CINE GEAR NEWS

ATLANTA 2024

WELCOME TO CINE GEAR EXPO ATLANTA 2024!

Greetings & Welcome to Cine Gear Expo Atlanta 2024!

We're thrilled to announce the return of Cine Gear Expo to Atlanta! On October 4-5, 2024, Trilith Studios, a celebrated hub in the industry, will once again host this great event. Prepare yourself for an exceptional experience filled with cutting-edge exhibits, educational seminars, and unmatched networking opportunities.

Cine Gear Expo Atlanta offers a unique opportunity to reconnect with peers, colleagues, and industry leaders. Much like its famed Hollywood counterpart, this Southern edition brings together the region's filmmakers and content creators with the latest in technology, rental services, guilds, associations, and trade publications that drive the industry forward. You'll also have the chance to meet and collaborate with local experts, further enhancing your industry connections.

This year's expo promises to be a goldmine for filmmakers, with global industry giants and trusted local talent leading the charge in exhibits and presentations. Expect to see organizations like IATSE Local 479, ICG Local 600, Georgia Production Partnership, and the prestigious American Society of Cinematographers (ASC) present at the event. Don't miss the thrilling interactive experience hosted by Trilith Studios and Lux Machina on Stage 22.

Take advantage of this opportunity to explore the latest innovations in entertainment technology. This event is not only about showcasing equipment but also about fostering education and sparking inspiration. Gain insights from seasoned professionals, make new industry friends, and enrich your filmmaking experience.

Attendees will have the opportunity to get hands-on with the latest gear from industry innovators like A.C. Lighting, Airstar America, Astera, Aputure, Blue Shape, Carl Zeiss, Panasonic Lumix, Nanlux, and many others.

Cine Gear Expo Atlanta will run from 10:00 AM to 6:00 PM on Friday and 10:00 AM to 5:00 PM on Saturday.

Since its inception in 1996, Cine Gear Expo has grown into a vibrant community focused on the art of filmmaking. This event is made possible by the tireless efforts of manufacturers, vendors, guilds, organizations, and filmmakers alike. We extend our sincere thanks to everyone involved for their year-round dedication and support.

We look forward to welcoming you to Cine Gear Expo Atlanta 2024 for a cinematic experience like no other. Join us in learning from the best and celebrating the art of filmmaking!

Warm Regards,
Juliane Grosso
Enjoy the show!

2024 FILM SERIES WINNERS

Independent Short Films

YOU'RE EARLY

RISING STAR AWARD
presented by GODOX

DIRECTOR
Will Maloney

WRITER
Robert Bruinewoud

PRODUCERS
Will Maloney & Denis Maloney

DIRECTOR OF PHOTOGRAPHY
Will Maloney

Music Video & Commercials

STRANGEST THINGS

AUDIENCE CHOICE!

DIRECTOR
Marmo Films

PRODUCERS
Justin Marmorstein

DIRECTOR OF PHOTOGRAPHY
Cesar Withingham

Student Films

THE BASICS OF LOVE

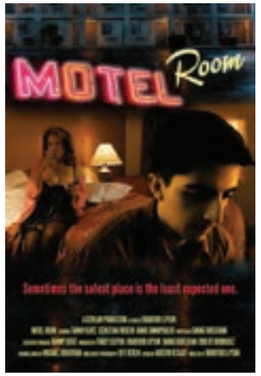
DIRECTOR
Joshua Nathan

PRODUCERS
Xixian Wang

DIRECTOR OF PHOTOGRAPHY
Andi Obarski

SCHOOL
AFI

AUDIENCE CHOICE AWARDS



Independent Short Films

MOTEL ROOM

DIRECTOR
Bradford Lipson

WRITER
Sahag Gureghian

PRODUCERS
Tammy Katz
Tracy Clifton
Robert C. Rodriguez
Bradford Lipson
Sahag Gureghian

DIRECTOR OF PHOTOGRAPHY
Bradford Lipson

Student Films

CHILDREN OF LIGHT

DIRECTOR
Minkyu Kang

WRITER
Minkyu Kang

PRODUCERS
Minkyu Kang
Bofan Zhang

DIRECTOR OF PHOTOGRAPHY
Jeong-seok Park

SCHOOL
Columbia University

DP BONGANI MLAMBO LENSES INDIE SCI-FI ROAD TRIP HIT “WE’RE ALL GONNA DIE”

