CINE GEAR NEWS

LOS ANGELES

2022

HELLO & WELCOME TO CINE GEAR EXPO 2022!

As industry events go, Cine Gear Expo is one of the most anticipated shows of the year and it is with great pleasure to welcome you to the 24th Annual Cine Gear Expo at the Los Angeles, Convention Center. The downtown LA location is a breath of fresh air with soaring ceilings, bright airy spaces inside, and outdoors exhibits too, with lots of on-site parking in addition to ample public transportation. Next door is the LA LIVE! entertainment complex with theatres, the Crypto.com Arena, the word-famous Grammy Museum, top restaurants, and hotels.

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

On Thursday June 9, settle into your seat and watch the impressive screenings lineup of Film Competition Finalist in all three categories: Student Shorts, Indy Shorts and Music Video/Commercial. What a great start to an action-packed program of events! Winners are announced the following night, June 10 during the VIP Awards Reception at which time the top dogs will walk away with grand prize packages from our generous sponsors. During the VIP affair, Cine Gear Expo will present four awards, including The Legacy Award to Steven Poster, ASC, The Technical Lifetime Achievement Award to SONY, Emerging Star to Autumn Durald Arkapaw and The Visionary Award to Lawrence Sher, ASC for outstanding contributions to the art and science of filmmaking.

Expect several groundbreaking product announcements to take place when the exhibition opens on Thursday, June 9 at 2pm. News of advancements will continue throughout Friday and Saturday, June 10 and 11 when an amazing group of local and international vendors and manufacturers will share their up-to-the-minute tools to enhance creative works and make artists and technicians challenging jobs smoother.

From ARRI to ZEISS, this is LA's best opportunity to check out the latest equipment and services including, cameras, optics, lighting, grip, support, motion control, stabilizers, virtual stage LEDs, robotics, streaming, monitors, filters, camera cars, cases and other tools of the trade.

Throughout the three days, more than 30 complimentary seminars, panels and screenings organized by industry leading companies and associations including American Society of Cinematographers, ICG/Local 600, Women In Media and many more. Learn from the very best in the industry who will share their mastery of skills.

On June 12, a sold-out Lighting Workshop Master Class takes place with Lawrence Sher, ASC & Autumn Durald Arkapaw at AbelCine, who will demonstrate and share their works and enthusiasm for their craft.

Since the first opening in 1996, Cine Gear Expo has become a truly dynamic educational and communal event dedicated to the power of filmmaking. Cine Gear does all this on behalf of the industry manufacturers, guilds, organizations and filmmakers. We congratulate all the innovators who entered their new products into the Technical Awards this year with a record amount of entries.

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

Enjoy the show.

Sincerely,
Juliane Grosso

KARL KRESSER

MARCH 20, 1962 – APRIL 10, 2022

Welcome to LA

While a boy growing up in Dornbirn, Austria, Karl Kresser visited Los Angeles and was immediately taken by the sunshine, blue skies and warm-hearted people. After completing his studies with a master's degree in photography he made his move to Hollywood and nabbed a position as driver at busy Otto Nemenz International on Vine Street. Pre-cellphone, Internet, and satellite navigation days, he thumbed his way through the fat LA Thomas Street Guide and soon traversed the busy streets like a native. Within a year he passed the van keys on to the next entry level hire and his visual skills as a photographer, combined with a razor-sharp mind, can-do attitude, and endearing personality were a great fit for a growing motion picture camera rental company. He moved upstairs literally and became ONI's Marketing Manager. Along his career path he earned associate memberships from the American Society of Cinematographers, Society of Camera Operators, and SMPTE.

"For most people, long exposure to this industry tends to erode enthusiasm, but Karl's must have been of granite. I am one of countless professionals in this game who looked forward to seeing Karl and will miss that experience."
- Mark Weingartner, ASC

"This sadness is far reaching, and I hope you can take some comfort in knowing how much good you both have done for this industry, Karl will be greatly missed." **- Frank Kay, J.L. Fisher**

"He will be remembered for his expansive knowledge, enthusiastic spirit and his gracious generosity ... And to the both of you as a great team, goes our appreciation for your decades of Cinegear's presenting Hollywood's emerging artists and technologies..."
- Respectfully, Peter Anderson, ASC

"Gail and I agree that Karl was the nicest person that either of us have ever met. When Karl was working at Otto Nemenz he would regularly lend me camera packages – he knew that I was a young DP that had just moved to LA and he did everything he could to help me, I will be forever grateful for his generosity and open heartedness."
- William Mackenzie-Smith

As we close in on CineGear, my thoughts go to Karl and the wonderful years we have shared at the show. Karl and Juliane found a need and built from scratch the most relevant and nourishing weekend for our film and television industries. We are all behind you as you forge ahead and find some solace, both at what you have created in LA and at the Vineyard.
- Nancy Schreiber, ASC

Karl & Juliane Partnership

Some folks are lucky enough meet the right person at the right time and it changes their life forever. Karl would be the first one to tell you, that day for him was in 1991 when he took Juliane Grosso on their first date. They both fell hard and fast. Their inevitable marriage soon followed and for the next thirty years they formed a dynamic duo known as Karl and Juliane. The power of their relationship seemed to give them the Midas touch, creating personal and business success time and time again.

Cine Gear Expo

"Everyone is smiling at Cine Gear." says Karl Kresser.

What started as an annual Otto Nemenz networking party during a local LA tradeshow eventually had legs of its own. Managed by Karl and Juliane, the attendance grew, and technology companies wanted to show their gear. The dynamic duo saw the new need for their style of event that retained that warm industry networking feel while displaying the tech that made the industry run. It was clear that it had outgrown the scope of the Otto Nemenz party. With Otto's blessing Karl and Juliane redubbed their official event Cine Gear Expo and rolled up their sleeves to make it became one of the most anticipated shows of the year. Today, Cine Gear Expo has become the go-to community for artists and technicians in the moving image industry to gather, learn and discuss the latest industry happenings. His pet project, the Cine Gear Film Series has honored hundreds and encourages innumerable emerging filmmakers.

Grosso-Kresser Vineyard

But Kresser had more to accomplish. After countess trips to Central California's emerging wine country for routine get-aways and family reunions, Karl became seriously interested in following his lifelong passion – winemaking. With his characteristic enthusiasm, he studied winemaking and soaked in the deep secrets of the ancient art – from seeds, to soil, to corking. Like everything else Karl and Juliane delved in as a team and planned their ideal winery. In 2012 their dream property became available in the westside of Paso Robles between Los Angeles and San Francisco. There was more to learn and much work to be done but that never stopped them. Five years later a row of medals for Grosso Kresser's Cabernet Sauvignon and their "Candere" Bordeaux-style wine, lined their mantle and they served the award-winning reserves to guests at Cine Gear Expo.

Life Well Lived

Karl Kresser was a quiet man with a big smile that lit up when shooting his memorable photos, talking about great films, or raising up a glass of Grosso Kresser with Juliane, surrounded by good friends. His calm and capable presence will be missed.

CINE GEAR EXPO 2022
TECHNICAL LIFETIME ACHIEVEMENT AWARD

SONY ELECTRONICS

More than five years ago, Sony Electronics reinvented its approach to the cinema industry with the launch of the Sony VENICE – its first Full-Frame digital motion picture camera system. VENICE is the next generation of Sony's CineAlta camera systems, designed to expand the filmmaker's creative freedom through immersive, large-format, Full Frame capture of filmic imagery producing natural skin tones, elegant highlight handling, and wide dynamic range. VENICE was designed through close collaboration with the creative community, fulfilling the requirements of filmmakers and production professionals.

Since its launch in 2017, the Sony VENICE has been used to shoot more than 300 theatrical, broadcast, cable, and streaming releases, including the Emmy award-winning series "The Crown," the Academy Award-winning film "CODA," as well as the blockbuster "Top Gun: Maverick." Regular firmware and hardware updates to meet the latest creative needs have been key to the wide adoption of VENICE.

"With more than 300 productions completed, we are honored that so many incredible cinematographers have chosen VENICE over the last four years. Directly linked to their voice and through conversations with production companies around the world, we recognized an opportunity to improve by using our latest imaging and sensor technologies in the VENICE 2. By doing so, we want to inspire a generation of filmmakers to help them tell their story by taking the VENICE image quality and their art to a new level. We also improved the form factor, making the camera smaller while allowing for internal recording to enable more creative freedom: whether that means using the camera on drones, Steadicams, aerial gimbals- or underwater housings," said Neal Manowitz, President and COO, Sony Electronics Inc.

Rental houses and Sony specialist dealers have now received the first shipments of Sony's flagship digital cinema cameras. The highly anticipated VENICE 2 has already been used in high-profile commercials with acclaimed cinematographers, including Claudio Miranda ASC, Newton Thomas Sigel ASC, Tommy Maddox-Upshaw ASC, and Rachel Morrison ASC, being among the first to use the camera.

A Brief Overview of Sony Cameras In Cinematic Production:

2002 - *Star Wars: Episode II* – HDW-F900
2009 - *Avatar* - HDC-F950 and F23
2009 - *Public Enemies* – F23
2010 - *Tron* – F35
2013 - *Oblivion* – F65
2013 - *After Earth* – F65
2013 - *Blacklist* – F55
2015 - *Tomorrowland* - F65 and F55
2015 - *Bloodline* – F55
2016 - *The Crown* – F55
2020 – *Bad Boys For Life* - VENICE
2022 - *CODA* – VENICE
2022 – *Top Gun: Maverick* - VENICE

12K
Blackmagicdesign
NOW $5,995
Blackmagic URSA Mini Pro 12K
Introducing the world's most advanced digital film camera!
URSA Mini Pro 12K is a revolution in digital film with a 12,288 x 6480 Super 35 sensor built into the award winning URSA Mini body. The combination of 80 megapixels, new color science and the flexibility of Blackmagic RAW makes working with 12K a reality. URSA Mini Pro 12K features an interchangeable PL mount, built in ND filters, dual CFast and UHS-II SD card recorders, USB-C expansion port and more.
Digital Film in Extreme Resolution
URSA Mini Pro 12K gives you the benefits of shooting with film including amazing detail, wide dynamic range and rich, full RGB color. Incredible definition around objects makes it ideal for working with green screen and VFX including compositing live action and CGI. Super sampling at 12K means you get better color and resolution at 8K as well as smooth antialiased edges.
Cinematic 12K Super 35 Sensor
The URSA Mini Pro 12K sensor has a resolution of 12,288 x 6480, 14 stops of dynamic range and a native ISO of 800. Featuring equal amounts of red, green and blue pixels, the sensor is optimized for images at multiple resolutions. You can shoot 12K at 60 fps or use in-sensor scaling to allow 8K or 4K RAW at up to 120 fps without cropping or changing your field of view.
Record to Blackmagic RAW
Blackmagic RAW makes cinema quality 12-bit, 80 megapixel images at up to 60 frames a reality! Constant quality encoding options adapt compression to match the detail of the scene. Constant bitrate gives you the best possible images at a consistent file size. You can record to two cards simultaneously so you can shoot high frame rate 12K or 8K on CFast or UHS-II cards.
Fast and Flexible Post Production
Shooting RAW in 12K preserves the deepest control of detail, exposure and color during post. Best of all, Blackmagic RAW is designed to accelerate 12K for post production, so it's as easy to work with as standard HD or Ultra HD files. Blackmagic RAW stores metadata, lens data, white balance, digital slate information and custom LUTs to ensure consistency of image on set and in post.
Blackmagic URSA Mini Pro 12K
$5,995
Learn more at www.blackmagicdesign.com
Camera shown with optional accessories and lens.

