As industry events go, Cine Gear Expo is one of the most anticipated shows of the year and it is with great pleasure to welcome you to the 24th Annual Cine Gear Expo at Paramount Pictures Studios in Hollywood, California, USA.

Cine Gear Expo presents the single biggest opportunity for artists and technicians in the moving image world to gather, learn and discuss the latest trends and share industry news in the heart of Hollywood. Members of the entertainment industry view Cine Gear as the must attend event of the year for maximum exposure and impact.

On May 30, the event begins with the Film Competition Finalist Screenings of Student Shorts, Independent Shorts and the Commercial/Music Video segments. Winners are announced the following night, May 31 during the VIP Awards Reception at which time the top dogs will walk away with grand prize packages from our generous sponsors. During the VIP affair, Cine Gear Expo will present three awards, including The Legacy Award to George Spiro Dibie, ASC, The Technical Lifetime Achievement Award to Kino Flo Lighting Systems and The Visionary Award in Cinematography to Claudio Miranda, ASC for outstanding contributions to the art and science of filmmaking.

Expect several groundbreaking product announcements to take place when the exhibition opens on Friday, May 31 at 12 noon. News of advancements will continue throughout Saturday, June 1 when an amazing group of local and international vendors and manufacturers will share their up-to-the-minute tools to enhance creative works and make artists and technicians challenging jobs smoother.

Our exhibit space consists of SIX areas which include indoor locations Stages 3, 5, 6 and 7. Outdoor exhibits take place on the beautiful NY Streets and visit our B -Tank exhibitors at the gateway to NY Streets to view more enhancements in filmmaking.

Throughout the two days, more than 30 complimentary seminars, panels and screenings organized by companies and associations including Cine Gear’s “View from Above” with Col. Terry Virts, former Nasa Commander of the International Space Station. Presentations are held in three theaters; The Paramount, Sherry Lansing and Screening Room 5. Learn from the very best in the industry who will share their mastery of skills. Keeping with feature screening tradition, May 31, guests may enjoy a special screening of Wine Country sponsored by Sony Electronics. On June 1 opening weekend, settle into your seat for Cine Gear’s industry screening of Paramount Pictures Rocketman, a musical fantasy about the fantastical human story of Elton John’s breakthrough years. Admission is complimentary. Seating is limited.

On June 2, a sold-out Lighting Workshop Master Class takes place with Newton Thomas Sigel, ASC, Checco Varese, ASC and Matthew Libatique, ASC, who will demonstrate and share their works and enthusiasm for their craft. Additional Master Classes supported by AbelCine are available.

Since the first opening in 1996, Cine Gear Expo has become a truly dynamic educational and communal event dedicated to the power of filmmaking.

Cine Gear does all this on behalf of the industry manufacturers, guilds, organizations and filmmakers. We congratulate all the innovators who entered their new products into the Technical Awards this year with a record amount of entries.

We thank our Exhibitors, Sponsors, Associations, Guilds, Judges and Production teams for their year round work and support. Enjoy the show.

Sincerely,

Juliane Grosso and Karl Kresser

Experience the newest from LUMIX including a special announcement. Visit us at Booth #S409.

STAY IN THE KNOW  f LUMIX  Instagram LUMIXUSA
Making a leap of ingenuity, Kino Flo lighting systems recently turned the tables on cinema cameras with new proprietary LUT’s that balance their LED lights to the cameras, rather than the other way around. This breakthrough firmware and proprietary tungsten and daylight LED emitters harmonize with the camera sensors even as the color temperature settings are adjusted. It’s this special alchemy of turning artificial light sources into natural white light that has been the passion and pursuit of their transformative impact on motion picture lighting.

The idea of portable, cool soft sources for production lighting was conceived on a Hollywood movie set by a cinematographer, electric, gaffer more than 30 years ago. That gaffer, Frieder Hochheim, and his best boy electric, Gary Swink, went on to build the motion picture industry’s first high output, high color temperature LED tubes that look as good as natural light on film and video. Feature production credits are too numerous to list here, but since Barfly in 1985 some include franchise movies like the Marvel Cinematic Universe, Star Wars: The Force Awakens, The Hobbit: The Battle of the Five Armies, many more recent Alien movies all relied on Kinos.

By 1995 the Kino Flo lighting systems had earned an Academy Award for Technical Achievement for developing fluorescent light sources that look as good as natural light on film and video. The lights also have played a central role in lighting myriad television, commercial and music video productions since 1987.

After 15 years of developing fluorescent products, Kino Flo in 2002 created (with Color Kinetics) the Koloris RGB production LED fixtures designed for motion picture set lighting (The Cat in the Hat, 2003). They followed a few years later with the Kelvin Tile LED fixtures for location and studio.

Portable vs Heft: Innovate lightweight materials result in new era of modular, versatile fixtures for location and studio. Feature production credits are too numerous to list here, but since Barfly in 1985 some include franchise movies like the Avengers series, Iron Man, Captain Marvel (2019), Warner Brothers’ DC universe films like Wonder Woman (2017) and Batman vs Superman Dawn of Justice (2016). Paramount Studio’s stable of Kino products have been workhorses on Feature Impossible series 1-7 and every Star Trek feature since 1995.


The second generation URSA Mini Pro features fully redesigned electronics and a new Super 35mm 4.6K HDR image sensor that combine to give you much higher frame rate shooting. You also get built in ND filters, an interchangeable lens mount, Blackmagic RAW support, and both dual CFast and SD UHS-II card recorders for capturing images at up to 300 frames per second! There’s even a USB-C expansion port that lets you record directly to flash drives or SSD disks for even longer recording times!

Introducing URSA Mini Pro 4.6K G2, a professional digital film camera that combines incredible 4.6K image quality with the features and controls of a traditional broadcast camera! The second generation URSA Mini Pro features fully redesigned electronics and a new Super 35mm 4.6K HDR image sensor that combine to give you much higher frame rate shooting. You also get built in ND filters, an interchangeable lens mount, Blackmagic RAW support, and both dual CFast and SD UHS-II card recorders for capturing images at up to 300 frames per second! There’s even a USB-C expansion port that lets you record directly to flash drives or SSD disks for even longer recording times!
Oscar winning cinematographer Claudio Miranda, ASC turned his lenses to the skies to shoot his most recent feature Top Gun: Maverick with frequent collaborator, director Joseph Kosinski. Tom Cruise reprises his role in the sequel to the legendary 1986 film, along with a new cast of characters played by the likes of Miles Teller and Jennifer Connelly. The blockbuster is slated for release on June 26, 2020.

Previously, he shot Only the Brave, also for Joseph Kosinski, based on the real-life story of the Granite Mountain Hotshots, with Josh Brolin, Miles Teller and Jeff Bridges starring; Tomorrowland for director Brad Bird, Disney’s Brolin, Miles Teller and Jeff Bridges starring; of the Granite Mountain Hotshots, with Josh Brolin, Miles Teller and Jeff Bridges starring; and the Satellite Awards, along with Best Cinematography, for director David Fincher with a 2009 Best Cinematography nomination. The film also earned him cinematography nominations at the 2009 ASC Awards, the BAFTAs and the Satellite Awards, along with Best Cinematography awards from the North Texas, Phoenix, Las Vegas and Houston Film Critics Societies.

Ahead of Benjamin Button’s release, Variety named Miranda one of its 2008 “30 Cinematographers to Watch.” His big break came in 1994, when Dariusz Wolski hired him to work as chief lighting technician on Alex Proyas’ The Crow. As gaffer, Miranda worked on many powerful films including David Fincher’s The Game and Fight Club, as well as the late Tony Scott’s Crimson Tide, The Fan and Enemy of the State. The 2005 Sundance Film Festival hit A Thousand Roads, from director Chris Eyre, marked Miranda’s first feature cinematography credit.

Evidence of Miranda’s thriving television commercial career can be seen thanks to the multiple accolades he has received including: Best Cinematography AICP and Clio awards for the Pocari Tennis spot in 2002; a Clio for Xelibri in 2004; an MVPA for a Beyoncé (feat. Sean Paul) music video in 2004; as well as an AICP award for Heineken in 2005. Miranda lives in Los Angeles with his wife Kelli and greatest accomplishments, daughters Sofia and Lily. He is represented by DDA.

The Cine Gear Expo 2019 Visionary Achievement Award will be presented to Claudio Miranda, ASC in recognition of the significant contributions he has made to advancing the art and craft of Cinematography. The presentation will take place on Friday, May 24 at the VVIP Industry Awards Reception at The Paramount Theater Paseo Grounds.
George Spiro Dibie, ASC started his career shooting documentaries and educational films. By the mid 1970’s he shot over fifty 90-minute shows. Some of his credits for television series and pilots include Barney Miller, Murphy Brown, Driving Miss Daisy, Room for Two, FYI, Trouble with Larry, Nothing in Common, My Sister Sam, Locals and many more.

