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WELCOME TO CINE GEAR EXPO 2025

JULIANE GROSSO
CO-FOUNDER OF CINE GEAR EXPO

Welcome to Cine Gear Expo LA 2025!

We gather once again, this time in the very heart of cinematic history – the Universal Studios Lot – California's filmmaking haven that has inspired generations of storytellers. Whether you're a seasoned pro, an emerging filmmaker, or any media creator we are thrilled to welcome you to a weekend of innovation, education, and inspiration.

Since 1996, Cine Gear Expo has championed the evolving art and science of storytelling. Now in 2025, we celebrate not just the future of the creative arts but also the place where it all began. Hollywood has always been synonymous with dreams, and this year's theme, California Dreaming calls on us to reflect on what it truly means to bring plentiful production back to California – where stories breath and cameras roll under the golden sun.

Get ready to immerse yourself. Cine Gear Expo 2025 sprawls across the famous Universal Lot, with installations nestled in iconic locations like Courthouse Square, Stage 34, and through the avenues of New York, into the storied studios and theaters of filmmaking legend. You can walk the streets where "Back to the Future" was filmed – then hear Dean Cundey, ASC, CSC, share memories of shooting that very film, at our "Back to the Backlot" experience in Stage 34 that's been transformed into a time-traveling tribute to the beloved classic.

From the Film Series and other screenings to exhibits of top industry leaders like ARRI, Sony, Blackmagic Design, RED, dozens of lighting makers, as well as all types of production support – you've come to the right place to get your hands on the latest tech and talk those in the know.

We are also about growth. This year, our career-builder panels are bigger and more targeted than ever. From cutting-edge conversations on AI workflow and virtual production, to panels on cinematography, lighting, post, and more, you'll find valuable insights whether you're starting out or leveling up. We're proud to present the Dialogue with ASC Cinematographers panel, where top lensers share wisdom from set to screen. And don't miss our women's tract with "Behind the Lens: Women Documentary Cinematographers" panel, a powerful spotlight on visionaries shaping today's non-fiction work.

We cap it off in true Hollywood fashion by celebrating our own dream team – with the California Dreaming Award presentation to Dean Cundey, ASC, CSC, the Karl Kresser Heart of the Community Award going to beloved George Mooradian, ASC, and the Visionary Award honor going to Alice Brooks, ASC who lifted our spirits with "Wicked". These honorees embody the Cine Gear spirit of innovation and artistry. Look for them mingling on the show grounds and engaging in panels and events.

This year Cine Gear 2025 is a statement of commitment – to revitalizing production in California, and to supporting those who bring stories to life. As the industry is evolving rapidly, we reaffirm our belief that collaboration, creativity, and community are what keep cinema thriving.

Whether you're here to discover, reconnect, or reimagine, Cine Gear Expo 2025 invites you to keep exploring, collaborate boldly, and celebrate deeply. And together let's keep the California Dream alive.

Warmly,
Juliane Grosso
Co-Founder & CEO, Cine Gear Expo

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CINE GEAR EXPO 2025

KARL KRESSER HEART OF THE COMMUNITY AWARD

GEORGE MOORADIAN, ASC

George Mooradian, ASC, is an accomplished cinematographer whose unique visual style is rooted in a rich tapestry of global experiences and artistic influences. Born into the first Armenian family in Atlanta, Georgia, Mooradian's creative journey began under the starlit skies of Southern drive-in theaters. However, it was a family trip to the Montreal Expo that became the true spark – exposing him to Czech cinema and the National Film Board of Canada, ultimately redirecting his academic path from economics at the University of Georgia to film at Ohio University.

At Ohio, Mooradian studied under Dr. Joseph Anderson, a pioneer in Japanese cinema and cinema verité, who deeply influenced his commitment to exploring the human condition through film. Post-graduation, George embarked on an epic two-year journey across Europe, Africa, India, Southeast Asia, Japan, and South America – filming along the way. His 20-month road trip across South America, in particular, forged his sensitivity to light, color, and rhythm that still defines his visual language.

At the Maine Photographic Workshops, he met legendary cinematographer Vilmos Zsigmond, ASC, who became an early mentor. Zsigmond encouraged him to move to Hollywood and pursue a ten-year plan, jumpstarting his professional career. Mooradian worked his way up through the camera department, gaining formative experiences with master cinematographers like Vittorio Storaro on *Dick Tracy*, and others including Juan Ruiz-Anchia ASC, Michel Brault, Boyan Bazelli ASC, Donald M. Morgan ASC, and Chris Menges ASC.

Mooradian's first major feature as cinematographer was *Prisoner of Rio* with Polish director Lech Majewski. Other notable works include *Crazy as Hell* (HD 24P, directed by Eriq La Salle), *The Circle* (a feature shot in a single continuous take), and the cult sci-fi thriller *Retroactive*, which won top prizes at festivals in Sitges, Portugal, and Belgium. His work has screened internationally and garnered numerous accolades, including seven Emmy nominations and one win. His 1970 short *Images* earned a Golden Eagle Award in New York, and *Orange, Orange* received Gold at the Houston Film Festival.

Known for his expertise in the anamorphic format, Mooradian has worked globally with directors such as Francis Ford Coppola, Abel Ferrara, Warren Beatty, Michael Tolkin, and Mario Van Peebles. Whether in television, features, or high-definition formats, his craftsmanship consistently blends aesthetic elegance with technical innovation.

An ASC and AMPAS member, George is also a dedicated educator and mentor, often integrating student interns into his productions. He's a frequent collaborator with Schneider, Tiffen, Clairmont, and Panavision to push the boundaries of cinematographic technology and has taught at Art Center College of Design in Pasadena.

Mooradian credits his artistic sensitivity in part to his mother, an Ikebana practitioner and early female aviator, and to his travels that instilled a deep appreciation for primitive art and cultural storytelling. His influences span the music of Cesaria Evora and Femi Kuti to the evocative works of Goya. He currently resides in Los Angeles with his wife Visi, a talented still photographer and designer, and their four children: Milena, Pablo, Rachel, and Robert.

Through a career spanning continents, formats, and genres, George Mooradian, ASC, remains a storyteller of depth and humanity – always seeking the soul within the frame.

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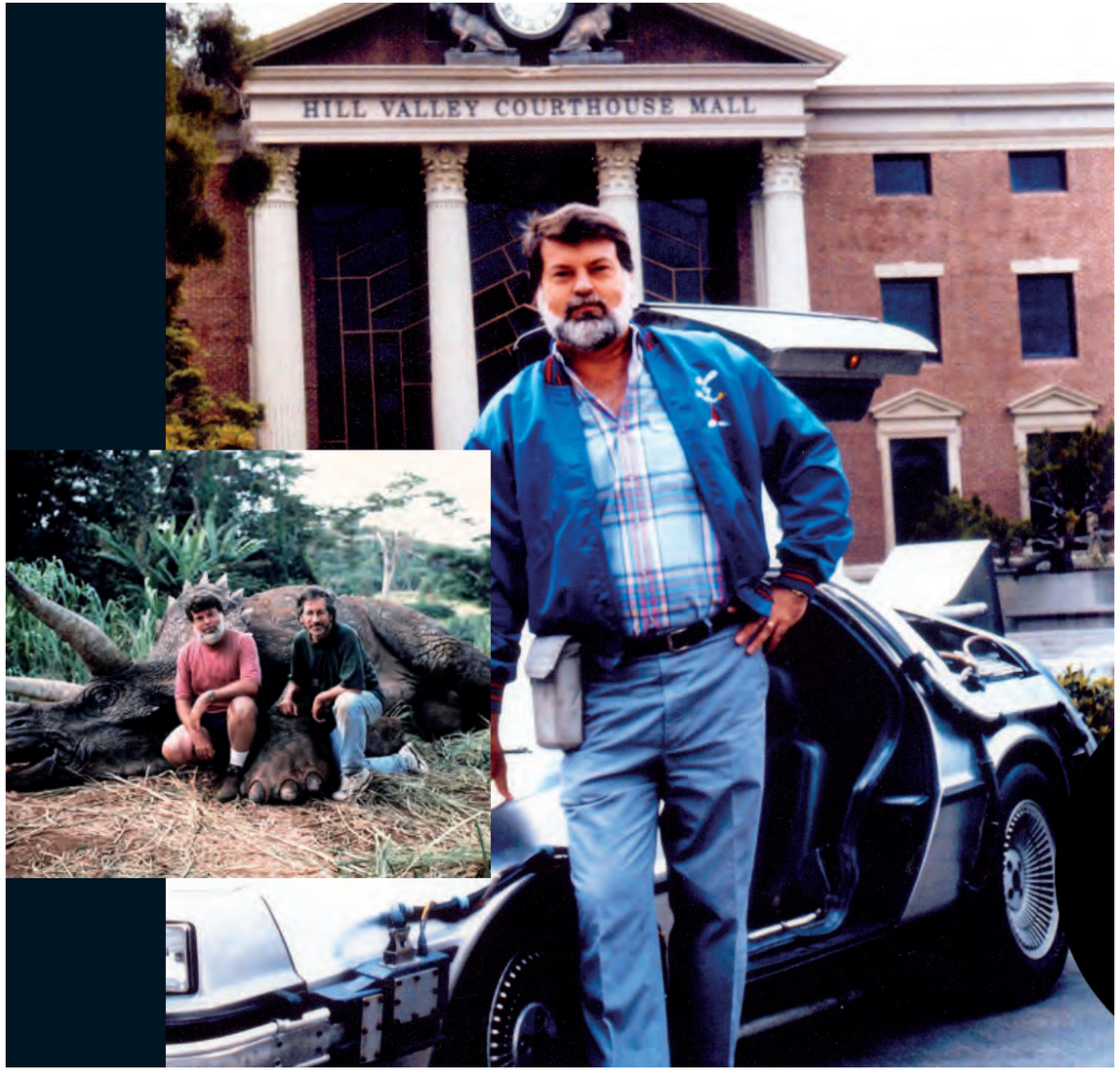
CINE GEAR EXPO 2025
CALIFORNIA DREAMING AWARD

DEAN CUNDEY, ASC, CSC



Cinematographer Dean Cundey, ASC, CSC has been the man behind the camera on some of the most iconic films of the last half century. With nearly 50 films shot in California alone, his images and his life have exemplified the the California dream.

Born and raised in Alhambra, California, Cundey enjoyed a warm childhood under the orange trees of Southern California. A happy and curious youth, his life took an unexpected turn when he received a magic kit for his tenth Christmas. For his next birthday, he got a better magic set, and then every Christmas he'd get a new effect or illusion. The showman within him bloomed, as he entertained his family and friends with fool-the-eye tricks accompanied by his always dry wit. Instilled with confidence in public speaking and performance, it's no surprise he was drawn to the visual magic of filmmaking.

After dabbling in a few other pursuits young Dean attended UCLA film school where he learned from the late, great Oscar-winning cinematographer James Wong Howe, ASC (Hud). Before photographing some of the biggest box office hits of his generation, Cundey began his career lensing a variety of low-budget, independent, films including the celebrated classic, *Where the Red Fern Grows*.

In 1976, Cundey collaborated with up-and-coming filmmaker John Carpenter and together they crafted the legendary Halloween. The massive success of this genre-defining horror feature propelled Cundey and Carpenter into worldwide acclaim. From there, the team worked on other classics including *The Fog*, *Escape from New York*, *The Thing*, and *Big Trouble in Little China*. During the 1980s, Cundey added *Halloween II*, and *Halloween III*, *Psycho II*, *Project X*, and *Road House* to his growing resume.