CINE GEAR EXPO 2022
VISIONARY ACHIEVEMENT AWARD IN CINEMATOGRAPHY

LAWRENCE SHER, ASC

FILMMAKER / FOUNDER/CEO SHOTDECK

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Lawrence Sher, ASC is an award-winning cinematographer/director and the founder and CEO of the filmmaking tool ShotDeck. Born and raised in the New York suburb of Teaneck, Larry studied economics at Wesleyan University in Middletown, Connecticut. In his junior year, he turned an interest in still photography into an obsessive fascination with motion picture photography.

"Growing up in New Jersey, filmmaking wasn't part of my plan. But after my father lent me his 1967 Nikon F still camera for a school trip, a creative spark was ignited in me and my passion for photography began. Still, when I went to college, my goal was to be a doctor or a lawyer. Failing chemistry early, I settled for studying economics. Later in my studies I took a film survey course which lit that creative fuse again. I spent the rest of my college years barely studying economics and passionately learning filmmaking and helping my film major friends shoot their thesis films."

Upon graduation, Larry moved to Los Angeles where he worked for 6 years as a camera assistant learning from such cameramen as Sal Totino, Jeffrey Cutter, and Marco Mazzei.

As a cinematographer, Sher has shot over 35 feature films, numerous pilots and 100's of commercials and music videos in his 30 years in the industry. Known for such films as The Hangover trilogy, Garden State, Due Date, and most recently Joker, his films have grossed over 4 billion dollars in Worldwide Box Office. For Joker he was nominated for an Oscar, BAFTA and won the Golden Frog at the Camerimage Film Festival in Poland. In 2019, at the Newport Beach Film Festival he was also honored with Variety's Billion Dollar Cinematographer award. Recently, he finished shooting the DC/Warner Bros film Black Adam that will be released October 2022 and he helped kickstart the Peacock series Rutherford Falls directing multiple episodes including the pilot.

"One of the things I love about cinematography is it's blend of art and science - the pure creativity of conceiving an emotionally effective composition or expressive lighting mixed with the technological execution of those shots using scientifically designed tools. From the cameras with their ever evolving sensors, to the chemistry of film and the labs that process it, to the layers of finely cut glass that make up lenses, to the rocket science technology of stabilized heads and the 4000lbs telescoping cranes that move them around, to the apps that help crew do their jobs more efficiently and express their visions clearly. The landscape of filmmaking has always involved progress and technology and I've always been interested in both. Another beautiful thing about this industry are the people, by far the best problem solvers in the world - incredibly creative artists and technicians. I'm honored to receive this award from a place that I've been going to since I was 22 years old, always excited to see the new gear and get inspired to make filmmaking dreams come true."

CINE GEAR EXPO 2023
LOS ANGELES: JUNE 1-4, 2023
ATLANTA: OCTOBER 6-7, 2023
WWW.CINEGEAREXPO.COM

CINE GEAR EXPO 2022
LEGACY LIFETIME ACHIEVEMENT AWARD

STEVEN POSTER, ASC

Steven Poster ASC has always been fascinated with the art and science of capturing images. Beginning with still photography, Poster knew he wanted to make movies by the time he was fourteen. A Chicago native, he graduated from the Institute of Design of the Illinois Institute of Technology.

Steven Poster launched his cinematography career in Chicago, at age twenty-one, and began with filming television commercials, Cinéma Vérité documentaries, and industrial films. As a working cinematographer, Steven has collaborated with major directors on more than 23 projects. *Stuart Little 2*, *Daddy Day Care*, *Rocky V*, *The Cemetery Club*, *Life Stinks*, *Opportunity Knocks*, *Next of Kin*, *Big Top Pee-wee*, *Testament*, *Southland Tales*, *The Box*, *Spread*, *Amityville Awakenings* as well as the controversial, award-winning music video for Madonna, *Like a Prayer*. He has received the ASC nomination for Best Cinematography for *Someone to Watch Over Me*, directed by Ridley Scott, as well as the Cable ACE Award nomination and the Golden Globe nomination for Best Television Movie for *Roswell*. His collaboration with director Richard Kelly on *Donnie Darko* has become a cult classic.

Working with the DGA, Steven convinced the White House that the creative community needed to have a voice in the FCC's process. As president of the ASC he built support for the Technology Committee, a "safe-harbor" environment for working cinematographers to exchange perspectives with technologists implementing change. Later Steven ported this experience into the complex area of union management as president of the International Cinematographers Guild, IATSE Local 600, whose 9,000 members are responsible for the vast majority of the camera work on US made motion pictures and television productions.

Steven Poster has a passion for mentoring young filmmakers, students of Cinematography, and even high school students around the world who are interested in the motion picture industry. He has personally mentored dozens of young artists and cinematographers. Many of who have gone on to have successful careers in the motion picture industry. Steven has conducted cinematography master classes at the invitation of 17 different film programs including Yale, Columbia College, Baylor University, the American Film Institute and the Sundance Institute.

Poster has also been engaged as a consultant for major motion picture related corporations that supply technology and services to the industry for many years. His invaluable insights on current practices and future trends have been integral in guiding the productive decisions of these institutions.

When asked what inspires him, Steven Poster said: "Telling worthwhile stories with images, moving or still, is what ultimately inspires me. I am energized when those images elicit a palpable response from an audience. That is the magic of sharing my work with others. The spark that occurs when I am engaged with others in imparting ideas, the action of exploring what it takes to tell visual stories, hashing out what it takes to enter, and have a successful life in, the world of show business. These moments of understanding are the foundation of my enthusiasm for this business."

SONY

CONGRATULATIONS

Claudio Miranda, ASC, ACC on the release of Top Gun: Maverick!

VENICE

Thank you for choosing the VENICE and the VENICE Rialto to support you.

"Top Gun is a fantastic example where we delivered shots not previously achievable thanks to the VENICE and VENICE Rialto."
— Claudio Miranda, ASC, ACC

VENICE Rialto

sonycine.com

CINE GEAR EXPO 2022
EMERGING STAR AWARD

AUTUMN DURALD ARKAPAW

Autumn Durald Arkapaw is a visionary cinematographer whose work spans genre and form, shooting everything from feature films, television shows, documentaries and music videos.

Most recently, Durald Arkapaw shot the Marvel Studios film *Black Panther: Wakanda Forever*, which will premiere Nov. 11, 2022. A sequel to the beloved *Black Panther*, the film was directed by Ryan Coogler and will continue to explore the world of Wakanda.

Also for Marvel Studios, Durald Arkapaw shot the first season of the live-action television series *Loki*. This series follows the God of Mischief and a previous antagonist to the Marvel Universe's Avengers, as he has an unlikely influence across human history. The series was released on Disney+ on June 9, 2021.

Prior to *Loki*, Durald Arkapaw lensed Gia Coppola's *Mainstream*, which premiered at the 2020 Venice Film Festival. The film depicts three young adults who rapidly rise to internet fame and soon struggle with the complications that come with fame, love and trying to stay relevant on the internet.

Durald Arkapaw worked alongside director Spike Jonze to film Apple TV+'s *Beastie Boys Story*, a documentary film where the members of the band share personal stories of their musical journey and their 40 years of friendship.

Collaborating once again with Spike Jonze, Durald Arkapaw shot comedian Aziz Ansari's Netflix comedy special *Aziz Ansari: Right Now*. Ansari shares his personal and hilarious insights on 'wokeness', family and the social climate.

Durald Arkapaw has lensed many features, including: Ry Russo-Young's *The Sun is Also a Star*; Max Minghella's *Teen Spirit*; Emma Forrest's *Untogether*; and Gia Coppola's *Palo Alto*.

Her work extends to music videos as well, shooting *Sucker* by the Jonas Brothers, *Power is Power* by SZA, The Weeknd and Travis Scott, *You're Not Good Enough* by Blood Orange and *Strong* by London Grammar.

Durald Arkapaw has also lensed commercials for Samsung, World Market, Red Cross, Lipton, Coca Cola, Nike and Booking.com.

Durald Arkapaw is represented by United Talent Agency in the US and by LUX Artists in the UK & EU.

The Emerging Star Award exemplifies Cine Gear's commitment to amplify and elevate emerging talent in filmmaking. This acknowledgement is given to an up and coming filmmaker who's body of work exemplifies the type of outstanding creative achievement that points to an upward trending career and a positive impact on the art and craft of cinematography. This award will be presented to Autumn Durald Arkapaw on Friday, June 10th, 2022, 7:00pm at CineGear's VIP Industry Awards Reception.

DCS EMPLOYS CAMERA-2-CLOUD FOR STREAMING TRADE SHOW COVERAGE

The Covid Pandemic is a worldwide disaster of epic proportion. Many lives have been lost and businesses destroyed, so it is hard to see how any good might have come from it, but sometimes such disruption and the desperation of trying circumstances can lead to technological advancement, let me explain...

2020 and the pandemic lockdowns that followed, it became near impossible for productions to safely go on location. Even shooting on stages was challenging, and the number of people had to be limited. Enter remote workflows, and the ability to keep creative collaborators off the set, instead interacting over the web. These developing techniques were not just a convenience any longer, but at many times indispensable. The advancements came quickly, and systems were developed to more seamlessly bring the motion picture set and post together leading to the marriage we call "Camera-2-Cloud".

Perhaps no one is more responsible for the rapid advancement of "C2C" than Michael Cioni. As a Founder of Light Iron, a workflow-centric post-production company, he pushed to bridge the gap between the set and post with their "Outpost" system. This brought on-set color and dailies from the lab to the set. Throughout this development, Michael was keenly aware of the benefits of integrating wireless technology and worked with industry partners such as Teradek.

Meanwhile, a company called Frame.io founded by Michael's friend Emery Wells, was busy innovating collaborative workflows for post-production and subsequently brought Cioni onboard to help bring the pieces together to further develop Camera-2-Cloud. The first iteration was designed to acquire at the highest possible quality recording to the camera, while simultaneously recording and uploading a lower bandwidth proxy to the web so the post-production process could begin immediately.

High-end digital cinema cameras from Panavision, ARRI, and Sony were set up so that as soon as the camera cut, a Teradek Cube would start to upload the footage to the cloud. This allowed key creatives and post services to instantly access and interact with the footage from anywhere in the world. The higher bandwidth master files could follow in time and be conformed at a later stage of post-production saving crucial time in the creative process both in production and post.

