which can be softened with either the flippable diffusion or the diffuser dome. In terms of raw output, the Zenith outclasses even some larger tungsten Fresnels, while also outputting full spectrum white with 95+ CRI over the 2700K-10000K range and full color with RGBW mixing. Its IP65 rating ensures that not even the harshest weather will dampen its brilliance, making it a light that gaffers can rely on when they need its output most. For a more everyday light, check out FilmGear®’s new Aurora 2.0 with an upgraded IP54 rating, up to 450W of RGBW/CW output, and improved quality-of-life features.

HOBOLITE

WWW.HOBOLITE.COM

Hobolite, the first company to create lighting as beautiful as it is functional is debuting its newest product at Cine Gear LA. With a focus on designing lighting for the artist on the go, Hobolites work together as a cohesive, smart system to reduce the burden of packing multiple tools and attachments when life, art, and work take you out of the studio. The brand new Micro is the smallest of Hobolite’s line of Bi-Color Continuous lights. At 8W, this small but powerful light fits into your pocket to have at hand whenever inspiration and creativity strike. Other products in the product line include the 20W Mini, 100W Avant, and 300W Pro.

INDIPRO TOOLS CORP.

WWW.INDIPROTOOLS.COM

Introducing the VoltPack Pro, the ultimate power backpack for adventurers and professionals who demand the best from their gear. The VoltPack Pro comes equipped with 4 built-in V-mount adapter plates that are hardwired to a variety of output connectors, including 2x 3-Pin Outputs, 2x 4-Pin Outputs, and 2x D-Tap Outputs. All outputs are unregulated, giving you the flexibility to power a wide range of devices. The backpack features a durable and weather-resistant design, making it ideal for outdoor adventures.

NEWS RELEASES.

MANFROTTO (VIDENDUM MEDIA SOLUTIONS UK)

WWW.VIDENDUMMEDIASOLUTIONS.COM

Manfrotto are showcasing a selection of their UK made, class-leading, portable chroma key background solutions designed to be assembled in minutes and setup in any location. With a lightweight, modular, design they can be adapted for many small to medium chroma key sets and provide a crease-free background for a perfect key every time. Additionally, there will be a selection of lighting stands and articulated arms and clamps from their extensive catalogue. Adaptable for many uses on-set or in the studio, Manfrotto grip can provide a solution for all your requirements. Visit our stand for a chat, our highly industry experienced staff will be on-hand to offer advice and identify solutions, looking forward to seeing you there!

ON SET HEADSETS™

WWW.ONSETHEADSETS.COM

Introducing the future of on-set communication convenience! On Set Headsets will proudly unveil their revolutionary "Headset Vending Machine," affectionately known as 'the Gak Shack', at this year's Cine Gear Expo 2023. Gone are the days of scrambling to find a spare headset or suffering from a Burger King headset. With the Gak Shack, your communication needs are just a few steps away. This cutting-edge vending machine is equipped with a comprehensive selection of top-of-the-line headsets, tailored to meet the demands of the fast-paced entertainment industry. From headsets to earpieces, the Gak Shack offers a range of options to suit every crew member's needs. Seamlessly blending innovation with convenience, this game-changing solution ensures that crew members can swiftly acquire the communication tools they need, right when they need them. Visit On Set Headsets' booth at Cine Gear Expo 2023 and witness the future of on-set communication firsthand. Experience the ease, speed, and efficiency of the Gak Shack, and embrace a new era of seamless communication in the world of filmmaking.

PANASONIC LUMIX

LUMIX.NA.PANASONIC.COM

The latest addition to the LUMIX S-Series camera line-up, the LUMIX S5IIX, along with the S5II, is the first LUMIX mirrorless cameras to utilize Phase Detection Auto-Focus (PDAF) thanks to a newly developed 24.2-megapixel 35mm full-frame CMOS sensor and a new imaging engine that was created under the L² Technology alliance formed by LEICA and LUMIX. The S5IIX contains 14+ stop V-Log/V-Gamut capture to deliver high dynamic range and broad colors. Plus, a REAL TIME LUT function is provided to enable in-camera looks, or Log color workflows of different camera systems by uploading creative or technical LUTs directly into the camera. The S5IIX is capable of RAW video output via HDMI, up to 6K Open Gate to SD card, and via the S5IIX's USB-C port, up to 4K DCI ALL-Intra, and up to 5.8K ProRes 422 HQ directly to SSD.

PALMDALE

WWW.FILMPALMDALE.COM

Palmdale, the Film Industry's "Gateway" into the Antelope Valley and Mojave Desert, has a long and rich history of providing scenic and exotic Locations for Hollywood films dating back to the Silent Film days... To further develop the City of Palmdale's film-friendly reputation, the City Council took the unprecedented step of refurbishing a City-owned building into the Palmdale Film Stage, which houses a Green Screen FX Stage. With an abundance of convenient Hotels (many offering film crew discounts) as well as a wide variety of retailers, restaurants, and services (just off the 14 freeway), Palmdale gives Producers and UPMs the support they need whenever a project requires a "Desert Location" less than an hour from Los Angeles.

PANTHER GMBH

WWW.PANTHER.TV

Panther has become the epitome of column dollies – worldwide. This is proven due to thousands of manufactured dollies and international awards. Panther is a unique technology provider with high approach. Anything we do, is influenced by the values and philosophy of the founding family Fitz. With this basic approach we remain committed to our principles and define new standards. With our exclusive partner Camadeus we distribute our products all around the world.

OSEE TECHNOLOGY CO. LTD.,

WWW.OSEE-DIG.COM

Osee's Lilmon 5 is a 4K on-camera monitor with a touch screen and a brightness of 1000nits. Its SWIFT OS enables quick setup by creating MySets with various tools available at your fingertips. Switching between MySets is effortless, allowing you to check the footage quality you've captured. Monitor color accuracy is crucial for judging footage color correctness. We calibrate each monitor before shipment, ensuring sharp images with accurate color rendering. Additionally, the Lilmon 5 is calibratable with Osee's Calibrator software plus Xrite probe to fix color drift after extended uses. The Lilmon 5 has tons of features, including waveform, vector scope, false color, focus assist, and 3D-LUTs, along with unique HDR/Log tools. Despite its affordability, it can be compared to high-end monitors.

NEWS RELEASES.

SWIT ELECTRONICS AMERICA

WWW.SWITUSA.COM

TD-R230S from SWIT is a Light Stand Power Adapter for powering high draw cine lights up to 750W, portable and convenient especially for moving the cine lights on site. It features 2-channel battery adapters, 1x 48V Reg. 3-pin XLR and 1x 22-33.6V Neutrik SpeakON power out. The max outputs can reach 750W on each channel and 1000W in total. With Adjustable mounting jaw design, it is compatible with the most brands of lighting stands from 25-45mm. Welcome to see it at booth# 28 for more details.