By 1984, the sought-after Cundey embarked on another historic creative collaboration, this time with director Robert Zemeckis. Together they eventually made *Romancing the Stone*, the *Back to the Future* trilogy, *Death Becomes Her*, and the live-action meets animation groundbreaker *Who Framed Roger Rabbit*, for which Cundey received an Oscar® and BAFTA nomination.

The 1990s were just as monumental. Cundey joined forces with director Steven Spielberg on *Hook* and the monster-hit *Jurassic Park*, followed by his work with director Ron Howard on *Apollo 13*. His string of family classics included *The Flintstones*, *Casper*, and *The Parent Trap*.

In 2001 Dean picked up an Emmy for the educational documentary, "The Face: Jesus in Art", along with his son Visual Effects Supervisor Christopher Cundey. Other films the cinematographer lensed in the new millennium include, *What Women Want*, *Garfield*, *The Holiday* and *Home Again*. Embracing new technology Cundey joined the Star Wars universe on the blockbuster streaming series *The Book of Boba Fett* and *The Mandalorian*.

Over the decades Cundey has received countless honors, none more cherished than the 2014, Lifetime Achievement Award from his peers at The American Society of Cinematographers.

Dean Cundey is widely known for his warmth, generosity and the many ways he gives back to the community. Throughout his busy career, he has freely and consistently mentored young filmmakers, actively supporting their dreams, and he humbly and kindly continues to do so. He has taught at UCLA, USC, AFI, Chapman University, Cal State Northridge, UC Riverside and The ASC Master Classes all over the world.

A lifelong Californian, Mr. Cundey is currently participating in a feature-length documentary encompassing the legacy of his fifty-plus year movie making career, along with a book – now being produced in the Golden State.

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ALICE BROOKS, ASC

Alice Brooks, ASC is a cinematographer who has photographed award-winning feature films, television shows, and commercials. Her newest feature project is Universal's *Wicked* (nominated for 10 Academy Awards), directed by Jon M. Chu and produced by Marc Platt. The sequel, *Wicked: For Good*, is set to be released in November 2025.

Currently, Brooks is working on the highly-anticipated conclusion to the Spider-Verse saga, *Spider-Man: Beyond the Spider-Verse* directed by Bob Persichetti and Justin K. Thompson and produced by Sony Pictures Animation and Columbia Studios. This is set to be released in June 2027.

Brooks previously shot *tick, tick...BOOM!* for Netflix and Imagine Entertainment, directed by Lin-Manuel Miranda and produced by Ron Howard. Other work includes Miranda's *In The Heights* for Warner Bros., which was directed by her frequent collaborator, Jon M. Chu. Both films' cinematography received widespread critical acclaim.

Brooks is known for her powerfully designed camera movement, dynamic lighting, and her ability to capture emotionally resonant moments with a keen eye for detail.

Her journey into filmmaking began at a young age, inspired by her childhood experiences as an actor on commercial film sets in New York City. Her fascination with camera work led her to the USC School of Cinematic Arts in Los Angeles, where she honed her craft. Drawing inspiration from art, music, dance, and the cinematography of the greats, Brooks has developed a distinctive style that sets her apart in the industry. As a filmmaker, Brooks continues to push the boundaries of visual storytelling, bringing her unique perspective and expertise to every project she undertakes.

Brooks is a member of the prestigious American Society of Cinematographers and serves on the ASC Board of Governors. She is also a member of the Academy of Motion Picture Arts and Sciences and on the USC SCA Dean's Alumni Leadership Council. In 2022, she received the Hollywood Critics Association's Artisan on the Rise award. In 2025, Brooks received numerous awards nominations for *Wicked*, including Best Cinematography in the Theatrical Feature Film category at the ASC Awards and Best Cinematography at the Critics Choice Awards.

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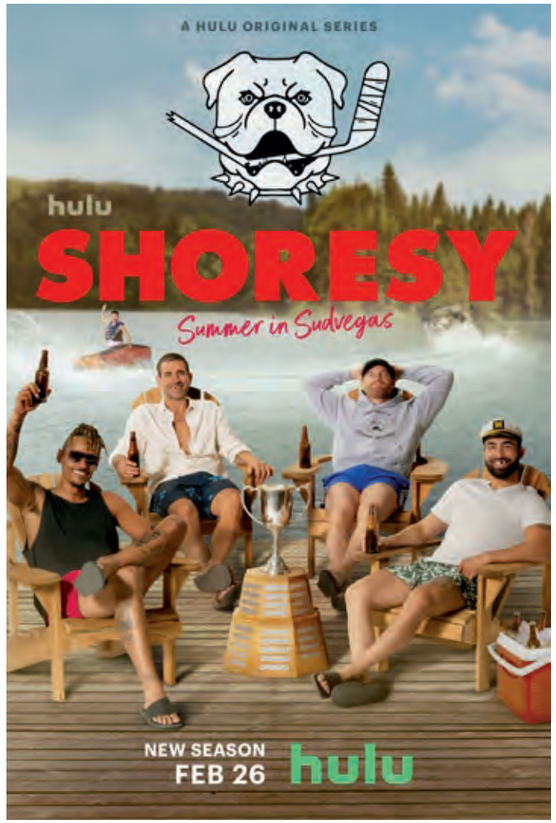
DOP VAN DYKE SCORES HIT **WITH HOCKEY COMEDY *SHORESY***



Toronto-based Cinematographer Brett Van Dyke (*Heartland*, *Jann*, *Carter*) stepped into the rink for beloved Canadian hockey comedy *Shoresy* Season 4 as the show dove into its summer break arc. From Letterkenny creator Jared Keeso, Shoresy's heart-warming hilarity is propelled by the manic energy and colorful personalities that make up the Sudbury Blueberry Bulldogs, Senior AAA campaigns at last. Fast-paced and rich with salty dialogue, Van Dyke entered Season 4 with the beloved show's look already established. The cinematographer chose Zeiss Supreme Primes with the ARRI Mini LF to accommodate the needs of the new "out of the rink" season, adding his mark to the project while keeping the look consistent.

Shoresy is shot on location in the actual town of Sudbury, Northern Ontario. Season 4 features a break from hockey season (although the show returns to the ice several times since titular character Shoresy is also a referee), deep diving to follow its raucous characters as they mesh into local life. "I've shot a number of other series where I've come on to the show after the look has already been established," explains Van Dyke. "*Shoresy* has such a distinct tempo to the timing and the editing; my goal coming in was to maintain visual consistency while subtly enhancing the look."

The shift to hot summer exteriors offered a good chance to sprinkle something new into the *Shoresy* style. "In past seasons, *Shoresy* has tended towards a greater depth of field. I wanted to pull it back just a little – give the show my little stamp with a little shallower depth of field," says Van Dyke. The team decided to integrate a set of Supreme Primes because they would cut well with the Zeiss Compact Zooms already in place.

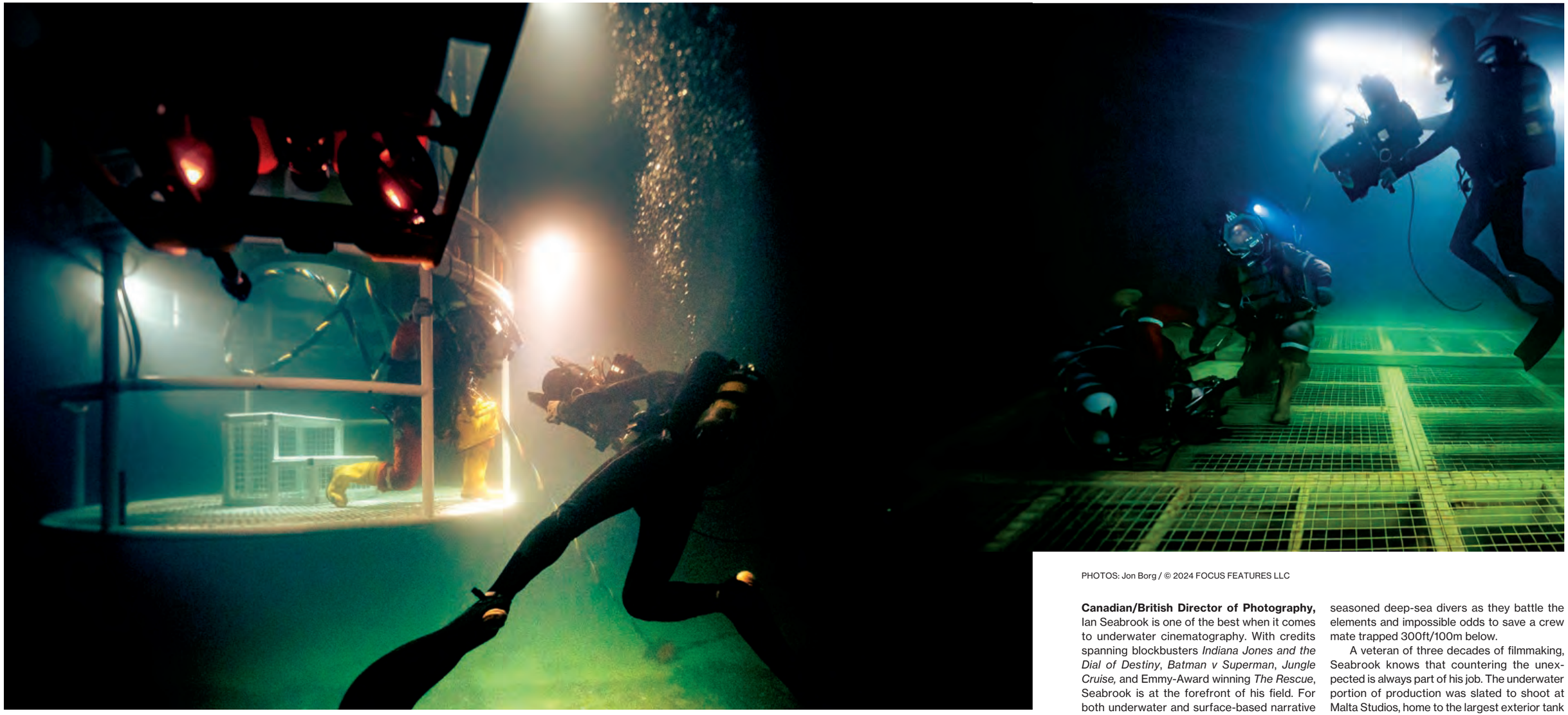
Seasons 3–4 are directed by former stunt coordinators Dan and Sean Skeen, whose expertise in action is immediately recognizable in the show's fast-paced, often gag-based dynamism. "This new season was going to feature a lot of Steadicam work, and the Supremes seemed like an obvious choice for that," says Van Dyke. The lightweight Supremes were perfect for the exactingly timed shooting style of *Shoresy*. "Something special about *Shoresy* is that scripts have music beats written in. Jared Keeso (showrunner) will add timecode to explain what is happening at every beat, and we shoot most things at 60fps." The camera has to be nimble to keep up.

The cinematographer even took the lenses for a spin in the rink himself. "In earlier seasons, the camera was never actually moving on the ice, so I was the first one to push shooting on ice itself instead of from the sidelines." Shooting on ice is no easy feat. While skate-specific dollies exist, the show went for a more literally hands-on approach, with Van Dyke operating and skating along with the action. "The trick is to skate up to speed, then glide. When you skate with a camera, you have to skate upright, using a shorter stride so you don't propel yourself forward by leaning.