When independent filmmakers Freddie Wong and Matt Arnold approached Bongani Mlambo about their new film, *We’re All Gonna Die,* the Zimbabwean cinematographer knew it would be a special project. The film, which would later premier at the 2024 South by Southwest Film Festival, tackles themes of grief, survival, and connection in a world post-large-scale-calamity caused by the appearance of a giant alien spike. Starring a small cast and benefiting from a lean crew and limited production resources, Mlambo relied on an agile double Canon camera body package paired with a Zeiss Lightweight Zoom and CP.3 lenses. A Zeiss diopter was added to select sequences to further establish the intimate humanity of the film.

We’re All Gonna Die, is both a humorous and sensitive analogy for the modern age, where global catastrophe hangs ever present over the monotony of the everyday. Instead of climate change, the doom in the film, often *literally on the horizon*, is a giant alien spike, that causes unpredictable, moderate-sized disasters across the globe. Main characters paramedic Kai (Jordan Rodrigues) and beekeeper Thalia (Ashly Burch) are brought together when the spike teleports their belongings across several states. The unlikely pair set out on a road trip across the beautifully captured American West to reclaim their stuff.

Mlambo came to the attention of *We’re All Gonna Die* Executive Producer Ashim Ahuja after participating in Film Independent’s Project Involve. Directors Freddie Wong (Rocket Jump) and Matt Arnold were looking for a cinematographer that could balance practical restraints without losing sight of the creative intent. Mlambo recalls, “While talking about their creative vision for the film, Freddie asked me what I thought about shooting on a C300. Apparently, this was the deal breaker question, but I said it made sense for the way we were going to be working with a very tiny crew.” His willingness to embrace a nimble-production approach and quick grasp of their creative sensibilities impressed the duo.

With the core team finalized, the filmmakers jumped into copious pre-production. They decided to use two cameras, an A-Camera body Canon 300 Mark III and a B-Camera body Canon C70. “The C300 has great battery life,” Mlambo explains. “We were out on the road a lot of the time, so we had to consider where we would charge stuff and how we would manage media.”

For lenses, the team opted for the Zeiss Lightweight Zoom LWZ.3 21-100mm with Zeiss CP.3s prioritizing a set that was cinematic but could also stand up to various outdoor conditions without slowing down production. Mlambo explains the workflow, saying, “We ended up shooting a lot on the zoom because of how quickly we had to move. I had the LWZ.3 lens on the C300 trying to get as much coverage as possible. Meanwhile the C70 mostly used the primes.”

Production literally took the filmmakers on the road, with much of the film shot in unincorporated areas of Utah. Faced with dramatic desert temperature changes, and far from shelter or reliable power sources, the durable camera package was essential to making the shoot work. Fighting to keep the natural light consistent throughout a sequence, both Mlambo and director Wong would frequently cross-cover scenes. “The LWZ.3 surprised us more than anything; it cuts seamlessly with the CP.3s. Having a light camera and with a light zoom lens helped us a lot throughout production.”

The film showcases remarkable coloration, rich in reds and blues that harken back to iconic landscape painters of the 1900s, including Maggiori, cited as one of the filmmaker’s references. Mlambo achieved this look with thoughtful use of stacked filters, including Glimmer Glass and Black Diffusion FX. “I wanted a combination that would hold contrast, soften resolution and fine lines, but still give me some halation. Having flexibility to stretch the looks in different directions from a solid base was only possible thanks to the Zeiss lenses.”

Mlambo added a Zeiss diopter for some of the most emotionally charged scenes, including Thalia with her hives and the dramatic third act climax inside the spike. The diopter brings Thalia’s bees into macro-closeness, turning the fuzzy insects into warm, comforting characters. On the opposite end of the warm and fuzzy spectrum, the same diopter creates an “alienating” affect when Kia and Thalia become caught inside the alien spike. “We have this whole sequence in the film where the spike is nearby and its proximity is messing with the light, and you start to imagine gravity and all these other forces being affected. We played with diopters, getting really close to actors’ faces or putting them at different angles so that it distorted the visual plane.”