TIFFEN

WWW.TIFFEN.COM

Tiffen, the world's top motion picture filter maker, expands filtering possibilities with new Rear Mount Filters for ARRI Signature Primes available in their full line including: Black Pro Mist, ND, Smoque, Glimmerglass, and Antique Black Pearlescent, Pearlescent, Black Satin, Black Fog and Night Fog etc. Also filter range for Angenieux IOP lenses. World premiere of Blue Streak effect filters. Plus drone light control filters. See authentic M2 Series Steadicam® systems: the field's most customizable stabilizer offering carbon fiber posts, monitors and Arms, as well as the entry-level M2 upgradable Core Kits. The Steadicam® Volt™ active horizon assist's electronic stabilization technology delivers smooth, consistent, level camera shots. Also see Steadimate RS for Ronin RS2, RS3, or RS3 Pro, which converts the handheld motorized gimbal to a body worn stabilizer. Adding an Arm allows Steadicam type moves. Featured lighting includes next gen Lowel Tota LED XL, Blender XL, Rifa EX LED upgrade.

WHITEPOINT OPTICS

WWW.WHITEPOINTOPTICS.COM

Whitepoint Optics, a rapidly expanding cinema lens company based in Helsinki, Finland. In line with its vision to become a global leader in vintage cinema lens rehousing and a manufacturer of top-quality cinema lenses, Whitepoint Optics is proud to announce its involvement in the Business Finland Young innovative business growth program. As part of this program, the company is actively raising €2.5 million in growth funding, with a combination of 50% equity, 50% grants, and government-guaranteed loans. Whitepoint Optics is dedicated to pushing the boundaries of innovation, offering unparalleled cinematic experiences to filmmakers worldwide. With its focus on vintage cinema lens rehousing and a commitment to manufacturing superior cinema lenses, the company is poised to make a significant impact in the industry.

FILM COMPETITION FINALIST SCREENINGS

THURSDAY, JUNE 1
12:00 NOON- 5:00PM
SHERRY LANSING THEATER

MUSIC VIDEO/COMMERCIALS
(7 FINALISTS)
INDEPENDENT SHORT FILMS
(6 FINALISTS)
STUDENT
(6 FINALISTS)

Exhibitor List + Maps

New York Street

NEW YORK STREET EXHIBITS

BOOTH #	COMPANY NAME		
81	ABONAIR	157A	LC-TEC DISPLAYS AB
141	ACURENTAL - IIG	74	LEITZ
18	AMERICAN GRIP INC	143	LIBEC SALES OF AMEICA.INC
36	AMS OSRAM	6	LIGHT WIDOW LLC
118	ANTON BAUER	106	LILLIPUT ELECTRONICS (USA) INC.
94	APEX CINEMA GEAR	L607	LOS ANGELES POST PRODUCTION GROUP
35	APRICORN	38	MANFROTTO LIGHTING
153A	AREA FOUR INDUSTRIES AMERICA	98C	MARK ROBERTS MOTION CONTROL
153B	AREA FOUR INDUSTRIES AMERICA	1	MATTHEWS STUDIO EQUIPMENT, INC.
202	ARRI INC.	L300	MBS EQUIPMENT CO.
124	ASC-AMERICAN CINEMATOGRAPHER	L301	MBS EQUIPMENT CO.
38A	AVENGER GRIP	L401	MBS EQUIPMENT CO.
70	BAND PRO FILM & DIGITAL, INC.	109	MILLER CAMERA SUPPORT LLC
58	BEBOB FACTORY GMBH	96A	MK-V OMEGA
91A	BLOCK BATTERY	203	MODULE 8
88	BLUEBIRD EXPRESS	115	MOONLIGHTING INDUSTRIES
209	BLUESHAPE USA	100B	MOTION IMPOSSIBLE
71	BRIGHT TANGERINE	126	MOVIEMAKER
127	BRITISH CINEMATOGRAPHER / BSC	44	MULTIDYNE
100A	BROWNIAN MOTION	49A	MYT WORKS, INC
L604	CALIFORNIA CAMERAWORKS	146	NAUTICAM
19	CAMADEUS FILM TECHNOLOGIES, INC.	47	NEBTEK
15	CAMERA CAR LLC	79	NEEWER
156	CANDREVA USA INC	91	NEW USE ENERGY SOLUTIONS
12	CANON U.S.A., INC.	L605	NEWFILMMAKERS LOS ANGELES (NFMLA)
49	CARL ZEISS SBE, LLC	207	NISI FILTERS USA INC.
106A	CHENGDU WEIZHENG DIGITAL TECHNOLOGY CO., LTD	90	NODO FILM SYSTEMS
59	CHROSZIEL GMBH	147A	ON SET HEADSETS
204	CINEMA DEVICES	145	OPERTEC USA LLC
205	CINEMA DEVICES	65	OSEE TECHNOLOGY LTD.
100	CINEMOVES, INC.	97	OVIDE & QTAKE
98	CINEMOVES, INC.	57	P+S TECHNIK
60	CINTEGRAL	96	PAG
107	CITY OF PALMDALE	73A	PANASONIC CONNECT
144	CITY THEATRICAL, INC.	72	PANASONIC LUMIX
19	CMOTION GMBH	19	PANTHER GMBH
48	COOKE OPTICS LIMITED	86	PLATEPROS
32	CORE SWX	201	PORTABLE ELECTRIC
125A	CREATIVE HANDBOOK	123	POWER GEMS LTD.
129	CREATIVE SOLUTIONS	54	PRESTON CINEMA SYSTEMS, INC.
60C	DEFY PRODUCTS	148	PRODUCTIONHUB
74A	DEITY MICROPHONES	101	QINEMATIQ GMBH
102	DONGGUAN HUIGUAN CULTURE TECHNOLOGY CO., LTD.	96	RATWORKS ENGINEERING
93	DRACO BROADCAST	111	RENTAL TRACKER
55	DUCLOS LENSES	73	RENTMAN
122	DZOFILM/ SHENZHEN DONGZHENG OPTICAL TECHNOLOGY CO., LTD.	158	RIGPACKS
97A	EMOTIMO INC	64	RONFORD BAKER ENGINEERING
L602	FILM AND DIGITAL TIMES	95	ROTOLIGHT
129	FILMCRAFT STUDIO GEAR	103	SAMY'S CAMERA
9	FILMOTECHNIC	85	SCHNEIDER OPTICS, INC.
96	FILMSTICKS	L601	SCREAMFEST HORROR FILM FESTIVAL
68	FILMTOOLS	76	SCRIPTION
60B	FIRST ENTERTAINMENT CREDIT UNION	207A	SEAGATE
53	FORMATT KT AMERICA	78	SERVICE VISION BIS SL
50	FUJIFILM	7	SHAPE WLB INC.
56	GEO FILM GROUP INC	200	SHENZHEN JUEYING TECHNOLOGY CO.,LTD.
206	G-FORCE GRIPS / 9.SOLUTIONS	155	SHENZHEN YONGNUO ELECTRONIC EQUIPMENT CO., LTD.
39	GL OPTICS	60A	SIGMA CORPORATION OF AMERICA
43	GLYPH PRODUCTION TECHNOLOGIES	63	SMALLRIG TECHNOLOGY (HK) LIMITED
98A	GRIP FACTORY MUNICH	4	SMARTSYSTEM SRL
205A	GRIP RIGS	92	STUDIO CARTS
82	HAWK ANAMORPHIC LOS ANGELES L.P.	28	SWIT ELECTRONICS AMERICA, INC
114	HEDÉN GROUP AB	75	TECHNOCRANE S.R.O.
142	HELINET AVIATION	L600	THE CINE LENS MANUAL
83	HOLLYLAND TECHNOLOGY	30	THE RAG PLACE/TRP WORLDWIDE
21	ICG MAGAZINE/ICG LOCAL 600	24	THE TIFFEN COMPANY
34	IDX SYSTEM TECHNOLOGY	128	THE VALLEY FILM FESTIVAL
90	IGNITE DIGI	14	TILTA INC.
110	INDIECAM	40	TOP CRANE
77	INDIPRO TOOLS CORP	98B	TRUE LENS SERVICES
153	INDUSTRIAL METAL SUPPLY CO	8	TVLOGIC
61	INFINITY PHOTO-OPTICAL COMPANY	96	UK PAVILION
27	INOVATIV, INC.	147	VAXIS X MOVMAX
208	INSTA360	37	VOCAS PRODUCTS
L606	INTELLIEVENT SOFTWARE	153C	VOSENTECH
46	J.L. FISHER, INC	113	WARNER BROS. STUDIO OPERATIONS
108	JIAXING ZMAX OPTECH CO.,LTD	97B	WAVE CENTRAL
120	K5600, INC	17	WESTERN DIGITAL TECHNOLOGIES, INC.
64	KFX TECHNOLOGY		(PARENT COMPANY OF SANDISK PROFESSIONAL)
149	LANY411	130	WOMEN IN MEDIA
25	LAOWA	150	YAAGERPRO
		31	Z CAM / LIGHTMAGIC LIMITED