Capturing the exceptional kinetic feeling depends a lot on keeping the operator's center of gravity in their control. Van Dyke donned an Easy Rig to keep the balance while operating on the ice.

Shoresy Season 4 is already being received with open arms and celebration from its rabid fanbase. "If you play beer league hockey, this show is really in your wheelhouse. The jokes can resonate with anyone, but I think hockey as the vehicle for comedy is paramount," concludes Van Dyke.

Shoresy is available to watch on Hulu in the US and Crave in Canada.



PHOTOS: Jon Borg / © 2024 FOCUS FEATURES LLC

IAN SEABROOK ILLUMINATES **THE UNDERWATER WORLD OF *LAST BREATH***

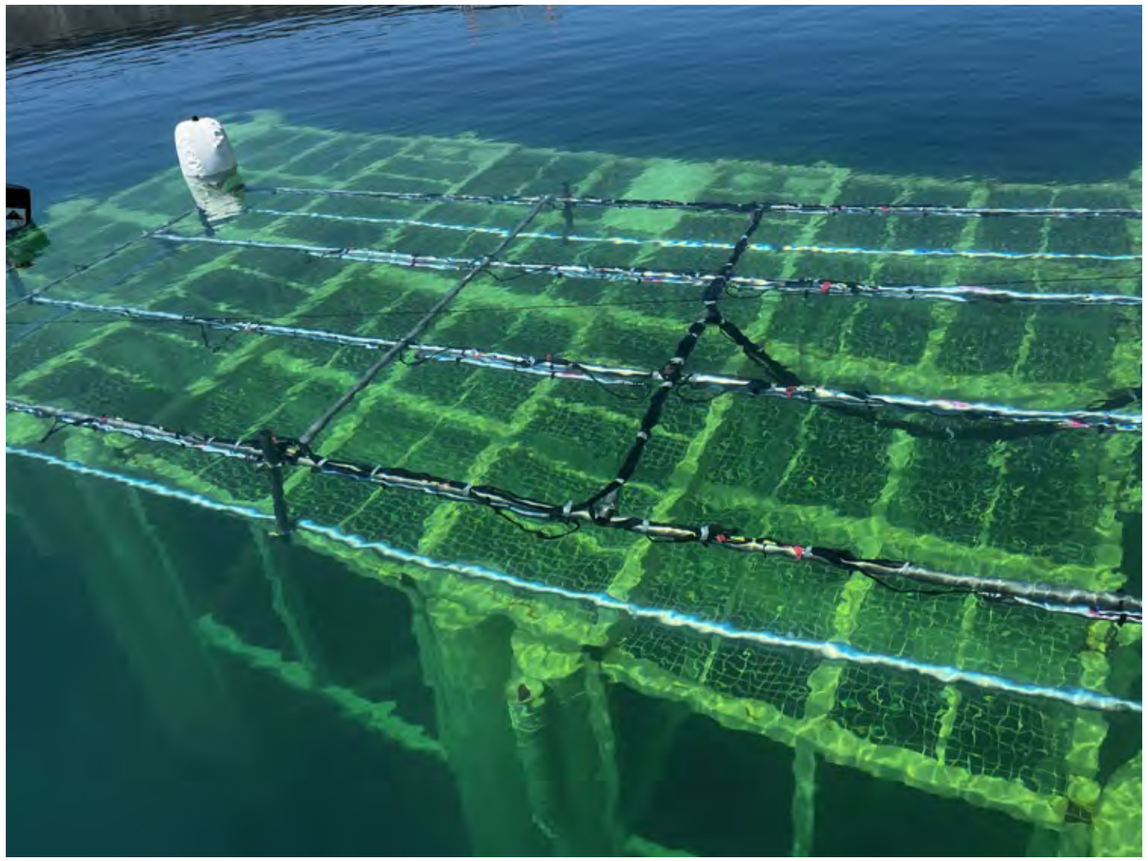
Canadian/British Director of Photography, Ian Seabrook is one of the best when it comes to underwater cinematography. With credits spanning blockbusters *Indiana Jones and the Dial of Destiny*, *Batman v Superman*, *Jungle Cruise,* and Emmy-Award winning *The Rescue*, Seabrook is at the forefront of his field. For both underwater and surface-based narrative work he relies on Astera, for safe, instantly controllable results. On the 2025 Focus Features film *Last Breath*, he chose Astera to help navigate unexpected challenges below the surface.

Last Breath is a narrative feature length adaptation of a 2019 documentary by the same name.“When I saw the documentary, there were sequences that held such tension, I was transfixed,” describes Seabrook. “I said to Alex Parkinson (director of the *Last Breath* documentary and feature adaptation) that for this narrative version, we must endeavor to achieve the same.” Shooting in Malta and Scotland, this international, predominantly underwater production was Parkinson’s first narrative feature. Starring Woody Harrelson, Simu Liu and Finn Cole, the nail-biter true-story follows a team of seasoned deep-sea divers as they battle the elements and impossible odds to save a crew mate trapped 300ft/100m below.

A veteran of three decades of filmmaking, Seabrook knows that countering the unexpected is always part of his job. The underwater portion of production was slated to shoot at Malta Studios, home to the largest exterior tank in Europe–the Deep Tank. With a 35ft diameter and depth down to 36ft, the Deep Tank would be home to the film’s three submerged sets, the most important of which being the diving manifold where Chris Lemons (Finn Cole) becomes trapped. In order to capture the right look and honor the story’s tense drama, they had to first get the lighting just right.

TESTING THE WATERS

The Malta Studios tanks draw water directly from the Mediterranean Sea. Sometimes even tiny jellyfish can make their way in along with the water, creating a lively, controlled ocean-environment, that occasionally borders on murky.



Clarity is a major a consideration underwater and any dive tank is apt to get cloudy after a crew of 15 people have spent the day working. Upon arriving in Malta, Seabrook determined that the particulate matter was too dense for the planned scenes. “What happens to the light when natural particulate is illuminated? It blooms", he explains, “The initial clarity and visibility were too low. I made the decision to clean the tank. We brought a clarifying system in from the United Kingdom and introduced a chlorine routine.

“Following the notion that we would attack the clarity of the water, we decided not to use diffusion or soft boxes on the lights, because I was proposing to shoot at a 4-stop and needed the exposure,” Seabrook elaborates.

LIGHTING FOR THE DEPTHS

Last Breath takes place 300ft/100m below sea level, during a violent storm. “These divers are so deep that there would be no light source from the surface at all.” Water absorbs and scatters light to such a degree that at 300ft it’s practically pitch black. “This presented a problem–the tank in Malta does not have a cover or a retractable roof. Daylight was unavoidable.” The crew considered using lifts to cover the tank but ruled it out because high winds in the Malta summer would quickly bring down any above-ground solution. Instead, ever practically-minded Seabrook and crew pivoted to shooting at night.

There was just one significant obstacle–the cast and crew still needed some light to work by. “Working with gaffer, Aaron Keating, a concept was devised to submerge the overhead light. We decided to rig dozens of Titan Tubes on pipe rigs.”

Comprised of 8 pixels which can be individually colored, flashed and programmed from the Astera App, the baton-shaped Titan Tube is a highly controllable and versatile LED lighting solution. Each 40.7" x 1.7"/1035mm x 43mm Titan Tube was housed in waterproof, pressure resistant (down to 100ft) casings from the UK-based Underwater Lighting Company. The low-heat generating Titan Tubes do not require cooling gel, fans, or dry ice to keep them functioning for hours. This proved an important bonus for underwater work, where replacing a light can severely cut into an allotted maximum of six one-hour dives per night. With the improvised lighting grid, Seabrook introduced an ambient source that could be adjusted fixture by fixture, creating enough visibility without losing the sense of ocean expanse.

Given that an RF signal would not reach the filming depth, by default all light fixtures needed to be cabled to ensure dependable illumination. Thanks to Astera's native programming, Lighting Programmer/Board Operator Adam Baker could easily adjust intensity from the surface. “Once submerged and the fixtures were wired in, I would aim the camera at the lighting truss then point with my hand, to adjust either up or down. He was always watching the monitors at the surface so as to know right away what I wanted. Having the multitude of Astera fixtures and never encountering any problems with them during the shoot was alleviating.”

THE DIVING MANIFOLD

The major submerged set piece in *Last Breath* is an underwater subsea station–the diving manifold–where the divers work and where the incident the film is based on, takes place. These structures are scattered throughout the world’s ocean floors and provide a station for commercial divers to perform working tasks. For the film, the set was comprised of an 11m x 6.5m overhead structure, complete with a complex array of densely rigged pipes, gauges and tanks.

In *Last Breath*, the divers, played by Simu Liu and Finn Cole, exit the safety of the diving bell, and descend to the darkness of the sea floor to begin their work assignment, illuminated only by their diving helmet lights and light coming from an underwater ROV, which tracks the diver’s whereabouts. As they make their way to the manifold, a supply cable is deployed from the vessel on the surface, which once connected provides power and illumination to the workstation, that in real world conditions are lit similarly to construction sites, with overly bright work lights. “In designing the lighting for the sequence, I wanted this to mimic the effect of an electrical storm, akin to the awakening of Frankenstein’s monster or some cold, dormant beast. In conjunction with Lighting Programmer Adam Baker, I designed a pattern for the various Titan Tubes rigged to the set so that the structure’s boot up would be simultaneously visually compelling and realistic.”

Exercising creative license (real subsea structures prioritize function over artistry and are often blasted with light), the crew rigged the Titan Tubes to look like work lights nestled into the set’s architecture.

LEADING WITH LIGHTING

While Titan Tubes proved integral for lighting *Last Breath*, Astera’s smaller 21.7" x 1.7"/550mm x 43mm Helios Tubes also played an important role. During one tense scene, a flare is set off underwater. “We used a bank of Helios Tubes clumped together and turned them on to ‘flicker’ mode to augment the light of the flare. Their ability to remotely change the color temperature and intensity plus the intermittent mode, created a believable flame flicker for the gag.” Baker programmed each Helios Tube with a unique flicker that changes intensity as the flare dies, adding to the verisimilitude of the effect. The moment the red illumination snuffs out in the depths, makes for a heart-stopping image.

The compact tubes proved handy in other ways. “The Helios Tubes are portable enough to be mobile,” he explains, “allowing a competent underwater gaffer or electrician to swim alongside the camera while rolling, augmenting for fill light.” This allowed Seabrook to deftly lead or follow talent as they traversed the depths.

“I tend to use Astera on every shoot,” says Seabrook. “They are just so versatile and user friendly.” Underwater cinematography is an especially challenging art and even the most skilled diver/cinematographer has to be constantly juggling creative intent with the harsh environment and the safety of the cast and crew. For Seabrook, Astera offers one less thing to worry about.

Last Breath from Focus Features is now showing internationally in theaters.