Throughout his career, Dibie earned numerous awards including 5 Emmy wins and 11 nominations from the Television Academy. Other accomplishments include a 2003 Lifetime Achievement Award from the International Cinematographers Guild, the 2008 ASC Career Achievement Award from the American Society of Cinematographers and the 2008 S.O.C. Distinguished Service Award.

Dibie is the first to serve as the National President of the International Cinematographers Guild, Local 600 IATSE for 20 years. He is a member of the DGA, the TV Academy Cinematography Branch and serves on the Board of Governors of the American Society of Cinematographers and chairs the Education and Public Outreach and Fundraising Committee.

As Chairman of the ASC Fundraising Committee, George is responsible for securing donations from companies and individuals, including ASC members for the long-term health of the organization with a major focus being on funding for the historic Clubhouse. Leading the ASC Education and Public Outreach Committee, which is the organizations major reach to emerging cinematographers and filmmakers, George arranges and hosts panels at the clubhouse and Cine Gear Expo’s annual Hollywood event. Each year George secures an amazing panel of members to support him at the “Dialogue with ASC Cinematographers” presentation which is always a highlight and filled to capacity event at Cine Gear Expo.

George truly embodies commitment to education and knowledge transfer and he devotes a great deal of time to this endeavor.

The Cine Gear Expo 2019 Legacy Lifetime Achievement Award will be presented to George Spiro Dibie, ASC in recognition of the significant contributions he has made to advancing the art and craft of Cinematography. The presentation will take place on Friday, May 31 at the VIP Industry Awards Reception at The Paramount Theatre Paseo Grounds.
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Find out, where to buy or rent the lenses at www.zeiss.com/cine/supremeprime

The Marvelous Mrs. Maisel looks amazing.

Created by Amy Sherman-Palladino, the Emmy® award-winning The Marvelous Mrs. Maisel follows a New York City housewife in the 1950s with a penchant for stand-up comedy. Sherman-Palladino turned to cinematographer M. David Mullen, ASC to launch the series, and Mullen has shared lensing duties with Eric Moynier on the Amazon comedy for the past two seasons.

Mullen explains their approach to the show as heightened naturalism. "Amy and (co-executive producer) Dan Palladino didn’t want a faded sepia look, but they also didn’t want the image to be too sharp and modern."

He adds, "Camera movements are also fast and fluid, Amy and Dan didn’t want a static proscenium-style for the show. And they told me that they didn’t shoot close-ups."

When picking the tools to serve the vision of the show, Mullen initially considered older optics, but he ultimately landed on Panavision Primo Primes, using Angenieux zooms occasionally for a few shots. Rounding out the production’s camera package, Panavision New York provided Alexa Minis (after shooting with Alexa XT’s on season one).

Mullen continues, "Amy designs very complex camera moves for the show. We mostly use the Steadicam for moving shots, with a Betz Tools Wave to maintain the horizon level, but sometimes we employ a Movi and have even mounted it to a telescoping crane with an electro-magnet to be able to attach or detach the Movi."

A drone was also used for the first-time last season to shoot the family car driving into the Catskill mountains.

For lighting, LEDs were relied on for interiors. Mullen also added some bounce lighting with tungsten lamps, and for big-day interiors, large HMI’s outside the windows were favored.

Post production on The Marvelous Mrs. Maisel is done at Light Iron, where the Blackmagic DaVinci Resolve is used for LUT creation and the final grade. Mullen and Light Iron colorist Steven Bodner established a series of pre-sets for the show, which streamlines the work, especially for reoccurring sets and locations.

For the last two seasons, the show’s DIT has sent Bodner a set of stills from set each day, which Bodner used as a reference point for the entire first pass. Once completed, Mullen or Moynier would then visit Light Iron’s New York office to work alongside Bodner or supervise a virtual session from Light Iron’s Los Angeles facility. The results are part of the visual appeal of this wildly popular series.

Stay tuned for season three later this year.
ASC TOP 10 BEST SHOT FILMS OF ALL TIME

1. Lawrence of Arabia (1962)
   shot by Freddie Young, ASC (Dir. David Lean)

   shot by Jordan Cronenweth, ASC (Dir. Ridley Scott)

3. Apocalypse Now (1979)
   shot by Vittorio Storaro, ASC, AIC (Dir. Francis Ford Coppola)

4. Citizen Kane (1941)
   shot by Gregg Toland, ASC (Dir. Orson Welles)

5. The Godfather (1972)
   shot by Gordon Willis, ASC (Dir. Francis Ford Coppola)

   shot by Michael Chapman, ASC (Dir. Martin Scorsese)

   shot by Vittorio Storaro, ASC, AIC (Dir. Bernardo Bertolucci)

8. Days of Heaven (1979)
   shot by Néstor Almendros, ASC (Dir. Terrence Malick)

   shot by Geoffrey Unsworth, BSC with additional photography by John Alcott, BSC (Dir. Stanley Kubrick)

10. The French Connection (1971)
    shot by Owen Roizman, ASC (Dir. William Friedkin)

In the early days of motion pictures, many directors of photography across the United States were faced with the same problem: big, ugly white streaks in their footage created by static electricity discharge from their cameras. Instead of working on their solutions in isolation, two small groups came together to solve this and many other problems of the day—the Los Angeles-based Static Photographers and the New York Camera Club. These two clubs ultimately joined forces and the American Society of Cinematographers (ASC) was founded on January 8, 1919, as an artistic, technical and professional organization dedicated to the advancement of cinematography.

In addition to being thought leaders in solving technical problems in service to the art of cinematography, a great part of ASC’s mission has always included educating the next generation of filmmakers. As the old society in the entertainment industry, its membership holds a deep veneration for its past, but their aggressive shaping of the future of modern imaging has also had a profound impact. Most ambitious has been the activities of the ASC Motion Imaging Technology Council (under the guidance of Curtis Clark, ASC), formed in January 2003. The Council has explored the effect of technology on the making of movies and television shows since its inception, effectively influencing developments in ways that best serve the creative interests of cinematography.

For example, during the transition from film to digital projectors in exhibition, many ASC members were involved with the manufacturers of new digital projectors, ensuring an accurate reflection of the intentions of the filmmakers. More recently, ASC’s proactive collaboration with the Academy of Motion Picture Arts & Sciences (AMPAS) on the development of ACES (Academy Color Encoding System) helped establish it as an industry standard for managing color throughout the life cycle of a motion picture or television production. The influence of the ASC on how images are produced is innumerable and that work will continue into the next century, but it’s the society’s educational efforts that remain the heartbeat of the ASC’s activities. The organization’s tireless Education and Outreach Committee hosts dozens of gatherings each year with film school students who get to meet and ask questions of ASC members. The ASC Master Classes, taught by members, are held regularly as well as internationally, passing artistic knowledge of the craft on to the next generation. And the ASC Vision Committee actively supports minorities who face hurdles in this industry, establishing a scholarship for women and minorities to the Master Class, as well as hosting several networking events to mentor and inspire those coming up the ranks as crew members.

Abiding by its motto since it was created a century ago — Progress, Loyalty, Artistry — the ASC will continue to be at the forefront of shaping modern imaging. At 397 members strong and growing, the next 100 years promises not only award-winning visuals but imagery that breaks barriers and takes audiences beyond the imagination.
Multi-camera production has experienced a renaissance over the last couple years, evolving into a more cinematic style. But cinematographers tasked with creating a richer look to appeal to today's home viewers still face the traditional challenges of shooting multiple camera angles in front of a live audience.

“It’s like shooting a play in real time,” says Donald A. Morgan, ASC, who has won eight Emmy Awards. “I watch a lot of single-camera shows for inspiration. The audience should not feel how something was shot. Geometry has a lot to do with it – the key light is the other actor’s backlight, and camera choreography combined with blocking for all of the different shots must be captured all at once. It’s a beautiful dance.”

Steven Silver, ASC, who has three Emmys on his shelf, notes that it can be a challenge to make the sets look as much like real, practical environments as they are described in the script. “You want to bring a sense of reality to the show and trick the eye whenever possible since most of these sets are built with only three sides.”

George Mooradian, ASC, a seven-time Emmy nominee, explains that it’s all about finding the right balance. “With the A and X cameras shooting opposite each other on a three-walled set, you logistically cannot get a perfect lighting scheme in place. We adjust based on what the producer or director of an episode is wanting, and on what is in the script.”