Overview



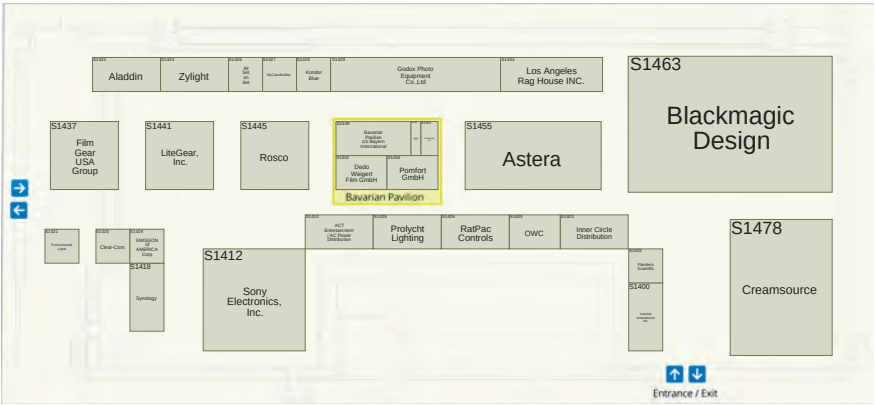
B-TANK EXHIBITS

BOOTH #	COMPANY NAME
B120	CHAPMAN/LEONARD STUDIO EQUIPMENT
B105	EASY PEASY FILMS, INC
B105	MOTOCRANE, LLC
B100	ONLOCATION PRODUCTION
B111	SEAFLEX (CINEBLUE)
B301	VALID MANUFACTURING LTD.

STAGE 14 EXHIBITS

BOOTH #	COMPANY NAME
S1410	ACT ENTERTAINMENT / AC POWER DISTRIBUTION
S1422	ALADDIN
S1426	ALL SET ON SET
S1455	ASTERA
S1449	BAVARIAN PAVILION C/O BAYERN INTERNATIONAL
S1463	BLACKMAGIC DESIGN
S1420	CLEAR-COM
S1478	CREAMSOURCE
S1452	DEDO WEIGERT FILM GMBH
S1421	ENVIRONMENTAL LIGHTS
S1450	FILM COMMISSION BAYERN
S1437	FILM GEAR USA GROUP
S1402	FLANDERS SCIENTIFIC
S1451	FRAUNHOFER IIS
S1429	GODOX PHOTO EQUIPMENT CO.,LTD
S1403	INNER CIRCLE DISTRIBUTION
S1428	KONDOR BLUE
S1441	LITEGEAR, INC.
S1434	LOS ANGELES RAG HOUSE INC.
S1427	MYCASEBUILDER
S1405	OWC
S1454	POMFORT GMBH
S1408	PROLYCHT LIGHTING
S1406	RATPAC CONTROLS
S1445	ROSCO
S1408	SHENZHEN ACCSOON TECHNOLOGY CO.,LTD.
S1412	SONY ELECTRONICS, INC.
S1419	SWISSON OF AMERICA CORP
S1418	SYNOLOGY
S1400	VASOLNA INTERNATIONAL INC.

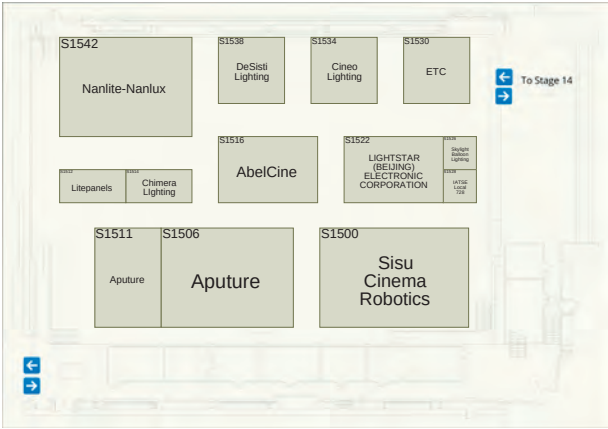
Stage 14



B-Tank



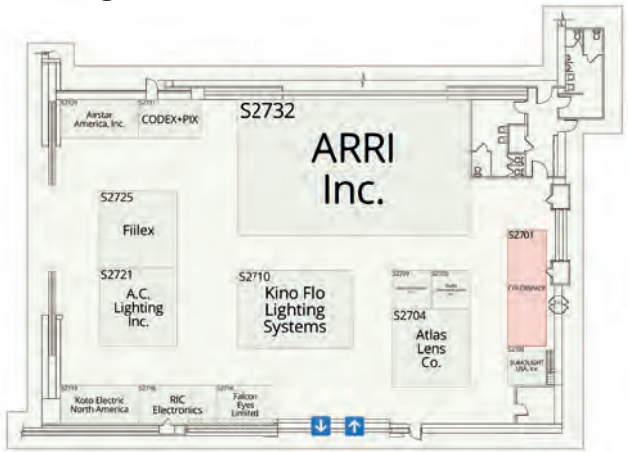
Stage 15



STAGE 15 EXHIBITS

BOOTH #	COMPANY NAME
S1516	ABELCINE
S1506	APUTURE
S1511	APUTURE
S1514	CHIMERA LIGHTING
S1534	CINEO LIGHTING
S1538	DESISTI LIGHTING
S1530	ETC
S1528	IATSE LOCAL 728
S1522	LIGHTSTAR (BEIJING) ELECTRONIC CORPORATION
S1512	LITEPANELS
S1542	NANLITE-NANLUX
S1512	OCONNOR
S1512	QUASAR SCIENCE
S1500	SISU CINEMA ROBOTICS
S1526	SKYLIGHT BALLOON LIGHTING