FILM COMPETITION FINALIST SCREENINGS

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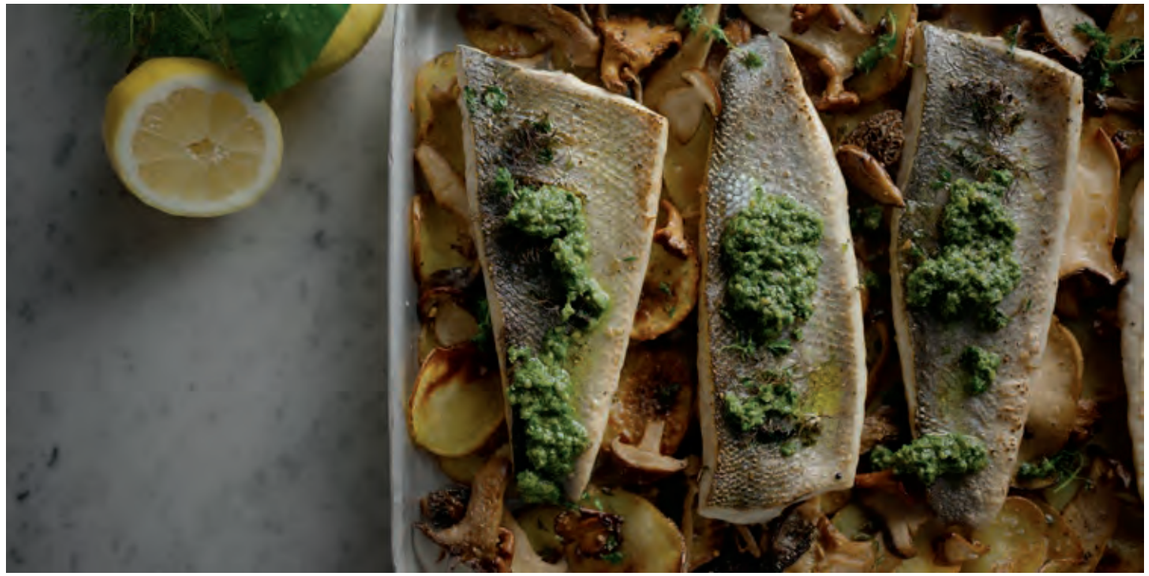
CHEF'S TABLE:
10 YEARS OF DELICIOUS CINEMATIC INNOVATION



For 10 years, *Chef's Table* has been more than just a food show. The Netflix Original has set the bar for a whole genre of cinematic documentary filmmaking, from concept and capture to storytelling and style. As evidenced by the most recent season, *Chef's Table: Legends* continues to push boundaries, driven by many of the same filmmakers who were there at the beginning.

"There's always been a cinematic reference point for us," said executive producer and director Brian McGinn, citing David Gelb's 2011 documentary, *Jiro Dreams of Sushi*, which inspired early episodes. But for McGinn and cinematographer collaborator Adam Bricker, ASC, the push to expand their visual style started with a 2017 episode about Vladimir Mukhin's Moscow restaurant *White Rabbit*, where the duo experimented with intercutting two distinct visual languages.

"We shot our restaurant-based scenes on Leitz SUMMICRON-C lenses, giving us clean, elegant, modern images," said Bricker. Then, seeking to portray Vladimir's own exploration of his country's culinary history, McGinn and Bricker took a set of vintage Super Baltars on a road trip across Russia. The soft, nostalgic feel of the lenses subtly amplified Vladimir's journey into the past. Says Bricker, "It taught us that the expressive power of lens and gear choice from the narrative world applied equally to documentary work."

An episode in Italy with pastry chef Corrado Assenza was the first time the duo made the unorthodox decision to utilize Steadicam to capture vérité documentary material,

inspired by the elegant moving camera of Paolo Sorrentino's films *Il Divo* and *La Grande Bellezza*. They have continued that style of shooting in each of their episodes since.

For *Legends*, the pair collaborated on an episode featuring British celebrity chef Jamie Oliver. For over 25 years, Oliver has been a household name in the UK and abroad thanks to his wildly popular cookbooks and groundbreaking TV series. Bricker and McGinn decided this was the moment to incorporate large format capture for the first time, choosing RED V-Raptor cameras and Leitz ELSIE lenses. "That combination gave us an incredibly elegant and cinematic look that perfectly matched the scale of Jamie's impact," said Bricker.

McGinn added, "We knew we'd include quite a bit of archival footage from Jamie's career. The large format modern images created this wonderful juxtaposition between Jamie's TV past and our present-day material."

From a narrative perspective, *Chef's Table* follows a traditional three-act structure, telling each chef's story in the style of the hero's journey. The spine of the storytelling is based on a robust outline and captured via interviews, with the duo shooting three to four separate two-camera sit-downs with the chef over the course of each nine-day shoot. For verité, a single camera on Steadicam begins by following the preparation of the ingredients in the kitchen or scene work in the field at 24fps. Subsequent "takes" capture key moments in slow motion at 48 or 96fps, allowing the team to heighten individual moments and bring the audience into the emotional headspace of the chef. A final pass captures any relevant macro detail moments utilizing an Easyrig and diopters.

Within this relatively firm framework, Bricker is constantly looking for choices and opportunities to raise the cinematic stakes. This includes extensive location scouting and sun mapping, often turning off fluorescents in busy kitchens in favor of natural daylight through windows. "I'm always looking for cinematic ways to support the story beats and elevate the emotion and shape of each scene," said Bricker.

One of the trademarks of the series is what each *Chef's Table* episode builds toward. "The music swells, the dish title cards appear, and you see the finished plates in montage," said McGinn. They refer to this part of the show as the "food symphony," and capture it with additional tools customized to the visual language of each episode.

For a BBQ-centric episode with Lennox Hastie in Sydney, they shot the finished dishes by crackling firelight. A pizza episode starring world-renowned pizzaiolo Franco Pepe found Bricker and McGinn commissioning custom, geometrically striking tile backdrops. With revolutionary seafood chef Ángel León in Spain, the duo conceived of a symphony where León's dishes appeared to float on water. "We're constantly trying to surpass our last best idea," said Bricker.

The food symphony for Oliver's episode is constructed to resemble the behind-the-scenes of a cookbook photoshoot, complete with food styling tools and prop tabletops. As the camera whirls around Oliver's plated dishes, bright white strobe lights flash, evoking not only the chef's prolific career as a cookbook author but also his level of tabloid celebrity. "Seeing behind the curtain of Jamie's world was at the heart of the whole episode. To reflect that in the symphony was a natural goal," said McGinn.

Now ten years into *Chef's Table*, the team is quick to acknowledge the nature of documentary filmmaking that keeps them coming back. "You can never be perfect, but the challenge keeps you going, pushing yourself and striving to get better. I'm proud of how far the show has evolved over the past decade. We have grown so much as filmmakers," said Bricker. McGinn added, "And of course, the lifestyle isn't bad – eating at the world's greatest restaurants with your friends."

The new season of *Chef's Table: Legends* is available to stream now on Netflix.

NEWS RELEASES

ANTON/BAUER

Anton/Bauer, leading provider of safe and reliable power for the film and television industries, will also showcase its most popular power solutions for on-set and on-the-go needs. Anton/Bauer debuts EDEN, a 2.5kWh mobile power station engineered for film, television, and demanding outdoor shoots. Built to deliver dependable grid power on demand, EDEN offers rapid recharging, flexible output options, and whisper-quiet operation – making it ideal for remote locations or noise-sensitive sets. For powering lights, monitors, or camera systems, EDEN ensures uninterrupted, dependable workflow.

ASTERA

Astera showcases innovations in LED lighting, including debuting the new QuikPunch battery-powered LED PAR spot engineered for professionals who need a fast, focused, and versatile light. With a 5" Fresnel, it delivers a sharp, high-intensity beam or a wide, soft wash, maintaining clean optical performance without color shift or multiple shadow issues. Also featured is the QuikSpot, a battery-powered, zoomable spotlight offering an adjustable beam angle from 13° to 60º, free of color shift and multi-shadows. Its compact design and wireless control options make it an efficient go-to tool for big events and media productions. LunaBulb, the cinema quality lightbulb-look-alike that works with AC sockets, offers flicker-free, natural-looking light. Further control over light output and beam shaping is achieved with the LunaReflector, LunaDiffusor, LunaLens, LunaSnoot, and LunaShade accessories. Astera's popular Titan, Helios, and Hyperion Tubes will be on display, all compatible with the AsteraApp and DMX for seamless wireless control.

ATLAS LENS CO.

Atlas Lens Co. presents Mercury Series - GROUP 3 at CineGear LA 2025. Three new, wider focal lengths expand this incredible set of Universal Anamorphic lenses introducing 24mm, 27mm, and 32mm. All three lenses are T2.2, with a close focus of 18 inches (0.5m) All Mercury Series lenses work great with any camera system, delivering a wide variety of aspect ratios - from 16mm film, through cinemascope delivery on new 65mm digital cameras. Group 3 Mercury lenses will begin delivering to customers this Summer. Mercury Series feature full-frame coverage, a 1.5x squeeze ratio, dynamic geometric optical personality, and warm vintage tones. In addition to the Group III focal lengths, all of the lenses from the Mercury Series and the entire Orion Series family will be available to test at our booth #S3067. Free hats, mini-slates, and other exclusive Atlas Merchandise will be available.

CALZONE ANVIL CASES

Calzone Cases celebrates 50 years as the world's #1 manufacturer of custom fabricated ATA flight cases at Cine Gear 2025. Since 1952, Anvil Cases have protected entertainment industry equipment with an extensive range of protective solutions including standard and custom ATA cases, flypacks, rackmount cases, monitor lift cases and waterproof Pelican and SKB cases with custom foam inserts. Joining forces, Calzone Anvil has specialized in protecting cameras, lenses and production equipment for professionals worldwide. The company's latest innovation, the EverLite series, features ultra-lightweight plastic corrugated boxes designed for laptops, monitors, iPads, cameras, lenses and accessories. These boxes represent the continuous commitment to engineering excellence that has made Calzone Anvil the trusted choice for major studios, rental houses and production companies. Visit Calzone Anvil Cases at Cine Gear to explore the complete product line that protects your cameras and lenses. Discover why entertainment professionals trust Calzone Anvil Cases for equipment protection to safeguard the industry's most valuable gear.

CHIMERA LIGHTING

Chimera Lighting has been Empowering Creators with Precise, World-Class Lighting Solutions for over 45 years. Designed and handmade in Colorado, Chimera's Lightbanks, POP Banks, and Octas deliver soft, controlled light for today's most advanced fixtures. Our Panel Frames offer an ultra-lightweight, easy-to-assemble system for diffusing, reflecting, and blocking light on set or on location. Also featured is the Dinkum Systems product line – rugged, flexible arms and clamps designed for quick and secure mounting of cameras, microphones, lights, and more. With tool-free adjustability and self-customizable lengths, Dinkum Systems products are ideal for creators on the move. Whether you're working in filmmaking, content creation, or photography, Chimera's trusted, professional-grade tools help shape and control your light with precision and consistency. Experience Perfect Lighting with Chimera's studio-proven solutions, proudly supporting image-capture professionals worldwide. Buy once, light for a lifetime. www.chimeralighting.com

IB/E OPTICS

The world premiere of the brand new IB/E Optics 70mm lenses. Come check it out. The IB/E Optics Raptor Scope FF. The first new scope system in 20 years. It has both S35 mode with T 4.0 and FF mode with a T 5.6 and offers unlimited pan, tilt and roll, and an image rotation compensator. Use the dedicated lenses or others (M, PL, LPL, EF).