Emmy-nominee Wayne Kennan, ASC notes that the once customary “flat look” of multi-camera shows is in the past. He points out that faster, more sensitive digital cameras have allowed for lowering the light levels, or footcandles, needed to capture an image over the past five years. “The digital cameras are also way more forgiving with color temperature and different light sources.”

When noting camera advancements that have benefitted cinematographers shooting multi-camera comedy, Emmy-nominee Gregg Heschong admits, “I’d say we’ve finally approached the quality resolution, capability, and latitude that we once had with film.”

The presence of a live audience at a multi-camera production is also a distinctive difference from single-camera comedies. Patti Lee, ASC (Mr. Robinson, See Dad Run) points out, “Although the camera crew rehearses with the actors before the show, they really have to think on their feet because things change in front of the audience – actors improvise, lines are rewritten between takes, and blocking changes.”

Mooradian adds, “In the end, it’s about ‘getting the funny out.’ There may be lighting challenges, but the goal always is to capture the mood, atmosphere, and feelings of the scene in the camera.”
THE COMEDY OF LATE NIGHT

When a legendary talk show host hires a young, female scriptwriter, comedy ensues, but not without some growing pains. That’s the premise for Late Night, written by and starring Mindy Kaling, and co-starring Emma Thompson.

“Director Nisha Ganatra wanted to try and create a naturalistic world, with a touch of heightened realism,” explains cinematographer Matthew Clark.

Locations were conceptualized to match the tone of the story parts. There is Katherine’s (Thompson) personal life at home in Brooklyn, with a rich, warm feel. The talk show studio (on set in a Greenpoint Studio/Warehouse) is crisp and clean with a more neutral feel to it. And the writers’ room (shot in a 17th floor office building in Manhattan) was given a cooler palette.

For lens selection, Clark visited Panavision in Woodland Hills, and got his pick of ‘70s era Ultra Speeds and Super Speeds. He rounded out his camera package there with an 11:1 Primo Zoom and a Panasonic VariCam 35.

After shooting tests, he went to Light Iron in Hollywood where he and colorist Corinne Bogdanowicz tried different looks, playing with saturation, shadows, and grain. “We tried out some pretty stylized filmic emulations, and then adjusted the levels of color in the blacks and highlights to create a more refined look,” notes Bogdanowicz.

Clark adds, “That color prep really helped when the production moved from L.A. to New York, where I collaborated with Light Iron NY colorist Sean Dunckley.”

The cinematographer explains, “We start out with colder hues in the office, introducing a steely look in the shadows. As the story moves forward, we minimize blue for more rosy, warm tones.”

The two-camera, 4K production was produced mostly on tripods and dollies with some Steadicam and occasional handheld. The series also receives the HDR treatment as part of the final deliverables from Dunckley and Light Iron.

Late Night is an Amazon release, hitting theaters June 7.

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ARRI introduces SkyPanel Firmware 4 with 10 amazing new features. SkyPanel Firmware updates are all about adding versatility and control - harnessing the awesome power of the SkyPanel and putting that potential into the hands of the gaffer, lighting designer, or programmer. SkyPanel Firmware 4 takes this ability to new heights with features such as extended color control, light engine Dmx control, additional lighting effects, stage mode, SkyPanel web portal, ultimate Dmx mode, x/y coordinate, and much more. SkyPanel Firmware 4 expands the capabilities of the SkyPanel like never before and offers refined levels of control.

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The award-winning Area 48 Color provides unparalleled color accurate 96-98 TLCI illumination in both white light and RGB. With a small footprint, the new feature is the most compact and powerful, skin tone accurate full-color LED panel light on the market. And with a color temperature range of 30,000K to 2,000K it delivers 13,000 Lumens output (comparable to a 1500W tungsten soft), and draws just 160W. It operates flicker-free and silent (fan-free design) and is totally free of color shift while dimming from 100 percent to zero. It projects accurate, soft output with 305-degree dispersion. To produce full color with extreme accuracy, it incorporates R/G/B plus cool white and warm white LEDs (3000K and 5600K) that are selectively binned ensuring top quality and allowing outstanding saturated and tinted color rendition. The unique onboard touchscreen includes plus/minus green, and color dimming or users can perform ON/OFF and color wheels twisting via DMX/RDM.

BEBOB PRESENTS NEW 24V BATTERY MOUNT
www.bebob.de

To meet the increasing power demands of cameras and lighting systems with a sustainable solution, Munich battery manufacturer bebob developed the B-Mount – a new battery mount that makes it possible to supply 24V devices while providing maximum flexibility regarding the choice of batteries and accessories. This newly developed B-Mount interface has several decisive advantages compared to traditional configurations. The B-Mount provides 24V high-power but is also equipped to support multi-voltage (both 12V and 24V). Being adaptable for the respective needs of compatible devices, the B-Mount makes it possible to supply all devices on set with a single battery system. Special attention was paid to designing a robust construction, featuring the weatherproof interlocking of individual components. The new battery mount has been developed in close consultation with ARRI, who will be using the B-Mount for all of its future cameras.

CINEMATOGRAPHY ELECTRONICS ENHANCES THE CINETAPE 2
www.cinemaelc.com

Cinematography Electronics is now shipping the CineTape 2 with over 50 new enhancements, including wireless, all packed into a single, smaller case. Also available is the Air Mobile2, the perfect wireless companion to the CineTape2. Since 1976, Cinematography Electronics has been a global leader in the manufacturing of professional camera accessories. Products include the CineTape Measure System, the world standard distance measuring system that continuously calculates distance between a subject and the camera’s film plane. Many of their professional camera accessories have been recognized as industry standards and honored with a Technical Achievement Award from the Academy of Motion Picture Arts and Sciences.

CINEMA LIGHTING DEBUTS LATEST MODEL
www.cinelighting.com

In addition to their award-winning products, NBCUniversal Lightblade and Crew Lighting are debuting the latest model of their Standard Series with the new Standard 480; same output, color rendering and saturated color technology as the Standard 410, with several new features. The most significant enhancement is a completely new touchscreen control environment built directly into the fixture. Not only does this greatly simplify local and remote operation, it also provides identical user control on smartphones and tablets. Remote control is available via DMX/RDM, sACN/ArtNet, CRMX wireless and Bluetooth. The Standard 480 supports both single zone and potential multi-zone operation for advanced dynamic lighting effects. Several new applications will be available in the coming months, including CIE color pickers and effects recorders.

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City Theatrical’s Multiverse® marks the fifth generation of City Theatrical’s engineering development for wireless DMX. The Multiverse wireless DMX/RDM system can broadcast as many as 10 universes of DMX data from a single transmitter while producing less radio energy than present day single universe systems. This award-winning system includes Multiverse Shofur Baby®, Multiverse Node, Multiverse Transmitter, Multiverse Gateway, and Multiverse Module for OEM partners. Multiverse’s patent pending breakthrough wireless DMX/RDM technology enables scalability for professional lighting applications never before and includes breakthrough innovations such as dual band operation, auto dynamic limited broadcast, non-interfering RDM, and more.

COOKE OPTICS SHOWCASES ACCLAIMED LENS SETS
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Cooke Optics will demonstrate its strength in the full frame arena with lenses from its S7/i and Anamorphic/i Full Frame Plus lens sets. All nine of Cooke’s acclaimed families of glass will be represented, including the Panchro/i Classic 65mm Macro lens. The award-winning manufacturer will also present the latest developments for the i: Technology metadata system that provides detailed lens data to VFX and post-production teams. This latest version represents a win-win for post-production and producers to understand the value of lens metadata to significantly reduce time and costs in post. In addition, Cooke Optics TV, the lens-agnostic educational content channel, will be shooting and broadcasting live interviews with cinematographers, and camera and film-production professionals from the stand throughout the expo to the Cooke Optics’ Facebook page and Cooke Optics TV YouTube channel.
The disguise technology platform enables creative and technical professionals to imagine, create and deliver spectacular live visual experiences at the highest level. By focusing on combining real-time 3D visualization-based software with high performance and robust hardware, disguise ensures the delivery of challenging creative projects on scale, with confidence. By providing multi-GPU configurations to production applications, disguise doesn’t require any specialized racks or locating PCs away from the production set.

Cubix Corporation is excited to introduce its new line of silent, liquid-cooled professional workstations. With CPU options ranging from Intel Core i7 and AMD Ryzen Threadripper through dual Intel/Keon configurations, Cubix has solutions available to satisfy any production or post production need. Workstation also includes options for liquid-cooled graphics cards for both RTX 2080Ti and Quadro RTX series GPUs, so introducing multi-GPU configurations to production applications doesn’t require any specialized racks or locating PCs away from the production set.