We’re All Gonna Die proved a hit at the South by Southwest Film Festival, where audiences connected to the grief and interpersonal humor of the story. “I found myself listening for if people were laughing or crying at the premiere. It was such a nice experience to follow the emotional journey of the crowd and see how they responded to the film.” Reflecting on his experience, Mlambo recalls, “At the indie level, you’re going to have unavoidable restrictions. You have to think realistically for the crew and the equipment. All in all, I am very happy with where we landed.”

2025 LOS ANGELES EXPO FILM COMPETITION ENTRY

FOR ENTRY FORMS AND MORE ABOUT THE CINE GEAR FILM SERIES COMPETITION VISIT:

Film Competition Overview

Los Angeles, California: Each year thousands of filmmakers of all kinds gather at a major studio in Southern California for the flagship Cine Gear Expo event to see the latest technology, panels, craft insights, and to enjoy the annual Film Series screenings. Cine Gear Expo announces that submissions are now open for the 20th Annual Film Series Competition.

This unique event held the first week in June 2025 allows creatives to showcase their projects projected in a spectacular historic theatre along with hundreds of filmmakers eager to spot the latest creative achievement. Submissions are judged by an esteemed jury of industry professionals and winners are awarded a slate of generous prize packages including cameras, lenses, lights and other professional equipment and services from top brands worldwide.

Interested parties are invited to submit original projects in categories, including Music Videos, Independent Short Films, and Student Films. To encourage participants to enter early Cine Gear offers a hefty discount from now until the official launch on 10/15/25. Each project requires its own submission form and fee.

2025 Dates & Fees

Now to Oct 15: Special Launch Discounted Price - $20 All Categories

10/16-11/30 (Early) - $40 (all categories)
12/1-1/31 (Regular) - $50 (all categories)
2/1-2/28 (Late) - $65 (all categories)
3/1-3/20 (Extended) - $75 (all categories)

The entry fee also includes two badges, good for all screenings. Selected projects will receive tickets to the VIP Party and awards ceremony.

Awards & Prizes

Prize packages are granted to the winners of each category, featuring thousands in production prizes. 2024 prize packages totaled over $15,000 USD in gear, lighting, and services and were generously sponsored by Aputure, Creamsource, Blackmagic Design, Cintegral Fiilex, Film Craft Studio Gear and more.
*Filmmakers must be present to collect prize package.

For entry forms and more about the Cine Gear Film Series Competition visit: www.cinegearexpo.com/la-expo/film-competition-entry/

FILMMAKER SHERIF MOKBEL SHOOTS WITH LUMIX GH7 IN PRORES RAW

"My background is art actually," says filmmaker/cinematographer Sherif Mokbel. Originally a fine art major in oil painting and sculpture, Mokbel's passion for photography led him into filmmaking. Beginning with wedding photography, he transitioned into music videos and fashion photography in Dubai before moving to New York. There, he focuses on fashion brands and celebrities, including documentary-style projects.

Mokbel's journey with LUMIX cameras began with the GH3. After using the Canon 7D, he switched to Panasonic for features like higher bitrates, ALL-Intra recording, and 60 fps. Over the years, he's amassed a collection of Micro Four Thirds lenses due to their compactness.

Mokbel shot his short film "Rising From Ash" using the new LUMIX GH7, featuring Lucy Wang, a fitness instructor and violinist. The film artistically depicts her journey, highlighting her talents in weightlifting and music. Mokbel used the G Series 10-25mm F1.7 ASPH LEICA Lens and the G Series 25-50mm F1.7 ASPH LEICA Lens, utilizing the GH7's improved Hybrid Phase Detect AF. He also employed the Lensbaby Composer Pro to achieve selective focus and unique visual effects.

The GH7 supports internal ProRes RAW capture to CFexpress cards. Mokbel switched between ProRes RAW and ProRes 422, stating, "The only cameras I have that capture internal RAW have been RED, as well as Blackmagic. Both these cameras lack some of the features that the GH7 has. One of them is stabilization, and the other is autofocus." For slow-motion scenes, he captured in FHD at 240 fps. He explains, "If you're not shooting above 30 frames, I can't find a reason not to shoot in RAW."