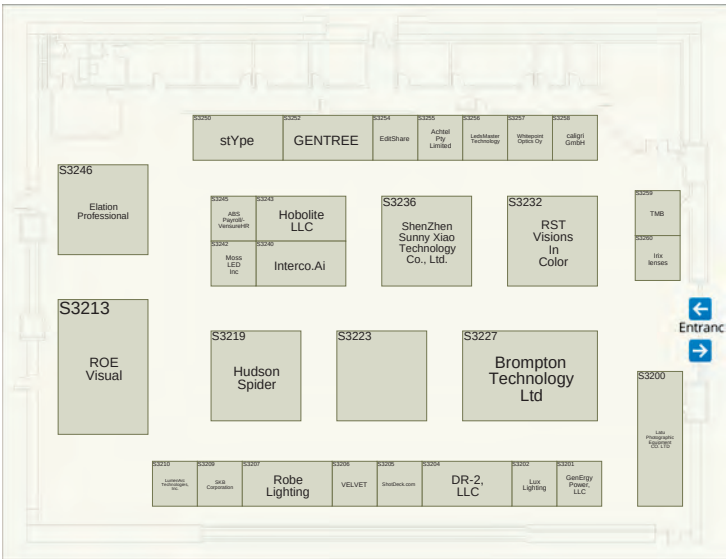
Stage 27



STAGE 27 EXHIBITS

BOOTH #	COMPANY NAME
S2721	A.C. LIGHTING INC.
S2729	AIRSTAR AMERICA, INC.
S2732	ARRI INC.
S2704	ATLAS LENS CO.
S2731	CODEX+PIX
S2701	COLORSPACE
S2716	FALCON EYES LIMITED
S2725	FILEX
S2710	KINO FLO LIGHTING SYSTEMS
S2719	KOTO ELECTRIC NORTH AMERICA
S2709	MOLE-RICHARDSON CO.
S2718	RIC ELECTRONICS
S2705	RIEDEL COMMUNICATIONS INC
S2718	SANISSET FLEET
S2700	SUMOLIGHT USA, INC

Stage 32



STAGE 32 EXHIBITS

BOOTH #	COMPANY NAME
S3245	ABS PAYROLL/VENSUREHR
S3255	ACHTEL PTY LIMITED
S3227	BROMPTON TECHNOLOGY LTD
S3258	CALIGRI GMBH
S3204	DR-2, LLC
S3254	EDITSHARE
S3246	ELATION PROFESSIONAL
S3201	GENERGY POWER, LLC
S3252	GENTREE
S3243	HOBOLITE LLC
S3219	HUDSON SPIDER
S3240	INTERCO.AI
S3260	IRIX LENSES
S3200	LATU PHOTOGRAPHIC EQUIPMENT CO. LTD
S3256	LEDMASTER TECHNOLOGY
S3210	LUMENARC TECHNOLOGIES, INC.
S3202	LUX LIGHTING
S3242	MOSS LED INC
S3207	ROBE LIGHTING
S3213	ROE VISUAL
S3232	RST VISIONS IN COLOR
S3236	SHENZHEN SUNNY XIAO TECHNOLOGY CO., LTD.
S3205	SHOTDECK.COM
S3209	SKB CORPORATION
S3250	STYPE
S3259	TMB
S3206	VELVET
S3257	WHITEPOINT OPTICS OY

12:45PM - 1:45PM
SHERRY
LANSING
THEATER

Synology presents
Robust data storage solutions for video production and remote collaboration

Presenter: Chris Fry, Technical Account Manager

Learn how to tackle data storage challenges commonly faced by video production companies who work with big data. Through real-life examples from the industry, this session will explore centralized storage, remote collaboration, file delivery, and data backup. Get key insights from a data storage expert to optimize your workflow – overcoming storage hurdles and streamlining video production processes.

1:30PM - 2:30PM
SCREENING
ROOM #5

Canon presents
Creating “Scared To Death” with Canon’s C500 Mark II and Flex Zooms

Join Canon Fellow Michael Bravin as he sits down with the creative team of “Scared To Death”. This film follows a group of filmmakers who attend a seance at an abandoned children's orphanage to do research for a movie. That's their first mistake. The team will discuss their choice of Canon's C500 Mark II, Flex Zooms and Sumire primes to meet the creative challenges in shooting this taut horror film. We will explore the excellent high ISO and low light performance of the Canon C500 Mark II and the Canon Full Frame Flex Zoom's 8K T2.4 performance, especially for the séance a key night-time interior location. Allowing for great low noise performance while maintaining the color performance and excellent skin tones that are part of Director Paul Boyd's storytelling and DP Steven Poster's visual style for this film. We will touch on the on-set color workflow, ease of use, set up and rigging. The audience will come away with an understanding of how these filmmakers were supported in their creative intent with their choice of these Canon Cinema EOS cameras and lenses.

1:45PM - 2:45PM
PARAMOUNT
THEATER

SONY presents
A Conversation on Color Science

Join expert color scientist Josh Pines, colorist Tony D'Amore for an exploration on color science. Guests will showcase their work using the Sony VENICE and VENICE 2, and also discuss their favorite work, including lessons and challenges they have learned working on various projects.

2:00PM - 3:00PM
SHERRY
LANSING
THEATER

BandPro presents
Technology and the Art of Storytelling

Moderator: Tim Smith, CCO Band Pro / Angenieux Americas
Panelists: Sam Nickelson ASC, Richard Crudo ASC, Eve Cohen, Randy Wedick, CTO Band Pro/ Angenieux Americas
Technology in film and television is advancing an amazing pace but all the science fails if it does not serve the story. In this session we will screen a short film showing the blending of the LED walls from Stargate Studios along the ability to create a unique lens character using the Internal Optical palettes of the Angenieux Optimo Prime and recorded to the Sony Venice 2 using the Rialto 2 in full 8K resolution.