The NEW LINE OF CINELIGHT FIXTURES from Fluotec is available in 2x2 foot QUAD. This affordable pure white light CineLight solution has been designed with tunable, constant output for DMX-enabled high-speed cinema lighting and was developed with the aid of expert cinematographers looking for powerful slow-motion LED lighting solutions.

Infinity Photo-Optical has released their MikroMak™ Primex—comprised of five micro/macro cinema lenses derived from their award-winning technology. Utilizing patent pending tech called Nelsonian™, MikroMaks are available in focal lengths of 125, 85, 70, 50 and 40mm, doing what the company claims has never been achieved in prime lenses. The MikroMaks are impact resistant, easy to handle with an ergonomic shape, and simple and convenient to use with removable contacts that snap into place. The removable eyepieces, matched multipliers, and more.

IndieASSIST is a handheld, battery-powered illuminator designed for production lighting. The IndieASSIST provides exceptional image quality for any camera setup, allowing them to judge images better than ever before. The high-resolution images show true colors and have sharp, high contrast. The great image quality of indieASSIST is far higher than that of conventional systems. The system works internally with 14-bit pixel depth and outputs 10-bit 4:2:2. It facilitates excellent judgement of the scene, including focus and performance, with high visible detail in shadow and highlight areas. indieASSIST can be easily adjusted for 2/3-perf as well as 4-perf cameras and features flicker-free operation, a simple user interface, frame lines, factory and custom presets, several white balance functions as well as automatic and manual exposure control.

Index Photo-Optical releases their MicroKrom™ Primex—comprised of five micro/macro cinema lenses derived from their award-winning technology. Utilizing patent pending tech called Nelsonian™, MicroKroms are available in focal lengths of 125, 85, 70, 50 and 40mm, doing what the company claims has never been achieved in prime lenses. The MicroKroms are impact resistant, easy to handle with an ergonomic shape, and simple and convenient to use with removable contacts that snap into place. The removable eyepieces, matched multipliers, and more.
K-Tek offers a first-of-its-kind backpack that’s specially designed to help sound recordists carry their fully loaded mixer when traveling to rugged locations. The new Stingray Backpack LE (SRP$) makes it fast to pack and unpack a comprehensive gear package and features such gems as multiple storage pockets, a hidden laptop compartment and a built-in stealth cinch cover. Adjustable and customizable, it features MOLLE attachment points for additional gear. Well-padded, the Stingray Backpack gives users the freedom to go where dollars and carts cannot, or are too complicated to use. The mixer/recorder bag slides into the unique docking port, resting until called upon to record. It simplifies packing and makes it more convenient and comfortable to travel by bus, rail or plane, as well as hiking to difficult destinations.

LEX PRODUCTS’ EVERGRIP® POWERCON® ON DISPLAY
WWW.LEXPRODUCTS.COM
Lex Products’ award-winning EverGrip® power CON® Adapter is a flexible device that allows for the easy in-line transition between power CON® and power CON® TRUE1 extensions. The rugged overmold design on 12/3 SJOOW cable creates a strong bond between the cable and connector for superior strain relief and secure termination. When joined, the adapter creates a coupler that eliminates the need for an adapter style connector. As industry use of the power CON® TRUE1 grows, the EverGrip® power CON® Adapter eases the transition from the original “go-to” connector for hundreds of LEDs and moving light designs.

LITRA SHOWCASES NEXT-GEN LITRATORCH 2.0 LIGHT
WWW.LITRA.COM
Litra is proud to present their next generation light, the LitraTorch 2.0. The award-winning LitraTorch is now even better with improvements to CRI, LED optics, battery life, and waterproof rating. The compact, rugged photo and video light continues to build a new category of professional adventure lighting for on-the-go photographers, vloggers, and action sports athletes alike. The LitraTorch 2.0 features all new precision optics. The 16 individual LEDs double the number of the first generation LitraTorch, and each has an individual lens that provides refined lighting and reduced glare. It also has a 10% more battery and improved water proof rating to 60 feet (20 meters) to expand usage under water. Capable of delivering over 2,000 lumens, the Litra Torch 2.0 is the perfect light for handheld camera work.

P+S TECHNIK PRESENTS NEW ANAMORPHIC LENS SERIES
WWW.PSTECHNIK.DE
P+S TECHNIK is presenting their newly designed and improved versions of zooms and prime lenses as part of the TECHNOVISION Classic 1.5x anamorphic lens series - covering larger formats such as full frame (FF-1) and ARRI LF Format. The set includes the anamorphic prime lenses - 40mm, 50mm, 75mm, 100mm, and 135mm - as well as two zoom lenses, 40-70mm and 70-200mm. This 1.5x anamorphic lens series is characterized by outstanding optical and mechanical properties, as well as a large image circle. The features of the TECHNOVISION Classic 1.5x anamorphic lens series offers the DP freedom in designing an image and arranging the film set. For example, the 40-70mm zoom lens has an incredible MCI of 0.8 meters/2-feet-6-inches and comes with an aperture of T3.2 - very fast for a front anamorphic zoom lens. This compact design and light weight of 2.6kg/9 lb. make it a perfect choice for handheld camera work.

PANAVISION SHOWCASES END-TO-END ECOSYSTEM
WWW.PANAVISION.COM
PanaVison, Lee Filters and Light Iron will showcase their latest gear and newest innovations. Panavision's Millennium DXL2 8K camera will be on display for handheld camera work. Comes with an aperture of T3.2 – very fast for a front anamorphic zoom lens. This compact design and light weight of 2.6kg/9 lb. make it a perfect choice for handheld camera work. Notable to the DXL-M package is the Panavision Primo HDR viewfinder and motorized cinema lenses, which create a unique option for filmmakers. Attendees will also have the opportunity to see Panavision's superior large format, spherical, and anamorphic optics. And making its U.S. debut, the LEE 100 fiber system offers precise engineered that includes a spring release for one-handed operation and a customized light locking dial.
**NEWS RELEASES**

**Rental Tracker Unveils V9 of Its All-in-One Software**

www.rentaltracker.com

Powerful, reliable, all-in-one software for tracking and managing inventory, RTPro has the flexibility to tailor workflows and increase warehouse productivity. For 20-plus years, Rental Tracker has helped maximize profits, simplify operations, and gain control. Features include: quoting, reservations, multiple locations, equipment availability, subrentals, expendable purchase orders tracking, utilization, RFID and more. Version 9 features include: Partnership, which encourages percentage-based deals with partners who bring in business and deals which are defined at many different levels such as on-list, off-list, percentage discounts, days per week, and more. Owner, which offers the ability to inventory equipment on consignment and attract clients looking for specialty equipment that the business doesn’t intend to purchase. And lastly, Dashboard, which integrates with RTPros to organize data with a variety of widgets, and Monitor which allows customizable filters and graphs in real-time data from any mobile device.

**SmallHD Introduces Cine 7 Monitor**

www.smallhd.com

SmallHD introduces Cine 7, a family of 7-inch, full HD touchscreen on-camera monitors with cinema camera control and built-in Teradek wireless video technology. Cine 7 delivers a stunning 1080p, daylight viewable, 3,800 nit display providing 100% coverage of the DCI-P3 color gamut. It offers seamless integration of cinema camera control, allowing users to manage a variety of camera settings from the SmallHD software interface. It launched with support for ARRI Alexa Mini, AMIRA, and Mini LF cameras as an optional software license, with support coming for RED, Sony and Canon later this year. Camera control via the Cine 7 interface solves several production issues. Since the ARRI Alexa Mini and AMIRA provide viewing of camera controls only through their electronic viewfinder, control from the monitor is a major convenience. Cine 7 is also an essential tool when the camera is mounted on a Steadicam car.

**SmartSystem Unveils The Arm X1**

www.smartsystem.it

SmartSystem, an Italian company born in 2009 with the aim to develop professional solutions for the cinema industry, will be exhibiting its innovative and unique stabilization system. The heart of this system is Arm X1, a highly engineered stabilization arm with a distinctive design and unique XTune system which allows customizable filters and graphs in real-time data from any mobile device.

**SourceMaker Offers Comprehensive Lighting Catalog**

www.sourcemakerled.com

SourceMaker offers a comprehensive catalog for filmmakers searching for high-quality lighting balls, cloud balls, LED blankets, and LED tubes. SourceMaker has over 18 years of experience as film lighting product designers. Founded by a 30-year IATSE gaffer, each SourceMaker product is designed with the film professional in mind. Their manufacturing department continues to innovate and break ground (or sky), working closely with gaffers, DPs and crew members to help perfect different ideas and designs. In addition to their robust line of signature products, SourceMaker can build, test and deliver custom lighting based on a gaffer’s desired size, output and height specification.