In post-production, Mokbel uses Final Cut Pro for ProRes RAW files, allowing non-destructive adjustments to settings like ISO and white balance. "Most of the ProRes RAW clips shot with the GH7 didn't require denoising," he notes. Mokbel starts with the Panasonic V-Log to Rec. 709 LUT and often creates his own LUTs for specific scenes. He adds film grain to maintain a consistent look across footage, especially between FHD and 5.7K clips.

Mokbel utilized the new XLR2 audio adapter, featuring 32-bit float audio and four-channel input. This was crucial for capturing the sound of weights clanging without clipping. "I got closer with the camera and mic, so I could record some extra clunkiness of the metal," says Mokbel. The XLR2 kept his setup compact, avoiding the need for additional audio equipment.

With its compact size, internal ProRes RAW capture, and customizable features, the GH7 has become a vital tool for Mokbel. "Despite the fact that everybody is going to full frame at the moment, the GH7 is definitely one of those tools that a filmmaker should consider having in their arsenal."

SPONSORS

TRILITH

HOST OF CINE GEAR EXPO ATLANTA

Instagrid

vimeo

PROGRADE DIGITAL

Aputure

DRIVING PLATES

MEDIA PARTNERS

American Cinematographer

audioxpress

British Cinematographer

camera&light

creative handbook

DEFINITION

Film and Digital Times

FILMMAKER

Jackson Wild

ICG Magazine

LA NY 411

Media Vision

Perspective

MOVIEMAKER

Post

ProductionHUB

SHOOT

SHOOT Publicity Wire

MovieMaker

Technologies for Worship

TKT 1957

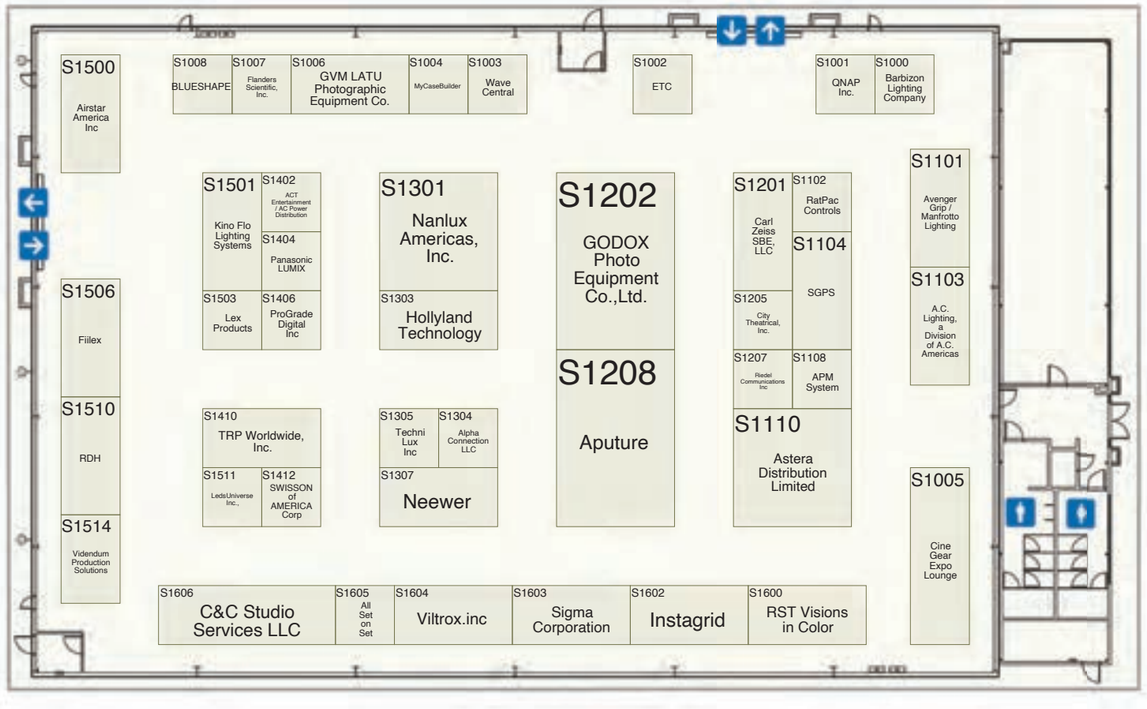
tvvideo

Videomaker

EXHIBITOR LIST + MAPS

EXPO HOURS

FRIDAY, OCTOBER 4, 10AM - 6PM
SATURDAY, OCTOBER 5, 10AM - 5PM



STAGE 21 EXHIBITORS