NEWS RELEASES

LEITZ CINE THALIA 65 20MM

Leitz Cine expands the THALIA 65 family of extra-large format lenses with a new ultra-wide 20mm. Built for 65mm film and digital formats, the 11 focal lengths (20mm-180mm) in the THALIA 65 family are based on Leica's S medium format glass, which is known for its incredible portraiture, rich color and beautiful skin tones. The full set of Leitz THALIA 65 primes are incredibly dynamic with 3 macro lenses (24, 55, and 120mm) as well as the unique, soft focus Thalia-T 90mm. THALIA 65 lenses include /i technology and have swappable mounts between PL and LPL.

MATTHEWS STUDIO EQUIPMENT

From the biggest to smallest, Matthews, the Original Hollywood Grip Company presents grip and rigging solutions of all sizes. At CineGear you'll look up at the Air Climber® modular grip and lighting stand that reaches 25 feet with 200-lb max payload. Two of these compact, air-propelled, easy traveling hoists will be raised to hold a 20' expanse of truss rigged with lights and cameras using Matthews Grid Clamps and Grip Rail. On top you'll see Litemover, universal remote head, with new adapters to accurately position most popular lighting fixtures. Also showing Middle MAX™ Menace Arms in a tandem goalpost setup using MAX 720 Pipe Adapters supporting an array of lights. With similar Academy Award-winning capabilities as the MAX Menace Arm®, Middle Max is cargo-van-compatible. Going small? For precision tabletop and miniature work, new MICROgrip system– is the most extensive array of Matthews solutions for holding and securing tiny set pieces. www.msegrip.com

NANLUX/NANLITE

At Booth S3009, NANLUX/NANLITE will showcase their latest LED lighting solutions, including spotlights like the Evoke 5000B, panel lights like the PavoSlim series, and tube lights like the PavoTube II 6XR. Spotlights deliver precision and intensity, panel lights offer soft and even illumination, while tube lights provide flexible and creative lighting options. These fixtures address a wide range of production needs from filmmaking to commercial and broadcast setups. Visitors can test the lights in person and explore new features such as the Evoke 5000B's powerful output, integrated all-in-one design, and adjustable balance rail; the PavoSlim's ultra-slim, easy-to-install profile; and the PavoTube II 6XR's lightweight build and pixel-level control for dynamic lighting effects. NANLUX/NANLITE team members will be available on site to present the products, share lighting techniques, and answer any questions from attendees.

SECOND REEF

The Full Frame Coral Anamorphic Lenses combine 1.5x squeeze cylinders with a true oval iris to achieve a classic 2x anamorphic look while maximizing the use the sensor. These robust, easy-to-maintain lenses have an aesthetic organic image, refined flares, and extreme close focus. Integrated lens metadata makes them future proof. The IB/E Optics Raptor Scope FF. The first new scope system in 20 years. It has both S35 mode with T 4.0 and FF mode with a T 5.6 and offers unlimited pan, tilt and roll, and an image rotation compensator. Use the dedicated lenses or others (M, PL, LPL, EF). The Bun-G-Ring is an innovative solution for quickly and securely attaching filters to camera lenses – without the need for tape. This durable and universally compatible tool saves time and protects valuable equipment on set, making it the ideal choice for industry professionals in film and camera work.

SMALLHD

SmallHD, Emmy® Award-winning innovator of monitoring solutions from production to post, returns to Cine Gear Expo LA with powerful new tools for on-set precision. The new Quantum 27 monitor brings post-grade color accuracy to the field in a compact 27-inch package – featuring a quantum-dot OLED panel, intuitive rotary dials, and a lightweight design that's engineered to meet the needs of DITs and DPs on set. New to SmallHD's premier Ultra monitor line is the Ultra 10, a weather-resistant, shock-hardened monitor, in the sweet spot between the Ultra Bright and on set production monitors. For wireless workflows, SmallHD and Teradek combine to unveil the Ultra 10 Bolt 6 RX, with integrated Bolt 6 receiving built right in.

STUDIO CARTS

Studio Carts is rolling out fresh gear and upgrades to make your on-set workflow smoother than ever. Meet the Lil' Duz-All Cart – a shorter version of our popular Micro Duz-All Cart, designed specifically to fit in tighter spaces and shorter vans without compromising utility. Alongside it is the all-new Micro 4x4 Cart, a compact version of our Mini 4x4 Cart that still delivers big when it comes to storage and accessibility. For our Astera users, we've developed the Astera Power Box Holder and the 8-Slot Titan Rack, both of which mount seamlessly onto any of our carts equipped with the ½-inch bar. And for crews on the go, we're now offering Van & Truck Conversion Upgrades – including custom installs like E-track systems and bulkheads to help you transform your vehicle into a fully functional mobile workspace. Ready to level up? Let's build your perfect setup.

NEWS RELEASES

TERADEK

Teradek, manufacturer of high-performance broadcast and cine video solutions, shows its latest innovations in wireless monitoring, livestream, and production workflows at Cine Gear Expo LA. The all-new CTRL.5 gives camera teams intuitive wireless control over RED® and ARRI systems, while flexible Bolt 6 V-Antennas offer rugged durability and reliable performance on busy sets. Teradek TV premiers Teradek TV Local–a streamlined way to monitor camera feeds over a closed local-only network using Serv 4K or any Teradek encoder. Perfect for producers, script supervisors, and agency clients, Teradek TV Local expands the use case for its production focused live-feed and instant-recordings review platform.

THE LOS ANGELES FILM SCHOOL

Since opening in 1999, The L.A. Film School has established an expansive program catalog designed to prepare the next generation of creative professionals for a future in the entertainment industry. Students can choose from more than 18 undergraduate degrees, including animation, audio production, digital filmmaking, entertainment business, film production, graphic design, media communications, writing for film and TV, and music production. Additionally, its extensive alumni network features professionals working in film, TV, music, and animation. This award season, The L.A. Film School saw 91 alums credited on nominated projects at the Grammys, Emmys, Oscars, and Golden Globes, with alums credited on 34 major award-winning projects. www.lafilm.edu

THE TIFFEN COMPANY

Tiffen presents innovations for Steadicam® and Steadicam Volt® Systems, plus new filter families for motion and still imagery. In honor of its recent Academy Award® for Steadicam Volt, Tiffen previews Volt 3, now with 3-axis electronically assisted stabilization. Also displaying Steadicam Axis and the world premiere of a new model being added to the Axis line, built for heavier payloads. Axis and M-Series Steadicams will be ready for hands-on demos. Also debuting, new Dark Contrast filters, reduce highlights without darkening shadows or introducing color shift. Also see the newest rage, Glow™ Filter Series–including Soft Glow™, Black Soft Glow™, and Golden Glow™ which soften digital sharpness while maintaining contrast and adding a controlled halation effect. Also showing Fusion Filters, which combine variable ND or circular polarizers with various diffusion choices in a single filter, along with the extended line of popular Tiffen filters.

WAVE CENTRAL

Wave Central proudly announces the NANO IP, a game-changing advancement in wireless broadcast technology that empowers users to fully remotely control cinema cameras over IP networks. Built around a compact yet powerful IP Mesh module, the NANO IP eliminates the need for traditional infrastructure by forming self-healing wireless mesh networks with seamless auto-discovery. This breakthrough allows operators to manage camera settings, monitor feeds, and execute full remote control – from iris and focus adjustments to tally and intercom – entirely over an ad-hoc wireless network. Whether in live production, cinematic shoots, or remote broadcast environments, the NANO IP delivers unprecedented flexibility and efficiency. With intuitive local configuration and robust web-based management, the NANO IP streamlines camera operations in the field. It's the future of wireless camera control – portable, scalable, and ready for the most demanding creative workflows.

WOODEN CAMERA

Wooden Camera introduces a robust line of Elite Handheld Accessories, including camera crossbars, handles, and extensions designed for comfort, endurance, and speed during all-day handheld shoots. On display will be featured new accessories for the Blackmagic URSA CINE 12K/17K and Fujifilm GFX ETERNA 55. These meticulously designed offerings are engineered to enable better power distribution, airflow-aware rigging, and modular mounting flexibility for the new builds. Also, for the first time Wooden Camera features the 12G-SDI Distribution Amplifier, supporting 4K up to 2160p with electrically isolated outputs and universal mounting options.

ZEISS

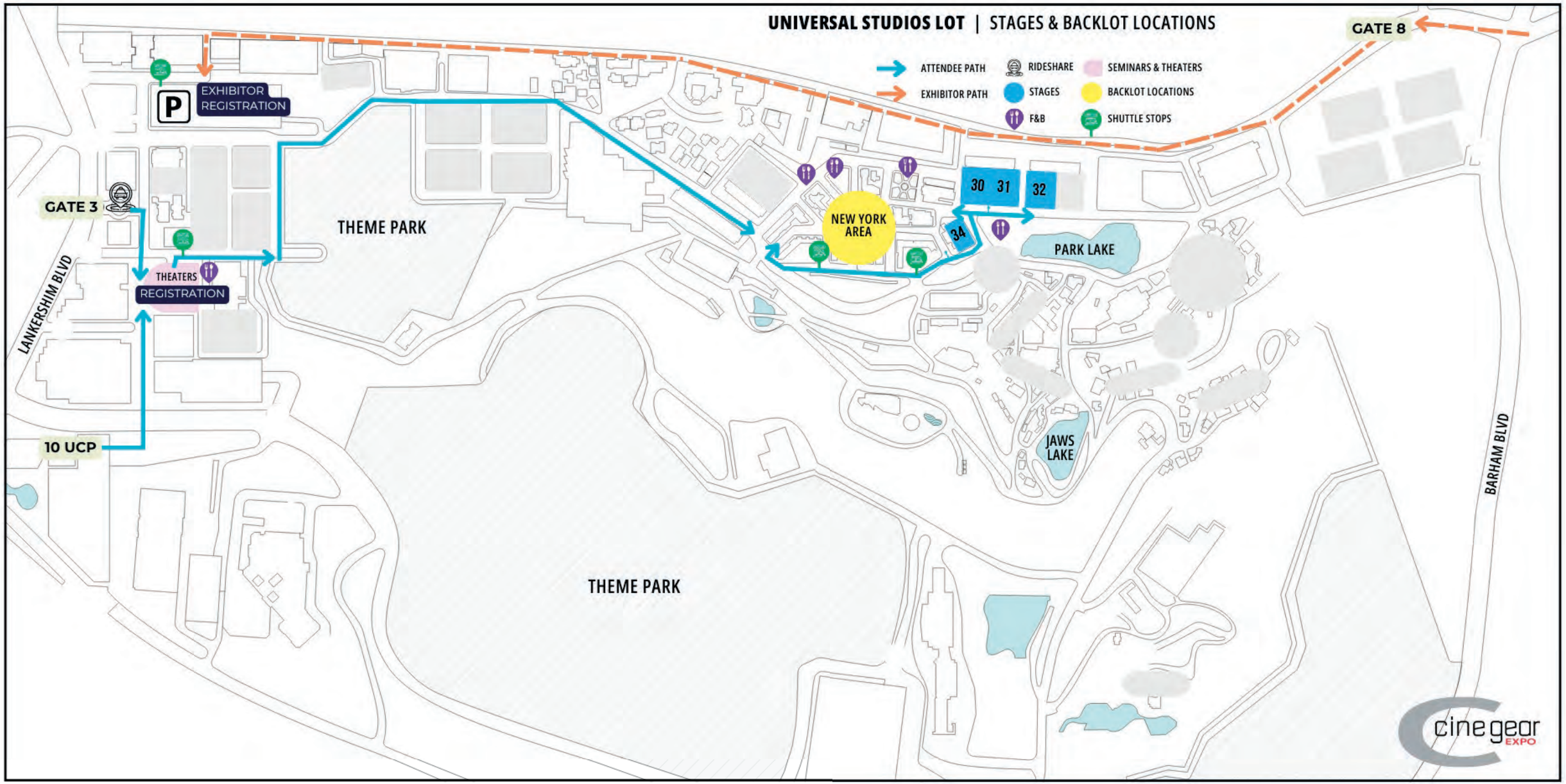
ZEISS will showcase its latest innovations in cine optics at Cine Gear Expo LA, including the the new Supreme Zoom Radiance lenses. This trio of purpose-built T2.9 zooms – 15-30 mm, 28-80 mm, and 70-200 mm – features the same T* blue coating as the popular Supreme Prime Radiance lenses, delivering consistent flares and warm color rendition. Also on display will be the Nano Primes, a set of six high-speed T1.5 lenses designed specifically for full-frame mirrorless cameras. Compact and lightweight, they are an ideal everyday tool for cinematographers at any stage of their careers. Visitors can explore the complete ZEISS cine lens portfolio, including the Supreme Primes, Supreme Prime Radiance, Compact Prime CP.3/CP.3 XD, and the Lightweight Zoom LWZ.3 for Super 35. ZEISS will also present its CinCraft ecosystem, including CinCraft Scenario, a flexible real-time camera tracking system for VFX and virtual production.