**SpiritLab Optics Showcases Full-Frame Cine Prime Lenses**

www.spiritlaboptics.com

SpiritLab Optics is proud to showcase its 15mm, 24mm, 35mm, 50mm, 85mm, 100mm, 135mm lenses. Their brand new full-frame cine Prime lens designs include an array of features. Users can experience unique cinematic bokeh effects, offering dreamy transitions that are soft and free from hard edges. They are perfect for ultra high-resolution for both 16K and 8K cameras as well as compact bodies, making shooting at narrow and cramped spaces a breeze. Zero breathing and zero-distortion renders make an uncompromisingly perfect image. Lenses are available in aluminum, and titanium on special orders.

**Tiffen Features Steadicam M-2 Preview**

www.tiffen.com

The Steadicam M-2 expands the open architecture of the industry-leading Steadicam M-1 with new lightweight components in a mix-and-match system. Available mid-summer 2019, the Steadicam M-2 features a sleek, new top stage that integrates the revolutionary Steadicam Volt® horizontal stabilization technology for reduced height and weight. It also includes a new ultra-high precision, v-slot milled rigid and rigid carbon fiber posts available in various diameters and lengths for increased customization. The new lightweight base is available with either gold mount or V-lock battery plates and an optional hot- swappable third mount platform. The streamlined monitor mount uses 60mm rod spacing and further reduces the overall weight.

**New LEL S-360 Cart from Studio Carts**

www.studiocarts.com

Studio Carts has created three standard model carts specifically designed for the ARRI S360-C with the end user in mind for easy loading and unloading of cubes. The carts are available in three configurations: Model A with aluminum diamond plate (5 bar) at 507 lbs, Model C with composite hexagonal pattern (hard case panel) at 487 lbs, and Model F with no covers (frame only) at 447 lbs. All feature a size depth of 69x30.5x68 inches. Other features include two independent compartments that can store two ARRI/S360-C at the same time, bumpers on the platforms to absorb shock, a tool slot compartment for accessories, a drawer compartment for remote control and other accessories, and jockey box compartments for three power supply units. Carts also have available storage on top for large accessories and 18x20 crates.

**Sumlight Launches New Sumospace + Lighting Fixture**

www.sumolight.com

SUMOLIGHT is a Berlin-based LED lighting manufacturer, with its USA sister company based in Los Angeles. The SUMOspace+ is an improved redesigned and fully compatible with its predecessor, which won the Cine Gear Expo Technical Award for best Lighting Technology in 2015. The SUMOspace+ now features an internal passively cooled power supply with no moving parts. The lumen output has increased without changing the form factor from its previous version. Furthermore, it utilizes the same legacy product line of accessories: interchangeable lenses, light shaping tools and mounts. The SUMOspace+ has also incorporated the new SUMOsharp™ screwless quick release baby-pin mount for industry standard 15mm. With the SUMOsharp™ integration, the SUMospace+ is easily adaptable for the modular SUMOLIGHT Super Mount system.

**Tereak’s Bolt 4K Offers Zero-Delay Wireless**

www.terakek.com

Tereak showcases the revolutionary Bolt 4K, defining a whole new category of wireless video systems. The groundbreaking technology offers eight times the reliability of previous HD models. 1.5 times more range, and superior image quality. Bolt 4K is the first 4K wireless video system providing uncompressed, zero-latency (1.5) transmission. Unique to Bolt 4K is interoperability, allowing any model range to transmit and receive from the other (i.e. a Bolt 4K 750 is compatible with a Bolt 4K 1500). Bolt 4K transmits 10-bit, 4:2:2 HDR video at a range of up to 1,500 feet line-of-sight over the unlicensed 5GHz band, which can be used in tandem to six receivers simultaneously. For HDR workflows, Bolt 4K supports the HDR-10, PQ, and HLG standards, and can transport extended camera metadata, timecode, and record triggers over the wireless link. Bolt 4K offers the industry’s best security with AES-256 encryption and RSA 1024 key pairing.

**TMB Debuts the Proplex Opto-Splitter**

www.tmb.com

The Proplex Opto-Splitter 2x1 Portable Mount splitter/repeater is the latest addition to a wide range of Proplex network management solutions from TMB. Making its North American debut, the Opto-Splitter 2x1 Portable Mount features a rugged “IP55” Portable Mount chassis with removable ion yoke. With two inputs plus one thru, individually switchable to tap-up to eight isolated outputs, the Opto-Splitter 2x1 is available with or without IOM. Optional single and dual RackMount kits provide ultimate application flexibility. Proplex Opto-Splitters are available in many formats and like all Proplex Data Distribution Devices, designed for extreme conditions, featuring shock-mounted circuitry and advanced thermal management. TMB is exclusive distributor for Proplex Data Distribution.
NEWS RELEASES

TRP WORLDWIDE INTRODUCES CUTTING-EDGE PRODUCTS
WWW.TRPPWORLDWIDE.COM

TRP Worldwide, formerly The Rag Place, has always been at the forefront of cutting-edge solutions for film, television, broadcast, and theater. As the industry leader in the development, manufacture, and supply of set lighting technical fabrics, TRP Worldwide introduced such revolutionary products as ULTRABOUNCER®, MAGIC CLOTH®, GELFAIR®, and KNOCKOUT®. In 2012, TRP Worldwide partnered with DoPchoice to bring you the innovative SNAP system of LED lighting solutions, including SNAPBAG®, SNAPGRID®, SNAPBOX®, and Rabbit-Ears®—the universal mounting solution for your favorite LED fixtures. Now TRP Worldwide is introducing a host of cutting-edge new products, including the SNAPGRID® HONEYCOMB in a variety of sizes, Gaffers Control portable DMX console, SpiderMount 220™ actively monitored vacuum mounting platform, and the Hybrid™ magnet-based shock absorbing system.

EVO1 COLOR WEATHERPROOF IP54 LED PANELS FROM VELVET
WWW.VELVETLIGHT.TV

VELVET, manufacturers of sustainable and professional LED lighting equipment for film and television, releases the EVO1 color weatherproof IP54 LED panels. The panels offer a full range of versatility for any location or studio and feature continually adjustable color temperature from 2,500K-10,000K, an onboard tactile display, CRI and TLCI exceeding 95, fan-free silent passive technology, and incredible light-weight format, all totally dimmable, smooth and flicker-free. EVO1 is also efficient, as it produces more light output with less power consumption in a five lux-per-watt ratio. Full color spectrum light due to V5 LED Technology extend possibilities over traditional technology, producing a wider color gamut and powerful saturated colors. Additionally, it may be operated with standard 14.4V batteries for longer time or offline work. EVO1 also features wireless DMX-RDM through Lumen radio CRMX and Wi-Fi Art-Net to control it from a smartphone/tablet.

VOCAS PRESENTS THE 5-AXIS DIOPTER HOLDER
WWW.VOCAS.COM

The newly developed Vocas 5-axis Dipter holder (0410-0100) is ready for use. The flexible Vocas Dipter holder allows users to enhance their creativity and shoot that shot, previously thought impossible. Any 120mm dipter round can be placed in the holder ring and turned freely a full 360 degrees. The position can be memorized by markings and due to its flexible cuff, the dipter holder will join any lens perfectly. Additionally, the new holder can be adjusted in many ways: pitch, roll, yaw, height and lateral adjustment. For additional accessories like a flexible flag, an interchangeable (1/4 or 3/8 inch) threaded hole is available, located at the top, just where it should be. The Vocas 5-axis Dipter holder is also available in a kit which includes the Dipter holder and a 19mm to 15mm adapter.

G-TECHNOLOGY’S NEW RUGGED DRIVE PERFORMS UNDER PRESSURE
WWW.G-TECHNOLOGY.COM

Western Digital Corp. has expanded its line of rugged products to include the new G-Technology™-branded ArmorATD™ portable hard drive, an ideal drive for enthusiast and professional photographers and videographers seeking to protect their photo, video and audio files. Whether shooting on location in the Moab desert, or working on edit during a morning subway commute, the ArmorATD drive is designed for content creators and audio/visual enthusiasts who want an all-terrain solution for moving and carrying their valuable media and data. With triple-layer shock protection and water/dust/crush resistance, they can be confident in their storage device during transit.