BOOTH #	COMPANY NAME
S1103	A.C. LIGHTING, A DIVISION OF A.C. AMERICAS
S1402	ACT ENTERTAINMENT / AC POWER DISTRIBUTION
S1500	AIRSTAR AMERICA INC
S1605	ALL SET ON SET
S1304	ALPHA CONNECTION LLC
S1108	APM SYSTEM
S1208	APUTURE
S1110	ASTERA DISTRIBUTION LIMITED
S1101	AVENGER GRIP
S1000	BARBIZON LIGHTING COMPANY
S1008	BLUESHAPE
S1606	C&C STUDIO SERVICES LLC
S1201	CARL ZEISS SBE, LLC
S1005	CINE GEAR EXPO LOUNGE
S1205	CITY THEATRICAL, INC.
S1002	ETC
S1506	FIILEX
S1007	FLANDERS SCIENTIFIC, INC.
S1202	GODOX PHOTO EQUIPMENT CO.,LTD.
S1006	GVM LATU PHOTOGRAPHIC EQUIPMENT CO.
S1303	HOLLYLAND TECHNOLOGY
S1602	INSTAGRID
S1501	KINO FLO LIGHTING SYSTEMS
S1511	LEDSUNIVERSE INC.,
S1503	LEX PRODUCTS
S1101	MANFROTTO LIGHTING
S1004	MYCASEBUILDER
S1301	NANLUX AMERICAS, INC.
S1307	NEEWER
S1404	PANASONIC LUMIX
S1406	PROGRADE DIGITAL INC
S1001	QNAP INC.
S1102	RATPAC CONTROLS
S1510	RDH
S1207	RIEDEL COMMUNICATIONS INC
S1600	RST VISIONS IN COLOR
S1104	SGPS
S1603	SIGMA CORPORATION
S1412	SWISSON OF AMERICA CORP
S1305	TECHNI LUX INC
S1410	TRP WORLDWIDE, INC.
S1514	VIDENDUM PRODUCTION SOLUTIONS
S1604	VILTROX.INC
S1003	WAVE CENTRAL

2024 TECHNICAL AWARD WINNERS

CAMERA BODIES

Winner: Canon
for the EOS C400

CAMERA TECHNOLOGY: OPTICS

Winner: FujiFilm
FUJINON Duvo™ Portable PL Mount Zoom Lenses
(HZK14-100mm and HZK24-300mm)

CAMERA TECHNOLOGY: ACCESSORIES

Winner: KhanØptic
for KineticGlass

LIGHTING TECHNOLOGY

Winner: Elation Professional
for the Netron EN6IP

POST PRODUCTION TECHNOLOGY

Winner: SmallHD
for Quantum32

Honorable Mention: InviziPro
for InviziGrain

JUDGING PANEL

Bill Megalos
Bradley Stonesifer
Dwight D. Campbell
Jeff Siljenberg
Joe Lewis
John Paul Mayer
Kelsey Jonikas
Orlando Hernandez
Peter Santoro
Sarah Priestnall