Several major motion pictures took advantage of these systems, raising Frame.io's stature within the industry, and it was not long before the company was acquired by Adobe. This brought not only seamless integration with Adobe software such as Premiere, and After Effects, but also the power of an international heavy hitting technology giant into the mix allowing Cioni to continue leading the charge for Camera-2-Cloud. Frame.io, including Camera-2-Cloud is now included at no additional charge with every Adobe Creative Cloud subscription.

Practicing what we preach, the Digital Cinema Society decided to put these technologies to the test by producing our streaming booth tour interviews using Camera-2-Cloud workflows. When we first started covering trade shows, two decades ago, it would take 2 weeks before we could stram the coverage. In a technology environment that was changing as quickly as ours, a couple of weeks to find out what's new was just too long.

We eventually started to bring our Editor, Christopher Knell, to the trade shows and set up an editing suite. After a while, we cut the time down to several hours from shooting the interview to streaming it on the web, and with the help of streaming services such as Vimeo we were able to reach an international audience streaming at HD resolution. This was pretty much the status quo for several years, recording in HD and later 4K, but finishing in HD to stream, usually within 24 hours.

Enter Camera-2-Cloud and technology from Adobe, Frame.io, Teradek, and Sony, which helped us deliver our 2022 coverage in record time so that those who could not attend in person could still quickly find out what was new at the show. As soon as our Cinematographer, Cameron Cannon, cut the camera, it would start uploading to the Frame.io website and our Editor would have access to the file in his Adobe Premiere timeline within minutes. Importantly, he could quickly QC the footage and confirm we could move onto the next interview. It would have saved us great pain had we had this ability a few years back when one of our SD cards failed and we lost several interviews that we had to try and reshoot while still keeping our very tight schedule.

The ability to access, QC, and approve the edited pieces via Frame.io was also crucial since our editor was working so quickly, making it easy to miss issues like the spelling of names in the lower thirds. Once the video was approved by our Associate Editor, Sylvana Zuniga, who was also working remotely at her home in L.A., the finished piece could be published to Vimeo directly from the Frame.io server.

We chose the Sony FX-6 to capture our content, not only because it is high quality with great dynamic range and sensitively, but also because it is compact. Although it is small and nimble, it shares the same menu and recording structure as its big brother, the Sony Venice camera. So even though these systems may have been first developed just to send proxies, the HD we sent to the cloud was plenty good quality for our purposes. We did record 4K UHD on the camera, but only as a backup, and we never found it necessary to use.

Believe me, I was more than a little nervous having to depend on a solid internet connection while walking around NAB. However, I have to say it all came off without a hitch. I should explain a couple of key points that made this possible:

First, we had the benefit of using a Sclera Digital cellular modem. Through a methodology that uses a combination of hardware modems and VPN software, it performs a bonding process through their cloud servers. This merges multiple cellular signals and bonds them together to form one strong, reliable connection.

Secondly, it is important to point out that we were not live-streaming, but uploading a recording that had been stored on the Teradek Cube. If there was an interruption in the signal, it would simply pause the upload and restart as it was able with no dropped frames. I can attest that it really worked well, and although we were using HD, the latest Teradek boxes are now capable of 4K HDR.

Our experience was so positive that we have decided to employ Camera-2-Cloud for our coverage of Cine Gear Expo 2022. Keep an eye out for us at the Expo and if you can't make it to the show, check out our streaming coverage on the web at DigitalCinemaSociety.org

TOBIAS SCHLIESSLER, ASC FILMS THE ADAM PROJECT

The Adam Project, now streaming on Netflix, is a lively action-adventure sci-fi from director Shawn Levy that tells the story of a renegade fighter pilot from the year 2050 who accidentally crash-lands in 2022. His mission? To team up with his 12-year-old self to save the future and heal his past. The cast includes Ryan Reynolds, Mark Ruffalo, Jennifer Garner, Zoe Saldana and Catherine Keener. It was lensed by sought-after director of photography Tobias Schliessler, ASC (*Friday Night Lights*, Tony Scott's *Taking of Pelham 1 2 3*, *Beauty and the Beast*, *Ma Rainey's Black Bottom*) to create what he calls "a visual homage to some of our favorite 1980s Amblin films." Schliessler chose ZEISS Supreme Prime and Supreme Radiance lenses paired with the ARRI Alexa LF camera to get the look he and director Levy envisioned while supporting the visual effects.

Shot entirely in Vancouver, the city where the German-born DP attended film school and began his career as a cinematographer, *The Adam Project* represented an opportunity for Schliessler to literally and metaphorically return to his roots and explore the elements that defined that '80s look; while creating something that feels modern and fresh. Schliessler recalls, "I was immediately drawn to the sentimental story of the two Adams connecting and coming to terms with the loss of their father. It's a fun action-adventure but carries an emotional depth similar to some of my favorite classic fantasy films. When Shawn referenced movies such as *Back to the Future*, *E.T.*, and *Field of Dreams*, I knew what he was visually going for and was excited to create a look that would be really special."

Schliessler knew from experience that the ZEISS Supreme Primes would be well suited to *the film*. "We needed very sharp, fast lenses without distortion, which could cover the large format sensor of the Alexa LF for the visual effects work, but at the same time, have an organic feel to the image, never being too harsh." he notes. "The only thing you notice when you shoot them wide open is the shallower depth of field; the quality and sharpness from edge to edge is maintained."

Setting the tone in the early sequences was important. "Shawn wanted a magical

THE ADAM PROJECT (L TO R) ZOE SALDANA AS LAURA AND RYAN REYNOLDS AS BIG ADAM. CR. DOANE GREGORY/NETFLIX © 2021

THE ADAM PROJECT (L TO R) RYAN REYNOLDS AS BIG ADAM AND WALKER SCOBELL AS YOUNG ADAM. CR. DOANE GREGORY/NETFLIX © 2022
BELOW: *THE ADAM PROJECT* (L TO R) RYAN REYNOLDS AS BIG ADAM AND WALKER SCOBELL AS YOUNG ADAM. CR.NETFLIX © 2022

feel to the scene, so we decided to have glowing embers falling from the top of the trees motivated by the wreck," notes Schliessler. "We used dozens of 4-foot and 8-foot Astera tubes on wires hanging from the trees to mimic this lighting effect. The lights were then eliminated in post and replaced with the CG embers."

In a following scene, the young Adam character investigates a spaceship crash in the forest at night. Schliessler chose to shoot wide open at T1.5 with the Radiances to capture the boy's flashlight flaring the lens. The moody scene came alive with the beam of light piercing through the dark forest and streaking across the frame. "Their look reminds me of anamorphic lenses, especially when you see the horizontal blue streak flares."

One of the early decisions made was to build the primary set of the family home which was surrounded by forest – inside a hockey arena rather than out in a practical wilderness location. This presented several challenges. Schliessler had to light the set for 360-degrees allowing them to shoot multiple handheld cameras at the same time. And he needed to believably recreate sunlight and ambient skylight. Being on stage also offered some huge advantages. "We used over 300 ARRI Skypanels through diffusion silk that spanned the entire arena, which I could switch from day to night in less than five minutes," he adds. The set was "surrounded by blue screen, with artificial trees and foliage built up against the edge of the set. For VFX to properly key around the fine detail of each tree, a sharp image is crucial. In addition, the ZEISS Extended Data from the lenses helps with lens calculations so that all CG composites match the unique focal qualities of every lens."

With its entertaining storyline, nostalgia-infused imagery, and kinetic action sequences, *The Adam Project* was a rewarding opportunity for Schliessler to use some of his favorite tools and pay tribute to some of his favorite films.

NEWS RELEASES

ASTERA INTRODUCES HYDRAPANEL

WWW.ASTERA-LED.COM

HydraPanel is Astera's first LED panel and is packed with features. With each unit ship 6 beam shaping modifiers such as filters, intensifier, 2 egg crates. Additional focus has been placed on mounting options so the light can be installed with its backside magnet, placed on floor and tables with the included stand, attached to ceilings via screws, cable ties etc and mounted via the included Babypin. The full-spectrum Titan LED Engine with 17W Power Draw give you a powerful output no matter if running on battery power or installed with power and data via one of Astera's PowerBoxes. This panel performs well off camera and in the picture.

ATLAS LENS CO.

WWW.ATLASLENSCO.COM

In creating an immersive cinematic experience, it seems that one can never go wide enough. Until now. For the first time ever, Atlas Lens Co. presents the Orion Series 21mm – the world's widest front anamorphic prime cinema lens in production. The Orion 21mm offers a 124º horizontal field-of-view, the widest horizontal field-of-view of any front anamorphic Cinemascope format 35mm motion picture camera lens ever. The Orion 21mm represents a previously unattainable wide-angle anamorphic field of view using a front anamorphic system. The result: A pleasing level of character and distortion in a lightweight and compact form that will not encumber cinematographers and camera operators.

BAND PRO FILM & DIGITAL INC.

WWW.BANDPRO.COM

Built with the input of top DP's & major rental houses, Angenieux Optimo Primes Integrated Optical Palette (IOP) options have been selected and are now delivering worldwide. Full frame Angenieux Optimo Primes stand alone among professional cinema glass as the only lenses designed to incorporate Integrated Optical Palette (IOP) technology. This new revolutionary lens design allows cinematographers to craft their own unique looks by combining IOP options as a painter adds hues to a brush. Optimo Primes IOP are comprised of Internal Filters, Iris Cartridges, and Rear Filter options. Combining one or more of these dramatically changes the overall look, while allowing the DP to be in complete creative control. Due to their unique position inside the lens, IOP Internal Filters craft new looks not possible with front or rear filtration alone. Equally unique is that this process is easily reversible, returning the lens to its original configuration within minutes.

BB&S LIGHTING INTRO'S COMPACT BICOLOR FRESNEL LIGHT

WWW.BBSLIGHTING.COM

BB&S Lighting adds the Compact Bicolor Fresnel in Single or Bicolor versions to its family of Compact Beamlight LED studio fixtures. The smallest footprint (5.5-in/14cm) Fresnel on the market, it draws just 38W and outputs over 2400 lumens at 96 TLCI (tunable from 2700 to 5600°K). Features a genuine curved glass 90mm Fresnel lens that ensures even field distribution in addition to excellent shadow rendering. CFL outputs a hard-shadow beam that fades from 100% at center to 50% at the edges, making it exceptional for mixing and overlapping with other lights while eliminating blinding glare. Has enough output to make it useful as key, fill or backlight from 8 to 18 feet/3 to 6 meters. In addition to a generous focus range, 11-52 degrees, the fixture offers silent operation thanks to a highly efficient heat dissipation rear section that eliminates the usual cooling fan system. May be operated via the BB&S 4-Way Controller that can provide DMX 512/RDM to two fixtures simultaneously. Offers wide range of power options.

NEWS RELEASES

BEBOB PRESENTS EXPANDED B-MOUNT PORTFOLIO

WWW.BEBOB.DE

With B-Mount, Bebob developed a new 24V battery interface. Now, the Munich-based battery manufacturer is presenting a complete portfolio of B-Mount batteries, chargers and adapters at Cine Gear (booth 528) – all of them are immediately available. Besides, all products can also score with 12V/24V multi-voltage capability. The B-Mount is a new, multi-voltage-capable interface that has meanwhile established itself as an open, manufacturer-independent industry standard. With B-Mount, it is possible for the first time to supply all devices on set with one single battery system – not only easing logistics and transport considerably, but also saving time and budget significantly. Other major benefits are the extraordinary robustness and smooth mechanics of the B-Mount construction as well as an open protocol for extended communication between battery and camera.