ROCKETMAN SCREENING
SATURDAY JUNE 1, 2019
6:00PM - 8:00PM
PARAMOUNT THEATER

Join us for a Special Industry Screening of Paramount Pictures highly anticipated Rocketman. Rocketman is a musical fantasy about the fantastical human story of Elton John’s breakthrough years. Directed by Dexter Fletcher with Taron Egerton, Bryce Dallas Howard, Richard Madden and Stephen Graham. Admission is Complimentary. Seating is limited so please arrive early.

See What’s Really New!

MikroMak™ PRIMES
THEY DO LIKE NO OTHERS BECAUSE THEY WORK LIKE NO OTHERS
See Them at Booth S105
Next to Atomos - Steps from Sony

5 Primes:
125
85
70
50
40
Full Frame Fit Most Makes

Infinity PHOTO-OPTICAL
www.infinity-usa.com
**FILM SERIES SCREENING SCHEDULE**

**THURSDAY, MAY 30, 2019**
- **8 INDEPENDENT SHORT FINALISTS** - $10.00
  - Sherry Lansing Theater
  - 12:00 Noon - 2:15 PM
  - Moderator: J. Craft
  - Directors: Alison James, Chris Reynolds, Andriy Mundy, Jeremy Matheos, Sam Griffith, Shalini Nair, Esteban Montelad, Chelsea Winters

**THURSDAY, MAY 30, 2019**
- **10 STUDENT SHORT FINALISTS** - $10.00
  - Sherry Lansing Theater
  - 3:15 PM - 6:20 PM
  - Directors: Jeremy Matheos, Matthew Libatique, Steven A. Katz, Alex Dever, Tanya Shaw, Brian Kinney, Matt Cloves, K. O'Neill, Andrew J. Tavener

**FRIDAY, MAY 31, 2019**
- **CINE GEAR EXPO AWARD RECEPTION - INVITATION ONLY**
  - The Paramount Theater and Arclight Grounds
  - 6:00 PM - 10:00 PM
  - Awards Presented:
    - Legacy Lifetime Achievement Award
    - Technical Lifetime Achievement Award
    - Visionary Achievement Award

**SUNDAY, JUNE 2, 2019**
- **ABELCINE’S AC ESSENTIALS 101 WORKSHOP** - $130
  - AbelCine
  - Los Angeles, 801 S Main St., Burbank, CA 91506
  - 10:00 AM - 2:00 PM
  - This workshop provides participants a fundamental understanding of the building and operation of Digital Cinema Cameras. Instruction begins with an introduction to various camera support platforms and ends with a fully built and accessorized camera. Topics will include lens choices and builds as well as associated accessories. Signal output and monitoring will be demonstrated and discussed. This course is ideal for those who have little to no experience working with professional Digital Cinema Cameras. Participants will come away with a good foundation in the following:
    - Camera tripod choices and designs
    - Fluid head set up and function
    - Lenses choices and related accessories
    - Power requirements and choices
    - Electronic accessories for lenses and video
    - Resolution
    - Bit Depth
    - Cables
    - RAW, LOG and REC 709 recording

**SUNDAY, JUNE 2, 2019**
- **ABELCINE’S CAMERA MOVEMENT AND STORYTELLING MASTERCLASS** - $99
  - Tiffen Burbank, 155 Winona Ave., Burbank, CA 91504
  - 10:00 AM - 2:00 PM
  - As filmmaking cameras have evolved over the decades, they have advanced from mechanically complex heavy weights housed in immoveable booths, to lightweight ultra-portable devices barely larger than a cell phone camera, or arguably, the phone in your pocket. With so much cinematic power packed into such a small package, the ability to express the story through camera movement is an expectation now, rather than a desire. But with all the myriad ways to move the camera, it is easy for the art of storytelling to become lost in the simple search to add production value.

  In this Masterclass, we will focus on the effects that various kinds of camera movement have on narrative storytelling and cinematic grammar.

  Attendees will gain a greater understanding of human perception as it relates to movement, the various techniques and equipment used to move the camera effectively, and experience live demonstrations with professional operators. Upon completion, attendees will be able to speak a common language of movement, allowing them to not only create moving shots with more meaning and emotion, but to collaborate with camera operators, cinematographers, and directors to more effectively realize their cinematic vision.

**MASTER CLASSES**

**THURSDAY, MAY 30, 2019**
- **10 MUSIC VIDEO / COMMERCIAL FINALISTS** - $7.00
  - Sherry Lansing Theater
  - 2:30 PM - 6:00 PM

**JUNE 3-5, 2019**
- **ABELCINE’S REDUCTION WORKSHOP** - $1,500
  - AbelCine Los Angeles, 801 S Main St., Burbank, CA 91506
  - 9:00 AM - 5:00 PM EACH DAY
  - REDuAction is a 3-day workshop focused on hands-on learning with the latest RED Digital Cinema camera systems. Sessions are on June 3, 4, and 5.
  - Offering a fully immersive training environment, REDuAction provides the on-set and post-production experience needed to feel confident when shooting with any of RED’s professional cameras. This is real-world training taught by industry professionals. REDuAction is tailored for all skill levels, from students to working professionals. REDuAction instructors teach application knowledge of RED’s entire RAW workflow process, from digital acquisition through post production.

**SUNDAY, JUNE 2, 2019**
- **LIGHTING WORKSHOP** - SOLD OUT!
  - ABC – Official Location Sponsor for the Lighting Master Class
  - 3700 Vanowen Street, Burbank, CA 91505
  - 1:45 PM - 4:45 PM
  - MODERATED BY CINEMATOGRAPHERS:
    - Newton Thomas Sigel, ASC
    - Checco Varese, ASC
    - Matthew Libatique, ASC

  With this seminar you are in for a treat. Here are some incredibly talented cinematographers that will share their knowledge and enthusiasm for this craft. You will have these artists demonstrating and discussing their techniques and problem solving skills. The program is flexible and will evolve until the scheduled date arrives.
CINE GEAR EXPO 2019
MAP & EXHIBITOR LIST

NEW YORK STREET

CINE GEAR EXPO – HOURS
FRIDAY, MAY 31, 12PM – 8PM
SATURDAY, JUNE 1, 10AM – 5PM

*Layout and maps are subject to change
**Canon Presents**

Experience Canon’s Exciting New Sumire Prime Lenses

Join Canon Senior Trainer Charles Zablan for a technical overview and a hands-on experience with Canon’s new Sumire Prime lenses. These new full frame lenses offer a unique, artistically pleasing look with gentle and beautiful skin tones and smooth bokeh, and are Canon’s first PL-mount cinema prime lenses. In this workshop, you will have the ability to work with the Sumire Prime lenses on Canon’s C700 FF full frame camera. See how these powerful tools can help you realize and express your creative vision.

**Digital Cinema Society Presents**

Focus on Large Format Cine Lenses from the Buyer’s POV

The Digital Cinema Society will reprise its annual examination of the Cinema Lens market, this year, with a concentration on covering the expanding sensor sizes of many popular cameras. We’ll see what’s new from some of the top lens manufacturers and how they are reacting to this trend and others such as anamorphic cinematography. If you’re thinking of investing in Cine Lenses, this event is tailored for you. Companies invited to participate include, in alphabetical order: Angenieux, ARRI, Canon, Cooke, Fujinon, Leitz, P+S Technik, Schneider Optics, Sigma, Tokina, and Zeiss.

**NebTek Presents**

See how Producers, VFX houses and crew are using Remote Stream and NebTek Cloud Server with security approvals from Lucasfilm and Disney. We will also demo the new Pomfort LiveGrade Pro with Qtake integration being used on major projects now.

Gayen Nebeker Local 600 DIT, Local 695 Video Assist, RF T ech and CEO of NebTek will present with Andrej Borsuk from In2Core (QTAKE).

NebTek is the North and South American Dealer for QTAKEx software and hardware such as QOD and METACODER. NebTek manufactures custom equipment for the motion picture business including Turnkey Qtake Systems, Nomad Vertical DIT/Videosound/Camera carts, Village Runner multicore cable, NebTek brand batteries and chargers, and custom built cables for power and video. NebTek also provides DIT, Video Assist and RF Tech services with offices in Atlanta, North Hollywood, Salt Lake City and Seattle.

**Panasonic Lumix Presents**

Panasonic Product Announcement

Panasonic Lumix has some exciting new secrets they are ready to unveil at Cine Gear! Join Panasonic and Director of Cinematography, Alice Robbins for a sneak peak at something exciting and new from Lumix.

Alice will cover her initial thoughts on the new products and provide a screening that showcases what is possible with this top secret item.

