CINE GEAR NEWS 2017
Welcome to Cine Gear 2017!

It is with great excitement that we welcome you to the 22nd Annual Cine Gear Expo at Paramount Pictures Studios in the heart of Hollywood, California, USA.

Cine Gear Expo presents the single biggest opportunity for artists and technicians in the moving image industry to converge, learn and discuss their latest innovations and share industry news while enjoying the ambiance of Hollywood’s oldest and most historic studio lot. Members of the entertainment industry view Cine Gear as the must attend event of the year for maximum exposure and impact.

NEWS there will be! We expect several groundbreaking equipment announcements to take place during the expo. On June 1, the event begins with the Film Competition Finalist Screenings of Student Shorts, Independent Shorts and the Commercial/Music Video segment. The following day winners are announced during the VIP Awards Reception on Friday night, June 2 and will walk away with grand prize packages from our generous sponsors. Also during the VIP affair, Cine Gear Expo will present the Legacy Lifetime Achievement Award and the Technical Lifetime Achievement Award for outstanding contribution to the art and science of filmmaking.

The Exhibition opens Friday, June 2 and continues through Saturday, June 3 with an extraordinary group of vendors and manufacturers who will show their up-to-the-minute tools to enhance creative works and make challenging jobs smoother. Our exhibit space grew to FIVE areas which include indoor locations on Stages 2, 14 and 15. Outdoor exhibits take place on the beautiful NY Streets and enjoy our new B Tank at the gateway to NY Streets. Here a 360 experience awaits you!

On June 2 and 3, more than 30 complimentary seminars, panels and screening organized by companies and associations 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.

As part of the Cine Gear Expo action, watch live streaming on show days in both 2D and 360. Visible at www.cinegearexpo.com and our Facebook and YouTube channels.

Keeping with Cine Gear tradition, watch an Advanced Screening of Le Ride with Special Guest Phil Keoghan, 7pm – 10pm | Friday, June 2, 2017 in the Paramount Theater. Admission is complimentary. Seating is limited.

On June 4, two sold out Lighting Workshop Master Classes take place with talented cinematographers who will demonstrate and share their works and enthusiasm for their craft.

Since its first opening in 1996, Cine Gear Expo has become a truly dynamic educational and interactive company 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.

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

CW Sonderoptic GmbH
Wetzlar, Germany | Los Angeles, USA

www.cw-sonderoptic.com
sales@cw-sonderoptic.com
The new Blackmagic URSA Mini Pro is the world’s first digital film camera with the features and controls of a high performance broadcast camera!

Interchangeable Lens Mounts
With URSA Mini Pro, you get a single camera that works with virtually all professional lenses! You can work with high quality EF photographic lenses, large PL cinema lenses, and even B4 HD broadcast lenses, all with the same camera! URSA Mini Pro comes with an EF mount and you can purchase optional PL and B4 lens mounts separately.

Record to C-Fast or SD Cards
You get both dual C-Fast 2.0 and dual SD/UHS-II SD card recorders so you can choose the media that works best for you. C-Fast cards are ideal for full resolution RAW recording, while common, inexpensive SD cards are perfect for ProRes or RAWHD. With non-stop recording, when one card is full recording automatically continues onto the next!

Built in ND Filters
Built in ND filters with IR compensation reduce the amount of light entering the camera. The filters are designed to match the colorimetry of the camera, providing additional latitude so you can use different aperture and shutter angle settings for shallower depth of field, and specific levels of motion blur even in bright conditions.

Powerful Features and Controls
Like the world’s best broadcast cameras, URSA Mini Pro features tactile control buttons, switches, levers and dials on the side of the camera, giving you direct access to important settings. They’ve laid out logically, making them easy to remember so you can change settings without having to look at the buttons or take the camera off of your shoulder! Plus, every control is redundant!

Blackmagic URSA Mini Pro
$5,995

Includes DaVinci Resolve 12 Studio for editing and color correction.
Marvel Studio’s Guardians of the Galaxy Vol. 2 exploded into theaters worldwide last month picking up where Guardians of the Galaxy ended. The first film was 2014’s highest grossing movie of the summer. The sequel continues the adventures of Peter Quill/Star-Lord (Chris Pratt) and his unconventional crew doing mercenary missions in the aftermath of the recognition they received for saving Xandar.

James Gunn returns as writer-director on Guardians of the Galaxy Vol. 2, which was photographed by Henry Braham, BSC. While the first Guardians was shot entirely in the United Kingdom, production for the second installment shifted to Pinewood Atlanta Studios in Fayetteville, Georgia. The studio has become the largest complex in the U.S. outside of Hollywood. “We needed very big soundstages because our sets were very large, even though a lot of the film is CGI,” explains Gunn. “I like to have as many practical sets as we can and make the environments as real as possible so it balances out the CGI elements.”

Gunn had a vision for the look of the film. “I came into the first Guardians with a very clear idea of exactly what the visuals would be and I did the same thing for this film,” he says. “I really wanted it to be inspired by the look of early pulp novels, 1950s and 1960s, science fiction, old pulp stuff, old Wally Wood art and both the original Flash Gordon and the 1980s Flash Gordon. That’s the heart of where my inspiration came from.”

Braham was on board to help Gunn craft the story. Guardians of the Galaxy Vol. 2 is the first feature film captured with the ground-breaking WEAPON camera using the 8K RED DRAGON VV sensor. “What is brilliant about it, is that’s it’s completely counterintuitive. It’s a large-format camera, yet it’s tiny,” notes Braham. “Modern day filmmaking is about being very, very fluid and very flexible, and it’s about responding to the moment.”

“The image quality of the RED WEAPON combined with the usability—there’s no camera that looks better out them,” Gunn adds. “And today we’re talking about being able to create a look and quality to film that’s never been able to be created before. It really is about creating something new. And I think from the beginning of Guardians of the Galaxy, we wanted to create something new.”

Gunn wanted Vol. 2 to look a bit different from the first movie. “It has a very broad color palette, but I think we’re a little bit more contained and a little bit more controlled than we were in the first film. We make more distinct choices regarding the different locations and exactly what colors we’re using. I also think we’re taking advantage of the grand space-scenes that we have. We’re taking our time with some of these things more than we did on the first movie and we’re soaking in the beauty of it.”

Ultimately, Gunn wants to give audiences something they will look back on and remember. “At the core of the film, the Guardians are a group of outsiders who come together and find a way to make it work. I think that’s what speaks to such a wide array of people. It’s a great feeling when kids come up and say they loved the film and that their parents and grandparents loved it as well. These characters were able to connect to all generations around the world from Thailand to South America to London.”

BRINGING GUARDIANS OF THE GALAXY VOL. 2 TO CINEMA SCREENS
Given the recent trend toward large-format production and professional cinema-grade cameras, the choice of lenses has become an incredibly important creative decision. According to filmmakers, today's larger camera sensors produce a more immersive experience. That's believed to be due to changes in optics and lens geometry required to cover the larger area, which results in depth and angle-of-view cues that are close to human vision.

Recent feature films shot in digital large format include Doctor Strange (shot by Ben Davis, BSC), Rogue One: A Star Wars Story (Grieg Fraser, ACS, ASC), Assassin's Creed (Adam Arkapaw, ACS), Passengers (Rodrigo Prieto, ASC, AMC), Live By Night (Robert Richardson, ASC), Ghost in the Shell (Jess Hall, BSC), and Guardians of the Galaxy Vol. 2 (Henry Braham, BSC). Joining the list are the upcoming Okja (Darius Khondji, AFC, ASC), Robin Hood: Origins (George Steel), Can You Ever Forgive Me (Brandon Trost), as well as Bright (Roman Vasyanov) for Netflix.

For Rupert Sanders' Ghost in the Shell, Hall says he carefully studied anime with the goal of translating the nuanced colors of that look to the screen. "I needed very high-speed lenses because I was going to be shooting in Hong Kong at night," says Hall. "In experimenting with the 65mm camera, I realized that the inherent compression of the large format effectively flattens the perspective of a wide-angle lens, which was perfect for the anime aesthetic and suited my own sensibilities. The (Panavision) Sphero's were the perfect complement providing what I was looking for in terms of texture."

Prieto combined large-format sensors and lenses for director Morten Tyldum's sci-fi journey Passengers. After shooting extensive tests, he ultimately used Panavision Primo 70 lenses. "They maintained the resolution of the big formats," says Prieto. "I was able to open up the lens to T2 or T2.8, and the fall-off and shallow depth of field was really beautiful. It made a very pristine image with high resolution, and yet it had a softness – a more romantic image, in a way."

On Ben Affleck's Live By Night, Richardson used Super Panavision 70 and Sphero 65 lenses. "These vintage lenses had a soft and creamy patina that mixed beautifully with the attributes of the (large sensor) camera," says Richardson. "I was continually surprised by the quality of what we captured, and much was due to the lenses and body."

As filmmakers continue to paint a visual canvas with bigger impact, the large format filmmaking trend is expected to continue, titillating audiences with images that are etched in cinema for years to come.
Based on the hit musical, Million Dollar Quartet, CMT’s Sun Records tells the untold story of the birth of rock ‘n’ roll. The limited eight-episode series profiles the emergence of legendary musicians Johnny Cash, Elvis Presley, Carl Perkins and Jerry Lee Lewis during a time of political change and social unrest. Sun Records’ all-star cast features Chad Michael Murray (Sun Records founder Sam Phillips), Billy Gardell (Colonel Tom Parker), Drake Milligan (Elvis Presley), Kevin Fontye (Johnny Cash), Christian Lees (Jerry Lee Lewis), Kerry Holliday (Ike Turner), Dustin Ingram (Carl Perkins), and more.

The series was directed by Roland Joffé (The Killing Fields, The Mission) and shot by cinematographer William Wages, ASC (Containment, Revolution) with Panasonic VariCam LT 4K cinema cameras in Memphis Tennessee. For Wages, shooting the 1950s-period was his most difficult challenge. “In an odd way, the less distance you are from the period, the more difficult it is to shoot,” he explains. “Doing a civil war period is easy because everything modern needs to go away but for the ’50s, we needed to be in the city.”

Wages shot Sun Records with three VariCam LTs, rented from Division Camera in Los Angeles. He captured UHD (3840x2160) AVC Intra 422 files in V-Log at 23.98-fps. He chose the VariCam LT because it contains the same sensor and imaging qualities as the VariCam 35 but he needed a smaller camera system due to increased Steadicam and handheld gimbal work. He also loves the VariCam’s dual native ISO 800/5,000 ISO for low light shooting.

When shooting at 5,000 ISO, Wages says he’s carrying ¼ of the amount of lighting gear, including working with smaller lights. “The ARRI M18 (3.8K HMI) is as big a light I need,” reveals Wages. As far as traditional open-face HMIs, my principal light is the Jo-Leko 800. It’s basically a Source Four Leko with an 800 Joker back on it. That’s what I do 90% of my work with.”

In terms of lenses, Wages shot with Fujinon 19-90mm and 85-300mm Cabrio zoom lenses, which per Wages, are lighter than most zooms. Because of his efficient workflow, the grading sessions went very smoothly at Deluxe in Toronto. “And I just had one LUT,” reveals Wages. “We started with REC 709, opened up the shadows, brought down the highlights to use more of the capabilities of the camera and then desaturated a bit and created a look that I liked. To me, VariCam is like a film stock and if you start messing with too many LUTs, you can get things confused. If I was going with a high-contrast sci-fi thing, I might not approach it this way. I’m very simple and straightforward as far as a look is concerned because I create everything through lighting. I feel like that’s my job.”

WILLIAM WAGES, ASC CAPTURES THE SPIRIT OF ROCK ‘N’ ROLL
2017 marks 100 years since August Arnold and Robert Richter rented a former shoemaker’s store in Munich to set up shop as a film technology firm. The two young friends started with just one product: a copy machine built on a lathe Richter had received as a Christmas present. Taking the first two letters of their surnames, they christened this new enterprise ARRI.