3:00PM - 4:00PM
PARAMOUNT
THEATER

SONY Ci MediaCloud and Teradek presents
How to get from set-to-post faster with Camera-to-Cloud

3:15PM - 4:15PM
SHERRY
LANSING
THEATER

Lumix presents
The Flexibility of ProRes and Real-Time LUT

Moderator: Neil Matsumoto, Business Development for LUMIX / Panelists (Subject to change): Carissa Dorson, Cinematographer *Freeway Werewolf* – Ben Meredith, Director *Orchid*

The S5IIX is the latest full-frame hybrid mirrorless camera from Panasonic LUMIX. Cinematographers Carissa Dorson and Ben Meredith discuss using the S5IIX on recent cinema projects. For Freeway Werewolf, using Kondor Blue's PRO-BLADE SSD recording handle, Dorson captured a ProRes 422 HQ workflow via USB-C. For Orchid, using the S5IIX's Real Time LUT function, Meredith was able to work in the same Log C wide gamut color space as his A-Camera – an ARRI Mini LF.

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

Digital Cinema Society presents
DCS Focus on Cine Lenses from the Buyer’s POV

Moderator: James Mathers

The Digital Cinema Society will once again hold our popular examination of the Cinema Lens market at Cine Gear Expo with a concentration on choosing the right lenses to invest in. We'll see what's new from some of the top lens manufacturers and how they are reacting to the latest trends such as growing sensor sizes, choosing character vs. optical perfection, metadata, anamorphic cinematography and more. If you're thinking of investing in Cine Lenses, this event is tailored for you.

Companies invited to participate include, (in alphabetical order): Angénieux, ARRI, Canon, Cooke, Fujinon, Infinity Photo-Optical, Leitz, Sigma, Tokina, and ZEISS.

4:15PM - 5:15PM
PARAMOUNT
THEATER

SONY presents
Shot Talk Live with Lawrence Sher, ASC and Newton Thomas Sigel, ASC

ShotDeck presents Oscar nominated Director of Photography Lawrence Sher ASC (Garden State, Joker) in a conversation with Newton Thomas Sigel ASC (Drive, Bohemian Rhapsody) for a retrospective on his filmmaking career including his experience on his latest series, Citadel, shot on the Sony VENICE 2.

4:30PM - 5:30PM
SHERRY
LANSING
THEATER

Rosco and Lux Machina presents
Stepping into Virtual Production

5:15PM - 5:15PM
SCREENING
ROOM #5

SOC presents
A Creative Spotlight Discussion & Screening

The Society of Camera Operators (SOC) presents a panel on the camera operating talents and skills of a current cinematic project. Included will be screening of clips and candid discussion focusing on the creative storytelling process followed by Q&A.

5:45PM - 8:00PM
SHERRY
LANSING
THEATER

AbelCine presents
ARRI Fresh Perspectives in Cinematography Grant Q&A Panel

Moderator: Gabriel Mays (AbelCine) / Speakers: Jesse Aragon, Siwei Li, Junior Pereira

This event will be a chance to meet the three exceptional, young cinematographers who received the ARRI Fresh Perspectives in Cinematography Grant, presented in partnership with AbelCine and the ASC Vision Mentorship Program.

Through a screening of selected footage from their projects and a panel discussion, we will celebrate their work during Cine Gear Expo LA. Learn how the grant enabled them to use the highest quality equipment to create new art and evolve as creatives through the process.

6:30PM - 9:00PM
PARAMOUNT
THEATER



ARRI presents
Screening and Discussion of “AIR”
with Award-Winning Cinematographer
Robert Richardson, ASC

From award-winning director Ben Affleck (*Argo*, *The Town*), *AIR* reveals the unbelievable game-changing partnership between a then-rookie Michael Jordan and Nike's fledgling basketball division which revolutionized the world of sports and contemporary culture with the Air Jordan brand. This inspirational story follows the career-defining gamble of an unconventional team with everything on the line, the uncompromising vision of a mother who knows the worth of her son's immense talent, and the basketball phenom who would become the greatest of all time.



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

Women in Media presents

10:15AM - 11:15AM
SHERRY
LANSING
THEATER

IATSE Local 600 presents
Mastering the Art of Day Playing

Moderator: Michael Chambliss, Sr. Business Representative & Production Technology Specialist, ICG Local 600

Even the most established professionals go through periods of day playing and when casting a wider net for work or moving up, it’s pretty much a fact of life. But while a day player’s professional skills remain the same, the “soft skills” of smoothly fitting in with a crew’s established rhythms and relationships presents unique challenges. Join directors of photography, camera technicians and camera operators who recommend day players to production and have been day players themselves as they explore how day playing differs from being part of the principal crew, how to quickly gauge and come up to speed in a new working environment, and the best ways to promote your availability for day playing work.

11:30AM - 12:30PM
PARAMOUNT
THEATER

SONY presents
SONY VENICE 2

Join cinematographers Tommy Maddox-Upshaw ASC, Rob McLachlan ASC, Paula Huidobro and Dante Spinotti ASC for a conversation on the look and experience with the Sony VENICE 2. The cinematographers will share images, clips and their experience designing LUTs, lighting and more with Sony’s flagship digital cinema camera.

11:45AM - 12:45PM
SHERRY
LANSING
THEATER

Art Adams Presents: ARRI Impression Filters
On-Set De-Tuning for Signature Lenses

Embark on a Cinematic Journey with Art Adams: An Exploration of ARRI’s new Impression Filters

Join Art Adams, former freelance cinematographer, and current ARRI Product Specialist, for an insightful exploration of ARRI’s new Impression filters. Discover their transformative power, combining look elements of the past and present. Gain a comprehensive understanding of their compatibility and adjustability. Witness the significant creative potential as Adams showcases their influence on atmosphere and emotion. Prepare for an informative and stimulating experience that elevates your cinematographic vision.

11:30AM - 12:30PM
SCREENING
ROOM #5

Canon presents
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1:00PM - 2:30PM
SHERRY
LANSING
THEATER

ASC presents
Dialogue with ASC Cinematographers

Join David Perkal, ASC, as he moderates this panel discussion filled with formal and informal conversations and questions from the audience.

Panelists (subject to change): Ava Berkofsky, ASC, Markus Forderer, ASC, Michael Goi, ASC, Stephen Lighthill, ASC, Donald A. Morgan, ASC, Cynthia Pusheck, ASC, Christian Sprenger, ASC, Armando Salas, ASC, Marcell Rev, ASC

2:00PM - 3:00PM
PARAMOUNT
THEATER

Got Agent?

Moderator: Jay Holben, Producer/Director/Writer

Back by popular demand, Cine Gear Expo 2022 presents “Got Agent?” a free 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. It is a great opportunity for those starting out or those who want to kickstart their filmmaking career. The group of experts will discuss how to meet and navigate the right team to suit goals, and how to manage expectations along the career path. The panel will discuss “must-haves” and ways to stand out against competition, and opportunities to establish a personal brand.

Premier Seminars

SATURDAY, JUNE 3

EXHIBITS, SEMINARS & SCREENINGS
10AM - 5:00PM

2:45PM - 3:45PM
**SHERRY
LANSING
THEATER**

SONY presents Sony Cinema Line Mini Masterclass

Join Sony's Katie Eleneke and Director of Photography Michael Pessah ASC for a deep dive into Sony's Cinema Line, including the FX3, FX6 and FX9. Katie will break down the technical capabilities of the cameras while cinematographer Michael Pessah ASC will discuss the artistic ability of the cameras and showcase images of how he has used the cinema line cameras on network television, commercials, and more.