**Blackmagic Presents**

Blackmagic Design’s New URSA Mini Pro G2: On-Location in The Jungles of Africa

Join Emmy-winning Director and Cinematographer Jody Eldred as he takes us on a journey shooting in equatorial Africa with two renowned UFC fighters, a tribe of persecuted Pygmies, and Blackmagic Design’s newest digital cinema camera. The crew and cameras were stressed to the max with challenges and dangers lurking everywhere, and as the footage and stories demonstrate, it was definitely Mission: Accomplished.

**Zeiss Presents**

Cinematographers Bring a Large Format Look to the Small Screen

In this golden era of television, the rise in content creation and distribution has blurred the line between Film and TV. OTT network standards are reshaping the way cinematographers approach an episodic series, oftentimes creating a cinematic visual style using large format cameras and optics.

Join us for a conversation with three up-and-coming cinematographers as they share their experience toggling between features and television, and how that influences their artistic choices and workflow design.

Panelists include: Cinematographer Zachary Galler (Grudge, The Act) and Cinematographer Sandra Valde-Hansen (Now Apocalypse, After Everything).

Moderated by ZEISS Sales Manager, Cine & Applications Specialist, Snehal Patel.

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PREMIER SEMINARS

FRIDAY MAY 31, 2019

SHOW HOURS: 12:00 PM – 6:00 PM
AWARDS PARTY: 8:00 PM – 10:00 PM

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

Sony Presents

6K Imaging with a Powerfully Small Camera Package

DIT Arthur To (The Revengers, Live by Night, End of Watch) is no stranger to harsh production environments. So when it came time to shoot a documentary about a humanitarian program in Iraq, he chose Sony’s VENICE camera to handle the demanding needs of a warzone situation. Hear how To paired an Alpha 7RII and Sony’s G-Master lenses with VENICE’s time-saving features to craft a nimble approach that maximized his creative freedom.

5:15 PM - 6:15 PM
SCREENING ROOM 5

SOC Presents

Join the Society of Camera Operators discussing the critical role of the Camera Operator on a cinema and television set. How does the Operator work with the Director and Cinematographer? Listen to this group of “A” Camera Operator discuss their career experiences and tips for a smooth and creative production set.

5:30 PM - 6:30 PM
PARAMOUNT THEATER

Canon Presents

Opening Up About Canon’s New Sumire Prime Lenses

Announced earlier this year, Canon’s new Sumire Prime lenses are full frame, PL-mount cinema lenses that offer a unique, artistically pleasing look with gentle and beautiful skin tones and smooth bokeh. In this panel discussion, cinematographers discuss their first impressions after their recent experiences shooting with the lenses.

5:45 PM - 6:45 PM
SHERRY LANSING THEATER

DJI Presents

Filmmakers are finding new and better ways to use drones and electronic camera stabilizers for many aspects of production, including principle photography, specialty shots, VFX elements, and even location scouting. In this panel, join us as industry experts discuss advanced DJI gimbal and drone applications in the field.

6:30 PM - 7:30 PM
SCREENING ROOM 5

IMAGO Presents

On March 16th, Imago, the European Federation of Cinematographers became the International Federation of Cinematographers, paying tribute to the members of more than 20 non-European countries.

Louis-Philippe Capelle, co-chairman of sbc and General Secretary of Imago, will present the new face of Imago and detail the upcoming competitions including participation in Manaki and Camerimage Festivals. He will also give an overview of the Imago International Awards for Cinematography which held their second edition in March 2019 for next year’s awards in Brussels.

7:00 PM - 9:00 PM
PARAMOUNT THEATER

Sony Presents a Special Screening

Join Sony for a free screening of the star-studded comedy Wine Country, which was shot on Sony VENICE.

In honor of Rebecca (Rachel Dratch)’s 50th birthday, Abby (Amy Poehler) plans a scenic Napa getaway with their best, long-time friends. Workaholic Catherine (Ana Gasteyer), post-op Val (Paula Pell), homebody Jenny (Emily Spivey), and weary mom Naomi (Maya Rudolph) are equally sold on the chance to relax and reconnect. Yet as the alcohol flows, real world uncertainties intrude on the punchlines and gossip, and the women begin questioning their friendships and futures. A hilarious and heartfelt comedy directed by Poehler, Wine Country co-stars Tina Fey, Jason Schwartzman and Cherry Jones.

Presented by Sony. Admission is free for Cine Gear attendees. Seating is limited, so please arrive early.

7:00 PM - 8:00 PM
SHERRY LANSING THEATER

Colorfront

Color Management from Capture to Delivery

Presented By Bill Feightner, Colorfront CTO

With today’s wide choice of cameras and multitude of delivery options, maintaining the “Creative Look” – from capture to finish through to the final deliveries – is a challenge which is seldom realized. Utilizing Colorfront Engine, based on a human perceptual model, you can now implement an end-to-end workflow that supports accurately-matched SDR/HDR previews from on-set through dailies, editorial, VFX, finishing and deliverables. After a presentation of the workflow, a panel discussion will follow.

8:00 PM - 10:00 PM
PARAMOUNT THEATER & PASEO GROUNDS

Cine Gear Expo Award Reception

Awards Presented:

Legacy Lifetime Achievement Award
Technical Lifetime Achievement Award
Visionary Achievement Award
Indy, Student Shorts, & Commercial/Music Video Competition winners will be announced.
**Premier Seminars**

**Saturday June 1, 2019**

**Show Hours: 10:00 AM – 6:00 PM**

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**10:30 AM – 12:30 PM**

**Paramount Theater**

**Sony Presents**

Crafting the Look of Guilty Pleasure TV

Join DP Star Berry, 1st AC Colin Duran, and DIT Eric Henson for a case study of their work on the CW series Dynasty.

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**11:15 AM – 12:15 AM**

**Paramount Theater**

**View From Above**

Sponsored by Cine Gear Expo

Former NASA Commander of the International Space Station, astronaut Col. Terry Virts will share stories about life in space, perspectives on our environment and global wealth, and the challenges of filming the IMAX film **A BEAUTIFUL PLANET** in zero gravity.

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**11:15 AM – 12:45 PM**

**Screening Room 5**

**Sony Presents**

**Fujifilm Presents**

Presenting Premiere: Rhinestone Blue Screening with Aisha & Tobias Schliessler ASC

Director/writer Aisha Schliessler collaborated with her father, renowned cinematographer Tobias Schliessler, ASC (Beauty and the Beast, A Wrinkle in Time, Lone Survivor) to make a beautiful, six-minute film about an aging cowboy who sets out to compete in a small-town talent show. When his plan goes awry, he’s left to win something much more meaningful.

Tobias & Aisha will discuss the characteristics and quality of the new, Large Format Fujinon Premista zoom using a Sony Venice Full Frame camera and shooting with a wide variety of popular camera setups ranging from a Chapman dolly and 43’ Hydrascope arm to a Pursuit Porsche Camera Car, Steadicam, and a DJI Ronin Gimbal.

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**11:30 AM – 12:30 PM**

**Paramount Theater**

**Int’l Cinematographers Guild - Local 600**

Landing the Gig and Building A Career

Every freelancer is a CEO. Discovering the best ways to market yourself and plot a career path while continuing to develop practical skills leads to vexing problems of balance, having a vision or knowing what’s the best thing to do now and what comes next. Join ICG president Steven Poster, ASC, a leading publicist, agent, camera operator and camera assistant in discussing what works and how to thrive as a freelancer.

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**11:30 AM – 12:30 PM**

**Screening Room 5**

**Int’l Cinematographers Guild - Local 600**

Landing the Gig and Building A Career (cont.)

Every freelancer is a CEO. Discovering the best ways to market yourself and plot a career path while continuing to develop practical skills leads to vexing problems of balance, having a vision or knowing what’s the best thing to do now and what comes next. Join ICG president Steven Poster, ASC, a leading publicist, agent, camera operator and camera assistant in discussing what works and how to thrive as a freelancer.

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**12:45 PM – 1:45 PM**

**Sherry Lansing Theater**

**American Society of Cinematographers**

Dialogue with ASC Cinematographers

This panel discussion is moderated by Education & Outreach committee chair George Spiro Dibie, ASC, an award-winning cinematographer. The discussions are informal with questions from the audience.

**Moderator:** George Spiro Dibie, ASC

**Panelists:**

- Guillermo Navarro, ASC
- Gregg Heschong, ASC
- Stephen Lighthill, ASC
- James L Carter, ASC
- Daniel Pearl, ASC
- Chuck Minsky, ASC
- Cynthia Pusheck, ASC
- Michael Goi, ASC
- Patti Lee, ASC

See some of their finished work and hear about their creative process, techniques, and challenges.