Today, the company is headquartered at the same address, though the premises have expanded to an entire city block and is just one of numerous facilities around the world. ARRI is still a family-owned enterprises – handed down through generations and overseen by custodians with an emotional investment in the brand.

Dr. Jörg Pohlman, one of two Executive Board members at ARRI AG, notes, “I still find it amazing that this company was founded by two teenagers; they were so young that their parents had to sign the incorporation documents. First and foremost they were film enthusiasts, driven by a love for visual storytelling and technology. If you walk around ARRI today you’ll see that same enthusiasm and passion – it defines who we are and what we do.

Arnold and Richter were camera operators, film producers and an equipment rental outfit before they ever manufactured an ARRI camera. From the very beginning they worked directly with filmmakers. The insight they gained helped them develop equipment that met real on-set needs. In today’s industry, with technology driven at breakneck speed by marketing hype, this philosophy of listening to what filmmakers want – rather than telling them – is more important than ever.

Executive Board member Franz Kraus comments, “ARRI prides itself on being a long-term professional partner to the global film industry. We have never walked away, instead facing difficult times by redoubling our efforts and increasing investment in R&D. The fact that we offer such varied products and services, covering all sides of the industry, gives us a unique perspective and allows each division to benefit from the expertise of all the others. For example, it was our work in digital postproduction that helped us make such a successful transition from film to digital cameras.”

ARRI’s actual anniversary is in September 2017, though the whole year will be marked by numerous celebrations. Currently, an Instagram contest with a grand prize trip to the Munich headquarters asks contestants to share their best photo of what ARRI means to them. Simply tag the photo with @arri and #arri100contest to enter.

ARRI’s long legacy sits predominantly in the celluloid age. But now, in the digital era, the company is bigger than it ever has been, with more employees, more products and more international market share than ever before. At 100 years old, the future has never looked more exciting.

LISA WIEGAND, ASC
ON CINEMATOGRAPHY

Lisa Wiegand does not mince words. Her forthright approach shows in her gutsy shooting style. Never relying on the status quo, she and her loyal crew work hard to bring life to the script, dynamically moving to capture the subtly of each new look. But when she’s on the job there’s always time for a joke, a jab, an infectious giggle—to keep it upbeat regardless of the pressure to make the day. It’s no wonder top producers like Dick Wolf count on her to set the look for new shows and to keep her at work on episodes after successful series.

As our verbal language changes, so does our visual language in order to express the way we live now. So I speak my mind and luckily, our producing team appreciates my perspective. They like my dynamic approach and the fact that I keep it morphing—continually evolving the look.

In addition to the new series Chicago Justice, Wiegand is also known for her work on Chicago Fire, Chicago P.D., Grimm, Necessary Roughness, Wedding Band and Dollhouse.
The screening will be preceded by a special announcement from Sony

Advanced Screening of Le Ride

With Special Guest Phil Keoghan

7pm – 10pm | Friday, June 2, 2017
Paramount Theater

In 1928 a small under-resourced, untested team from New Zealand and Australia lined up in Paris to ride in the toughest sporting event on earth, The Tour de France. 164 riders started, only 41 finished!

Phil Keoghan literally brought this remarkable underdog story back to life riding an original 1928 steel bicycle with no gears, retracing the exact route and sticking to the same schedule – an average of 150 miles a day, completely circumnavigating France in just 26 days!

Le Ride was selected for the 2017 SXSW Festival in Austin; was the second highest grossing film at the New Zealand Film Festival; the opening night film at the Louisville International Film Festival where it won the Festival Favorite Award; the Opening Night Film at the American Documentary Film Festival where it won the Best Director Award and will have a wider international theatrical release this summer with Demand Film.

ADMISSION IS COMPLIMENTARY FOR CINE GEAR ATTENDEES. PRESENTED BY SONY. SEATING IS VERY LIMITED. PLEASE ARRIVE EARLY.

2017 CINE GEAR EXPO LEGACY LIFETIME AWARD TO PETER ANDERSON, ASC

Peter Anderson, ASC, Director of Photography and Visual Effects Supervisor is one of the world’s premier leaders on Hi-Tech productions.

An expert in filming Visual Effects, Digital Cinema, 3-D, Special Venue, Large Format, Theme Park, and High Frame Rate Productions, he is also instrumental to the development of these technologies. Peter has served as Disney Studio’s staff Director of Photography and was head of Visual Effects facilities for both Walt Disney Studios and Universal Studios.

Peter is a member of the American Society of Cinematographers, The International Cinematographer’s Guild, a founding member and first term Board Director of The Visual Effects Society, a member of the Television Academy Cinematographer’s Branch and a Life Member of the Society of Motion Picture and Television Engineers.

As member of the Motion Picture Academy, he serves on the Executive Committees of its Visual Effects Branch and its Scientific and Technology Council, on its Scientific and Technical Awards and Surrogate Committees and former Chairman of its Technical History Subcommitte.

In 2006, Peter received The Visual Effects Society’s Award for his groundbreaking work on “U2 3D”. Other Special and Visual FX Photography film credits include Cirque du Soleil: Journey of Man, Godzilla, The Hunt for Red October, Cocoon, TRON, Close Encounters of the Third Kind, Captain EO and many more.

In 2014, Peter accepted the Motion Picture Academy’s Gordon E. Sawyer Special Oscar “For Technological Contributions that have brought Credit to the Industry” and in 2016, the members and Board of Directors of The Visual Effects Society awarded the title of “FELLOW of the Visual Effects Society”. This title signifies the individual is recognized for earning an outstanding reputation through sustained contributions to the art, science or business of visual effects as well as through meritorious service to the Society and the industry at large.

Peter is the distinguished Head Judge of The Cine Gear Expo Technical Awards for the past four years. He currently leads a team of eleven industry experts with an eye toward the latest in technology who evaluate the best debuting products at Cine Gear’s annual Hollywood affair.

The Cine Gear Expo Legacy Lifetime Achievement Award will be presented to Peter Anderson, ASC on Friday, June 2 during the VIP Awards Industry Reception at The Paramount Theater Paseo Grounds.
LEE Filters is celebrating 50 years of technical excellence and creative innovation in filter production. Their continuous investment in research and development allows the company to embrace new technologies and expand filter capabilities, adapting to the ever-changing filter market.

The LEE Filters story began in 1967, with the incorporation of the company. By 1974, demand growth required the building of a high-tech manufacturing plant in Andover, UK to produce filters in-house. This purpose-built factory allowed LEE Filters to retain complete control over the coating process, ensuring the highest and most consistent quality of filter production. Continued company growth saw the addition of a second Andover site in 1988, to house the administration offices, quality control, and camera filter production.

As world demand continued to increase, LEE Filters USA opened in 1992 to supply filters in North and South America. In 2017, LEE Filters established a new standard in ND filters, introducing the remarkably neutral ProGlass IRND series, designed to meet the exacting needs of all cinematographers.

With over 300 color and diffusion filters, LEE Filters remains the world’s leading manufacturer of professional quality lighting filters.

The Cine Gear Expo 2017 Technical Lifetime Achievement Award will be presented to LEE Filters in recognition of the significant contributions made to advancing the art and craft of Cinematography.

The presentation will take place on Friday, June 2 at the VIP Industry Awards Reception at The Paramount Theater Paseo Grounds. 

Winco offers an extensive selection of standard components for industry. Visit www.jwwinco.com to learn more. Our website has:

• Over 25,000 Items in Stock
• Product Specifications
• Online Buying
• 3D CAD
• J.W. Winco has the ability to ship the majority of orders received within 24 hours!
AADYTECH INTRODUCES PUNCH DAYLIGHT CINEMA
WWW.AADYTECH.COM

The AadyTech Punch Plus is the most powerful daylight balanced white light professional LED fixture available today. Now the Punch series is coupled with high CRI (92+) performance to create the Punch Daylight Cinema fixture. Also available at Cine Gear 2017 will be the Punch Variable Cinema fixture with a color range of 3,000K to 6,000K. Both fixtures are still self-contained with a universal power supply while consuming less than 5 amps of power. AadyTech will also be debuting the JAB Cinema series of fixtures, including the JAB Daylight Cinema, JAB Variable Cinema and the JAB Hurricane Cinema with an IP65 rating suited for outdoor shooting.

AC LIGHTING TO SHOWCASE CHROMA-Q COLOR FORCE II
WWW.ACLIGHTING.COM

Chroma Q6 Color Force II™ is a batten fixture that delivers formidable output and superior color blending, all with smooth even coverage. Using the very latest fully homogenized optics, the Color Force II fixtures’ output is a single, clean and pure beam of light, delivering a superior color blend without unsightly shadows. Advances in LED production methods, combined with Chroma-Q’s proprietary technology, enable the Color Force II to deliver at least 50% more output compared to its predecessors. Factory calibration ensures all units are color matched, so they consistently output the equal color from unit to unit regardless of LED batch or manufacture date. The Color Force II also offers theatrical grade dimming, a practical, user-friendly design, extensive RDM functionality through wired or wireless connection, and a range of multipurpose accessories. It is perfect for a wide range of cyclorama, flood and wall washing applications, and is available in 6 ft / 1.8m, 4 ft /1.2m, and 1 ft / 0.3m versions.

NEW AIRSCOUTER HEAD-MOUNTED DISPLAY FROM BROTHER
WWW.BROTHER-USA.COM

The AIRScouter WD-330C is the latest in a line of uniquely adjustable high-definition head-mounted display from Brother. This innovative viewfinder solution offers a convenient alternative to traditional viewfinders and monitors and helps professional camera and gimbal operators get the shots they want with comfort and ease. The AIRScouter WD-330C accepts an HD-SDI input for a seamless connection to a wide range of cameras, gimbals, and stabilization systems. The wearer can position a 720p HD display over their eye of choice, and they can fine-tune the image with the display’s adjustable focus. The new model also joins a line-up that includes the HD display capable AIRScouter WD-200, which was nominated last year for a Technical Innovation Award by the Society of Camera Operators.

NEW CARPETLIGHT 44 INTRODUCES FLEXIBLE TEXTILE LAMP SYSTEM
WWW.CARPETLIGHT.COM

Engineered and manufactured in Germany, the Carpetlight 44 (patent pending) is the world’s first professional lighting system that is a truly flexible, 4x4 textile lamp, combining textile circuit board and a patent-pending passive cooling system for the newest LED technology. Carpetlight offers customized flexible lamps in any size with any combination of LEDs reaching brightness and color rendering indices (CRI over 96) that have never been achieved before. In contrast to other smart-textile technologies currently used in design and fashion which are merely glimmering or decorative fabrics, Carpetlight’s product delivers a luminous output high enough to light whole objects. Requiring no electrical feed, the Carpetlight system is lightweight, flexible, versatile, efficient and can be rolled, folded, crumpled, wrapped, hanged, hooked and stretched to adapt to any desired form or function.

BLACKMAGIC EXHIBITS THE URSA MINI PRO 4.6K
WWW.BLACKMAGICDESIGN.COM

Blackmagic Design’s URSA Mini Pro 4.6K ($5,995) is a professional digital film camera that combines the incredible image quality of URSA Mini 4.6K with the features and controls of a traditional broadcast camera. It features a Super 35mm 4.6K image sensor that captures up to 460h at 2592 pixels with a massive 15 stops of dynamic range, numerous tactile control buttons, switches and dials that make it faster to use, built-in optical ND-filters, remote Bluetooth camera control, an interchangeable lens mount that lets you change between EF, PL, and B4 lenses of CP.3 FAST 2.0 and dual SDI/USB-HD card recorders for ProRes and RAW recording and more. There’s an external high visibility LCD status display for viewing critical shooting information, a four-inch foldout touchscreen for on-set monitoring and menu settings without needing an extra on-set monitor, professional connections, such as 12G-SDI, XLR audio, built-in high quality stereo microphones, and more.