BIRNS & SAWYER

WWW.BIRNSANDSAWYER.COM

Ever since Jack Birns and Cliff Sawyer opened shop in Hollywood in 1954, filmmakers of every stripe from all over the world have come to us for solutions to their creative desires and technical support needs. Equipment rentals, sales, and optics manufacturing were the bedrock of Birns & Sawyer and it is still true to this day. Building on the tradition of steadfast service and enduring customer relationships, we are proud and excited to now offer new products and services in the fields of broadcast system integration, lens repair, and education with the same standard of excellence and attention to detail. With offices in the US, Canada, and Asia, we believe in an inclusive approach to making the latest cinematic tools, services, and broadcast integration systems accessible with ease, efficiency, and reliability so that you are empowered to do your best visual storytelling, no matter the budget, format, or screen size.

CAMADEUS FILM TECHNOLOGIES, INC

WWW.CAMADEUS.COM

Camadeus Film Technologies is a high-end service and technology provider in the Film and TV industry, specializing in camera accessories, service and support. As the exclusive distributor of such high-end European brands as cmotion, Bright Tangerine, Panther Dollies & Cranes, Screen Plane and Gecko-Cam products, the team of experts at camadeus always strives to deliver only the most sophisticated equipment available to their clients.

CATTS CAMERA

WWW.CATTSCAMERA.COM

Optical adaptation system which allows the universal use of any PL mount lens (spherical, fixed) in most of the digital cameras in use (Alexa MiniLF, Sony Venice, RED DSMC2 and V-Raptor) allowing parallel and perpendicular shifts to the focal plane, rotation of the optical center and the combination of both movements. The larger the area covered by the lens, the greater the ability to shift the image. Lens Shift and/or Tilt/Swing sensor rotations are possible due to the wide angle of rotation and is produced by taking the sensor itself as the focus of the rotation, controlling the projected image more precisely than traditional decentering systems. We have brought the optical bench system closer to cinematography. The ability to freelense with cinematic control. Freelensing Cine allows you to control the focal planes and choose where to have them in the frame and to increase or decrease the depth of field.

NEWS RELEASES

CINEO LIGHTING

WWW.CINEOLIGHTING.COM

Cineo Lighting, an industry leader in innovative production technology lighting, returns to Cine Gear with the all new, small-but-powerful Quantum Studio, the latest in the Cineo QuantumTM series of high power, soft lighting units. With 500W of power, two zones of control, and intuitive touchscreen interface, the Quantum Studio features a CCT range of 2,500k-10,000k, built-in ballast, and custom effects. The unit is very light weight at less than 30lbs, water resistant, and is made for every studio, big and small. Cineo Stagelynx is included in all Cineo products to provide digital control and a seamless user experience. Every Cineo lighting product offers superior lighting solutions for film, television, commercial, and virtual productions. Cineo Lighting is available across the US and the UK through Universal Production Services. Come by our booth #365 to see the Quantum Studio in person!

CMOTION GMBH

WWW.CMOTION.EU

Celebrating 20 years in designing, developing, and supplying quality lens and camera control solutions to the global film and broadcast industry. By embracing the latest technology and working closely with customers, strategic partners, and a worldwide community of focus pullers, cmotion have introduced ground-breaking innovations time and time again. Adapting quickly to market changes has helped cmotion become one of the world's most respected lens and camera control manufacturers, synonymous with functionality, reliability, and ergonomic build quality.

CODEX

WWW.CODEX.ONLINE

CODEX introduce Global Drive - a single storage location for your production assets, bringing together the set and the studio, incorporating edge storage and processing with high-speed data transfer. It allows its users to deploy a network of devices enabling the capture, storage, transformation, and distribution of these assets among those devices and in the cloud.

CORE SWX

WWW.CORESWX.COM

To future-proof customers for the range of high voltage cameras coming this year, Core SWX will be showing their award winning Maverick mobile power station and Helix Max battery packs. The Maverick is the next generation, all-encompassing block battery system for cinema and lighting applications. The 639wh NiMH pack was built for high demand situations as it's capable of sustaining up to 20A draw on both 14v and 28v outputs simultaneously (40A total), while its internal charger can charge the pack back up in five hours. The Helix Max series are dual voltage on-board battery packs available in 98wh and 147wh capacities, available in V-mount, 3-stud, and the new ARRI B-mount platform. These packs seamlessly integrate into ones' battery fleet as they can be used as either 14v or 28v battery packs, charge on existing chargers, and sustain up to 20A at 14v and 10A at 28v.

NEWS RELEASES

DOPCHOICE RABBIT-ROUNDER® UNIVERSAL

WWW.DOPCHOICE.COM

Rabbit-Rounder Universal, from DoPchoice and TRP Worldwide introduces the versatile answer to mounting a variety of DoPchoice Snapbags, Octas, and Lanterns to the growing range of fixtures with Aputure, Fiilex, Nanlux, and others with industry standard Bowens mounts. With the patent-pending Rabbit-Rounder® Universal, one system fits a range of lights and softboxes. This new solution makes it quicker, easier, versatile and more intuitive to set up a Snapbag with any of these fixtures, then swap to another when needed. The user clicks out the arms and sets it on the fixture. Lantern mounting takes a simple push open and a pinch to lock. Releasing takes a push of a button and an easy pull off. The Rabbit-Rounder Universal System is crafted of rugged materials for long life. Its future-proof design is ready to accept new lights with the simple addition of an easy-to-mount adapter.

EGRIPMENT CAMERA SUPPORT

WWW.EGRIPMENT.COM

Founded in 1976, Award winning Egripment has a long reputation of manufacturing a wide range of camera support and remote broadcast solutions, for both sales or rentals. Egripment is found on many Tv & Film productions, concerts and sport events worldwide. With a product line that includes cranes, remote heads, dollies and robotic tracking systems, Egripment is the only manufacturer that can offer adequate supply and service for events requiring large quantities of special camera support equipment. On Cinegear we show our telescoping crane and camera jib and remote heads and telescoping towercams!

ELATION PROFESSIONAL

WWW.ELATIONLIGHTING.COM

Elation Professional's latest entry into the film/broadcast market takes another big step with the introduction of the FUZE MAX PROFILE & SPOT, the KL FRESNEL 8 FC and the KL PAR FC. All designed for great output, color rendering and low power consumption. Use them on your film/TV shoots or install them in your broadcast studio and see how flexible these lights really are. Contact us today for a demo in our Los Angeles showroom: sales@elationlighting.com

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FILM GEAR USA GROUP

WWW.FILMGEARUSA.COM

FilmGear®'s 18" Power Beams are getting a massive overhaul. The new 1.8/1.2kW Daylight Power Beam and upgraded 5/2kW Tungsten Power Beam give gaffers more options with stronger output and greater versatility than other beam projectors. Like the rest of the series, each of the 18" Power Beams features best-in-class output, giving you bolder beam definition at longer ranges. Though they raise the standard for brightness, the flexibility offered by their twin lamp support for varying LCLs makes no sacrifices, ensuring backwards compatibility with the lower wattage bulbs of older beam projectors. This highly requested design enables gaffers to efficiently run Power Beams off of 20A house circuits. Equipped with a reinforced housing and a thicker glass mirror, FilmGear®'s iconic dark lavender workhorses are engineered for rough rentals and lifetime ownership, making the Power Beams a shining beacon of hope for the evolution of beam projectors.

NEWS RELEASES

GODOX

WWW.GODOX.COM

Founded in 1993 as a high-tech manufacturing facility specializing in lighting and audio equipment, Godox has now become a lighting equipment expert and innovator, offering gears for photographers, videographers, filmmakers and more. Driven by the mission of offering great lighting and audio solutions, Godox has been always pushing the boundaries of technology, and constantly bringing professional products to the industries. We are excited to announce that we will be at this years CineGear Expo! The Los Angeles Convention Center | JUNE 9-12, 2022 Are you checking out the latest lighting and audio gears? We will be demonstrating our popular flagship products at the expo, especially our brightest constant Light, the Knowled M600D LED. Come play with Godox newest products at our booth #535!

GYRO-STABILIZED SYSTEMS (GSS) INTRODUCES NEXT GENERATION CINEMA GIMBAL

WWW.GYROSTABILIZEDSYSTEMS.COM

When the natural history production market approached GSS leadership with their ideal gimbal experience in the field, the GSS engineering team got busy. Their response: the redesigned, next generation Cinema Mini 512EX: GEN2. With new features ranging from faster camera swaps to added tuning profiles, the “GEN2” gimbal guarantees a smoother cinema graphic experience whether shooting from land, marine or air. The Cinema Mini 512EX GEN2 features fast, clean camera swaps by moving boards off the camera kit, increased durability via new, heavy-duty gears that allow for the harshest bounce conditions, and flexible tuning profiles that insure rock-solid stability whether filming from land, marine, or air. This gimbal also boasts a dust-proof, sealed Revolva with an added encoder for fast, accurate wheel turns. The Cinema Mini 512EX GEN2 gimbal will be on display at the Gyro-Stabilized Systems Booth #716 at Cine Gear Expo 2022.

LUMINEX PRESENTS THE NEW GIGACORE 30I

WWW.ACLIGHTING.COM

For 20 years Luminex is pioneering and setting the standard for AV networking made easy in the entertainment industry. Luminex has earned industry-wide recognition with its reliable and intuitive products. To keep challenging the status quo, Luminex is eager to continuously bring innovations to the AV industry. This year Luminex will introduce their new 10Gb GigaCore 30i AV Network switch. GigaCore 30i is Luminex’s 10Gb Ethernet switch dedicated to AV integration, installation, and touring. With its 10Gb connectivity, the GigaCore 30i allows full network convergence of lighting control, audio, intercom, and compressed video. Pre-configured Quality of Service (QoS), IGMP multicast, and PTPv2 settings will assure a responsive and extremely stable network environment for the most demanding time-critical audio protocols like Dante™, AES67, Q-SYS, and many others. Without the need for any IT knowledge. Luminex is looking forward to meeting all visitors face-to-face and showing future-proof advanced networking solutions.

NEWS RELEASES

MATTHEWS INTRO’S 3ISPREADER

WWW.MSEGRIP.COM

Matthews presents the first "better spreader" in 40 years. The new 3iSpreader has a leg up on the old spreaders made for Ronford-Baker tubular metal tripods. Conceived by camera professionals, the 3i system offers a safer, smoother, better-balanced, neater and ultra-durable Matthews-style solution. Three machined metal 3iSpuds with rubber caps are securely bolted into place over the tripod's spikes. Once in place, the tripod rests on the rubber caps inches over the floor. The 3iS-preader securely connects the tripod feet with three quick-release T-pins, eliminating stretchout issues with old bungee cord attachments. The raised 3iSpreader creates a rock stable foundation grounded by the rubber feet, totally so there's no need to build a smooth foundation required by older spreaders. For uneven terrain, the legs simply extend to differing heights. At a 7.5 pounds, the sturdy 3i slides together and folds up inside the sticks or in a tube for travel.