SUPPORT TECHNOLOGY

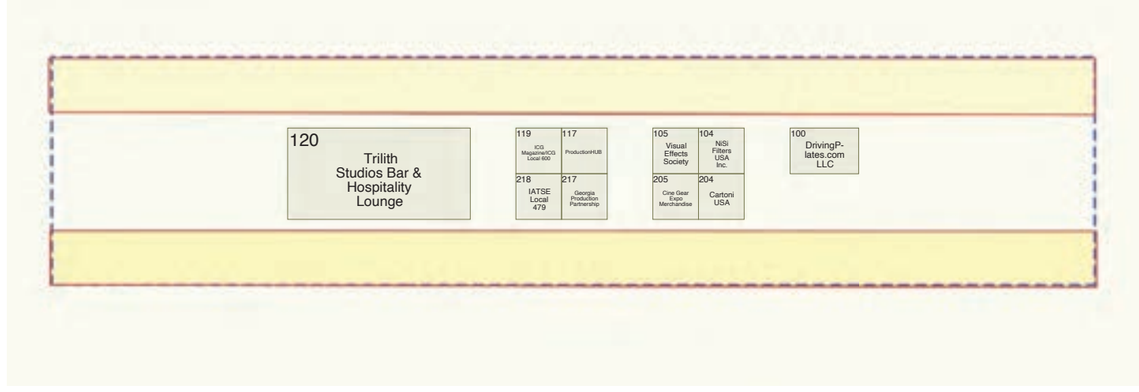
Winner: Filmotechnic
for the Flight Head Flash

Honorable Mention: Matthews Studio Equipment
for the Grip Rail

OTHER

Winner: Fuzzy Door Tech
for ViewScreen Studio and ViewScreen Scout

Winner: Hazebase
for Piccola



OUTDOOR EXHIBITORS

BOOTH #	COMPANY NAME
204	CARTONI USA
205	CINE GEAR EXPO MERCHANDISE
100	DRIVINGPLATES.COM LLC
217	GEORGIA PRODUCTION PARTNERSHIP
218	IATSE LOCAL 479
119	ICG MAGAZINE/ICG LOCAL 600
104	NISI FILTERS USA INC.
117	PRODUCTIONHUB
120	TRILITH STUDIOS BAR & HOSPITALITY LOUNGE
105	VISUAL EFFECTS SOCIETY

PREMIER SEMINARS

FRIDAY, **OCTOBER 4**

EXHIBITS, SEMINARS & SCREENINGS
10AM - 6PM

11:00AM - 11:50PM
STAGE 23

The Int'l Cinematographers Guild IATSE Local 600

The Challenges of Sustainable Production Across Genres

Sustainability Plans are not one-size-fits-all. Join experts discussing how to best meet the unique challenge of sustainability presented by short forms like commercials and how those compare to television shows and features. Find out what a sustainability plan looks like and how to shape it for the work to be done, how to talk to production and where to go for ideas. You can make a difference!
Moderator: Michael Chambliss, Assistant Western Region Director, ICG IATSE Local 600
Panelists: Andrea Acs, DIT / Lauren Gloster Pendelton, Earth Angel / Jaclyn Paris, Head of Development, Cosmo Street Editorial / Massimiliano Trevis, Director of Photography

12:00PM - 12:50PM
STAGE 23

Georgia Production Partnership Presents

Government Contracting for the Film Industry

Unlock over $1 billion in government opportunities for filmmakers. Join the Georgia Production Partnership and Georgia Tech APEX Accelerator at Cine Gear Expo to learn the essentials of selling to the world's largest customer. This seminar covers registration, market research, and relationship-building with government clients, featuring a panel of procurement officers and industry experts. In 2023, the U.S. federal government spent $72.1 million on film-related industries, with even more at state and local levels.

1:00PM - 1:50PM
STAGE 22

Lux Machina and Trilith Studios Present

***Megalopolis* Filmmakers Discuss Virtual Production**

The production crew of *Megalopolis* reunite to discuss what they have learned by working with Virtual Production on one of the most advanced soundstages in the world, Stage 22, aka the Lux Stage at Trilith Studios. Panelists include: Alex Coppedge (On-set VFX Manager, Megalopolis), Johnson Thomasson (Lead VP Developer, The Third Floor), and Jason Davis (VP Supervisor, Lux Machina), moderated by Director of Creative Technologies at Trilith Studios, Barry Williams.