EXHIBITOR LIST & MAPS

BOOTH	COMPANY NAME
S3084	ABS PAYROLL
S3015	A.C. AMERICAS (USA) INC.
S3061	ACT ENTERTAINMENT / AC POWER DISTRIBUTION
S3039-7	ACT LOCAL
S3202	ALDN CO., LTD
S3039-1	ALLIANCE OF WOMEN DIRECTORS
S3203	ALL SET ON SET
002	ANA
608	ANTARI LIGHTING & EFFECTS USA
822	ANTON BAUER
S3219	APUTURE
S3051	ARCHI ENTERPRISES INC.
S3249	ARRI
935	ASC-AMERICAN CINEMATOGRAPHER
S3067	ATLAS LENS CO.
S3039-7	AUTODCP
S3014	AVENGER
S3005	AWESOME PIXELS GMBH & CO. KG
027	BACKSTAGE EQUIPMENT
031	BAND PRO FILM AND DIGITAL AND 16X9 INC
062, 061,	
S3005	BAVARIAN PAVILION
S3005	BEBOB FACTORY GMBH
045	BIT PART LLC
S3099	BLACKMAGIC DESIGN
106	BLACK MULE INC
S3055	BLACKOUT LIGHTING CONSOLE
202	BLKBRD LLC
096	BOSMA USA INC.
S3001-2	BRITISH CINEMATOGRAPHER
S3207	CALIFORNIA FILM COMMISSION
702	CALZONE ANVIL CASES
061	CAMADEUS FILM TECHNOLOGIES
963	CANON USA
082	CANVAS GRIP INC
938	CARL ZEISS SBE, LLC
602	CARTONI USA
816	CHAPMAN/ LEONARD STUDIO EQUIPMENT
S3073	CHECKERS SAFETY
712	CHIMERA LIGHTING
S3005	CHROSZIEL GMBH
717	CINETICA
023	CINTEGRAL
061	CMOTION GMBH
S3251	CONSCIOUS INTEGRATIONS
102	COOKE OPTICS
729	CORE SWX
S3001-3	CREATIVE HANDBOOK
822	CREATIVE SOLUTIONS
S3252	CUSTOM SYNC SLATES
S3052	DADCO, LLC.
S3212	DEDOLIGHT CALIFORNIA, INC
403	
048	DEHAVEN CAMERA
309	DFI RENTALS
S3206	DIODEDIODE LED SCENIC
085	DRIVINGPLATES.COM
014	DZOFILM
S3211	ENVIRONMENTAL LIGHTS / CITY THEATRICAL
S3077	ETC
S3037	FIILEX
S3039-3	FILM AND DIGITAL TIMES
739	FILMOTECHNIC
039	FILMTOOLS
103	FIRST ENTERTAINMENT CREDIT UNION
S3043	FLANDERS SCIENTIFIC
062	FOMA SYSTEMS GMBH
808	FOX STUDIO LOT
032	FUJIFILM NORTH AMERICA CORPORATION
532	GEAREACH (HONG KONG) COMPANY LIMITED
062	GECKO-CAM GMBH
912	GENTREE
707	GFM - GRIP FACTORY MUNICH
733	GL OPTICS
S3091	GODOX
301	GO ON TOP
212	GPI PRO SYSTEMS/APEX CINEMA GEAR
321	GYRO STABILIZED SYSTEMS
073	HAMMER CAMERA CRANES
921	HAWK-WOODS
510	HOLLYLAND TECHNOLOGY
S3097	HOT ROD CAMERAS
062	IB/E OPTICS GMBH
S3039-4	ICG MAGAZINE/ICG LOCAL 600
607	IGNITE DIGI
205	INDIPRO TOOLS CORP
017	INDUSTRIAL METAL SUPPLY CO
S3075	INNER CIRCLE DISTRIBUTION
010	INSTA360
522	INTELLIEVENT
105	IRONGLASS
526	JIADE ENERGY TECHNOLOGY ZHUHAI CO., LTD.
S3201	JIAN CHENG TECHNOLOGY INC.
701	J.L. FISHER, INC
331	JUNGLE POWER
203	KINEFINITY INC.
S3243	KINO FLO
025	KIPON LLC
S3057	KONDOR BLUE LLC
S3041	KOTO ELECTRIC NORTH AMERICA, INC.
401	KRANE CARTS
506	LEE FILTERS USA
704	LEICA GEOSYSTEMS
538	LEITZ CINE GMBH
089	LIGHTSTAR
S3035	LINDSEY OPTICS L.L.C.
S3243	LITE GEAR
S3013	LITEPANELS
092	LOTUS Q INC.
S3208	LUX ANGELES STUDIOS
S3014	MANFROTTO
	MANFROTTO/AVENGER
S3253	MARTINI
712	MATTHEWS STUDIO EQUIPMENT
608-1	METAL TOYS
042	MID49
613	MILLER TRIPODS
007	MRMC
050	MUTINY
S3083	MYCASEBUILDER
065	MYT WORKS, INC.
S3009	NANLUX/NANLITE
044	NAUTICAM
056	NEBTEK
1019	NETFLIX
945	NISI FILTERS USA INC
607	NODO FILM SYSTEMS
822	OCONNOR
047	ON SET HEADSETS
S3221	OPTICA MAGNUS
076	OSRAM
061	PANTHER GMBH
015	PANYAN
S3205	PATONA INTERNATIONAL S.L.U.
540	PELICAN PRODUCTS INC
S3005	POMFORT GMBH
S3257	POWER GEMS
063	PRESTON CINEMA SYSTEMS, INC
S3039-9	PRODUCTIONHUB
S3217	PROFOTO
046	PROGRADE DIGITAL
	P + S TECHNIK CINE OPTICS GMBH
201	QNAP INC.
060	RED DIGITAL CINEMA
502	RENTAL TRACKER INC.
S3053	RIEDEL COMMUNICATIONS INC
S3044	RIEGL USA
204	RIZON TRUCK USA
043	ROBOCUP
018	RONFORD BAKER ENGINEERING CO LTD
S3095	RST VISIONS IN COLOR
S3241	RUPIXELS, INC.
101	SAMYS CINEMA/SAMYS CAMERA
013	SCHNEIDER OPTICS
731	SCRIPTATION
062	SECOND REEF GMBH
721	SERVICE VISION BIS SL
S3259	SGPS/SHOWRIG
604	SHENZHEN 7ARTISANS PHOTOELECTRIC TECHNOLOGY CO., LTD.
019	SHENZHEN BESTVIEW ELECTRONIC CO. LTD.
S3045	SHOTDECK
518	SIGMA CORPORATION
931	SIRUI USA LLC
740	SISU CINEMA ROBOTICS
822	SMALLHD
004	SMALLRIG TECHNOLOGY (HK) LIMITED
706	SMARTSYSTEM SRL
S3039-6	SMPTE
S3509	SONY ELECTRONICS INC.
108	STEADYGUM SL
S3011	STRADA
078	STUDIO CARTS
927	STYPE & BROTHERS
S3225	SUMOLIGHT
917	SUNBELT RENTALS FILM & TV
S3086	SWISSON
051	TECHNOCRANE S.R.O.
913	TELESCOPING CAMERA CRANES, INC
822	TERADEK
620	THE LOS ANGELES FILM SCHOOL
024	THE TIFFEN COMPANY
959	TILTA INC.
071	TK LENSES
S3223	TMB
319	TOKINA CINEMA USA
S3255	TRP WORLDWIDE
516	TRUE LENS SERVICES LTD
040	V35 PROJECT
S3054	VILTROX
086	VOCAS PRODUCTS
524	WAVE CENTRAL
404	WESTERN DIGITAL
S3001-1	WOMEN IN MEDIA
822	WOODEN CAMERA
S3017	XELMUS
S3074	XHL SYSTEMS LLC
054	YAEGERPRO MYCG
939	ZERO OPTIK