MOON SMART FOCUS — AI-BASED TRACKING FOR CINE LENSES

WWW.MOONSMARTFOCUS.COM

Moon Smart Focus is an AI-powered range finder / distance meter for professional filmmakers. It works with any lens, any high-end camera and any lens control system. Built to assist the focus puller and to improve the workflow for the entire production. It tracks the eyes – not the nearest point. It tracks actors in real time, adding distance labels to each actor. The purpose of Moon Smart Focus is to free up time for acting and creative camera work – so you can tell the story. Saves time for taking marks and measurements. Reduces risks – live distance measure is a lifeline for unplanned situations. Actors can move more freely, improvise, and even miss a mark or two. The focus puller will get more data to take on more challenging tasks.

MOTORIZED PRECISION

WWW.MOTORIZEDPRECISION.COM

Motorized Precision is launching the latest addition to the MP Studio motion control system, seen for the very first time here at CineGear. Providing in-depth previz tools and live shot creation, MP-AR brings game changing accessibility and ease for motion control filmmaking - all from an iPad/iPhone. Create a shot with your iPad and see the exact path, every tilt, every shift captured for your robotic camera move. Programming organic camera moves that can be perfectly repeated again and again in a few seconds. The data transfers immediately to MP Studio where tweaking your move is a simple timeline edit. The future of high-end filmmaking can now be planned and built with your phone. MP-AR’s worldwide release here at the CineGear Expo will change the way people approach Motion Control, VFX location scouting, virtual production and previz. See what’s possible with MP-AR. Now available in the App Store.

NANLITE-NANLUX

WWW.NANLUX.COM

Come Celebrate our Company’s 30th Anniversary this year at Cine Gear Expo 2022-the NANLITE-NANLUX Booth, Number #153. We’re easy to find. Look for us right as you enter Cine Gear Expo trade show floor. Step up to the bar, Please! Have a complimentary Espresso or Cappuccino on us at our Espresso Bar. Come, Sit, relax, and enjoy sipping your beverage and talking with your favorite industry friends and colleagues. All the best from the Nanlite-Nanlux Team.

NEWS RELEASES

RIC ELECTRONICS

WWW.RICELECTRONICS.COM

Since 1981 RIC Electronics has been manufacturing Battery Charger and UPS systems in Vancouver, British Columbia. With the film industry in our backyard, our latest addition to our catalogue is CleanGen a 100kVA/250KWh Electric Generator that has been specifically designed for the movie industry. Having the same footprint as diesel generators, CleanGen is a green alternative, with many additional benefits such as no maintenance, no expensive fossil fuels, and clean power free of distortions and fluctuations. On top of this, CleanGen has no noise in comparison to diesel generators. With no noise and no diesel fumes CleanGen can be parked much closer to set, increasing the efficiency of the system by reducing cable losses in long cable runs. Come on by and let us teach you more about this product as well as CleanGen Mini and the benefits it can bring to your organization.

SMALLHD VISION SERIES 4K HDR PRODUCTION MONITORS

WWW.SMALLHD.COM

Field-ready HDR is here. Vision 17 and 24 are the only 4K HDR capable monitors built for production, while offering an unsurpassed image quality that also meets the needs of post-production. With reference-grade imaging, they are engineered to equal modern sensors' increased sensitivity to highlight and lowlight image reproduction, allowing users to see every detail the camera records. Proprietary Full-Array Local Dimming (FALD) hardware enables nuanced control of over 2100 individual LED zones, rendering hyper-sharp contrasts with deep blacks, crisp highlights, and stunning 10-bit color depth. PageOS 5, SmallHD's acclaimed operating systems, offers curated exposure tools and supports an intuitive color-calibration workflow, Color Pipe, that simplifies camera log signals into multiple HDR or SDR display setups.

SUMOLIGHT UNVEILS SUMOLASER™

WWW.SUMOLIGHT.COM

Based on a new class of emitters, SUMOLASER™ is a daylight point-source of unparalleled luminance that puts a beam of light on a stage or projects miles into the sky. At 10.8 lbs/4.9kg this powerhouse rivals the output of traditional 18kW HMI daylight sources weighing over 10X as much. Amazingly compact and fully modular, each hexagonal unit may be controlled individually via DMX or local touchscreen. They can be built into custom combination patterns. Each SUMOLASER includes a 7-engine laser module producing 3-degree beam angles which unite to form a tight homogenized beam. As more units are added with SUMOSNAP™ adapters, beam width increases but the angle remains the same – allowing greater output and a fuller, fatter pencil beam. With a 6000°K color temperature, this unique source draws just 175W. Outputs 150,000 lux / 45,700 footcandles measured at 328-ft/100m. It's IP65 rated for maximum safety compliancy inside or out.

TERADEK SERV 4K

WWW.TERADEK.COM

Color-accurate. Instantly reviewable. Ultra-secure. Streaming, from set to post. Serv 4K is the 4K HDR hardware that enables it all. The only production-streaming solution that integrates local and global monitoring in a flexible, streamlined workflow, simplifying real-time creative collaboration and decision-making for stakeholders on or off set. It features high bitrate encoding using HEVC compression with 256-bit encryption and superior image quality allowing 4K60p HDR 10bit 4:2:2 video to be securely streamed live or as instant recordings. Up to 20 local devices can monitor using Teradek's Vuer app, free for iOS, Android, PC, MacOS and AppleTV. Unlimited devices can access cloud-based live streaming and is also compatible with Frame.io. Serv 4K is an all-in-one solution, offering content visibility at every stage of production on set, on location, in post, or at home.

NEWS RELEASES

TOP CRANE

WWW.TOPCRANE.COM

Ghost One, is the first 20-foot universal remote arm, on the market. Boasting an 80lb payload, it is powerful and durable, yet lightweight and mobile. The Ghost One ships in five flight cases assembles quickly and can be mounted on nearly anything with four wheels or a rudder. Grasp the controls and get the shot at max speed, on the pavement or off. Ghost One's modular 15/20-foot boom, flexibility is woven into its prowess. Short mode for close-quarter dynamics and long mode for all the reach you may need for stunts and big reveals. Pack it up in a few cases and take it anywhere your work takes you. Made in the USA by professionals who have decades of experience in the film business. One hundred percent laser-cut and CNC milled for precision fitment, meticulously TIG-welded, built from aerospace-grade, aluminum, carbon fiber, and Kevlar.

ZEISS SUPREME PRIME 15MM T1.8 WIDE ANGLE LENS

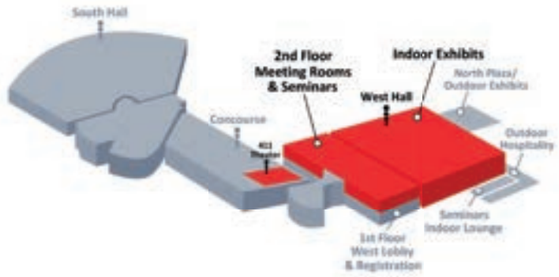
WWW.ZEISS.COM/CINE-DEMOCENTER

The 15mm T1.8 completes the fourteen-lens Supreme Prime series, which ranges from 15 to 200mm. Providing an extremely wide-angle view on Full Frame sensors and fast maximum aperture, it is optimized for low-light. It's modern lens design offers a smooth gradient between in and out of focus areas and high dynamic range resulting in a wide range of contrast levels to bring out details in shadows and mid tones. Supreme Primes off a nice look with pleasing characteristics in a lightweight compact package plus they feature ZEISS eXtended Data technology which provides lens metadata critical for VFX intensive productions and workflows. Like all Supreme Primes, the 15mm covers a wide range of camera sensors offering broad compatibility with current camera models including Super 35 cameras like Alexa Mini and RED Helium, as well as Full Frame cameras like Sony Venice 2, ARRI Alexa Mini LF, RED Monstro etc.