2:00PM - 2:50PM
STAGE 23

Aputure Presents

Retrain Your Brain: An Introduction to Lighting Color Science & Matching Daylight

Come experience lighting color science demonstrations and discuss the "new" fundamentals of understanding lighting for motion picture. This seminar will discuss concepts from the ASC MITC Lighting Committee designed to help cinematographers and lighting manufacturers to match daylight, plus and minus green gels, and true environmental lighting control. Presenter: Tim S. Kang

ALL PANELISTS SUBJECT TO AVAILABILITY

3:00PM - 3:50PM
STAGE 23

DrivingPlates.com Presents

Driving Plate Capture and Footage Prep for LED Volume and VFX workflows in 2024

The technology surrounding plate capture has evolved at a quick pace rapid rate over the past few years. Demand for high quality images for use with both LED playback and VFX workflows has expanded as well. As the scope of plates use has evolved, so have the methods and techniques used by the teams at DrivingPlates.com to capture a wide variety of moving environments including cars, buses, trains and even boats. During this seminar, we will share some of the techniques and methods that have been used successfully in order to achieve great these results, with a special emphasis on stabilization during capture. Then we will delve into the other side of the equation to talk about what to do with the footage once it is in the can. A variety of codecs and playback systems have come into regular use, especially with LED playback systems. We will review some of the most popular ones to discuss how and when they should be used, limitations and features of the various codecs and playback systems in use today and how size is not everything when it comes to selecting LED stages.

PREMIER SEMINARS

SATURDAY, **OCTOBER 5**

EXHIBITS, SEMINARS & SCREENINGS
10AM - 5PM

11:00AM - 11:50PM
STAGE 23

The Int'l Cinematographers Guild IATSE Local 600

The Art & Science of Camera Motion

Motion pictures move. Options for how and why Directors and Directors of Photography use camera motion to tell the story exploded with the evolution of cameras and high-tech support options. Join some of ICG Local 600's leading Directors of Photography and Camera Operators in a discussion of how they use camera moves large and small to define emotion, add impact and sculpt audience involvement with the story. Moderator: Michael Chambliss, Assistant Western Region Director, ICG IATSE Local 600

1:30PM - 2:20PM
STAGE 23

Visual Effects Society Presents

A Look Behind the Curtain...

All of us get caught up in the magic by the visual effects meticulously designed to make imaginary worlds and characters come to life and that further enhance our viewing experiences to make them seem real. Join us for an insightful discussion into how that creative process evolves from script to screen and preplanning through production from an esteemed panel of visual effects supervisors and producers.

2:30PM - 4:00PM
STAGE 23

American Society of Cinematoghers Presents

Dialogue with ASC Cinematographers

This panel discussion will be filled with formal and informal conversations and questions from the audience. Moderator: Rodney Taylor, ASC
Panelists: Craig Kief, ASC / Billy Dickson, ASC / Darren Genet, ASC

ALL PANELISTS SUBJECT TO AVAILABILITY

EXHIBITOR DIRECTORY A - M

A.C. Lighting, a Division of A.C. Americas – Booth S1103
565 Orwell Street
Mississagua, ON L5A 2W4
Canada
416-255-9494
www.aclighting.com

ACT Entertainment / AC Power Distribution – Booth S1402
250 S. Flower St.
Burbank, CA 91502
United States
844-996-0884
www.actentertainment.com

Airstar America Inc – Booth S1500
9603 Satellite Blvd
Suite 150
Orlando, FL 32837
United States
www.airstar-light.us

All Set on Set – Booth S1605
9733 Russian Hill St
Las Vegas, NV 89141
United States
702-283-6401
eMP10.com

Alpha Connection LLC – Booth S1304
552 Central Drive
Suite #103
Virginia Beach, VA 23456
United States
562-388-3737
plugsandconnectors.com

APM System – Booth S1108
119 Keith Street
Unit 1
Whitby, ON L1N 1H5
Canada
905-668-3276
www.apmsystem.ca

Aputure – Booth S1208
634 W Broadway
Glendale, CA 91204
United States
310-874-7483
www.aputure.com

Astera – Booth S1110
Schatzbogen 60,
81829 Munich
Germany
+49 89215522531
astera-led.com

Avenger Grip - Booth S1101
Resolution Road
Ashby-de-la-Zouch, Leicestershire LE65 1DW
United Kingdom
+44 (0)7968 095127
www.manfrotto.com/avenger