3:15PM - 4:15PM
**SCREENING
ROOM #5**

IATSE 728 presents

3:45PM - 4:45PM
**PARAMOUNT
THEATER**

ARRI presents Unveiling the Cinematic Craft: Exploring Netflix's *WEDNESDAY*

ARRI Presents: Unveiling the Cinematic Craft: Exploring Netflix's *WEDNESDAY* with Cinematographer David Lanzenberg and Gaffer Florin Mihalache. Both of these esteemed professionals in the film industry, are set to engage in a captivating discussion about the acclaimed Netflix series, *WEDNESDAY*. This exclusive conversation will delve into the intricate details of the creative process, shining a spotlight on the remarkable craftsmanship involved in cinematography and lighting.

David Lanzenberg, the talented cinematographer behind the lens of *WEDNESDAY*, will share his expertise and insights during the discussion. Having skillfully shot the first four episodes and worked closely with the renowned Director Tim Burton, Lanzenberg will delve into his filmmaking techniques. From camera usage to lens choices and lighting, Lanzenberg will offer a unique glimpse into his creative approach. Furthermore, he will unveil invaluable lessons learned during the filming process, acquired through his experiences on location. Joining the conversation is the acclaimed Gaffer, Florin Mihalache, whose contributions to the lighting approach and style of *WEDNESDAY* have garnered wide recognition. Mihalache will unveil his artistic techniques, providing a comprehensive understanding of the meticulous craftsmanship involved in lighting a production of this magnitude. His expertise and creativity have undeniably played a pivotal role in shaping the visual aesthetic of *WEDNESDAY*, making his insights invaluable to aspiring filmmakers and enthusiasts alike.

5:00PM - 7:00PM
**PARAMOUNT
THEATER**

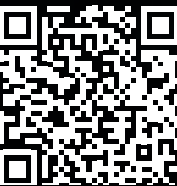
HBO/DCS/ZEISS presents 2023 HBO Camera Assessment Series

Zeiss Cinematography and the Digital Cinema Society invite all Cine Gear Expo attendees to a special screening of the 2023 HBO Camera Assessment Series.

LIGHTING MASTER CLASS

SUNDAY, JUNE 4
1:45PM - 4:45PM

PURCHASE
TICKETS
HERE



LOCATION:
ABELCINE LOS ANGELES
801 S MAIN ST.
BURBANK, CA 91506

A.C. Lighting Inc. – Booth S2721

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

AbelCine – Booth S1516

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

ABonAir – Booth 81

17 Atir Yeda Str.
Kfra Saba 4461344
Israel
+97297440055
www.abonair.com

ABS Payroll/VensureHR – Booth S3245

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



Achtel Pty Limited – Booth S3255

103 Cameron Street
Rockdale, NSW 2216
Australia
+61 407472747
www.achtel.com

ACT Entertainment / AC Power Distribution – Booth S1410

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

AcuRental - IIG – Booth 141

457 Palm Drive
Suite 200
Glendale, CA 91202
United States
818-956-3744
www.iigservices.com

Airstar America, Inc. – Booth S2729

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

Aladdin – Booth S1422

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

All Set on Set – Booth S1426

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

American Grip Inc – Booth 18

8468 Kewen Ave
Sun Valley, CA 91352-3118
United States
818-768-8922
www.americangrip.com

ams OSRAM – Booth 36

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



Anton Bauer – Booth 118

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

Apex Cinema Gear – Booth 94

2633 Lincoln Blvd. #218
Santa Monica, CA 90401
United States
561-445-8373
apexcinemagear.com

Apricorn – Booth 35

12191 Kirkham Rd.
Poway, CA 92064
United States
858-513-2000
apricorn.com

Aputure – Booths 1506, S1511

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

Area Four Industries America – Booths 153A, 153B

950 Lawrence Drive
Unit B
Thousand Oaks, CA 91320
United States
800-411-0065
www.areafourindustries.us

ARRI Inc. – Booths S2732, 202

3700 Vanowen Street
Burbank, CA 91505
United States
818-618-2665
www.arri.com

ASC-American Cinematographer – Booth 124

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

Astera – Booth S1455

Stahlgruberring 36
Munich, Bavaria 81829
Germany
+49892155225373
www.astera-led.com

Atlas Lens Co. – Booth S2704

6933 San Fernando Road
Glendale, CA 91201
United States
747-333-6425
https://atlaslensco.com/

Avenger Grip – Booth 38A

Resolution Road
Ashby-de-la-Zouch, Leicestershire LE65 1DW
United Kingdom
+44 7968 095127
www.avengergrip.com

Band Pro Film & Digital, Inc. – Booth 70

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

Bavarian Pavilion c/o Bayern International – Booth S1449

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

Bebob Factory GmbH – Booth 58

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

Blackmagic Design – Booth S1463

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

Block Battery – Booth 91A

8501 Bash St, STE 800
Indianapolis, IN 46250
United States
888-424-6322
www.blockbattery.com

Bluebird Express – Booth 88

145 Hook Creek Blvd
Bldg C2
Valley Stream, New York 11581
United States
631-697-6558
www.bluexps.com

Blueshape USA – Booth 209

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

Bright Tangerine – Booth 71

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

British Cinematographer / BSC – Booth 127

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

Brompton Technology Ltd – Booth S3227

272 Gunnersbury Avenue, Chiswick
London W4 5QB
United Kingdom
+442074719493
www.bromptontech.com

exhibitor directory

B-D

Brownian Motion – Booth 100A

Ground Floor K Block
Pinewood Studios
Iver, Buckinghamshire SL0 ONH
United Kingdom
+44 1753657104
www.brownianmotion.co.uk

California Cameraworks – Booth L604

4617 W. Jefferson Blvd.
Los Angeles, CA 90016
United States
310-270-5777
californiacameraworks.com

caligri GmbH – Booth S3258

Ettighofferstr. 70
Bonn 53123
Germany
004922198652725
www.caligri.com

Camadeus Film Technologies, Inc. – Booth 19

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

Camera Car LLC – Booth 15

1303 West 130th Street
Gardena, CA 90247
United States
310-629-8586
www.cameracar.com

Candрева USA Inc – Booth 156

850 Lincoln Ave STE 13
Bohemia, NY 11716
United States
516-768-2708
www.candrevausa.com



Canon U.S.A., Inc. – Booth 12

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

Carl Zeiss SBE, LLC – Booth 49

15260 Ventura Boulevard
Suite #820
Sherman Oaks, CA 91403
United States
818-301-9098
www.zeiss.com/cine-democenter

Chapman/Leonard Studio Equipment, Inc. – Booth B120

12950 Raymer St.
North Hollywood, CA 91605
United States
818-764-6726
www.chapman-leonard.com



Chengdu Weizheng Digital Technology Co., Ltd – Booth 106A

#69 Chuangye Road,Xindu Industrial East Area
Chengdu City, Sichuan Province 610000
China
+8617576814287
www.mkgrip.com