CINE GEAR EXPO LA

JUNE 6 - 7, 2025



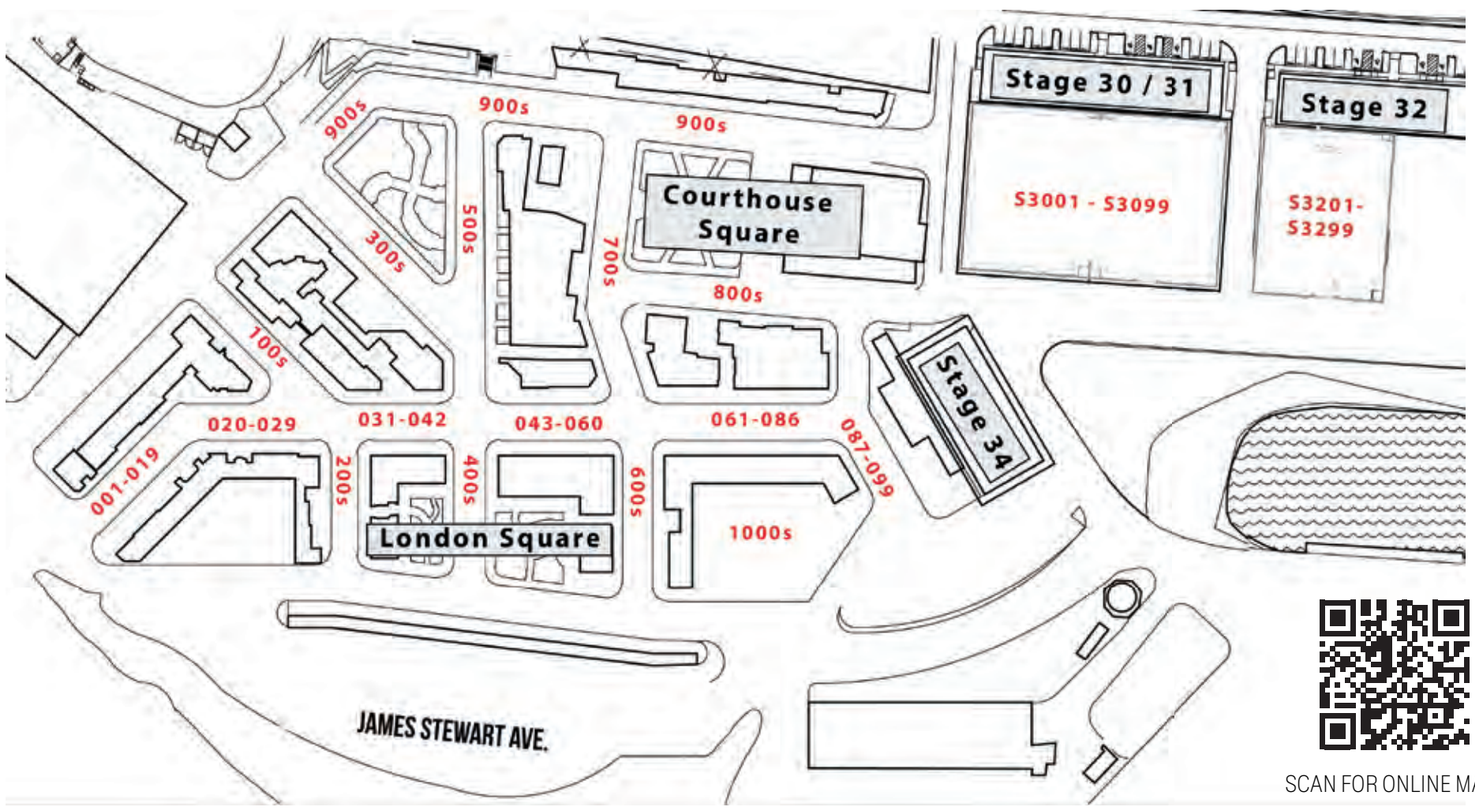
EXPO HOURS

FRIDAY, JUNE 6, 10AM - 7PM
SATURDAY, JUNE 7, 9AM - 5PM

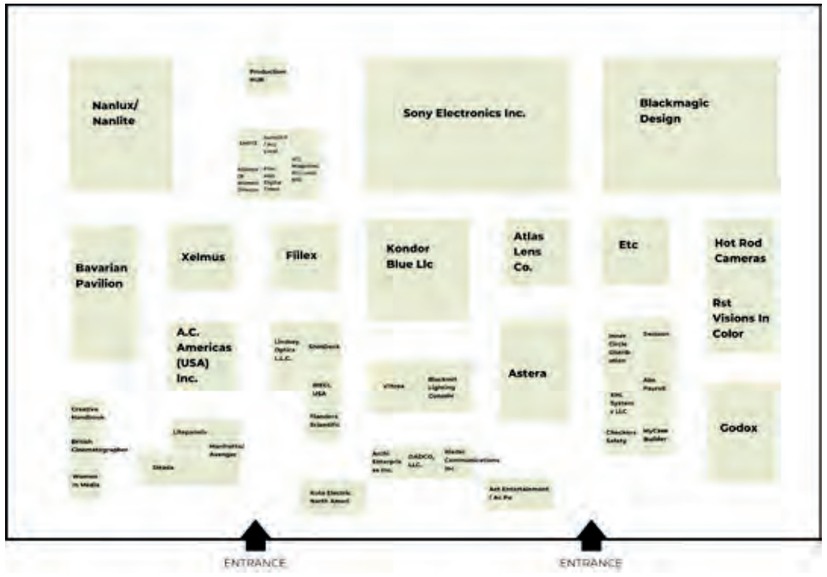
SCAN FOR ONLINE MAP

Backlot

BOOTH #	COMPANY
002	ANA
004	SMALLRIG TECHNOLOGY (HK) LIMITED
007	MRMC
010	INSTA360
013	SCHNEIDER OPTICS
014	DZOFILM
015	PANYAN
017	INDUSTRIAL METAL SUPPLY CO
018	RONFORD BAKER ENGINEERING CO LTD
019	SHENZHEN BESTVIEW ELECTRONIC CO. LTD.
023	CINTEGRAL
024	THE TIFFEN COMPANY
025	KIPON LLC
027	BACKSTAGE EQUIPMENT
031	BAND PRO FILM AND DIGITAL AND 16X9 INC
032	FUJIFILM NORTH AMERICA CORPORATION
039	FILMTOOLS
040	V35 PROJECT
042	MID49
043	ROBOCUP
044	NAUTICAM
045	BIT PART LLC
046	PROGRADE DIGITAL
047	ON SET HEADSETS
050	MUTINY
051	TECHNOCRANE S.R.O.
054	YAEGERPRO MYCG
056	NEBTEK
060	RED DIGITAL CINEMA
061	CAMADEUS FILM TECHNOLOGIES
061	CMOTION GMBH
061	PANTHER GMBH
062	FOMA SYSTEMS GMBH
062	GECKO-CAM GMBH
062	IB/E OPTICS GMBH
062	SECOND REEF GMBH
063	PRESTON CINEMA SYSTEMS, INC
065	MYT WORKS, INC.
071	TK LENSES
073	HAMMER CAMERA CRANES
076	OSRAM
078	STUDIO CARTS
082	CANVAS GRIP INC
085	DRIVINGPLATES.COM
086	VOCAS PRODUCTS
089	LIGHTSTAR
092	LOTUS Q INC.
096	BOSMA USA INC.
101	SAMYS CINEMA/SAMYS CAMERA
1019	NETFLIX
102	COOKE OPTICS
103	FIRST ENTERTAINMENT CREDIT UNION
105	IRONGLASS
106	BLACK MULE INC
108	STEADYGUM SL
201	QNAP INC.
202	BLKBRD LLC
203	KINEFINITY INC.
204	RIZON TRUCK USA
205	INDIPRO TOOLS CORP
212	GPI PRO SYSTEMS/APEX CINEMA GEAR
301	GO ON TOP
309	DFI RENTALS
319	TOKINA CINEMA USA
321	GYRO STABILIZED SYSTEMS
331	JUNGLE POWER
401	KRANE CARTS
403	DEHAVEN CAMERA
048	DEHAVEN CAMERA
404	WESTERN DIGITAL
502	RENTAL TRACKER INC.
506	LEE FILTERS USA
510	HOLLYLAND TECHNOLOGY
516	TRUE LENS SERVICES LTD
518	SIGMA CORPORATION
522	INTELLIEVENT
524	WAVE CENTRAL
526	JIADE ENERGY TECHNOLOGY ZHUHAI CO., LTD.
532	GEAREACH (HONG KONG) COMPANY LIMITED
538	LEITZ CINE GMBH
540	PELICAN PRODUCTS INC
602	CARTONI USA
604	SHENZHEN 7ARTISANS PHOTOELECTRIC TECHNOLOGY CO., LTD.
607	IGNITE DIGI
607	NODO FILM SYSTEMS
608	ANTARI LIGHTING & EFFECTS USA
608-1	METAL TOYS
613	MILLER TRIPODS
620	THE LOS ANGELES FILM SCHOOL
701	J.L. FISHER, INC
702	CALZONE ANVIL CASES
704	LEICA GEOSYSTEMS
706	SMARTSYSTEM SRL
707	GFM - GRIP FACTORY MUNICH
712	CHIMERA LIGHTING
712	MATTHEWS STUDIO EQUIPMENT
717	CINETICA
721	SERVICE VISION BIS SL
729	CORE SWX
731	SCRIPTATION
733	GL OPTICS
739	FILMOTECHNIC
740	SISU CINEMA ROBOTICS
808	FOX STUDIO LOT
816	CHAPMAN/ LEONARD STUDIO EQUIPMENT
822	ANTON BAUER
822	CREATIVE SOLUTIONS
822	OCONNOR
822	SMALLHD
822	TERADEK
822	WOODEN CAMERA
912	GENTREE
913	TELESCOPING CAMERA CRANES, INC
917	SUNBELT RENTALS FILM & TV
921	HAWK-WOODS
927	STYPE & BROTHERS
931	SIRUI USA LLC
935	ASC-AMERICAN CINEMATOGRAPHER
938	CARL ZEISS SBE, LLC
939	ZERO OPTIK
945	NISI FILTERS USA INC
959	TILTA INC.
963	CANON USA



SCAN FOR ONLINE MAP



Stages 30/31

BOOTH #	COMPANY
S3001-1	WOMEN IN MEDIA
S3001-2	BRITISH CINEMATOGRAPHER
S3001-3	CREATIVE HANDBOOK
S3005	AWESOME PIXELS GMBH & CO. KG
S3005	BEBOB FACTORY GMBH
S3005	CHROSZIEL GMBH
S3005	POMFORT GMBH
S3009	NANLUX/NANLITE
S3011	STRADA
S3013	LITEPANELS
S3014	AVENGER
S3014	MANFROTTO
S3015	A.C. AMERICAS (USA) INC.
S3017	XELMUS
S3035	LINDSEY OPTICS L.L.C.
S3037	FIILEX
S3039-1	ALLIANCE OF WOMEN DIRECTORS
S3039-3	FILM AND DIGITAL TIMES
S3039-4	ICG MAGAZINE/ICG LOCAL 600
S3039-6	SMPTE
S3039-7	ACT LOCAL
S3039-7	AUTODCP
S3039-9	PRODUCTIONHUB
S3041	KOTO ELECTRIC NORTH AMERICA, INC.
S3043	FLANDERS SCIENTIFIC
S3044	RIEGL USA
S3045	SHOTDECK
S3051	ARCHI ENTERPRISES INC.
S3052	DADCO, LLC.
S3053	RIEDEL COMMUNICATIONS INC
S3054	VILTROX
S3055	BLACKOUT LIGHTING CONSOLE
S3057	KONDOR BLUE LLC
S3061	ACT ENTERTAINMENT / AC POWER DISTRIBUTION
S3067	ATLAS LENS CO.
S3073	CHECKERS SAFETY
S3074	XHL SYSTEMS LLC
S3075	INNER CIRCLE DISTRIBUTION
S3077	ETC
S3083	MYCASEBUILDER
S3084	ABS PAYROLL
S3086	SWISSON
S3091	GODOX
S3095	RST VISIONS IN COLOR
S3097	HOT ROD CAMERAS
S3099	BLACKMAGIC DESIGN

Stage 32

BOOTH #	COMPANY
S3201	JIAN CHENG TECHNOLOGY INC.
S3202	ALDN CO., LTD
S3203	ALL SET ON SET
S3205	PATONA INTERNATIONAL S.L.U.
S3206	DIODEDIODE LED SCENIC
S3207	CALIFORNIA FILM COMMISSION
S3208	LUX ANGELES STUDIOS
S3211	ENVIRONMENTAL LIGHTS / CITY THEATRICAL
S3212	DEDOLIGHT CALIFORNIA, INC
S3217	PROFOTO
S3219	APUTURE
S3221	OPTICA MAGNUS
S3223	TMB
S3225	SUMOLIGHT
S3241	RUPIXELS, INC.
S3243	KINO FLO
S3243	LITE GEAR
S3249	ARRI
S3251	CONSCIOUS INTEGRATIONS
S3252	CUSTOM SYNC SLATES
S3253	MARTINI
S3255	TRP WORLDWIDE
S3257	POWER GEMS
S3259	SGPS/SHOWRIG
S3509	SONY ELECTRONICS INC.