Barbizon Lighting Company – Booth S1000
3980 Dekalb Technology Pkwy Suite 770
Atlanta, GA 30340
United States
404-681-5124
www.barbizon.com

BLUESHAPE – Booth S1008
Via Liguria 4-6
Reggio Emilia 42124
Italy
321-593-0189
www.blueshape.net

C&C Studio Services LLC – Booth S1606
27525 Newhall Ranch Rd. Unit 7
Valencia, CA 91355
United States
818-274-1098
www.ccstudioservices.com

Carl Zeiss SBE, LLC – Booth S1201
1 N Broadway
White Plains, NY 10601
United States
914-681-7747
www.zeiss.com

Cartoni USA – Booth 204
10663 Burbank Blvd
North Hollywood, CA 91601
United States
818-760-8240
www.cartoni.com

Chauvet Pro / Kino Flo Lighting Systems – Booth S1501
2840 N Hollywood Way
Burbank, CA 91505
United States
818-355-1594
kinoflo.com

Cine Gear Expo – Booth 205
PO Box 492296
Los Angeles, CA 90049
United States
310-472-0809
www.cinegearexpo.com

City Theatrical, Inc. – Booth S1205
475 Barell Ave
Carlstadt, NJ 07072
United States
201-549-1160
www.citytheatrical.com

DrivingPlates.com LLC – Booth 100
15307 159th Ln SE
Yelm, WA 98597
United States
360-522-8006
www.drivingplates.com

ETC – Booth S1002
3031 Pleasant View Rd
Middleton, WI 53562
United States
608-831-4116
www.etcconnect.com

Fiilex – Booth S1506
1689 Regatta Blvd
Richmond, CA 94804
United States
510-620-5155
fiilex.com

Flanders Scientific, Inc. – Booth S1007
6215 Shiloh Crossing Suite G
Alpharetta, GA 30005
United States
678-835-4934
www.flandersscientific.com

Georgia Production Partnership – Booth 217
P.O. Box 52293
Atlanta, GA 30355
United States
www.georgiaproduction.org

Godox Photo Equipment Co.,Ltd – Booth S1202
4th Floor of Building 1
Yaochuan Industrial Zone
Tangwei Community
Fuhai Street, Bao'an District
Shenzhen 518103
China
+8617376568368
www.godox.com

GVM LATU Photographic Equipment Co. – Booth S1006
1016 S Lawson St. Suite B
City of Industry, CA 91748
United States
626-675-5596
gvmled.com

Hollyland Technology – Booth S1303
18008 Sky Park Circle Unit 140
Irvine, CA 92614
United States
949-932-0648
www.hollyland.com

IATSE Local 479 – Booth 218
4220 International Pkwy Suite 100
Atlanta, GA 30354
United States
470-905-1649
iatse479.org

ICG Magazine / IATSE Local 600 – Booth 119
7755 Sunset Blvd
Hollywood, CA 90046
United States
323-876-0160
icgmagazine.com
icg600.com

Instagrid – Booth S1602
6 Northway Lane Suite C07
Latham, NY 12110
United States
303-827-5383
instagrid.co

LedsUniverse Inc. – Booth S1511
939 Radecki Ct
City of Industry, CA 91748
United States
+1 725 290 3811
auysmas.com

Lex Products – Booth S1503
35 Nutmeg Drive
Suite 205
Trumbull, CT 33331
United States
203-274-9920
lexproducts.com

Manfrotto Lighting – Booth S1101
Resolution Road
Ashby-de-la-Zouch, Leicestershire LE65 1DW
United Kingdom
+44 (0)7968 095127
www.manfrotto.com

MyCaseBuilder – Booth S1004
510 E 31st Street
Paterson, NJ 07504
United States
973-925-7215
mycasebuilder.com

www.cinegearexpo.com

EXHIBITOR DIRECTORY N - Z

Nanlux Americas, Inc. – Booth S1301
4528 Brazil Street Unit C
Los Angeles, CA 90039
United States
8184812983
www.nanluxamericas.com

Neewer – Booth S1307
5001 Baum Blvd
Suite 780
Pittsburgh, PA 15213
United States
732-623-9777
neewer.com

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Panasonic LUMIX – Booth S1404
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