FULL-GAMUT COLOR LIGHTING FROM CINEO
WWW.CINEOlighting.com

The recently introduced Quantum DB (Qb80) is a full-gamut color lighting fixture featuring 50,000 lumens of Cineo’s proprietary color-tunable white light and a full RGB gamut, which works with the reference-quality white light as a complete lighting toolkit. It provides predictable, repeatable results that are unachievable with any other lighting instrument. The same color shading can be realized throughout the camera regardless of the CCT used for photography. The Qb80 is first in the line of lighting fixtures designed with phosphor-converted saturated color LEDs, extending Cineo’s deep-red color rendering technology. Cineo’s Photo Accurate Dimming, which maps both local and DMX control to camera’s stops, is also fully supported. Weighing under 40 lbs, the Qb80 measures 2 ft x 4 ft x 5.5 in, including the internal 800 watt power supply. It features flicker-free operation and a silent, passive cooling system without fans to ensure that no a noise-free shoot.
CODEX PRESENTS LATEST STORAGE PRODUCTS
WWW.CODEXONLINE

4K productions are generating terabytes of data per day that must be safely backed up and verified before it moves to editorial and post-production. The ability to provide creative teams fast and efficient access to this data becomes a priority, and not many companies that are required to deliver 4K and higher resolution content can easily manage this payload. CodeX presents its newest products to address these storage demands with the new data management rack-mount Thunderbolt-3 capture drive + transfer drive peripherals, and the new CodeX M-Series Storage solution. These products meet the demands of data-heavy production environments and provide safe and secure data management tools for backup, review, transport, and archiving.

INNOVATIVE LENSES FROM COOKE
WWW.COOKEOPTICS.COM

The new Cooke Anamorphic/i 45-450mm T4.5 Zoom will be available beginning late summer 2017. It is a 10x true front anamorphic zoom with 2x squeeze, and an oval bokeh throughout zoom and focus. The color and depth of field characteristics match the Cooke Anamorphic/i 35-140mm zoom and Anamorphic/i Primes. The new zoom comes equipped with iTechnology for frame by frame digital information capture and The Cooke Look®. Additionally, the growing demand for vintage Cooke Speed Panchro lenses prompted Cooke Optics to introduce a modern re-design of the original. The new Cooke Panchro/i Classic Primes recreate the same look and feel of the original with the advantage of modern glass mounted for today’s cameras, and a choice of PL, Sony E or Micro 4/3. Available beginning spring 2017, they come in focal lengths 18, 25, 32, 40, 50, 75, 100 and 152mm.

COOL-LUX DEMOS LIGHTS AND RIGS
WWW.COOL-LUX.COM

Cool-Lux will be demonstrating their Pro Studio LED Light line as well as their newly patented Cool-Rigs. The Pro Studio LED Lights offer a high CRI of >95 for precise color rendering and variable intensity without color shift. The rigs also offer built-in chest support which dramatically improve shoulder stability for rock solid shots even when using large telephoto lenses. Lux Gear focus/lens gears will also be on display, featuring gears that can be installed or removed from lenses quickly and easily without tools.

CUSH LIGHT EXPANDS PRODUCT LINE
WWW.CUSHLIGHT.COM

Every year, Cush Light pushes the envelope of industry-leading color corrected Diode technology. From LED neon to LED balloon lights, the lineup has expanded to include more time-saving and cost-saving solutions. The current set of ready-to-use fixtures is entirely driven by high-current 16-bit Cinematic Dimming Technology options.

DJI PRESENTS THE REDESIGNED RONIN 2
WWW.DJI.COM

DJI’s Ronin 2 is a three-axis camera stabilizer redesigned to give filmmakers the freedom to capture any scene they can imagine. It has more power and torque to carry cinematic cameras and lenses of up to 30 pounds, and is aided by GPS to deliver smooth footage at speeds of up to 75 mph. Ronin 2 is extremely versatile and can be used in every situation from handheld to Steadicam, ready rig, cable cam, vehicle mounts, and drones. Its new carbon fiber design features internally routed cabling, multiple power and data ports, and hot swappable batteries that provide 8 hours of runtime with 2.5 hours of power for the camera and accessories. Ronin 2 also features a new touchscreen interface with full RED camera control and a redesigned mobile app with more intelligent features to allow for unprecedented camera moves that capture smooth, steady footage in every situation and help cinematographers realize their creative vision.

ETC’S GIO @5 OFFERS PROFESSIONAL CONTROL
WWW.ETTCONNECT.COM

ETC’s Gio @5™ offers professional lighting control in a small package. Features include a 2.5-inch footprint with an articulating, 17-inch, multi-touch LCD display; four encoders with haptic feedback, free definable, page-able motorized faders, a master fader pair, and a retractable tray with backlit alpha-numeric keyboard. Its small size is perfect for moving set to set or taking on location, but Gio @5 doesn’t scrimp on programming features. Users get hands-on access to playback, award-winning color controls, touchscreen Magic Sheets and more. Prog memory on the fly is made easy with efficient building with the short-throw motorized faders. The Gio @5 desk can serve as the base of a system for more hands-on control, and add plug-and-play ETC Motorized Fader Wraps for a customized, expanded work world.

FLANDERS SCIENTIFIC PRESENTS NEW MODELS
WWW.FLANDERSSCIENTIFIC.COM

Flanders Scientific, Inc. has announced new models and functionality for its award-winning DM series monitors. Joining the flagship 25” DM2502 OLED monitor are the reference grade 17” DM170 and 24” DM240. These native HD 1080p LCD monitors retain all the features of the DM2502 including real-time LUT updates, cross conversion, zero delay mode, and image flip. DM series real-time LUT update support enables seamless integration with on-set grading applications without requiring standalone LUT boxes. The DM-series monitors can also utilize the IP Remote Utility and recently revealed ScopeStream application for Windows or Macintosh computers. The IP Remote Utility allows for IP remote control of the connected monitor as well as full resolution frame grabe. ScopeStream transmits real-time waveform and vectorscope data from the monitor over IP to a connected computer leaving the reference monitor’s screen unimpeded.

FLUOTECS PRESENTS AWARD-WINNING FRENSIEL
WWW.FLUOTEC.NET

Fluotec’s ‘Big 2K’ VegaLux 300 StudioLED Fresnel® was awarded NewBay’s Best of Show Award, presented by TV Technology at NAB Las Vegas 2017. Fresnel®s are workhorses of stage lighting and the most common luminaire used on television and motion pictures. The VegaLux 300™ Fresnel with the Nebula Diffusion Chamber Technology® system mixes and diffuses the light rays of each LED to emit a pure white light output, specially designed for broadcast and motion picture applications.

GEO’S ALPHA LINE EXPANDS
WWW.GEOFILM.COM

The success of the ALPHA STABILIZED remote heads created by Geo Film Group has spurred the expansion of the ALPHA line, including the 360° Roll Ring accessory. Two additional products this year are the ALPHA Plus, an addition to the ALPHA STABILIZED system offering enhanced horizon control, and the ALPHA-M, designed specifically for off road vehicles, motorcycles and boats. The ALPHA-M has a full 90° in the roll axis (+/-45° each direction). For over 25 years Geo has been leading the industry in unique specialized camera support and remote camera heads. The company has grown into a worldwide leader in specialized support technology and created many successful products.

GIG GLOVES PROTECT BUSY HANDS
WWW.GIG-GEAR.COM

Gig Glove LLC is exhibiting its full line of Gig Gloves, created specifically for production professionals, at Cine Gear for the first time. Designed so the user can perform practically any task without having to remove the gloves, Gig Gloves provide protection on the back of the hand and palms, breathability for extended use, access to the first three fingers via fold-over fingertips, and touchscreen capability directly through the fabric. Original Gig Gloves (yellow and black) provide visibility of the hands in low light environments. Gig Gloves ONYX are a completely black glove for those who needs to be discreet or are required to wear all black. THERMO Gig Gloves, the ultimate “No Compromise” work glove, add a layer of fleece for cold weather environments. All three versions of Gig Gloves come in six sizes (XS - XL).
IDX DEBUTS THREE NEW PRODUCTS
WWW.IDXTEK.COM
IDX has three new products this year: a new Alpha i ND Filter System and two upgraded DUO Compact Li-ion batteries. The Alpha i provides seven 4x6-inch sized filters with density stops from 0.2 to 2.1. Designed for film professionals, these filters solve the problem of color shift and post-production color correction. Color neutrality is delivered throughout multi-camera use, and outdoor and indoor shooting. IDX’s newly improved DUO Compact batteries deliver the performance you’ve come to expect in a compact and light weight design. The DUO-C198 packs 96Wh capacity into a slim form factor weighing just 1.3 lbs. For those needing even longer run times, the DUO-C198 weights just 2.3 lbs with a capacity of 195Wh, and supports up to 14 amp draws, ideal for high power LED lights and digital cinema setups. Both batteries feature the new SMBus 2.0 function, D-Tap Advanced, standard D-Tap, and USB power outputs.

IKAN DISPLAYS LEDS AND MONITORS
WWW.IKANCORP.COM
Ikun’s latest offerings include new lights, monitors, and the latest products from NiSi. The Stryder Bicolor 200 watt LED light (or SB200) is the latest in Ikun’s new Stryder line of COB LED lights. The SB200 is a resilient 5” Fresnel light that can easily change from a wide beam to a tight beam angle with just a click of a latch. With an extremely quiet, active cooling system and a lightweight nylon resin body, professionals can easily keep working through any shoot. Ikun will also show the OBM monitor series: the OBM-U170, OBM-U240, OBM-U310, and OBM-U350L. This comprehensive lineup of 4K production monitors from Ikun is packed with features such as HDR functions, Scopes, 3D LUTS, and more. NiSi’s latest filters and filter holders will also be on display.

RENTAL OPTIONS FROM IMAGECRAFT PRODUCTIONS
WWW.IMAGECRAFTPRODUCTIONS.COM
Imagecraft Productions introduces an array of production equipment suited for every facet of shooting in the television industry. Lenses include cinematic and ENG lenses from Canon and Fujinon. Cameras range from the Sony FS5 and HDC-4300 to the ARRI Alexa Mini and Amarya. Yamaha sound card and the audio equipment. Litepanels and KinoFlo LED and fluorescent systems fill lighting needs. Imagecraft Productions has been in the television production industry since 1984 and is known as one of Los Angeles’ leading rental houses. Their commitment to their clients and 24/7 technical support keeps clients coming back show after show.

IMAGINE PRODUCTS ANNOUNCES PRIMETRANSCODER™
WWW.IMAGINEPRODUCTS.COM
Imagine Products, creators of software for backing up, viewing, sharing, transcoding, and archiving video assets, has released PrimeTranscoder™, a new video transcoding application for Mac users. PrimeTranscoder offers GPU-accelerated transcoding, clips from many to one for editing, and a powerful transcoding application that allows users to convert multiple files to different formats at once. PrimeTranscoder recognizes and converts more than 20 different HS, 4K and raw camera formats, and can create editable or sharable files. By doing all those things simultaneously, PrimeTranscoder maximizes time and makes a more efficient workflow.

J.L. FISHER TO DEMO TELESCOPIC MICROPHONE BOOMS
WWW.JLFISHER.COM
J.L. Fisher has pioneered many innovations in camera movement, and its Model 9, 10, and 11 camera dollies have been the standard in the industry for over 30 years. With manufacturing, rental and service facilities in Burbank, California, and a European service facility in Cologne, Germany, J.L. Fisher is also the leading manufacturer of telescopic microphone booms, available in 4.9 to 8.9mm lengths, which are used in motion picture and television productions, including the Model 6E Microphone Base and Model 7 Boom.