CINE GEAR EXPO 2022 MAP & EXHIBITOR LIST

EXPO HOURS

THURSDAY, JUNE 9, 2PM - 7PM
FRIDAY, JUNE 10, 11AM - 7PM
SATURDAY, JUNE 11, 10AM - 5PM



WEST HALL

COMPANY NAME	BOOTHS
16X9, INC.	501
6P COLOR	281
A.C. LIGHTING INC.	519
ABELCINE	373
ACT ENTERTAINMENT / AC POWER DISTRIBUTION	542
ADVANCE PRO TECH	675
ADVANTAGE AUSTRIA	724
ALADDIN CO., LTD	220
ALLIED POWERS LLC	137
AMBIENT RECORDING GMBH	429
AMERICAN GRIP INC	139
AMS OSRAM	338
ANTON BAUER	573
APUTURE	653
ARRI INC.	635, B302
ARWALL, INC.	181
ASC-AMERICAN CINEMATOGRAPHER	275
ASTERA	401
ATLAS LENS CO.	541
AVENGER GRIP	517
BAND PRO FILM & DIGITAL, INC.	501
BAVARIAN PAVILION C/O BAYERN INTERNATIONAL	431
BB&S LIGHTING	514
BEBOB FACTORY GMBH	528
BIRNS AND SAWYER, INC	859
BLACKMAGIC DESIGN	341
BLOCK BATTERY	729
BLUESHAPE	512
BREAKTHROUGH FILTERS	855
BRIGHT TANGERINE	480
BRITISH CINEMATOGRAPHER / BSC	380
CAMADEUS FILM TECHNOLOGIES, INC.	434
CANON U.S.A., INC.	101
CARL ZEISS SBE, LLC	143
CHAPMAN/LEONARD STUDIO EQUIPMENT, INC.	219
CHIMERA LIGHTING	953
CHROSZIEL GMBH	534
CINE-COMM INC.	218
CINEMA AUDIO SOCIETY	582
CINEMA DEVICES	943
CINEO LIGHTING	365
CITY THEATRICAL, INC.	673
CLEAR-COM	518
CMOTION GMBH	434
CODEX+PIX	B307
COLORFRONT	853
CORE SWX	656
CREAMSOURCE	453
CREATIVE HANDBOOK	378
CREATIVE SOLUTIONS	565
D2 MOTION	335
DEDO WEIGERT FILM GMBH	536
DEITY MICROPHONES	415
DENZ PRÄZISIONSENTWICKLUNG	439
DESISTI LIGHTING	715
DJI	B318
DUCLOS LENSES	239
DWARFCONNECTION GMBH & CO KG	728
DYNACORE TECHNOLOGY CO.,LTD	708
EGRIPMENT CAMERA SUPPORT	B401
ELATION PROFESSIONAL	864
ENTTEC	609
ENVIRONMENTAL LIGHTS	508
ETC	808
FIILEX LIGHTING	243
FILM AND DIGITAL TIMES	586
FILM GEAR (INTERNATIONAL) LTD.	621
FILMOTECHNIC USA	B323
FILMTOOLS	665
FIRST ENTERTAINMENT CREDIT UNION	285
FLANDERS SCIENTIFIC, INC.	133
FRAME.IO, AN ADOBE COMPANY	329
FREELENSING CINE®	B207
FUJIFILM NORTH AMERICA CORPORATION	236
FXLION	224
GECKO-CAM GMBH	435
GODOX PHOTO EQUIPMENT CO.,LTD	535
GRIP TRIX	667
GYRO-STABILIZED SYSTEMS	716
HAWK ANAMORPHIC LOS ANGELES L.P.	866
HAWK-WOODS LTD.	383A
HEDÉN GROUP AB	617
HIVE LIGHTING INC.	709
ICG MAGAZINE/ICG LOCAL 600	374
IDX SYSTEM TECHNOLOGY, INC.	332
IGNITE DIGI	952
IMPACT	611
INDIECAM	726
INDIPRO TOOLS CORP	632
INNER CIRCLE DISTRIBUTION	301
INVIZIPRO	384
K5600, INC	B210
KACZEK VISUALS TRADING GMBH	627
KINO FLO LIGHTING SYSTEMS	721
KORNERCRANE	B601
KOTO ELECTRIC NORTH AMERICA	230
LANY411	473
LAOWA LENS (CHINA OPTICAL EQUIPMENTS COMPANY LLC)	324
LEX PRODUCTS	409
LIGHT WIDOW LLC	584
LIGHTSTAR (BEIJING) ELECTRONIC CORPORATION	553
LINDSEY OPTICS	119
LITEGEAR, INC.	843
LITEPANELS	573
LOS ANGELES RAG HOUSE INC.	608
MAKE YOUR CART GO	B605
MATTHEWS STUDIO EQUIPMENT, INC.	B119
MOONLIGHTING INDUSTRIES	615
MOSS LED INC	714
MO-SYS USA INC.	381
MOTORIZED PRECISION	364
MULTIDYNE	B300
MYCASEBUILDER	337
NANLITE-NANLUX	153
NEBTEK, INC	315
NEWFILMMAKERS LOS ANGELES (NFMLA)	287
NFP	300
NILA INC.	580
NODO FILM SYSTEMS	952
NOITOM INTERNATIONAL, INC.	181
NORTHWEST CAMERA CO/V35 PROJECT	382
OCONNOR	573
ON SET HEADSETS	B201
OVIDE & QTAKE	572
OWC	443
OYEN DIGITAL	330
PANASONIC LUMIX	235
PANTHER GMBH	434
PLABER AMERICA INC - HPRC | CONECARTS	710
PLANAR	125
POMFORT GMBH	437
POWER GEMS LTD.	B407
PRODUCTIONHUB	475
PROFOUND BY JILLITE	207
PROLYCHT LIGHTING	574
QINEMATIQ GMBH	629
QUASAR SCIENCE	573
RATPAC CONTROLS	931
RATWORKS LTD.	482
RENTAL TRACKER	231
RIC ELECTRONICS	225
RIGPACKS	826
ROSCO	465
ROTOLIGHT	408
RST VISIONS IN COLOR	837
RUPIXELS, INC	533
SAMY'S CAMERA	B604
SANDISK PROFESSIONAL	B609
SCHNEIDER OPTICS, INC.	334
SCREAMFEST HORROR FILM FESTIVAL	578
SEABOB - CAYAGO AMERICAS INC.	525
SEAFLEX (CINEBLUE)	302
SENNA D.O.O.131	
SGC LIGHTS	510
SHENZHEN HOLLYLAND TECHNOLOGY CO., LTD	425
SHOTDECK.COM	203
SISU CINEMA ROBOTICS	353
SMARTSYSTEM SRL	522
SONY ELECTRONICS, INC.	165
SPECIAL GRIP HUNGARY KFT.	175
STREAMBOX	727
STYPE CS	527
SUMOLIGHT USA, INC	930
SWISSON OF AMERICA CORP	314
SWIT ELECTRONICS AMERICA, INC	201
SYNOLOGY	421
TECHNOCRANE S.R.O.	603
THE CINE LENS MANUAL	279
THE RAG PLACE, INC.	624
THE VALLEY FILM FESTIVAL	B205
TIGER CAPITAL GROUP	215
TILTA INC.	652
TOKINA CINEMA USA	436
TOP CRANE	B600
TRUE LENS SERVICES	383
TVLOGIC	B203
VASÓLNA INC.	828
VAXIS	352
VELVET USA	939
VOCAS SYSTEMS BV	634
VOSENTECH	B304
WAMCO, INC.	283
WARNER BROS. STUDIO OPERATIONS	232
WAVE CENTRAL	413
WOMEN IN MEDIA	956
YAEGERPRO	419
ZYLIGHT	224

FILM SERIES SCREENINGS

ALL SCREENINGS ARE JUNE 9, 2022 AT PETREE HALL

Independent Short Finalists
11:00am – 12:45pm

Music Video/Commercial Finalists
1:00 pm – 1:30 pm

Student Short Finalists
1:45 pm – 2:15pm

SPONSORS

GOLD SILVER BRONZE LAB SUPPORTING

PREMIER SEMINARS

THURSDAY, JUNE 9

FILM COMPETITION
11:00AM - 2:15PM

EXHIBITS
2PM - 7PM

2:30PM - 3:30PM
PETREE HALL

ARRI Presents

ARRI Innovative Cinematic Lighting

Discover new techniques in the art of lighting with a compelling demonstration of ARRI's new LED lighting fixture, Orbiter. With changeable optics as the core innovation, without sacrificing beam, output, or color quality. Learn about ARRI Spectra, the six-color light engine, with a wide gamut, ultra-high color rendering from 2000 to 20, 000 Kelvin, and color sensor mode among other features.

2:45PM - 3:45PM
515A

Propellerhead Presents

Building the Metaverse

Learn about the content tools that will be required to build the metaverse. We'll be talking about AR, VR and other visual technologies as well as the financial tools that will make monetization possible. The metaverse is already here, time to hop in! Potential Guests Brian Seth Hurst--VR specialist, Jenna Seiden--Niantic Labs, Ann Wilmott--Web 3.0 specialist.

3:45PM - 4:45PM
PETREE HALL

ZEISS Cinematography Roundtable

Join Snehal Patel, Head of Cine sales as he talks with an exciting group of cinematographers. Emmy Award winner George Mooradian, ASC will be on hand to discuss his body of work. Michelle Clementine will discuss the challenges of her transition from AC to cinematography, and 2020 ASC Rising Star Michael Dallatorre will round out the panel. We will discuss their approach to the "look," working with the design team and finding the right balance of art and technology.

4:00PM - 5:15PM
515A

Cine Gear Expo Presents

Got Agent?

Back by popular demand, Cine Gear Expo 2022 presents "Got Agent?" a free panel of top industry agents and publicists ready to share expertise on getting the best filmmaking career representation amid the current fast-changing environment and beyond. Moderated by industry-favorite Jay Holben, guests will include Dan Burnside, Head of Features and Television at Dattner Dispoto and Associates, Brian J. Goldberg, Partner at Worldwide Production Agency (WPA), Miranda Roseman, Features and television Agent at Artistry, and Catie Disabato, Senior Publicist at EBComs. The discussion will cover: meeting the right agent to suit goals, standing out against competition and ways to establish your brand.

ALL PANELISTS SUBJECT TO AVAILABILITY

5:30PM - 6:30PM
PETREE HALL

ASC Presents

Releasing the ASC MITC StEM2 Project

The American Society of Cinematographers has just released the long-awaited follow up to the DCI/ASC StEM (Standard Evaluation Material) project that helped set the benchmark for visual quality of digital theatrical projection systems in the early 2000s. StEM2 is a 17-minute high-octane adventure short film meticulously crafted by ASC cinematographers, associates, color scientists, technologists and manufacturers to stress and tax current and future exhibition systems such as laser projection, emissive screen theatrical displays, professional and consumer monitors. The StEM2 is freely available to the industry and will be the benchmark evaluation material for the next generation. Watch the full StEM2 movie "The Mission" followed by a panel discussion from key participants on the production and uses.

Moderator: Wendy Aylsworth, StEM2 producer
Panelists: Christopher Probst, ASC, director of photography
Jay Holben, director, producer, writer
Joachim "JZ" Zell, producer, post production supervisor

5:30PM - 6:30PM
515A

Women In Media Presents

Women in Media + ZEISS Altitude Awards

Presented by Zeiss, Frame.io, and Women In Media. Women in Media members, vendor partners, and friends are invited to join them at the Altitude Awards Ceremony at Cine Gear Expo 2022! Join them as they honor the technical and artistic achievements of creative WiM Members making meaningful, well-crafted stories in the camera arts."

6:30PM - 7:30PM
PETREE HALL

ARRI Presents

Screening at Petree Hall

Special Event presented by ARRI

ALL PANELISTS SUBJECT TO AVAILABILITY

PREMIER SEMINARS

FRIDAY, JUNE 10

EXHIBITS, SEMINARS & SCREENINGS
11AM - 7:00PM

VIP INDUSTRY AWARDS RECEPTION
7PM - 10PM

11:30AM - 12:30PM
PETREE HALL

Sony Presents

Matching FX3, FX6 with VENICE – DP Checco Varese

Checco Varese, (*DopeSick*) talks about how he used the FX3 and FX6 as his B-Cam to match the VENICE on his recent project DopeSick.

11:45AM - 12:45PM
515A

MBS Group Presents

Data Management and Pixel Control for the Lighting Technician

An informative conversation about lighting control protocols and an overview of the workflow to control the modern set. Set Lighting has been changing leaps and bounds, we will be discussing the new technologies that lead to a smarter set that is more efficient and scalable to new set lighting and art department needs. Pixel led lighting which has been a creative choice at times but not streamlined till now, come see control devices that make on set and rigging installations user friendly and time efficient. Participants: Michael Visencio (Screen credits: *Avengers Infinity War/End Game*, *Star Trek Picard*), Robert B. Dechellis (Screen credits: *The Mandalorian*, *The Book of Boba Fett*), Steve Howard (Technical Advisor: *Star Wars Rogue One*, *The Force Awakens*)

12:45PM - 1:45PM
PETREE HALL

ARRI Presents

ARRI ALEXA 35 in-depth

ARRI's Camera and Lens specialist, and Cinematographer Art Adams will take the audience on a journey featuring ARRI's newly announced flagship camera, ARRI ALEXA 35. Topics to be explored will include the new REVEAL color science, significantly expanded dynamic range, textures, and updated workflow. Experience first-hand an in-depth knowledge transfer from one of the industry's most respected Cinematographers. This session will also include hands-on with ARRI ALEXA 35.

1:00PM - 2:00PM
515A

MovieMaker Presents

Production Services Pitch Session

The MovieMaker Production Services program is holding a pitch session for filmmakers interested in stretching their budgets through a credit match. MMPS will double a producer's investment in in-kind services and equipment for almost anything that's needed to get the movie to market – camera gear, grip and lighting, editing, publicity, you name it. Once your film is complete, MMPS will help promote the film through MovieMaker Magazine, MovieMaker.com, and our social channels. We'll make sure your film gets the attention it deserves. To schedule time to discuss your project during Cinegear, email production@moviemaker.com

2:00PM - 3:00PM
PETREE HALL

ASC/ICLS Presents

Current Lighting Technologies and Creative Collaborations

ICLS gaffers and console programmers with their ASC cinematographers come together for a discussion about collaboration and the technology that facilitates the workflow on set.