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**12:45 PM – 1:45 PM**

**Paramount Theater**

**Panavision Presents**

How a Master Combines Art & Science to Create a Visual Aesthetic

John Schwartzman, ASC, the visual artist behind dozens of cinematic triumphs from The Amazing Spider-Man to the Oscar-nominated Seabiscuit, and Dan Saakian, Panavision’s SVP of Optics, will discuss the nexus between concept and toolset that leads to stunning imagery on the big screen. How do capture medium and optics combine with creative inspiration to deliver superlative cinema? From pre-production to post, get a peak inside the thought process behind The Highwaymen, Last Christmas, and Jurassic World 3.

Moderated by David Houring, Sponsored by Panavision.

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**1:00 PM – 2:30 PM**

**Sherry Lansing Theater**

**Blackmagic Presents**

Benjamin L. Brown: Filmmaking With Blackmagic Design Tools

Filmmaker and Cinematographer Benjamin L. Brown has used Blackmagic Design products on features, music videos, industrials, visual effects, and short films since the 2.5K Cinema Camera. He will discuss case studies of some projects and how Blackmagic Design’s tools assisted the creative process and helped deliver a high quality result.

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**1:00 PM – 2:30 PM**

**Paramount Theater**

**Sony Presents**

Get the Best Image Quality with the Fastest Turnaround

In this session, cinematographer Alister Chapman will give a practical, live demo of just how easy it is to work with the amazing data available in the 16 bit X-OCN files of Sony’s VENICE camera. Chapman will then examine the many other ways VENICE provides efficient solutions for creating great images, including the internal ND filter system, using different LUTs for monitoring and exposure checking in addition to adding your creative look to the camera’s output, and the ease of swapping lens mounts or detaching the imaging block to utilize the VENICE Extension System.

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**1:00 PM – 2:30 PM**

**Screening Room 5**

**Sony Presents**

**Using VFX to Create Extraordinary Films on a Budget**

Join us for an exclusive class with Miguel Ortega. Miguel and his partner Tran Ma have made monsters for a living as visual effects artists on feature films including Avatar, Thor, and 300. Learn how they’re now using cutting edge VFX to produce multi-million dollar content on budgets in the thousands.

See some of their finished work and hear about their creative process, techniques, and challenges.

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**1:00 PM – 2:30 PM**

**Screening Room 5**

**LaCie Presents**

The Highwaysman

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**2:30 PM – 3:30 PM**

**Paramount Theater**

**Fujifilm Presents**

Presenting Premista: Rhinestone Blue Screening with Aisha & Tobias Schliessler ASC

Director/writer Aisha Schliessler collaborated with her father, renowned cinematographer Tobias Schliessler, ASC (Beauty and the Beast, A Wrinkle in Time, Lone Survivor) to make a beautiful, six-minute film about an aging cowboy who sets out to compete in a small-town talent show. When his plan goes awry, he’s left to win something much more meaningful.

Tobias & Aisha will discuss the characteristics and quality of the new, Large Format Fujinon Premista zoom using a Sony Venice Full Frame camera and shooting with a wide variety of popular camera setups ranging from a Chapman dolly and 43’ Hydrascope arm to a Pursuit Porsche Camera Car, Steadicam, and a DJI Ronin Gimbal.

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Cine Gear Expo Presents
2nd annual “Got Agent?” Panel at Cine Gear Expo
Moderated by: Jay Holben - Panelists: Craig Mirralla, Innovative Artists / Dan Burnside, Dattner Disporto and Associates / Brian J. Goldberg, Worldwide Production Agency (WPA) / Kristen Billings, Worldwide Production Agency (WPA)

A panel of talent agents will discuss how to get the best career representation. The group will discuss how to meet and navigate the right agent to suit your goals and how to manage your expectations. They will discuss must-haves and ways you can stand out against competition, and opportunities to establish your brand. Half the session will be devoted to a Q&A for attendees to delve into specifics. This is a must-attend for anyone growing their production career.

Int'l Cinematographers Guild - Local 600
HDR On-Set: Are You Ready?
HDR is becoming the standard call for streaming distribution, and with 4K HDR sets predicted to dominate TV sales by 2020, HDR is destined to spread. How does capturing for both HDR and SDR impact the creative process? What does the shift from 6-stop to 14-stop dynamic range displays with an expanded color palette mean for preproduction planning and on-set practices? Hear from cinematographers, digital imaging technicians and colorists who have “been there, done that” about what’s changing and how they are meeting the challenges.

2:00 PM - 3:00 PM
PARAMOUNT THEATER

2:00 PM - 3:00 PM
SCREENING ROOM 5

Sony Presents
High Frame Rate with Sony VENICE
Join us for an in-depth conversation with Jon Joffin, ASC about his work on the upcoming first season of Motherland: Fort Salem. Joffin will also share clips and discuss his creative choices in high frame rate using the new V4 firmware update of Sony’s VENICE camera.

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

3:15 PM - 4:15 PM
PARAMOUNT THEATER

3:15 PM - 4:15 PM
PARAMOUNT THEATER

3:30 PM - 4:30 PM
PARADISE THEATER

3:30 PM - 4:30 PM
PARADISE THEATER

Panasonic Presents
VariCam/EVA1 Show & Tell
Panels: DP Frank Prisco, ASC, DP Johnny Derango, DP Judd Overton, Filmmaker Lije Sarki
For VariCam/EVA1 Show & Tell, cinematographers Frank Prisco, ASC (The Enemy Within), Johnny Derango (Everyone Is Doing Great), Judd Overton (No Activity) and Filmmaker Lije Sarki (Concrete Kids) will discuss their latest projects shot on VariCam and EVA1, as well as screen their latest footage. The discussion will include lighting with Dual Native ISO, run-and-gun shooting, matching VariCam and EVA1, and more.

4:00 PM - 5:00 PM
SHERRY LANSING THEATER

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Canon Presents
Canon Conversations
Canon’s cinema cameras and lenses have had a substantial impact throughout TV and film since the company first entered the market in 2011. In this panel, leading cinematographers will discuss the Canon gear that they’ve used on recent projects, and how it has helped them capture their vision.

Sony Presents
Mixing Cameras in Documentary Production
In documentary filming where you need to capture every single moment with the maximum excitement, there are often situations when a single camera cannot cover the best shot. Using examples from a production chasing thrill-seeking paragliders, award-winning cinematographer Robert William Scribner will share the ease of matching several different cameras in post production using an S-Log workflow. See how a variety of Sony cameras - including FS7 II, FX5 II, Alpha7R III, and RX0 II - were utilized in this high-altitude adventure shoot.

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Zeiss Presents
Uniting Production and Post for a Streamlined VFX Workflow
ZEISS eXtended Data technology unlocks new opportunities that simplify and increase the accuracy of the image capture and processing workflow. It’s an innovative solution that greatly impacts the world of VFX.

In this workshop, get a preview of a new thriller short film STUCO (shot with RED Monstro and ZEISS Supreme Prime) followed by a Q&A with the creative team. Director/Actor Janina Gavankar (Blindspotting), Cinematographer Quyen Tran (Camping), The Foundation Finishing Artist Barry Goch, and Compositing Supervisor Caleb Knowles will discuss the creative benefits of XD technology from ZEISS, and how to best leverage from film set through post-production.

Moderated by ZEISS Sales Manager, Cine & Applications Specialist, Snehal Patel.

Special Industry Screening of Rocketman
Join us for a Special Industry Screening of Paramount Pictures highly anticipated Rocketman.
Rocketman is a musical fantasy about the fantastical human story of Elton John’s breakthrough years. Directed by Dexter Fletcher with Taron Egerton, Bryce Dallas Howard, Richard Madden and Stephen Graham. Admission is Complimentary. Seating is limited so please arrive early.

Moderated by: Jay Holben - Panelists: Craig Mirralla, Innovative Artists / Dan Burnside, Dattner Disporto and Associates / Brian J. Goldberg, Worldwide Production Agency (WPA) / Kristen Billings, Worldwide Production Agency (WPA)

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VENICE.
Created for cinematographers, by cinematographers.

- Full frame 6K sensor
- Dual Base ISO: 500 & 2500
- 8-step internal ND filters
- PL and E lens mounts
- Anamorphic support up to full frame 6K
- Phenomenal latitude and color reproduction
- Fast and efficient 16-bit X-OCN workflow
- Simultaneous recording
- Up to 120fps in 4K (v4.0 this summer)
- Outstanding mobility with Extension System

See VENICE at Booth S101 in Stage 6.