KINO FLO LAUNCHES LED WALL OF LIGHT
WWW.KINOFLO.COM
Kino Flo Lighting Systems’ Celeb 850 LED wall of light, a turbo-charged 3.5K tungsten softlight equivalent fixture with variable 2500K-9900K, 360° color, RGB, green/magenta control, and wireless DMX, has joined a new line of lightweight Select Freestyle LED fixtures. Debuting at Cine Gear Expo, the Select Freestyle LEDs boast detachable LED panels, removable chassie, remote ballasts and twist-on “Kino Grip” mounts, enabling the Freestyle lights to work on grip stands, hang from studio grids or be incorporated into set designs. Kino Flo’s Diva-Lite 3D and Diva-Lite 20 fixtures and kits sport the new Kino Flo Controller software 3.0 with full white light and RGB colors.

NEW LEICA THALIA AND M 0.8 LENSES ON DISPLAY
WWW.CW-SONDEROPTIC.COM
CW Sondersptic has introduced the Leica Thalia large format spherical lenses and Leica M 0.8 lenses. The Thalia lenses, a set of nine prime lenses from 24mm to 180mm, offer an incredibly compelling and character-rich image, including wonderfully Leica-esque skin tones and a slightly curved focus field that more closely matches the way we see the world, in a compact package. The deceptively small M 0.8 high-speed Prime lenses bring super-speed apertures into the user’s hands, weighting about 1 lbs each and offering a full frame image circle for cameras capable of using the Leica M mount. The M 0.8 lenses are built with 0.8 module iris and focus rings for cine accessories, as well as 85mm sunshades with 77mm screw-in filter threads for front filters without needing a matte box.

LIBEC HFMP HANDS-FREE MONOPOD WOVS
WWW.LIBECSALES.COM
The HFMP Hands-Free Monopod is a professional video monopod that is specially designed for free-stand operations. It features a unique system, designed to prevent dust and debris from entering, offers smooth panoramic rotation. The HFMP package includes the monopod, a fully adjustable clamp, and a heavy-duty aluminum stand. The HFMP Hands-Free Monopod is available in two sizes: Small and Large.

LIGHTING PASSPORT: THE FIRST SMART SPECTROMETER
WWW.LIGHTINGPASSPORT.COM
The Lighting Passport is the world’s first smart spectrometer for light testing—the perfect tool for studios, gaffers, and producers. The dedicated mobile app for Studio Lighting (G2S) lets users measure all the useful lighting data such as CCT, TLCI, CRI, spectrum, lux, foot candle, TM 30, gamut and much more. Colorist’s advice and suggested adjustments are also available. Handheld and portable, the Lighting Passport spectrometer line allows users to re-create lighting sets wherever they are. The Lighting Passport is Bluetooth and wireless capable to transfer data to the computer or between users, and is Apple and Android compatible.

LIGHTS! ACTION! COMPANY EXHIBITING GLASS LENSES
WWW.LIGHTSACTIONCO.COM
Lights! Action! Company provides clear and matte finish Fresnel lenses, three- and four-piece lens sets (super wide, wide, medium), and safety lenses for most popular HMI lighting fixtures. The lenses are made of high-quality borosilicate glass materials to maintain maximum high heat tolerances, low-glass expansion, and UV blocking.
news releases

MOLE-RICHARDSON INTRODUCES LED FRENSELS WWW.MOLE.COM

Mole-Richardson Co. is introducing a new line of variable-color LED Fresnels with a color range of 2700K to 6500K in the Baby, 8-Inch Junior, and Studio Junior models. They run from 90V-250V AC, or 28V DC, 92+ CRI, flicker-free and fully dimmable from 100% to zero. All three models include the following features: +/- green correction, AC/DC power, wireless DMX control (Lumen Radio), Bluetooth capable, RDM protocol, firmware updates via USB, dual-user touch screen/textarea and push-select control, and 2700K-6500K variable color.

MYCASEBUILDER OFFERS CUSTOM GEAR INSERTS WWW.MYCASEBUILDER.COM

MyCaseBuilder enables customers to create perfect custom inserts for gear using an online designer tool. Choose from a shape library of lenses, cameras, etc., or use the photo tracer to create custom cutouts. MyCaseBuilder comes with over 25 years of top-notch customer service in the custom foam fabrication industry to ensure that designs meet expectations.

NBCUNIVERSAL AND CINEO ANNOUNCE LIGHTBLADE LED WWW.NBCUNIVERSAL.COM

LightBlade is the latest innovation in LED products from NBCUniversal in partnership with Cineo Lighting. This collaboration combines NBCUniversal’s decades of production and broadcast experience with Cineo’s award-winning proprietary technologies. LightBlade products feature industry-leading quality, variable white light with outstanding color rendering, combined with a full palette of saturated color light. The LightBlade products are versatile, lightweight, silent and flicker-free, built to endure the wear and tear of staging and production. The modular LightBlade will be built into a variety of lighting tools including 4x14-foot Ladder Lights, soft lights with aperture sizes from 3x2-feet to 4x4-feet and individual 4-foot battery-powered linear fixtures.

OSRAM HIGHLIGHTS ITS HMI® DIGITAL LAMPS WWW.OSRAM.COM

OSRAM HMI® DIGITAL lamps are specially designed to illuminate the most complex, demanding productions in the ideal light. The high-performance single-ended metal halide lamps offer extremely bright light up to 100 lumens per watt, and a CRI of +90. The lamps come with OSRAM’s patented UV-Stop, eliminating up to 99.9% of harmful UV emissions. For high-speed digital film applications, HMI DIGITAL lamps provide flicker-free light when used in modes of 1000Hz and greater with high-speed electronic ballasts. Special metal-filament design distributes heat evenly and extends the life of the lamp.

NEW LENS REHOUSINGS FROM P+S TECHNIK WWW.PSTECHNIK.DE

A passion for innovation and exceptional quality - that’s the maxim of P+S TECHNIK, manufacturer of professional cine equipment, offering the widest range of lens rehousings, anamorphic lenses, special lens systems and interchangelbe lens mounts. New rehousings are available for Leica R, Canon FD and Kowa Anamorphic lenses. Recently P+S TECHNIK launched the Kowa Evolutions 2x, based on the original optical design of the former Kowa Prominar anamorphic lenses. Two additional lenses have been added to complement the original set: one wide-angle and a telephoto 135mm. P+S TECHNIK also recently released the popular LensChecker, a compact, mobile lens projector to allow professionals to check lenses on the spot.

PANASONIC SHOWCASES 4K CINEMA CAMERAS WWW.US.PANASONIC.COM/VARICAM

Panasonic’s full-line-up of 4K cinema cameras, including the Varicam 35, Varicam LT, and Varicam Pure, is on display at Cine Gear, as well as the new LUMIX GHS mirrorless camera and the AG-UX180 and AG-DVX200 camcorders for handheld 4K shooting. Fans are eagerly anticipating the announcement of a new cinema camera that is small and lightweight, offers low-cost media and workflow, and delivers true cinematic imagery, which will be announced at the show. See a presentation on the new cinema camera in the Paramount Theater on Friday at 4:11pm.

news releases

PERFECT FOR DRONES: NEW PELICAN™ STORM CASE™ WWW.PELICAN.COM

The Pelican™ IM2275 Storm Case™ offers increased vertical space for holding equipment. A deeper lid and bottom combine total real estate of 9.5 inches deep and the freedom to configure multiple 4K cameras, diagnostic circuit readers, or a drone with accessories. Measuring at 14-inches (length) by 13-inches (width), the IM2275 is compact but still fits equipment into tight spots.

RED TO SHOWCASE DSMC2 CAMERAS WWW.RED.COM

RED Digital Cinema is demonstrating its range of DSMC2 cameras - SCARLET-W™, RED EPIC-W™, and WEAPON® BK S35 and WEAPON BK 4K - in action on a live set. In addition to these cameras, visitors will have an opportunity to interact with RED workflow covering IPP2, HDR, and 8K as well as third-party manufacturers for lenses, camera modules, and accessories. All of RED’s cameras combine superior image quality and cutting edge performance with a compact, lightweight, and modular design.

REEL EFX INTRODUCES RES 5 SPECIAL EFFECTS FAN WWW.REELEFX.COM

Reel Efx, home of Multicam, DF-50 Hazer, Diffusion in a Can, Man-made Tornadoes, and the RE Fan II Turbo, introduces the RES Fan. The RES possesses eco-friendly RHIs compliant construction, power-factor correction, 550-240V universal input, an electric motor with over 3HP and a maximum wind velocity of 600mph with less than a four-foot spread at 18 feet away. Silent Smart Switching eliminates drive noise at low speeds. There is no other powerful, compact wind machine with these features at this price. Boasting a built-in programmable DMX512 with 5-pin XLR, the RES’s dimensions are 22x24-inches at 50 lbs. It has nine blades with a 16-inch diameter and a compact C-stand mount.

RENTALWORKS PRESENTS TRACKING SOFTWARE FOR INDUSTRY WWW.DBWORKS.COM

RentalWorks is a proven, reliable, powerful software solution that was built specifically for the entertainment industry. It combines state-of-the-art rental inventory tracking with secure and accurate accounting and purchasing features, such as RFID and QR code reporting.

SCHNEIDER PREMIERES RADIANT SOFT DIFFUSION FILTERS WWW.SCHNEIDEROPTICS.COM

Schneider Optics has announced the debut of Radiant Soft diffusion filters, which smooth skin imperfections while having minimal effect on contrast. This allows cinematographers to apply heavier diffusion for facial softening without creating blooming effects from in-frame light sources. The first production models of Rhodium Full Spectrum Neutral Density (F3ND) Filters in densities of .3 to 3.0 are now being shown, as well. Exceeding the critical color standards and resolution of 4K, 8K and 9K cameras, they are manufactured to finer flatness/parallelism specifications than ever to help resolve fine details and produce images free from distortion or abnormalities. In the prime market, Schneider is offering the Xenon FF Prime Cine Tilt full-frame primes, offering +/- 4-degree tilt. By maintaining the field of view during tilt functions, they enable previously unimaginable images with live focusing of the focus plane. To zero they become standard primes.

SIGMA SHOWCASES NEW LINE OF CINE LENSES WWW.SIGMAHOTO.COM

Sigma Corporation of America’s brand new line of cine lenses includes the high-speed Super 35 Zoom Line: 18-35mm T2 and 50-100mm T2 (available now for $3999 each); the FF Zoom Line: 24-35mm T2, and the FF High-Speed Prime Line: 50mm T1.4, 85mm T1.4, 135mm T2 (T1.4 available in May in EF and MOUNTS for $3499 each, with PL mount coming in June). Compatible with the latest high resolution, full-frame digital cinema cameras, the lenses combine 100% Sigma optics with a 100% new mechanical structure, offering an outstanding form factor with unbeatable optical performance that appeals to a wide range of cinematographers and videographers. Sigma lenses are designed for industry-standard EF, FF and PL camera mounts.
SKB STUDIO FLYER RACK CASE READY FOR TRAVEL www.skbcases.com

SKB is proud to present the new, improved 15SK-IF2U Studio Flyer 2U Rack Case— the first ever injection molded, waterproof carry-on Studio Rack Case. The 15SK-IF2U Studio Flyer 2U Rack Case is a powerhouse of innovative features packed into a compact, convenient carry-on size. Boasting a virtually indestructible injection molded shell that is both lighter and stronger than the previous 2U Studio Flyer, the 15SK-IF2U also features game changing molded in rack rails—including new rear rack rails—that provide an extra element of security and durability for sensitive studio equipment on the go. A standard 2U rack mount measuring 11.5 inches from front rail to rear rail securely accommodates recording interfaces or video switchers, and a 19x11-inch adjustable surface provides ample room for laptops or monitors. The 15SK-IF2U is proudly made in the USA and comes with an unconditional lifetime warranty.