Moderated by Patrick Cady ASC
Panelist TBA

3:15PM - 4:15PM
PETREE HALL

Blackmagic Design Presents

The Future of Filmmaking w/ Blackmagic Cloud

Join Sam from SoKrispyMedia as he breaks down the tools and techniques used to create end viral videos such as "Chalk Warfare", Mr Beast's "Squid Game" and their most recent project, "Trapped in a First Person Video Game" using the new Blackmagic Cloud tools.

Presenter: Sam Wickert, Creative Director, SoKrispyMedia

3:30PM - 4:30PM
515A

Sony Presents

Behind the Scenes of Kilian's Game - Virtual Production

Go behind the scenes of Sony Pictures "Kilians Game". The Panelist will discuss how they captured a live location from Los Angeles, CA and recreated it in a virtual production stage in Tokyo, JP. They will talk about their expeirences with working in a virtual production.

4:30PM - 5:30PM
PETREE HALL

ZEISS Presents

ZEISS Conversations with Eszter Csepeli

Cinematographer Eszter Csepeli has been delighting audiences with her increasing body of stellar imagery. A founding member of the Hungarian Cinematography Association (HCA), she joins ZEISS Cinematography's Snehal Patel on stage to discuss her tremendous body of work, including her Palme d'Or nominated short, The Execution, as well as her current work on the television series Mintaapák.

PREMIER SEMINARS

FRIDAY, JUNE 10

EXHIBITS, SEMINARS & SCREENINGS
11AM - 7:00PM

VIP INDUSTRY AWARDS RECEPTION
7PM - 10PM

5:00PM - 7:00PM
515A

Adorama Rental Company Presents

ON-SITE MASTER CLASS!

How to Approach Virtual Production – DP Roundtable

In this master class, we will bring together leading cinematographers to discuss how they approach building virtual production sets for commercial, television and feature film. Learn how sets, like *The Mandalorian*, utilizes advanced technologies of LED volume studio production to create more realistic sets, captured with real-time rendering. The masterclass will include a hands-on virtual production demonstration, architecting the workflow required to create content by combining physical and virtual elements with a suite of advanced video hardware and software tools.

5:45PM - 6:45PM
PETREE HALL

Propellerhead Presents

Content Financing and Blockchain

Learn about how some content creators are using NFTs and other blockchain-based technologies to raise money before, during and after the content production process. We'll talk about smart contracts, tokens and other things you'll need to make the most of the Web3.0 economy. Potential Guests--Jenni Ogden 4DFun (creating volumetric captures of musicians for free in exchange for percentages of the rights from the NFTs they sell) Brian Quandt--Production Data Services (creating new tools to make it easy for filmmakers to create NFTs from their content)

6:30PM - 7:30PM
PETREE HALL

ARRI Presents

Screening

Special Event presented by ARRI

SanDisk PROFESSIONAL

ALL PANELISTS SUBJECT TO AVAILABILITY

SATURDAY, JUNE 11

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

10:15AM - 11:30PM
PETREE HALL

International Cinematographers Guild / IATSE Local 600 Presents

Establishing a Culture of On-Set Safety

You have the right to a safe and healthy workplace. Achieving that requires building a culture of awareness, information, communication, action, and guidance. Local 600 members have made a long-term commitment to establishing this culture on every set and there are a lot of moving pieces. See the videos produced by the Local 600 Safety Committee to build a broader awareness of some of the hazards we can face, catch-up on advancements made around the practice of free driving, RF safety, and extended takes, learn about how to handle safety concerns on-set, the steps being taken toward legislative action and how CSATF safety bulletins developed by a joint labor-management safety committee are being recognized as the industry standard for productions around the world.

Panelists:
Rebecca Rhine, National Executive Director of IATSE Local 600 / Patrick Cady, ASC, Director of Photography / Moderator: Michael Chambliss, Local 600 Business Representative

11:15AM - 12:15PM
515A

Sony Presents

Intro to VENICE 2 Panel

Panelists
Rob McLachlan
Curt Morgan
Tom Sigel
Tommy Maddox-Upshaw
Armando Salas

11:45AM - 12:45PM
PETREE HALL

Blackmagic Presents

Mastering Photorealism With Roninfilm Virtual Production

Roninfilm specializes in virtual production and visual effects for film, television and commercials. Current projects include: “The Tarot” (feature), “Gods of Mars” (feature), several tv spots, as well as VP consulting. Join the creative team for this panel discussion that will include Oscar award-winning DP/VFX Supervisor David Stump, Director/Producer/Virtual Production Supervisor Peter Hyoguchi, Virtual Production Producer Joan Bevan Webb, and Editor Robert Dias. This deep dive conversation will focus on building a world in the Unreal Engine, pre-viz, live-action Smart Stage lensing, work-flow, and more! Presenter: Robert Dias, Editor at Roninfilm/"Gods of Mars", "The Tarot"

ALL PANELISTS SUBJECT TO AVAILABILITY

PREMIER SEMINARS

12:30PM - 1:30PM
515A

Quasar Science Presents

New Frontiers in Lighting Technique: Image-based Lighting to Enable your inner Ansel Adams

The real world is not a big white panel: it is interactive, dynamic and free flowing. Join Quasar Science's Ben Dynice & Tim Kang who will be presenting the latest advancement in lighting technique: Image-based Lighting. Using lights from Quasar Science & Litepanels in a live demonstration, they will integrate images and videos of real world surroundings into the lights and explain what it is, why to do it, and how to implement it into your production's workflow, whether it be traditional or virtual.

Presenters: Tim Kang (Quasar Science - Principal Engineer, Color and Imaging & Cinematographer), Ben Dynice (Quasar Science - Chief Technology Officer & Lighting Programmer)and special guests.

1:00PM - 2:30PM
PETREE HALL

ASC Presents

Dialogue with ASC Cinematographers

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

Panelists:
Patrick Cady, ASC - Tom Del Ruth, ASC - Gregg Heschong, ASC - Shelly Johnson, ASC - Patti Lee, ASC - George Mooradian, ASC - Donald A. Morgan, ASC - Tami Reiker, ASC -Antonio Riestra, ASC - Lawrence Sher, ASC

1:45PM - 2:45PM
515A

ARRI Presents

ARRI Stabilization Systems and The Art of Motion

Spanning Scripted Television, Live Production, Feature Film and Live Broadcast, ARRI hosts a panel discussion featuring industry leading Trinity operators revealing their insights and techniques on how they expand the pallet and break the limits for cinematic motion using ARRI's leading edge camera stabilization systems. Special guests tentative to participate, subject to availability include Sean Flannery, SOC, Product Specialist Alan Lennox, SOC, Ari Robbins, SOC, Niels Lindelien, SOC, Santiago Yniguez, SOC, Jorge Busamanti, SOC, and Live Events Producer, Directors Kenny Stoff and Mathew Kwok, SOC

This session will also include a live introduction and demonstration of the Trinity 2, ARRI's newest generation camera stabilization system

2:45PM - 3:45PM
PETREE HALL

Sony Presents

Color Science and the Sony VENICE

Spanning Scripted Television, Live Production, Feature Film and Live Broadcast, ARRI hosts a panel discussion featuring industry leading Trinity operators revealing their insights and techniques on how they expand the pallet and break the limits for cinematic motion using ARRI's leading edge camera stabilization systems. Special guests tentative to participate, subject to availability include Sean Flannery, SOC, Product Specialist Alan Lennox, SOC, Ari Robbins, SOC, Niels Lindelien, SOC, Santiago Yniguez, SOC, Jorge Busamanti, SOC, and Live Events Producer, Directors Kenny Stoff and Mathew Kwok, SOC. This session will also include a live introduction and demonstration of the Trinity 2, ARRI's newest generation camera stabilization system.

3:00PM - 4:00PM
515A

ZEISS Presents

Conversations with Robert McLachlan, ASC, CSC

Renowned cinematographer Robert McLachlan, ASC, CSC stops by to talk about the art of cinematography with Snehal Patel from ZEISS Cinematography. Known for his work on *Game of Thrones*, *Lovecraft Country*, *Ray Donovan* and *Westworld*. We will discuss how he approaches the look on new projects and dive into the upcoming series *American Gigolo* which is filmed on ZEISS Supreme Primes including the brand new Supreme Prime 15mm.

4:00PM - 5:00PM
PETREE HALL

International Cinematographers Guild / IATSE Local 600 Presents

Sustainable Production: The Path to Net Zero Climate Impact

Moving creative visions from script to screen is a business, and it consumes energy and resources while generating waste and carbon emissions. In response to the growing threat of climate change, environmentally conscious studios, producers, vendors, and crew members are making significant strides toward guiding our industry in a more sustainable direction. Join industry leaders who are literally writing the book on sustainable production in a discussion about the progress that has been made, studio goals, and how technical innovations and clean energy solutions are shifting day-to-day practices on set. Panelists: Diana Pokorny, Producer and PGA Green Production Guide Task Force - Jendra Jarnagin, ICG Local 600 Director of Photography - Adrienne Pfeiffer, Sustainable Production Supervisor for Lucas Film - Studio Sustainable Production Representative (TBD)

5:15PM - 7:45PM
PETREE HALL

Screening

16x9, Inc. – Booth 501
3403 W. Pacific Avenue
Burbank, CA 91505
United States
818-841-9655

6P Color – Booth 281
100 Research Parkway
Waco, Texas 76704
United States
360-607-7839
www.6PColor.com

A.C. Lighting Inc. – Booth 519
565 Orwell Street
Mississagua, ON L5A 2W4
Canada
416-255-9494
www.aclighting.com

AbelCine – Booth 373
801 S. Main St.
Burbank, CA 91506
United States
818-972-9078
www.abelcine.com

ACT Entertainment / AC Power Distribution – Booth 542
2313 N. Valley St.
Burbank, CA 91505
United States
818-584-1304
www.actentertainment.com

Advance Pro Tech – Booth 675
191 Wicked Wedge Street
Las Vegas, Nevada 89148
United States

Advantage Austria – Booth 724
11601 Wilshire Blvd #2420
Los Angeles, CA 90025
United States
310-477-9988
www.advantageaustria.org

Aladdin co., Ltd – Booth 220
#712 DMC HI-Tech Industry Center-B
Seongamro, Mapogu, Seoul, 03920
South Korea
+82 2 386 1245
www.aladdin-lights.com

Allied Powers LLC – Booth 137
9733 Russian Hill St
Las Vegas, NV 89141
United States
702-283-6401
www.eMP10.com

Ambient Recording GmbH – Booth 429
Schleißheimer Str. 181
Munich 80797
Germany
www.ambient.de