Chimera Lighting – Booth S1514

1067 Telleen Ave
Erie, CO 80516
United States
888-444-8000
chimeralighting.com

Chrosziel GmbH – Booth 59

Klausnerring 6
Kirchheim/ Muenchen 85551
Germany
+49 89 901 091 0
www.chrosziel.com

The Cine Lens Manual– Booth 279

www.cinelensmanual.com

Cinema Devices – Booths 204, 205

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

Cinemoves, Inc. – Booths 98, 100

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

Cineo Lighting – Booth S1534

3225 N Nevada Street
Chandler, AZ 85225
United States
818-579-5325
www.cineolighting.com

Cintegral- Booth 60

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



City of Palmdale – Booth 107

38300 Sierra Hwy
Palmdale, CA 93550
United States
310-463-1911
www.filmpalmdale.com

City Theatrical, Inc. – Booth 144

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

Clear-Com – Booth S1420

1301 Marina Village Parkway
Suite 105
Alameda, CA 94501
United States
415-660-6833
www.clearcom.com

cmotion GmbH – Booth 19

Wiedner Hauptstrasse 135 / B3
Wien 1050
Austria
0043178910960
www.cmotion.eu

CODEX+PIX – Booth S2731

1680 Vine Street Suite 1200
Los Angeles, CA 90028
United States
323-283-8939
https://x2x.media

COLORSPACE – Booth S2701

1230 Rosecrans Ave
Suite 102
Manhattan Beach, CA 90622
United States
323-596-0100
www.colorspacevan.com

Cooke Optics Limited – Booth 48

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



Core SWX – Booth 32

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

Creamsource – Booth S1478

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

Creative Handbook – Booth 125A

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

Creative Solutions – Booth 119

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

Dedo Weigert Film GmbH – Booth s1452

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

Defy Products – Booth 60C

688 W 1st Street
Suite 6
Tempe, Arizona 85281
United States
480-686-4515
www.defy-products.com

Deity Microphones – Booth 74A

634 W Broadway Suite A
Glendale, CA 91204
United States
214-952-9833
Deitymic.com

DeSisti Lighting – Booth S1538

1011 Route 22 East
Unit D
Mountainside, NJ 7092
United States
908-317-0020
www.desisti.it

exhibitor directory

D-G

Dongguan Huiguan Culture Technology Co., Ltd. – Booth 102
Room 801, Building No.3
No.1 Industrial Second Road
Luoyong Fang, Wanjia District, Dongguan
Guangdong Province, 523050
China
867-673-8698
www.huiguanwenhua.com

DR-2, LLC – Booth S3204
1671 Paloma Street
Pasadena, CA 91104
United States
310-740-1255

Draco Broadcast – Booth 93
2000 N Lincoln St.
Burbank, CA 91504
United State
818-736-5788
www.dcbstore.com

Duclos Lenses – Booth 55
20222 Bahama Street
Chatsworth, CA 91311
United States
818-773-0600
www.ducloslenses.com

DZOFILM/ Shenzhen Dongzheng Optical Technology Co., Ltd. – Booth 122
6F., Building One, Xinwuxia Industrial Park
No.32, Cuibao Rd., Baolong St., Longgang Dist.
Shenzhen, Guangdong 518000
China
86 13631489601
dzofilm.com

Easy Peasy Films, Inc– Booth B105
8965 Lotta Ave
South Gate, CA 90280
United States
213-515-9119
www.easypeasyfilms.com

EditShare – Booth S3254
3 Brook Street
Watertown, MA 02472
United States
800-433-0097
www.editshare.com

Elation Professional – Booth S3246
6122 S. Eastern Ave
Los Angeles, CA 90040
United States
866-245-6726
www.elationlighting.com

EMOTIMO INC– Booth 97A
8840 Kenamar Dr.
Ste. 403
San Diego, CA 92121
United States
415-684-8162
emotimo.com

Environmental Lights – Booth S1421
11235 W. Bernardo Ct Ste. 102
San Diego, CA 92127
United States
888-880-1880
www.environmentallights.com

ETC – Booth S1530
3031 Pleasant View Rd
Middleton, WI 53562
United States
608-831-4116
www.etcconnect.com

Falcon Eyes Limited – Booth S2716
Unit F1-215, 2/F, Phase 1, Hang Fung Building
2G Hok Yuen Street
Hung Hom, Kowloon
Hong Kong
+852 2365 2915
www.falconeyeshk.com

Fiilex – Booth S2725
1689 Regatta Blvd
Richmond, CA 94804
United States
510-620-5155
www.fiilex.com

Film and Digital Times – Booth L602
www.fdtimes.com

Film Commission Bayern – Booth S1450
Sonnenstrasse 21
Munich, 80331
Germany
+498954460216
www.film-commission-bayern.de



Film Gear USA Group – Booth S1437
9528 Rush Street
Suite A
South El Monte, CA 91733
United States
323-780-8880
www.filmgearusa.com

Filmcraft Studio Gear – Booth 129
7309 Atoll Ave
North Hollywood, CA 91605
United States
818-927-4163
www.filmcraftla.com

Filmotechnic – Booth 9
17500 S Denver Avenue
Los Angeles, CA 90248
United States
310-418-3311
www.filmotechnic.la

Filmsticks – Booth 96
105 Oyster Lane
Byfleet, Surrey KT14 7JF
United Kingdom
+44(0)1932925100
www.filmsticks.co

Filmtools – Booth 68
1400 W Burbank Blvd
Burbank, CA 91506
United States
818-845-8066
www.filmtools.com

First Entertainment Credit Union – Booth 60B
6735 Forest Lawn Dr
Hollywood, CA 90078
United States
323-246-3905
www.firstent.org



Flanders Scientific, Inc. – Booth S1402
6215 Shiloh Crossing
Suite G
Alpharetta, GA 30005
United States
678-835-4934
www.FlandersScientific.com

Formatt KT America – Booth 53
5912 Bolsa Ave
Huntington Beach, CA 92649
United States
714-330-4966
tokinacinema.com

Fraunhofer IIS – Booth S1451
91058 Erlangen
Erlangen
Germany
+49 9131 776 0
www.iis.fraunhofer.de/en

FUJIFILM – Booth 50
200 Summit Lake Drive
Valhalla, NY 10595
United States
858-337-4196
www.fujifilmusa.com

GenErgy Power, LLC – Booth S3201
P.O. Box 10731
Lancaster, PA 17605
United States
800-308-1330
www.genenergycable.com

GENTREE – Booth S3252
403-803 ho, 655 PyeongCheon-Ro
Bucheon-Si, Gyeonggi-do 14502
South Korea
82 10 2273 3981
www.gentree.co.kr

Geo Film Group Inc – Booth 56
7647 Hayvenhurst Ave.
Suite 49
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818-376-6680
www.geofilm.com