NEW MONITOR FROM SMALLHD DEBUTS www.smallhd.com

SmallHD is pleased to announce the premiere of the FOCUS 5-inch micro HDMI touchscreen monitor with daylight visibility at under $500. Lipping the ante for on-camera and on-set viewing are the new 5-inch and 7-inch Ultrabright monitors with a breakthrough 2200-nil screen on the 5-inch 503, while the 703 displays 2500 nits – both offering HDR preview. Adding to its production monitors in 13, 17, 18, 24 and 32 inches, comes the most color accurate SmallHD monitor ever. The 1703-P3 features true 10-bit color processing delivering over a billion colors, 100% of the DCI-P3 color space Rec. 709. With 1500:1 contrast ratio and 179-degree viewing angle, Pagebuilder OS and famous toolset, it is perfect for studio or post. The 702-OLED's 7.7-inch screen combines the renowned color accuracy and contrast ratio of an OLED display, with SmallHD's renowned toolset and rugged build.

STUDIO CARTS UNVEILS NEXT GENERATION MAGCARTS www.studiocarts.com

Studio Carts is celebrating 30 years of delivering award winning workmanship and design to the motion picture and television industry with the launch of a new generation of Magcarts, developed in partnership with Mitchia Shiozawa, creator of the Mini, Micro, and Spider Magcart series. The new Magcarts’ practical, real-world innovations and build quality are second to none, with every detail speaking to the company’s careful and thoughtful approach. As always, Studio Carts is pleased to work closely with customers to offer any customization or modification that can be dreamed up. Nalpak, the original creators of the Magliner conversion series, including kits and accessories, has also joined forces with Studio Carts to produce a full line of carts and accessories. Nalpak has made a simple hand truck the film community’s most useful tool.

SWIT ELECTRONICS RELEASES 4K ON-CAMERA LCD MONITOR www.swit.us

SWIT Electronics has recently released a new 5-1073H, with 7-inch 4K on-camera LCD monitor and 1920x1200 resolution. It supports 4K/1080p/HD as well as 2K/35/HD/SD-SDI in and loop out. It has built-in logging, rec709 conversion functions and other features such as false color, blue only, H/V delay, timecode, focus assist, zebra and pixel-to-pixel zoom-in. This monitor can be powered via AC/DC adapter or via V-mount /Gold mount/a various DV battery plates that can be customized according to needs.

THAT CAT PRESENTS AWARD-WINNING SILENT CAT SLIDERS www.camerasliders.com

The Silent Cat Sliders, recipients of the Society of Camera Operators 2017 Lifetime Technical Achievement Award, are the quietest, smoothest and most versatile camera sliders. With a payload capacity of 160 lbs, they also provide the same smooth and quiet ride for smaller camera platforms that weigh as little as 32 lbs. Upon presenting the award to That Cat, SOC Technical Committee Chair Eric Fletcher said, “We are proud to award THAT CAT for their superb engineering and leadership within the production community.” The Silent Cat Sliders are made in the USA and they have been sold throughout the USA and exported to 13 countries.
FILM SERIES
SCREENING SCHEDULE

JUDGES: AMY VINCENT, ASC
ROBERT PRIMES, ASC
NICK TURTURRO

Thursday, June 1, 2017
10 INDEPENDENT SHORT FINALISTS – $10.00
SHERRY LANSING THEATER
12:00 NOON – 1:45 PM
In the Night / Director: Joshua Erkman
LHBO / Director: Wil Blank
Fragile Storm / Director: Don Feld
Monsters / Director: Steve Demond
Strangers In The Park / Director: Gabriel De Santiago
Baggage / Director: Johnny Haey
Gunshoe and Stiletto / Director: Matt Steiner
Hala / Director: Mihail Bag
The Eliminadora / Director: PJ Gaynard
Nana / Director: Mike Manning

Purchase screening tickets in our online store

Thursday, June 1, 2017
10 COMMERCIAL MUSIC VIDEO FINALISTS – $7.00
SHERRY LANSING THEATER
2:15 PM – 2:45 PM
Fickle Friends “Crybaby” / Director: Brother Willis
CR7 Underwear Commercial / Director: Joel Gill
Sohn “Signal” / Director: Mike Janssen
“Relentless” by Siger / Director: BJ McDonald
These Are My Boots / Director: Max Johnston
Dominic Balii “Hope” / Director: Tony Crot
“Let Them Fall” by Arcane Station feat. Marianne Hekkilä / Director: Christopher Meyers
Black Wave / Director: Jeremy Cole
Coca Cola 1944 / Director: Jeff Jingle
Cell Biology by MindMusic / Director: BJ McDonnell

Purchase screening tickets in our online store

Friday, June 2, 2017
AWARDS PARTY
Paramount Theater and Paseo Grounds
8:00 pm – 10:30 pm
Awards for the Winners of the Film Competition, Cinematography Lifetime Achievement, Technical Lifetime Achievement Award
VIP Reception – Competition winners will be announced

Friday, June 2, 2017

c

MASTER CLASSES

Sunday June 4, 2017
Lighting Workshop $80 SOLD OUT!
ARRI - Official location sponsor for the Lighting Master Class Seminar

Moderated by Cinematographers:
David Klein, ASC - Cinematographer on Homeland
LisaWGardner, ASC and her gaffer Ronald Dragoz, Chicago Justice
Theo van de Sande, 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.

1:45 PM - 4:45 PM
LOCATION:
ARRI, 600 NORTH VICTORY BLVD. BURBANK, CA 91502

Sunday June 4, 2017
RED Master Class with Henry Braham, BSC $85 SOLD OUT!
Join Director of Photography, Henry Braham, BSC as he discusses the cinematography of Guardians of the Galaxy, Vol. 2. Learn how Henry’s progressive filmmaking and the high resolution and flexibility of RED cameras helped to produce the desired results for the film. This three hour class will be comprised of lecture, hands-on demo time, and footage review. Scheduled to take place at RED Studios Hollywood on June 4th from 10AM to 1PM.

10:00 AM - 1:00 PM
LOCATION:
RED STUDIOS HOLLYWOOD, 846 N CAHUENGA BLVD., LOS ANGELES, CA 90038
STAGES 4 & 5

HOVER GLOBAL
Unmanned Cinema Solutions
A services company

HOVER has the capabilities to assist in all aspects of development to help formulate the integration of our technology directly into the plan for production.

HOVER works with Pre-Visualization, VFX, Motion Capture as well as Location Scouting, Live Events, News and any other needs of production and media applications.

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CINE GEAR EXPO 2017
MAPS AND EXHIBITOR LIST

CINE GEAR EXPO - HOURS
FRIDAY, JUNE 2, 12PM – 8PM
SATURDAY, JUNE 3, 10AM – 5PM
Visit Us at Booth 44

Shooting Locations
30 Digital Stages | NY Street, Blue Sky Tank & The Alley

Production Resources
Lighting & Grip | Wood Moulding | Manufacturing & Special Effects | Art Services

Post Production Services
6 Full Service Theatres & Screening Rooms | Digital Post, Editorial & QC Services | Stock Footage Library

Sound Services by technicolor at Paramount

5555 Melrose Avenue, Hollywood, CA 90038
323.956.8811
TheStudiosAtParamount.com
**Premier Seminars**

**Friday June 2, 2017**

**11:30 AM - 12:15 PM Paramount Theater**

**Radiant Images Presents**

**VR Cameras A-Z**

Radiant Images is an award-winning solution provider in 2D, 360 and everything related to immersive technology from the leading companies in the industry. Radiant will be presenting an alphabetical, rapid fire of all methods of capturing in 360 video & Virtual Reality from single camera 360 video to multi-camera volumetric capture. Radiant will also present all viewing methods from handsets, headsets to Dome projections.

Panels:

- Michael Mansouri, Co-Founder Radiant Images
- Amanda Shelby, Head of VR Production, Radiant Images
- Andrew Schwartz, Head of Mixed Reality at Radiant Images

**12:30 PM - 1:30 PM Paramount Theater**

**DJI Presents**

Drone usage has become a staple in cinematic television production. With each new innovation comes new decisions to be made by personnel from top-to-bottom including producers, directors, cinematographers, and drone operators. Join DJI, moderated by Michael Chamblis of Local 600, as we discuss how new drone technology is innovating television production in quality, safety, and reliability.

Panels:

- Rodney Charters, ASC Cinematographer (The Last Ship, Criminal Minds: Beyond Borders, 24)
- Decker Watson, Executive Producer/Showrunner, Deadlift Catch
- Ernest Montagua - Drone Operator, Original Productions/Deadlift Catch, Bering Sea Gold
- Deran Sarafian, Director / Producer (Rosewood, The Strain, Rush, House M.D.)
- Chad Daring, Drone Pilot (Rosewood)

**12:45 PM - 1:45 PM Sherry Lansing Theater**

**RED Presents**

Red Bull Media House Discusses Blood Road

Director Nicholas Schrunk and key members of Red Bull Media House’s production team will discuss the making of the feature documentary Blood Road. Blood Road follows the journey of ultra-endurance mountain bike athlete Rebecca Rusch and her Vietnamese riding partner Huyen Nguyen as they pedal 1,200 miles along the infamous Ho Chi Minh Trail. Their purpose was to reach the crash site and final resting place of Rusch’s father, a U.S. Air Force pilot shot down over Laos. Panelists will discuss the creative and technical process, and how this incredibly demanding story came together visually.

Moderated by Andrew Fish of American Cinematographer

**1:45 PM - 2:45 PM Paramount Theater**

**CW Sonderoptic & Leica Present**

Large Format Cinematography with Leica Cine Lenses

View 4K demo footage shot with the Leica Thalia large format lenses on multiple camera formats followed by a discussion of the benefits and characteristics of large format cinematography. The Leica Thalia lenses cover up to 60mm image circle and accommodate the largest digital sensors available. As larger format cinematography becomes more common and accessible, understanding the differences from S35 cinematography is now more important than ever.

**2:00 PM - 3:00 PM Sherry Lansing Theater**

**360RIZE Presents**

How sync and control can transform your next 360-degree video

Speaker: Michael Kintner, CEO

**2:30 PM - 3:15 PM Screening Room 5**

**Canon Presents**

Join Canon Burbank Senior Product Trainer Loren Simons as he walks filmmakers through the latest technologies in the Cinema EOS line that are designed to execute and enhance their ultimate creative vision.

**3:00 PM - 4:00 PM Paramount Theater**

**Blackmagic Presents**

Join DP Vance Burberry for a look at the Blackmagic URSA Mini Pro 4.6K digital film camera. Burberry will walk attendees through the camera’s features, including sensor, image quality, dynamic range, codecs and more, showcasing its use on his recent projects. Burberry will highlight the camera’s form factor and workflows, including how to take advantage of DaVinci Resolve Studio editing, grading and finishing software. The URSA Mini Pro 4.6K combines digital film technology with advanced broadcast features and ergonomics, making it perfect for use in high end feature films, television shows, commercials and indie films as well as broadcast news, studio and even live multi-camera production.

With a background in theater and concert lighting design, Vance Burberry brings more than 25 years of experience to his work as a DP. In addition to shooting music videos for Guns N’ Roses, Alice Cooper, Pearl Jam and others, Burberry has worked on many features, television series and commercials.

**3:15 PM - 4:15 PM Sherry Lansing Theater**

**Zeiss Presents**

The Advantages of Lens Metadata Capture Throughout your Production

Join ZEISS and a panel of DP, DIT and VFX professionals in a discussion of lens metadata, its definition, and its use in the content creation process. We’ll discuss why this data resource is quickly changing the way we make and process video, and how ZEISS has taken this technology to the next level by making metadata available to use in real-time and in post with the introduction of the CP.3 XD lenses & workflow.