American Grip Inc – Booth 139
8468 Kewen Ave
Sun Valley, CA 91352-3118
United States
818-768-8922
www.americangrip.com

ams OSRAM – Booth 338
129 Portsmouth Avenue
Exeter, NH 03833
United States
888-677-2627
www.osram.us/entertainment

Anton Bauer – Booth 573
14 Progress Drive
Shelton, CT 06484
United States
203-929-1100
www.antonbauer.com

Aputure – Booth 653
634 W Broadway St.
Glendale, CA 91204
United States
www.aputure.com

ARRI Inc. – Booth 635, B302
3700 Vanowen Street
Burbank, CA 91505
United States
818-618-2665
www.arri.com

ARwall, Inc. – Booth 181
4375 Ethel Ave. #3
Studio City, CA 91604
United States
323-402-1230
https://arwall.co/

ASC-American Cinematographer – Booth 275
1782 N Orange Drive
Hollywood, CA 90028
United States
323-969-4333
www.theasc.com

Astera – Booth 401
Stahlgruberring 36
Munich 81829
Germany
+4989215522530
www.astera-led.com

Atlas Lens Co. – Booth 541
6933 San Fernando Road
Glendale, CA 91201
United States
747-333-6425
www.atlaslensco.com

Avenger Grip – Booth 517
Resolution Road
Ashby-de-la-Zouch, Leicestershire LE65 1DW
United Kingdom
+44 1530 566090
www.manfrotto.us/avenger

Band Pro Film & Digital, Inc. – Booth 501
3403 W. Pacific Avenue
Burbank, CA 91505
United States
818-841-9655
www.bandpro.com

Bavarian Pavilion c/o Bayern International – Booth 431, 435
Landsberger Strasse 300
Mubich, Bavaria 81379
Germany
+49896605660
www.bayern-international.de

BB&S Lighting – Booth 514
3435 Ocean Park Blvd.
Suite 105
Santa Monica, CA 90405
United States
310-491-6259
www.bbslighting.com

Bebob Factory GmbH – Booth 528
Höglwörther Str. 350
München, Bavaria 81379
Germany
+49 (0)89/ 8563 485 0
www.bebob.tv

Birns and Sawyer, Inc – Booth 859
3039 Roswell Street
Los Angeles, CA 90065
United States
323-466-8211
www.birnsandsawyer.com

Blackmagic Design – Booth 341
2875 Bayview Dr.
Fremont, CA 94538
United States
408-954-0500
www.blackmagicdesign.com

Block Battery – Booth 729
8501 Bash St, STE 800
Indianapolis, IN 46250
United States
888-424-6322
www.blockbattery.com

Blueshape – Booth 512
Via Liguria 4-6
Reggio Emilia 42124
Italy
00390522518556
www.blueshape.net

Breakthrough Filters – Booth 855
4 California St.
San Francisco, CA 94111
United States
877-762-8427
www.breakthroughfilters.com

Bright Tangerine – Booth 480
4 Fleet Business Park Church Crookham
Fleet, Hampshire GU52 8BF
United Kingdom
+44(0)1252642634
www.brighttangerine.com

British Cinematographer / BSC – Booth 380
Premier House, 13 St
Pauls Square The Jewellery Quarter
Birmingham, West Midlands B3 1RB
United Kingdom
07798 930482
www.britishcinematographer.co.uk

Camadeus Film Technologies, Inc. – Booth 434
9228 Wildwood Ave.
Los Angeles, CA 91352
United States
818-764-1234
www.camade.us

Canon U.S.A., Inc. – Booth 101
One Canon Park
Melville, NY 11747
United States
631-330-4840
usa.canon.com

Carl Zeiss SBE, LLC – Booth 143
1 N Broadway
White Plains, NY 10601
United States
914-681-7747
www.zeiss.com

Chapman/Leonard Studio Equipment, Inc. – Booth 219
12950 Raymer St.
North Hollywood, CA 91605
United States
818-764-6726
www.chapman-leonard.com

Chimera Lighting – Booth 953
1067 Telleen Ave
Erie, CO 80516
United States
303-444-8000
chimeralighting.com

Chrosziel GmbH – Booth 534
Klausnerring 6
Kirchheim/ Muenchen 85551
Germany
+49 89 901 091 0
www.chrosziel.com

The Cine Lens Manual– Booth 279
www.cinelensmanual.com

Cine-Comm Inc.– Booth 218
1039 N Allen Ave.
Pasadena, CA 91104
United States
818-925-2353
cine-comm.com

Cinema Audio Society – Booth 582
827 Hollywood Way #632
Burbank, CA 91505
United States
818-752 8624
www.cinemaaudiosociety.org

Cinema Devices – Booth 943
1431 Truman Street
San Fernando, CA 91340
United States
202-361-7176
www.cinemadevices.com

Cineo Lighting – Booth 365
3225 N Nevada Street
Chandler, AZ 85225
United States
818-579-5325
www.cineolighting.com

City Theatrical, Inc. – Booth 673
475 Barell Avenue
Carlstadt, NJ 07072
United States
201-549-1160
www.citytheatrical.com

Clear-Com – Booth 518
1301 Marina Village Parkway
Suite 105
Alameda, CA 94501
United States
415-660-6833
www.clearcom.com

cmotion GmbH – Booth 434
Wiedner Hauptstrasse 135 / B3
Wien 1050
Austria
178910960
www.cmotion.eu

CODEX+PIX – Booth B307
1680 Vine Street Suite 1200
Los Angeles, CA 90028
United States
323-283-8939
https://x2x.media

Colorfront – Booth 853
1735 Berkeley Street
Santa Monica, CA 90404
United States
805-551-8016
www.colorfront.com

Core SWX – Booth 656
91 Commercial St.
Plainview, NY 11803
United States
516-595-7488
www.coreswx.com

Creamsource – Booth 453
2/49 Carrington Road
Marrickville, Victoria NSW 2204
Australia
+61466433246
www.creamsource.com

Creative Handbook – Booth 378
10152 Riverside Dr.
Toluca Lake, CA 91602
United States
818-752-3200
www.creativehandbook.com

Creative Solutions – Booth 565
8 Mason
Irvine, CA 92618
United States
917-622-1759
www.cs.inc

D2 Motion – Booth 123
76 Shepherd Street
Marrickville, NSW 2204
Australia
+61412645636
www.d2motion.com

Dedo Weigert Film GmbH – Booth 536
Karl-Weinmair-Str. 10
München, Bavaria 80807
Germany
+498935616150
www.dedoweigertfilm.de

Deity Microphones – Booth 415
634 W Broadway Suite A
Glendale, CA 91204
United States
214-952-9833
Deitymic.com

DeSisti Lighting – Booth 715
1011 Route 22 East
Unit D
Mountainside, NJ 7092
United States
908-317-0020
www.desisti.it

DJI – Booth B318
201 S Victory Blvd
Burbank, CA 91502
United States
323-630-3037
www.dji.com

Duclos Lenses – Booth 239
20222 Bahama Street
Chatsworth, CA 91311
United States
818-773-0600
www.ducloslenses.com

DwarfConnection GmbH & Co KG – Booth 627
Münzfeld 51
Gmunden 4810
Austria
+43 7612 21999
www.dwarfconnection.com

Dynacore Technology Co.,Ltd – Booth 708
Room 409, Chuangli Business Mansion #58
Mouchou Lake East Road
Nanjing, Jiangsu 210029
China
+862586603989
www.dynacore-battery.com

Egripment Camera Support – Booth B401
Machineweg, 22
Nederhorst den Berg 1394AV
Netherlands
+31294253988
www.egripment.com

Elation Professional – Booth 864
6122 S. Eastern Ave
Los Angeles, CA 90040
United States
866-245-6726
www.elationlighting.com

ENTTEC – Booth 609
3874 S. Alston Ave Suite 103
Durham, NC 27713
United States
888-454-5922
www.enttec.com

Environmental Lights – Booth 508
11235 W. Bernardo Ct Ste. 102
San Diego, CA 92127
United States
888-880-1880
www.environmentallights.com

ETC – Booth 808
1120 Scott Rd.
Burbank, CA 91504
United States
323-461-0216
www.etcconnect.com

Fiilex Lighting – Booth 243
1689 Regatta Blvd
Richmond, CA 94804
United States
510-620-5155
www.fiilex.com

Film and Digital Times – Booth 586
www.fdtimes.com

Film Gear (International) Ltd. – Booth 621
No. 7 Cumberland Rd.
Kowloon Tong, Kowloon
Hong Kong
852-2794 3608
www.filmgear.net

Filmotechnic USA - Booth B323
17500 S Denver Avenue
Los Angeles, CA 90248
United States
310-418-3311
www.filmotechnicusa.com

Filmtools – Booth 665
1400 W Burbank Blvd
Burbank, CA 91506
United States
818-845-8066
www.filmtools.com

First Entertainment Credit Union – Booth 285
6735 Forest Lawn Dr
Hollywood, CA 90078
United States
323-845-4404
www.firstent.org

Flanders Scientific, Inc. – Booth 133
6215 Shiloh Crossing
Suite G
Alpharetta, GA 30005
United States
1-678-835-4934
www.FlandersScientific.com

Frame.io, an Adobe Company – Booth 329
345 Park Avenue
San Jose, CA 95110-2704
United States
408-536-2800
frame.io

FREELENSING CINE® – Booth B207
Avda Montes de Oca 19 Nave 27
San Sebastián de los Reyes
Madrid, 28703
Spain
+34 618 213 572
www.freelensingcine.com

FUJIFILM North America Corporation – Booth 236
200 Summit Lake Drive
Valhalla, NY 10595
United States
914-789-8277
www.fujinon.com

Fxlion – Booth 224
Floor 5, Huayu Bldg. No1
Tanyuan Road, Mentougou District
Beijing, 102308
China
800-838-7446
www.fxlion.net

Gecko-Cam GmbH – Booth 435
Hermann-Oberth-Strasse 16
Putzbrunn, Bayern 85640
Germany
00498945218100
www.gecko-cam.com

Godox Photo Equipment Co.,Ltd – Booth 535
4F of Bldg 1, 1F to 4F of Bldg 2,
4F of Bldg 3, 1F to 4F of Bldg 4,
Tangwei CMNTY., Fuhai St., Bao'an Dist.
Shenzhen, 518103
China
+86-(0)755-25701197
www.godox.com

Grip Trix – Booth 667
12767 Saticoy Street
North Hollywood, CA 91605
United States
818-982-2510
www.griptrix.com

Gyro-Stabilized Systems – Booth 716
400 Crown Point Circle
Grass Valley, CA 95945
United States
530-264-7654
www.gyrostabilizedsystems.com

HAWK Anamorphic Los Angeles L.P. – Booth 866
5009 Exposition Blvd.
Los Angeles, CA 90016
United States
213-335-3900
www.hawkanamorphic.com

Hawk-woods Ltd. – Booth 383A
Briscall House Wotton Road
Ashford, Kent TN23 6LN
United Kingdom
+44(0)1223638715
www.hawkwoods.com

Hedén Group AB – Booth 617
Vita Gavelns Väg 6
Västra Frölunda 42671
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