G-Force Grips / 9.Solutions – Booth 206
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United States
310-628-3503
g-force-grips.myshopify.com

GL OPTICS – Booth 39
2 of 21 Building, 1111 of Chang Sheng Qiao Rd
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Cheng Du, Si Chuan, 611743
China
+8617600691199
www.glcinemod.com

Glyph Production Technologies – Booth 43
3736 Kellogg Rd.
Cortland, NY 13045
United States
201-407-7582
www.glyphtech.com

Godox Photo Equipment Co.,Ltd – Booth S1429
4F of Bldg 1, 1F to 4F of Bldg 2,
4F of Bldg 3, 1F to 4F of Bldg 4,
Tangwei CMNTY., Fuhai St., Bao'an Dist.
Shenzhen, 518103 China
+86-(0)755-25701197
www.godox.com

Grip Factory Munich – Booth 98A

Fürholzener Str. 1
Eching, Bavaria 85386
Germany
+49 89 319 0129-0
www.gripfactory.com



Grip Rigs – Booth 205A

1021 Chisolm Trl.
Goodlettsville, TN 37072
United States
818-477-4741
www.thegripstore.com

HAWK Anamorphic Los Angeles L.P. – Booth 82

5009 Exposition Blvd.
Los Angeles, CA 90016
United States
213-335-3900
www.hawkanamorphic.com

Hawk-woods Ltd. – Booth 383A

Briscall House Wotton Road
Ashford, Kent TN23 6LN
United Kingdom
+44(0)1223638715
www.hawkwoods.com

Hedén Group AB – Booth 114

Vita Gavelns Väg 6
Västra Frölunda 42671
Sweden
+4631272110
www.heden.se

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16303 Waterman Drive
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United States
818-902-0229
helinet.com

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401 N. Michigan Ave.
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Chicago, IL 60611
United States
508-317-0450
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Suite 140
Irvine, CA 92614
United States
www.hollyland.com

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United States
661-888-1305
www.hudsonspider.com

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United States
818-954-0728
iatse728.org

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United States
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www.icgmagazine.com

IDX System Technology Inc. – Booth 34

2377 Crenshaw Blvd
Suite 154
Torrance, CA 90501
United States
310-328-2850
www.idxtek.com

Ignite Digi – Booth 90

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Glenorchy, Tasmania 7010
Australia
+61414468562
www.ignitedigi.com.au

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Austria
+4315227047
www.indiecam.com

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516-303-4465
www.indiprotools.com

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818-729-3333
www.industrialmetalsupply.com

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303-440-4544
www.infinity-usa.com

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www.inovativ.com

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United States
www.insta360.com

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www.intellievent.com

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1000 W. Isabel St
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818-762-5756
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www.kfxtechnology.com

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404-441-5549
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818-308-6347
www.koto-usa.com

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www.la411.com

Laowa – Booth 25

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Borlange 78173
Sweden
+46243794070
www.lc-tec.se

LedsMaster Technology – Booth S3256

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China
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Luxlightingllc.com

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United Kingdom
07968095127
www.manfrotto.com

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www.mrmoco.com

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United States
818-843-6715
www.msegrip.com

MBS Equipment Co. – Booths L300, L301, L400

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Sylmar, CA 91342
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818-303-3464
www.mbseco.com

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973-224-1244
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+44 (0)161 850 0658
www.mk-v.com

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United States
617-905-7265
www.module-8.com

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United States
323-851-0111
http://mole.com/

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Sweden
+46735305788
www.moonsmartfocus.com

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Canada
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www.mossled.com

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www.motion-impossible.com

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973-925-7215
www.mycasebuilder.com

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212-337-3789
www.mytworks.com

Nanlite-Nanlux – Booth S1542

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818-481-2983
www.nanluxamericas.com

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801-550-1648
www.nebtek.com

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United States
412-626-0791
www.neewer.com

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844-941-3476
www.newuseenergy.com



NewFilmmakers Los Angeles (NFMLA) – Booth L605
1438 N. Gower Street
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United States
323-521-7385
www.NFMLA.org

NiSi Filters USA Inc.– Booth 207
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Ste. 200
Los Angeles, CA 90025
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424-832-7005
www.nisiopticsusa.com

NODO Film Systems – Booth 90
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Los Angeles, CA 90013
United States
323-379-3543
http://nodo.film

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United Kingdom
01274776700
www.ocon.com

On Set Headsets – Booth 147A
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1-888-44-ONSET
www.onsetheadsets.com

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China
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www.osee-dig.com

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Spain
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www.ovidesmart.com

OWC – Booth S1405
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United States
800-275-4576
www.owc.com

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Germany
+49 89-45098230
www.pstechnik.de

PAG – Booth 96
18 Center Street
Ramsay, NJ 07446
United States
613-300-8215

Panasonic Connect – Booth 73A
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United States
888-245-6344
na.panasonic.com/us/audio-video-solutions

Panasonic LUMIX – Booth 72
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Newark, NJ 07102-5490
United States
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shop.panasonic.com/cameras-and-camcorders

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Germany
+49 8095-71230-00
www.panther.tv

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323-744-1447
www.platepros.com

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Munich 80799
Germany
+49 89 33035710
www.pomfort.com

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Vancouver, BC V5M 1Z7
Canada
236-558-3822
www.portable-electric.com

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26320 Diamond Place
Suite 180
Santa Clarita, CA 91350
United States
818-376-1800
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310-453-1852
Prestoncinema.com

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800-876-0665
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TRPworldwide.com

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7508 Tyrone Ave.
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United States
310-691-4997
Ratpaccontrols.com

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www.Ratworksenineering.com

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888-595-8041 #2
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192 Spadina Ave
Suite 424
Toronto, ON M6J2T6
Canada
647-696-1267
rentman.io/solutions/

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Canada
604-549-9350
ricelectronics.com

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Santa Clarita, CA 91355
United States
530-559-9986
www.riedel.net/en/

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Los Angeles, CA 90027
United States
248-521-6817
www.rigpacks.com

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United States
954-680-1901
www.robelighting.cz

ROE Visual – Booth S3213

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www.roevisual.com

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www.ronfordbaker.co.uk

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www.rotolight.com

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United States
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www.rstvisions.com

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United States
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818-427-4172
www.sanisetfleet.com

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310-463-6838
www.sandiskprofessional.com

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United States
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www.schneiderkreuznach.com

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Scriptation – Booth 76

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United States
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South Korea
+82-10-5292-1709
www.cineblue.co.kr

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United States
00972544880110
www.seagate.com/products/data-transport

Service Vision Bis SL – Booth 78

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Spain
932238630
www.servicevision.es

SHAPE wlb Inc. – Booth 7

1953 Rue Patrick-Farrar
Chambly, Quebec J3L4N7
Canada
450-447-4444
www.shapewlb.com

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China
www.accsoon.com

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China
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www.viltrox.com

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China
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www.sunnyxiao.com

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China
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United States
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sisucinemarobotics.com

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