The panel will be led by Snehal Patel, ZEISS Sales Manager for Cine and will include:

- Cinematographer Greig Fraser, ASC, ACS – Rogue One, Lion, Zero Dark Thirty
- Cinematographer and VFX Supervisor David Stump, ASC – American Gods, X-Men 2
- DIT Nina Chalda – Baywatch, Scorpion, 10 Cloverfield Lane
- Speaker: Michael Kintner, CEO

**ALL PANELISTS SUBJECT TO AVAILABILITY**

[34](www.cinegearexpo.com)  [35](www.cinegearexpo.com)

[34](www.cinegearexpo.com)  [35](www.cinegearexpo.com)
**PREMIER SEMINARS**

**Friday June 2, 2017**

Show hours: 12:00 pm – 8:00 pm
Awards Party: 8:00 pm – 11:00 pm

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**SOC Presents**

The Operators of Westworld

Join the 2017 SOC Camera Operator of the Year Television nominees, Steve Matzinger, SOC, and Greg Smith, SOC, as they illustrate their creative process crafting the visuals for this HBO hit. Clips from the series will act as a platform for the discussion of how Matzinger and Smith achieved a specific look and feel, while still capturing the subtleties of the actor’s performance.

Moderated by Kate McCullam, Managing Editor of Camera Operator Magazine

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**Panasonic Presents**

New Cinema Camera

Teased at NAB 2017, Panasonic will preview for the first time its new compact cinema camera. Be the first to learn more details on what is sure to be the industry’s most anticipated camera this Fall.

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**Sony Presents**

Demystifying Log vs Linear, the power of 16 bit, and High Dynamic Range

Acclaimed instructor DoP Alister Chapman separates the myths from realities of a 16-bit workflow. Since the introduction of X-O CN - Sony’s easy-to-work with 16-bit linear recording format - it’s as easy to work with as conventional 10-bit codes.

Discover unique features of the F55 and R7 recorder such as 4K at 120fps. Compare log and linear recordings and how it improves image quality. Learn how to best expose 16 bit as well as S-Log2/S-Log3. Discover how to get HDR low noise images that grade easily. Explore the benefits of linear content in post-production and how color managed workflows including ACES make working with Sony’s RAW and X-OCN easy. Examine how the F55’s extended color gamut brings an HDR production to life.

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**Digital Cinema Society Presents**

Focus on Cine Lenses from the Buyer’s POV

Digital Cinema camera technology has been evolving at a fast pace with models becoming obsolete before an owner can amortize their investment. Cine lenses have been a safer haven for equipment investment, but with sensor sizes growing and more economical lenses coming to market, the question of which lenses present the best value has become more complicated for the buyer.

We’ll see what’s new from some of the top lens manufacturers including: Angenieux, ARRI, Canon, Cooke, CW Sonnaroptic/Leica, Fujinon, Schneider Optics, Sigma, and Zeiss. We’ll see how they are creating quality lenses suitable to various cameras while resolution and coverage area keep increasing as camera prices are falling. If you’re thinking of investing in cine lenses, this event is tailored for you.

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**PREMIER SEMINARS**

**Friday June 2, 2017**

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Awards Party: 8:00 pm – 11:00 pm

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**Canon Presents**

A Canon First Look

Join Canon for a screening and discussion of Fram Dock to Dish. Director Andrew Friid (Chef’s Table), DP Bryant Fisher (Hamilton’s America), and DIT Rohan Chitraker (Amityville: The Awakening) tell you everything you need to know about Canon’s impressive dynamic range and features.

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**Adorama Presents**

Aerial Adventures: A Reliquary of the Terrible to the Triumphant

Rob Anderson shares with us a thrilling, humorous, and informative series of experiences with aerial photography and stabilized cinema. From clinging to volcanic ledges with Werner Herzog, shooting for Bollywood, to being intercepted by the Air Force and more. A showcase of the possible and impossible, powered by DJI. Q&A at end of session.

Rob Anderson is the principle cinematographer for Blackwood of Las Vegas, Nevada. His credits include numerous feature films, critically acclaimed documentaries, television series, music videos, and commercials. His passion for flying spans more than 20 years with 5 years’ operating UAVs for commercial films. Follow him on Instagram @instill_me

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**Sony Presents a Special Screening**

The screening will be preceded by a special announcement from Sony

Special guest Phil Keoghan from The Amazing Race will be in attendance and introduce his film Le Ride.

Le Ride is about the first English speaking team to ride in what many believe is the toughest sporting event on earth, The Tour de France. Le Ride was selected for the 2017 SXSW festival in Austin; was the Opening Night film at the Louisville International Film Festival, where it won the Festival Favorite Award; was the Opening Night film at the American Documentary Film Festival where it won the Best Director Award; had a sellout theatrical tour with Regal Cinemas in 12 US cities and will have a wider international theatrical release this summer with Demand Film.

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**Cine Gear Expo Award Reception (Invitation Only)**

Indy, Student Shorts, & Commercial/Music Video Competition winners will be announced
**PREMIER SEMINARS**

**Saturday June 3, 2017**

**Show hours: 10:00 am – 6:00 pm**

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**10:15 AM - 11:15 AM**

**SHERRY LANSING THEATER**

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

Telling Stories with LED Lights

Cinematographers have a new creative tool in their quiver: high quality, LED lighting sources. LEDs offer greater flexibility, control and reliability. They pave the way for greater subtlety and precision, for new kinds of lighting schemes, and for new ways to design and control color. Hear from leading cinematographers and gaffers how they worked with off-the-shelf and custom built sources to fine-tune traditional looks and to explore new visual territory. Learn about their artful use of LED lighting sources to convey mood, character and plot points on motion picture and TV projects.

Speakers: Jess Hall, BSC; Eric Messerschmidt; Rachel Morrison, ASC; and Lisa Wiegand, ASC, (cinematographers) Mike Bauman and Ronald Dragoosh (gaffers)

Moderator: Michael Chambilats, business rep and technologist

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**10:15 AM - 11:15 AM**

**PARAMOUNT THEATER**

**Panasonic Presents**

A Filmmakers Guide to the Panasonic DC-GH5

A hybrid photo camera that is as at home in cinematic production as it is in a photo studio, the GH5 can be a powerful tool in the hands of a filmmaker. This session will cover such topics as workflow enhancement features (folder and file naming, LUT support, etc.), quality improvements over the GH4, advanced features, anamorphic function and future firmware updates.

Presented by Mathew Frazer, National Training Manager, Panasonic Consumer Electronics Company.

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**10:15 AM - 11:15 AM**

**SCREENING ROOM 5**

**Tiffen Presents**

The Latest Groundbreaking Innovations from Tiffen

Proudly introducing the NEW Tiffen NATural ND Filters, Steadicam Air and discussing the art in diffusion.

Panelists: Richard Grudo, ASC and Francis Kenny, ASC

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**11:30 AM - 12:30 PM**

**SCREENING ROOM 5**

**Sony Presents**

Today’s Ultimate Run & Gun Cameras: A Discussion with Media Stranger about Sony’s FS5 & FS7

Media Stranger discusses why FS5 & FS7 are the ultimate run’n’gun cameras and how they have become their productions most reliable workhorses. The panel will consider pros and cons of comparable options on the market today explaining reasons why FS5 and FS7 are Media Stranger’s choice both on production and in post for the majority of their clients including; Coachella Music & Arts Festival, middleweight champion of the world Canelo Álvarez, and many other global brands. Join Ryan Birtcher (Producer, Director, Co-Founder), Joe Stein (Producer, Director, Co-Founder), John Kim (Editor), Lux Dixamare (DP), Vincent Pelin (DP), Brendan Calder (DP)

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**11:30 AM - 12:30 AM**

**SHERRY LANSING THEATER**

**Panasonic Presents**

Don’t Be Afraid of the Dark

Cinematographer William Wages, ASC will share his experiences shooting with the VariCam on two high-profile projects - CMT’s Sun Records and the feature film The Forgivem. Learn how the VariCams’ Dual Native ISO imager changed the way Wages approached these projects.

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**11:45 AM - 12:45 PM**

**SHERRY LANSING THEATER**

**RED Presents**

Guardians of the Galaxy Vol. 2 discussion with DP Henry Braham, BSC

Guardians of the Galaxy Vol. 2 director of photography Henry Braham, BSC will talk about filmmakers’ escalating preference for shooting with larger format digital cameras. Braham shot Guardians of the Galaxy Vol. 2 entirely on the RED WEAPON 8K. Join him by well-known producer, actor, and writer Dean DeFen. Dean will discuss how new formats are driving an evolution in filmmaking for the big screen and touch on his experience using RED including WEAPON 9K.

Moderated by Carolyn Giardina of The Hollywood Reporter

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**12:45 PM - 1:45 PM**

**PARAMOUNT THEATER**

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**12:45 PM - 1:45 PM**

**SCREENING ROOM 5**

**NFP/Insurance West Presents**

Insurance and Rental Contract Pitfalls

Discussion about insurance and rental contracts and how mistakes can cost equipment owners their livelihood. Speakers: Ross Garner, Director, NFP/Insurance West / Joseph Hong, Attorney, West Corzine

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**1:00 PM - 2:30 PM**

**SHERRY LANSING THEATER**

**ASC Presents**

Dialogue with ASC Cinematographers

The artistic nature of cinematography using real-world examples to demonstrate the process of creating a visual style for projects based on each member’s experiences.

Panelists: George Speer Dibie, ASC / John Toll, ASC / Michael Go, ASC / Daniel Pearl, ASC / James L. Carter, ASC / Lisa Wiegand, ASC / Dian A. Morgan, ASC / Russell Carpenter, ASC / Rodney Taylor, ASC / Bill Bennett, ASC / Oxian Cundey, ASC

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**ALL PANELISTS SUBJECT TO AVAILABILITY**
Sony Presents

From the Script to the Big Screen: The Making of a Feature Film

Join Writers/Directors Eshom Nelms and Ian Nelms, and Director of Photography John Ayer as they discuss their newest film Small Town Crime. This is their third collaboration together (after Lost on Purpose and Waffle Street) and they’ll discuss their approach to movie-making, use of different creative and cinematography techniques, and the challenges and lessons learned in taking a film from script to screen. The film premiered at SXSW to critical acclaim and will be released by Saban Films late 2017.


2:00 PM - 3:00 PM

Paramount Theater

2:00 PM - 3:00 PM

Screening Room 5

Sony Presents

Documentary Cinematography: Challenges and Solutions from VICE using FS series camcorders

VICE is all about original reporting and documentaries on everything that matters in the world. Treating the camera as a tool for telling a story, VICE is a leader in their genre for exploring a range of cinematic looks. The network offers viewers daily long-form news coverage across its network of 30 award-winning digital channels. Its latest and most ambitious launch is VICE News Tonight, a nightly news show on HBO following the success of the Emmy winning VICE on HBO. Mixing day-of news reporting with cinematic camera techniques, this team has raised the bar in news filmmaking.

Special guests from VICE Jerry Ricciotti, DoP VICE media, and Zach Caldwell, associate DoP VICE News Tonight will explore the challenges VICE production teams face, and they will present the solutions VICE has researched for the best results in creating a stylistic look across multiple shows.

2:45 PM - 3:45 PM

Sherry Lansing Theater

Sony Presents

Establishing a look from Full Frame Motion Picture Production

Join Executive Producer Glenn Gainor, Director Diedrik Van Rooiijen, Vantage Film GmbH’s Alexander Schwarz and Wolfgang Baumler for a lively discussion of the creative process employed in the upcoming Screen Gems feature film Cadaver. In using pioneering new technologies to realize a high-budget production aesthetic at moderate costs.

A behind-the-scenes exposé of the first major motion picture to be shot entirely on Sony’s α7II full-frame camera, paired with specially engineered Hawk65 Anamorphic lenses to provide a look that can only be realized by shooting on very large image sensors. This insightful session will explore the tools, techniques and creative process of a production which will inspire a new dialogue about the new technology options available to modern motion picture producers.

3:15 PM - 4:15 PM

Panasonic Presents

Shooting Anamorphic with VariCam

Cinematographer Frank Prinzi, ASC will discuss shooting director Perry Lang’s upcoming feature film. An interview with God, with VariCam 35 cameras. The discussion will include tips and techniques on shooting with anamorphic lenses, post workflow with Light Iron, and more.

4:00 PM - 5:00 PM

Sherry Lansing Theater

Radiant Images Presents

VR Production: From Concept to Reality

Featuring industry experts from Production, Cinematography, Direction, Post-Production and Distribution.

Moderated by Andrew Schwartz, Head of Mixed Reality at Radiant Images.

Speakers will include:

Lucie Wilson is founder and Executive Producer at SuperSphereVR
Colin Wilson, Film Producer
VR DOP David Stump, ASC
VR DOP Celine Tricart
Will Mauer, VR, VFX, Animation, Story Development and 3D Conversion
Brian Sommer of IME (Interactive Media and Entertainment Law)

3:15 PM - 4:15 PM

Screening Room 5

Sony Presents

Content Management and Archiving Workflow Challenges Solved by EMBASSY ROW

EMBASSY ROW, the LA- and NYC-based production company behind hit shows Canadian In Arms getting Coffee, Men In Blazers, and Talking Dead, is solving the challenge faced by nearly every production company that needs to quickly and efficiently manage, archive and retrieve thousands of digital video files.

Using the latest cutting edge content management workflow technologies, EMBASSY ROW will discuss how their producers can quickly search and retrieve content, often within two hours of a live show, and how they are migrating a huge library of hard drives and archive tape to a fully digital, simple and immediate workflow. This session will feature a live workflow demonstration of the content and workflow management system employed at EMBASSY ROW and will also feature a look at Sony’s Ci Media Cloud Platform.

4:30 PM - 5:30 PM

Paramount Theater

Canon Presents

Shooting on the EOS C700: How Canon’s Flagship Camera Performs in the Field

Low light capabilities and vast dynamic range are just a few of the features that make the EOS C700 the tool of choice for Russell Carpenter, ASC (Jobs), Steven Poster, ASC (Armitageville: The Awakening), and Polly Morgan, BSC (Holy-Hill). Hear these acclaimed cinematographers chat about the camera that helps them tell their incredible stories, from films to commercials and beyond.

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Sherry Lansing Theater

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Will Mauer, VR, VFX, Animation, Story Development and 3D Conversion
Brian Sommer of IME (Interactive Media and Entertainment Law)
Airstar America  BOOTH S127
10605 Chandler Blvd
North Hollywood, California 91601
United States of America
818-783-0066
www.airstarfilm.com

Akitio  BOOTH S118
2951 Saturn St., Suite B
Brea, California 92821
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657-216-2222
www.akitio.com

American Grip Inc  BOOTH 17
8468 Kewen Ave.
Sun Valley, CA 91352
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818-768-4922
www.AmericanGrip.com

Andra Motion Technologies  BOOTH 30
433 Cutler Ave
Dartmouth, Nova Scotia B3B 0J5
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1-855-444-4575
www.andra.com

Angel City Data Inc.  BOOTH L201
111 N First Street
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Burbank, CA 91502
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818-238-0172
www.angelcitydata.com

Aputure  BOOTH 66
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www.aperture.com

ARRI Inc.  BOOTH S222
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United States of America
818-841-7070
www.arrir.com

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www.thesasc.com

Atlas Lens Co.  BOOTH P112
www.atlasking.com
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www.atomos.com

Audio/Video BrandBuilder Corporation  BOOTH 151
1206 Apollo Road
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Australian Cinematographers Society
BOOTH 131A
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Backstage Equipment, Inc.  BOOTH 92
8052 Lankershim Bl.
North Hollywood, CA 91605
United States of America
(818) 504-6026
www.backstageweb.com

Band Pro Film & Digital, Inc.  BOOTH 70
3403 W. Pacific Avenue
Burbank, CA 91505
United States of America
818-841-9655
www.bandpro.com

BB&S Lighting  BOOTH S107
PO Box 1776
Venice, CA 90294
United States of America
310-491-6259
www.bbslighting.com

Blackmagic Design  BOOTH S226
2875 Bayview Dr
Fremont, CA 94538
United States of America
408-954-0500
www.blackmagicdesign.com

Black-Tek  BOOTH 98B
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Krailling, 82152
Germany
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www.blueexp.com

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www.bluesheapusa.com

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www.bolandcom.com

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www.brighttangerine.com

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2256 Broadway, Ste 103A, Glendale, CA 91205
United States of America
www.brightcast.us

Brite Shot, Inc  BOOTH L601
245 West 55th Street
Suite 503
New York, New York 10019
United States of America
212-219-0002
www.briteshot.com

Broncolor  BOOTH S23
1080A Garden State Road
Union, New Jersey 07083
United States of America
908-754-5800
http://www.hasselbladbrom.com

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908-252-3006
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<td>Bulbtronics, Inc.</td>
<td><a href="http://www.bulbtronics.com">www.bulbtronics.com</a></td>
<td>818-561-2208</td>
<td>2210 N. Screenland Drive</td>
<td>Booth S101</td>
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<td>Cable Defender</td>
<td><a href="http://www.cabledefender.com">www.cabledefender.com</a></td>
<td>818-786-1234</td>
<td>1070 E. Front street Suite E</td>
<td>Booth S154</td>
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<td>Camdeus Film</td>
<td><a href="http://www.camdeus.com">www.camdeus.com</a></td>
<td>818-764-1234</td>
<td>One Canon Park Melville, NY</td>
<td>Booth 12</td>
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<td>Carl Zeiss SBE, LLC</td>
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<td>914-681-7747</td>
<td>514 Lyons Bay Road Nokomis, FL</td>
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<td><a href="http://www.carpetlight.com">www.carpetlight.com</a></td>
<td>818-760-8240</td>
<td>10663 Burbank Blvd</td>
<td>Booth S116</td>
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<td>Cartoni USA-Manios Digital &amp; Film</td>
<td><a href="http://www.maniosdigital.com">www.maniosdigital.com</a></td>
<td>888-80CRANE</td>
<td>5321 Derry Avenue Suite G</td>
<td>Booth S131</td>
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<td>Chimera Lighting</td>
<td><a href="http://www.chimeralighting.com">www.chimeralighting.com</a></td>
<td>+44 (0)78 993 0557</td>
<td>1812 Valeec Lane Boulder, CO</td>
<td>Booth S218</td>
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<td>Cineo Lighting</td>
<td><a href="http://www.cineoadv.com">www.cineoadv.com</a></td>
<td>310-888-6135</td>
<td>201 N. Lincoln Street Burbank, CA</td>
<td>Booth S133</td>
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<td>CinePower</td>
<td><a href="http://www.cinepower.com">www.cinepower.com</a></td>
<td>+44 (0)3626 886433</td>
<td>3450 Calabuga Boulevard W Unit 103</td>
<td>Booth 6A</td>
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<td>Cinefex</td>
<td><a href="http://www.cinefex.com">www.cinefex.com</a></td>
<td>+44 (0)77 893 0557</td>
<td>1200 N. Lincoln Street Burbank, CA</td>
<td>Booth S207</td>
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<td>CineLED</td>
<td><a href="http://www.cineled.com">www.cineled.com</a></td>
<td>+44 (0)784 501 506</td>
<td>514 Lyons Bay Road Nokomis, FL</td>
<td>Booth S100</td>
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<td>Cinematography Electronics</td>
<td><a href="http://www.cinematec">www.cinematec</a> electronics.com</td>
<td>818-706-3334</td>
<td>5231 Derry Avenue Suite G</td>
<td>Booth S68</td>
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<td>Cinemill's Corporation</td>
<td><a href="http://www.cinemillscorp.com">www.cinemillscorp.com</a></td>
<td>818-843-4560 ext. 103</td>
<td>91 Commercial St.</td>
<td>Booth S207</td>
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<td>Cinemoves Europe</td>
<td><a href="http://www.cinemoves.com">www.cinemoves.com</a></td>
<td>818-492-9175</td>
<td>310-888-1000</td>
<td>Booth P100</td>
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<td>Cinemoves Inc.</td>
<td><a href="http://www.cinemoves.com">www.cinemoves.com</a></td>
<td>818-888-8000</td>
<td>1701 Route 22 East Unit D</td>
<td>Booth S207</td>
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<td>Core SWX</td>
<td><a href="http://www.coreswx.com">www.coreswx.com</a></td>
<td>516-595-7488</td>
<td>5412 Wyndmoor Circle Bartlett, IL</td>
<td>Booth 32</td>
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<td>Creative Handbook</td>
<td><a href="http://www.creativehandbook.com">www.creativehandbook.com</a></td>
<td>818-752-3200</td>
<td>1052 Riverside Dr Toluca Lake, CA</td>
<td>Booth S2</td>
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<td>Cubix Corporation</td>
<td><a href="http://www.cubix.com">www.cubix.com</a></td>
<td>775-888-1000</td>
<td>2800 Lockheed Way Carson City, CA</td>
<td>Booth P100</td>
</tr>
</tbody>
</table>

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**Cush Light LLC**

P.O. Box 90492
Pasadena, CA 91109
United States of America
323-418-2874
www.CushLight.com

**CW Sonderoptic**

8783 Beverly Blvd
West Hollywood, CA 90048
United States of America
323-863-6678
www.cwsonderoptic.com

**DADCO**

11078 Fleetwood St
Sun Valley, CA 91352
United States of America
818-768-8866
www.dadcopowerandlights.com

**Database Works, Inc.**

500 S. Kramen Blvd Suite 110
Brea, CA 92821
United States of America
714-203-8818
www.dbworks.com

**DDP Americas**

5104 Lillian Street
Houston, TX 77007
United States of America
206-310-8537
www.ddp-americas.com

**DeSisti- Coemar**

Booth S207
101 Route 22 East Unit D
Mountainside, New Jersey 07092
United States of America
908-317-0020
www.desisticoemar.com

**Digital Video Services, Inc.**

BOoth S111C
6719 La Jirga Blvd.
Los Angeles, CA 90045
United States of America
323-296-2752
www.dvsones.com

**DJI**

Booth S503
201 S Victory Blvd Burbank, CA 91502
United States of America
818-975-2000
www.DJI.com
<table>
<thead>
<tr>
<th>Company Name</th>
<th>Booth Number</th>
<th>United States of America</th>
<th>Address</th>
<th>Phone</th>
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<tbody>
<tr>
<td>English Stix</td>
<td>BOOTH S203</td>
<td>323-952-7330</td>
<td>6215 Shiloh Crossing, Suite G, Alpharetta, GA 30005</td>
<td>+1 787 835 4934</td>
</tr>
<tr>
<td>ETC</td>
<td>BOOTH S135A</td>
<td>714-544-9998</td>
<td>1689 Regatta Blvd, Richardson, CA 94804</td>
<td>818-522-4590</td>
</tr>
<tr>
<td>EVS</td>
<td>BOOTH 28</td>
<td>818-999-8446</td>
<td>951 SanDisk Drive, Milpitas, CA 95035</td>
<td>+1 678 835 4934</td>
</tr>
<tr>
<td>Filco Emergency Systems</td>
<td>BOOTH 110</td>
<td>510-620-5000</td>
<td>510-620-5000</td>
<td><a href="http://www.filmtools.com">www.filmtools.com</a></td>
</tr>
<tr>
<td>Film and Digital Times</td>
<td>SO2</td>
<td>818-397-5268</td>
<td>951 SanDisk Drive, Milpitas, CA 95035</td>
<td>+1 678 835 4934</td>
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<tr>
<td>Fodexx</td>
<td>BOOTH S124</td>
<td>818-999-8446</td>
<td>2022 Bahama Street, Chatsworth, CA 91311</td>
<td>818-999-8446</td>
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<tr>
<td>Fodiox Pro</td>
<td>BOOTH P108</td>
<td>818-999-8446</td>
<td>2022 Bahama Street, Chatsworth, CA 91311</td>
<td>818-999-8446</td>
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<td>G-Mark Optics</td>
<td>BOOTH 72B</td>
<td>818-397-5268</td>
<td>951 SanDisk Drive, Milpitas, CA 95035</td>
<td>+1 678 835 4934</td>
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<tr>
<td>HD Optics &amp; Camera</td>
<td>BOOTH 14</td>
<td>818-397-5268</td>
<td>951 SanDisk Drive, Milpitas, CA 95035</td>
<td>+1 678 835 4934</td>
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<tr>
<td>Hedén Group AB</td>
<td>BOOTH 77</td>
<td>818-397-5268</td>
<td>951 SanDisk Drive, Milpitas, CA 95035</td>
<td>+1 678 835 4934</td>
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<tr>
<td>High Sight</td>
<td>BOOTH 86</td>
<td>818-397-5268</td>
<td>951 SanDisk Drive, Milpitas, CA 95035</td>
<td>+1 678 835 4934</td>
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<tr>
<td>Hive Lighting</td>
<td>BOOTH S104</td>
<td>818-397-5268</td>
<td>951 SanDisk Drive, Milpitas, CA 95035</td>
<td>+1 678 835 4934</td>
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<tr>
<td>Honeycrates.com</td>
<td>BOOTH S115</td>
<td>818-397-5268</td>
<td>951 SanDisk Drive, Milpitas, CA 95035</td>
<td>+1 678 835 4934</td>
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<tr>
<td>Hover</td>
<td>BOOTH 208</td>
<td>818-397-5268</td>
<td>951 SanDisk Drive, Milpitas, CA 95035</td>
<td>+1 678 835 4934</td>
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<tr>
<td>HSD</td>
<td>BOOTH 131</td>
<td>818-397-5268</td>
<td>951 SanDisk Drive, Milpitas, CA 95035</td>
<td>+1 678 835 4934</td>
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<tr>
<td>HydroFlex, Inc</td>
<td>BOOTH 48</td>
<td>818-397-5268</td>
<td>951 SanDisk Drive, Milpitas, CA 95035</td>
<td>+1 678 835 4934</td>
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<td>Hypermedia International</td>
<td>BOOTH USA</td>
<td>818-397-5268</td>
<td>951 SanDisk Drive, Milpitas, CA 95035</td>
<td>+1 678 835 4934</td>
</tr>
</tbody>
</table>

**Note:** The table above lists a sample of exhibitors and their booth numbers at Cinegear Expo, including their website links for further information. The complete list is available at the event website.
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**IATSE Local 728**
**BOOTH P107**
1001 W Magnolia Blvd
Burbank, CA 91506
United States of America
818-954-0728
www.iatse728.org

**ICG Magazine/ICG Local 600**
**BOOTH 23**
7755 Sunset Blvd
Hollywood, CA 90046
United States of America
323-876-1160
www.icgmagazine.com

**IDX System Technology, Inc.**
**BOOTH 55**
237 Crenshaw Blvd, Suite 160
Torrance, CA 90401
United States of America
713-272-8822
www.idxteles.com

**Ikan**
**BOOTH S205**
11500 South Sam Houston PKWY West
Houston, Texas 77031
United States of America
818-954-0187
www.ikan.com

**Imagecraft Productions**
**BOOTH 47**
3318 Burton Ave
Burbank, CA 91504
United States of America
818-954-0187
www.imagecraftproductions.com

**Indu-Electric**
**BOOTH 76**
27756 Avenue Hopkins
Valencia, CA 91355
United States of America
818-919-8486
www.indu-electric.com

**Ingallina’s Box Lunch**
**BOOTH 123**
1398 Monterey Pass Rd
Monterey Park, CA 91754
United States of America
818-919-8486
www.ingallina.com

**Innovation Optics**
**BOOTH 52A**
2858 Colorado Ave
Santa Monica, CA 90404
United States of America
310-453-4866
www.InnovationOptics.com

**Inovativ, Inc.**
**BOOTH 27**
5600 Ayala Ave
Irvine, CA 92618
United States of America
(626) 969-5300
www.inovativcarts.com

**Intuitive Aerial**
**BOOTH 72.72D**
Lokstallsgatan 8
Linköping, 58273
Sweden.
+46732630700
www.intuitiveaerial.com

**J & L Fisher, Inc.**
**BOOTH 43**
1000 W. Isabel St
Burbank, California 91506
United States of America
818-846-8366
www.jlfisher.com

**J.W. Wince, Inc.**
**BOOTH S114**
2815 S. California Ave
New Berlin, Wisconsin 53151
United States of America
800-877-8351
www.jwwinco.com

**K5600 Inc.**
**BOOTH 144**
10434 Burbank Blvd
North Hollywood, CA 91601
United States of America
818 762 5756
www.k5600.com

**Kameratools**
**BOOTH B120**
170 Gemons Ave
Brea, CA 92821
United States of America
714-944-3264
www.kameratools.com

**Keys**
**BOOTH 131**
Pinewood Studios, Pinewood Road
Iver Heath, Buckinghamshire SL0 0NH
United Kingdom

**Kenko Tokina Formatt Veydra**
**BOOTH 100C**
13142 Knott Ave Suite 1
Garden Grove, California 92841
United States of America
949-440-3421

**Kessler Crane, Inc.**
**BOOTH 74A**
1901 Western Ave
Plymouth, Indiana 46563
United States of America
574-400-2251
www.kesslerringe.com

**Kino Flo Lighting Systems**
**BOOTH S110**
2840 N. Hollywood Way
Burbank, CA 91505
United States of America
818-767-4528
www.kinoflo.com

**Koll Ltd**
**BOOTH 18B**
454 Sheridan Rd
Highwood, IL 60040
United States of America
224 544 5418
www.koll-ltd.com

**Kornercrane, Inc.**
**BOOTH 80**
521 North Niagara St
Burbank, CA 91505
United States of America
818-410-1537
www.kornercrane.com

**Kramer AG**
**BOOTH 100B**
PO BOX 1053
Yorba Linda, CA 92885
United States of America
765-50-KRANE
www.krane.com

**LaCie**
**BOOTH S123**
1915 NW Amberglan Parkway
Beverlyton, OR 97006
United States of America
503-844-4500
www.lacie.com

**Lectrosonics**
**BOOTH 85**
581 Laser Rd NE
Rio Rancho, NM 87124-4508
United States of America
505-897-4501
www.lectrosonics.com

**Lex Products**
**BOOTH S215**
15 Progress Drive
Duxbury, MA 02332
United States of America
819-358-8542
www.lexproducts.com

**Light & Motion and Kupo Grip**
**BOOTH 106**
75 Virginia Rd
White Plains, New York 10603
United States of America
914.345.5410
www.MacgroupUS.com

**Lightticians**
**BOOTH 125A**
7051 Hayverhurst Ave., Suite B
Van Nuys, CA 91406
United States of America
(818) 780-5610
www.lightticians.com

**Lighting Passport / Allied Scientific Pro**
**BOOTH L600**
815 Carriere Blvd., 203
Gatineau, Quebec J8X 1X7
Canada
819-401-1004
www.alliedscientificpro.com

**Light&Light Action Company**
**BOOTH 18**
4479 Elentina Ave
Tarzana, CA 91356
United States of America
818-881-7101
www.sintestcroonco.com

**Lilliput Electronics (USA) Inc**
**BOOTH 98C**
16039 Kaplan Ave
City of Industry, California 91744
United States of America
626-369-3088
www.Lilliputweb.net

**Lindsey Optics, LLC**
**BOOTH 148**
104 East Avenue K
Suite K
Lancaster, CA 93535
United States of America
661-522-7101
www.lindseyoptics.com

**LiteGear Inc.**
**BOOTH S134**
4406 Vanowen St.
Burbank, CA 91505
United States of America
818-358-8542
www.litegear.com

**Litepanels**
**BOOTH 65**
14 Progress Drive
Shelton, Connecticut 06484
United States of America
+1 (203) 929 1100
www.litepanels.com

**LOMO Illumina / LumaCon**
**BOOTH 21**
3879 Crestwood Circle
Weston, Florida 33327
United States of America
954-817-0367
www.lumatechinc.com

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**HBS Equipment Company**

4060 Ince Blvd
Culver Blvd, CA 90232
United States of America
310-727-2707
wwwmbHsequipment.com

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Wilsome Royal Club
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United Kingdom
+44 (0)161 850 0658
wwwmkv.com

**Mole-Richardson Co.**

12154 Montague Street
Pacoma, CA 91331
United States of America
323-851-0111
wwwmole.com

**Moss LED Inc**

313 Evans Ave
Toronto, ON M8Z 1J2
Canada
416-465-6677
wwwmossled.com

**Mo-Sys Engineering**

Thames Bank House
Morden Wharf
London, SE10 0PA
United Kingdom
0208 858 3205
wwwmosys.com

**Nauticam**

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Universal City, CA 91608
United States of America
818-777-1281
wwwlightblade.com

**Nettek, Inc**

3007 South West Temple, Suite K
Salt Lake City, UT 84105
United States of America
801.467.1920
wwwnettek.com

**NFP**

2450 Tapo Street
Simi Valley, CA 93063
United States of America
805-579-1900
wwwnfp.com

**Nila Inc.**

723 West Woodbury Rd.
Altadena, CA 91001
United States of America
626-529-2856
wwwnila.com

**OConnor**

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United States of America
800-437-4962
wwwoccon.com

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wwworbitalmediasystems.com

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2 Ibrik Bina A3
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wwwoktomet.com
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Irvine, California 92614
United States of America
714-545-5560
www.wamcoinc.com

Warner Bros. Studio Facilities  BOOTH 113
4000 Warner Blvd.
Burbank, CA 91522
United States of America
818-954-3000
www.wbstudiofacilities.com

Westcott (F.J. Westcott Company)  BOOTH S125
1425-B Holland Road
Maumee, Ohio 43537
United States of America
419-243-7311
www.fjwestcott.com

Western Shelter  BOOTH 91A
830 Wilson Street
Eugene, OR 97402
United States of America
541-344-7267
www.westernshelter.com

Wolfram Inc.  BOOTH 42
1309 Dolker Dr. Unit B
Modesto, California 95351
United States of America
209-238-9610
www.wolframlights.com

Wooden Camera  BOOTH 115
923 W Olive Ave
Burbank, CA 91506
United States of America
855-986-3226
www.woodencamera.com

X-Rite Photo & Video  BOOTH 101
4500 44th St. SE
Grand Rapids, Michigan 49512
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201.777.5928
www.xritephoto.com

YI Technology  BOOTH 17A
1450 114TH AVE. SE
Bellevue, WA 98004-6934
United States of America
425-454-0769
www.yitechnology.com

YoYotta  BOOTH 155
13 Lovibond Lane
Unit 5 Hopyard Studios
London, SE10 9FY
United Kingdom
www.yoyotta.com

Zacuto  BOOTH 74
401 West Ontario Street
Suite 100
Chicago, Illinois 60654
United States of America
312-863-3456
www.zacuto.com

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264 Morris Ave
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973-335-4460
www.zgc.com

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