PREMIER SEMINARS

DAY 1
FRIDAY, JUNE 6

EXHIBITS, SEMINARS & SCREENINGS: 10AM - 7PM

11:15PM - 3:15PM
MAIN THEATER

Film Series Finalist Screenings

Come enjoy the finalists in Cine Gear's 2025 Film Series competition in three categories: Student Shorts, Music Videos/Commercials, and Independent Shorts.

11:15AM - 12:05PM
THEATER 2

Cine Gear Presents

Cutting Edge: Women Who Shape the Story

Join a powerhouse panel of award-winning women editors as they pull back the curtain on the art of storytelling through the edit. From feature films to streaming series, these trailblazers discuss their creative process, collaboration with directors, and how they navigate a traditionally male-dominated field. Discover how their unique voices and sharp instincts shape the emotional core, rhythm, and impact of the stories we see on screen. A must-attend for aspiring editors and cinephiles alike.

Moderator: Maura Corey | Panelists: Kate Amend, Inbal Lessner, Michael Lynn Deis, Lillian Benson

11:30AM - 1:30PM
STAGE 34

Cine Gear and Universal presents

Back to the Backlot

Go *Back To The Future* with the Universal Production Experience on Stage 34 celebrating Universal's world class services across the US and UK. Chat with Universal staff and learn how to accelerate your production across the globe!

12:15PM - 1:05PM
THEATER 2

ACT Entertainment Presents

Getting to Know grandMA3

ACT Academy invites you to get hands-on with the grandMA3 console! This session will offer an overview of the grandMA3 hardware and software capabilities, how they are used in a Film or TV environment, as well as the core concepts behind controlling today's most complex and capable lighting fixtures. Focused on how to get from your first showfile to your first live playback, this session breaks down the grandMA3 platform into approachable pieces for new learners as well as seasoned lighting professionals. Panelist: Amanda Gouglemann

1:15PM - 2:05PM
THEATER 2

Sigma Presents

Sigma: Crafting Cinema's Next Chapter

Join us for the exclusive unveiling of Sigma's new lineup of cine lenses – a collection born from Japanese craftsmanship engineered to elevate the art of visual storytelling. Experience captivating reels and behind the scenes footage, and hear firsthand insights from Sigma cine ambassadors. Discover how Sigma's new cine lenses deliver stunning sharpness, rich color reproduction, and cinematic character that redefines what's possible behind the lens.

2:15PM - 3:05PM
THEATER 2

Netflix Presents

The Future of Power on Set

This forward-looking panel explores how emerging technologies – like solar, battery storage, and hydrogen power units – are reshaping power on set. This conversation will bridge creative, technical, and operational perspectives to examine what's working today and what's coming next.

2:15PM - 2:50PM
STAGE 34

Cine Gear and Universal

Alice Brooks, ASC *Wicked* Q&A

Your attendee pass gets you in – just don't be late, only 200 seats!

3:15PM - 4:05PM
MAIN THEATER

SONY Presents

3:15PM - 4:00PM
STAGE 34

Cine Gear and Universal presents

Dean Cundey, ASC, CSC Back to the Backlot Discussion

Your attendee pass gets you in - just don't be late, only 200 seats! Moderator: Ferguson Sauve-Rogan

4:15PM - 5:05PM
THEATER 2

Digital Cinema Society presents

Focus On Cine Lenses From the Buyer's POV

DCS will once again hold our popular examination of the Cinema Lens market at Cine Gear Expo with an eye towards investing. See what's new from top lens manufacturers as they discuss the latest trends in Cine Optics and see what's the right lens for you.Participants include: Angénieux, Atlas, ARRI, Canon, Cooke Optics, DZO Film, Fujinon, Laowa, Leitz, Sigma, and ZEISS

4:30PM - 5:30PM
COURTHOUSE SQUARE

Cine Gear and Universal presents

Meet and Greet with Dean Cundey, ASC, CSC

PREMIER SEMINARS

DAY 1
FRIDAY, JUNE 6
EXHIBITS, SEMINARS & SCREENINGS: 10AM - 7PM

5:15PM - 6:05PM
MAIN THEATER

Blackmagic Design presents
The Immersive Workflow

Blackmagic Design's Mike Smollin and Dave Hoffman will discuss production through post for workflows for immersive filming. Building off the two's experience with the new Blackmagic URSA Cine Immersive camera, they will walk through how to take advantage of shooting 8160 x 7200 resolution per eye with pixel level synchronization at 16 stops of dynamic range, and will also talk through the immersive post production process and how to show and work with immersive footage on and off set. Panelists: Mike Smollin and Dave Hoffman

5:15PM - 6:05PM
THEATER 2

RED presents
Look up: *Superman's* Henry Braham, BSC Wants Someone to Talk To...

RED Digital Cinema hosts a conversation with Henry Braham, BSC, the award-winning cinematographer of Superman. Braham will discuss his part in bringing a director's cinematic vision to the screen. Known for *The Instigators*, *The Suicide Squad* and *Guardians of the Galaxy Vol. 2* & *3*, Braham brings a fresh approach to the *Man of Steel* with his interpretation of James Gunn's dynamic, immersive sequences to create a redefined superhero storytelling. Moderated by Naida Albright, this discussion will delve into Braham's collaborative process.

6:15PM - 8:30PM
MAIN THEATER

Cine Gear presents
Screening of *The Sugarland Express* (1974)

A restoration by Universal Pictures in 2024. Special thanks to Steven Spielberg for his oversight of the 4K restoration of this film. Based on a true story, a desperate mother attempts to reunite her family by any means necessary including helping her husband escape prison, kidnapping a Texas state trooper and leading the police on a wild chase across the state in an effort to save her son from adoption. A Film By Steven Spielberg | Rating: PG Cast: Goldie Hawn, Ben Johnson, Michael Sacks, William Atherton, Gregory Walcott, Louise Latham

6:15PM - 7:05PM
THEATER 2

RED presents
Savoring 10 Years of Cinematic Cuisine on *Chef's Table*

The Emmy-nominated *Chef's Table* filmmaking team – Creator David Gelb, Executive Producer Brian McGinn and Cinematographers Adam Bricker, ASC and Will Basanta – reflect on a decade of capturing the visual feast of Netflix's groundbreaking series. From mouthwatering close-ups to storytelling through texture and light, they'll explore how cinematic techniques have evolved, shaping how audiences experience food on screen. Moderated by: Naida Albright. Panelists: Creator David Gelb, Executive Producer Brian McGinn and Cinematographers Adam Bricker, ASC and Will Basanta

7:00PM - 10:00PM
COURTHOUSE SQUARE

Cine Gear presents
VIP Party - By Invitation or Purchase

ALL PANELISTS SUBJECT TO AVAILABILITY

DAY 2
SATURDAY, JUNE 7
EXHIBITS, SEMINARS & SCREENINGS: 9AM - 5PM

10:15AM - 11:05AM
MAIN THEATER

Aputure presents
A Lifetime of Visual Storytelling with Team Deakins
Moderated by American Cinematographer Magazine

Join legendary cinematographer Sir Roger Deakins and collaborator James Deakins for an intimate conversation on their creative partnership and decades of visual storytelling. Presented by Aputure and moderated by American Cinematographer, this panel explores Team Deakins' journey – from Roger's early days in Torquay to their work on some of cinema's most iconic films. Featuring stories and insights from their new book *Reflections: On Cinematography*, join us for a rare look into a singular career. Panelists: Sir Roger Deakins ASC, CBE, BSC, and collaborator James Deakins

10:15AM - 11:05AM
THEATER 2

IATSE Local 600 presents
Virtual Lighting for Virtual Production

Virtual environments, large and small, are opening new creative options for shaping and blending light from the virtual world to augment the more traditional real-world approaches to set lighting. Join ICG Local 600 Directors of Photography as they discuss the techniques and technology they are using to leverage the merger of ray-traced and real to efficiently achieve their artistic looks and address situations that would require larger scale solutions in the physical world. Moderator: Michael Chambliss – Asst. Western Region Director & Production Technology Specialist, ICG IATSE Local 600

10:15AM - 11:05AM
THEATER 1

Profoto presents
Creative Light Shaping for Cinema

Faster. Lighter. Brighter. Join Profoto for the screening of the short film Creative Light Shaping for Cinema, featuring Eric Koretz (DP Ozark, Special Ops: Lioness), followed by a conversation and Q&A with Eric Koretz, Bianca Halpern (DP), and Andrea Sachs (Gaffer) on shaping light with purpose, using the new standard of LED lighting. This isn't just a panel – it's a creative rethink of what cinematic lighting can be when tools elevate vision. Panelists: Eric Koretz (DP Ozark, Special Ops: Lioness), Bianca Halpern (DP), and Andrea Sachs (Gaffer)

11:15AM - 12:05PM
MAIN THEATER

Blackmagic Design presents
Shooting with the Blackmagic URSA Cine 17K 65

Cinematographers Blake McClure, ASC and John Brawley, ACS discuss their experiences shooting large-format imagery using Blackmagic Design's new URSA Cine cameras. Blake is currently shooting HBO's new untitled Steve Carell series with the URSA Cine 17K 65, while John is filming season three of Shrinking with the URSA Cine 12K LF. From image quality and format to the functionality of the camera in production environments, the two will share their experiences shooting with the URSA Cine line of cameras. Panelists: Blake McClure, ASC and John Brawley, ACS

ALL PANELISTS SUBJECT TO AVAILABILITY

www.cinegearexpo.com

PREMIER SEMINARS

DAY 2
SATURDAY, JUNE 7
EXHIBITS, SEMINARS & SCREENINGS: 9AM - 5PM

11:15AM - 12:05PM
THEATER 1

SOC presents

The Making of *The Studio*

Join the Society of Camera Operators for The Making of *The Studio* – a behind-the-scenes look at one of today's most innovative new shows. A Camera Operator Mark Goellnicht, SOC, Jesse Cain, Ronin Camera Operator, Lucas Deans, 1st AC, and Christopher Thrasher, Dolly Grip will share how creative collaboration brought this standout series to life. Clips will be screened and key scenes discussed, offering insight into the on-set strategies and problem-solving that shaped this fresh and dynamic production. Panelists: Mark Goellnicht, SOC, A Camera Operator | Jesse Cain, Ronin Camera Operator | Lucas Deans, 1st AC | Christopher Thrasher, Dolly Grip

11:15AM - 12:05PM
THEATER 2

Cine Gear presents

Behind the Lens: Women Documentary Cinematographers

This panel discussion will be a deep dive into the careers of top documentary DPs – discussing creative process, working with different directors, and finding their own unique style. Panelists: Chloe Weaver | Emily Topper | Jenna Rosher | Nausheen Dadabhoy | Shana Hagan, ASC

11:30AM - 1:30PM
STAGE 34

Cine Gear and Universal presents

Back to the Backlot

Go *Back To The Future* with the Universal Production Experience on Stage 34 celebrating Universal's world class services across the US and UK. Chat with Universal staff and learn how to accelerate your production across the globe!

12:15PM - 1:05PM
THEATER 1

Alliance of Women Directors + Scriptation presents

Directing Genre TV

Go behind the scenes with AWD Icon Members + directors Mary Lou Belli, Morenike Joela Evans, and Rosemary Rodriguez, along with cinematographer Ana M. Amortegui, as they break down the unique demands of directing genre television. From action choreography to visual effects, these trailblazing creatives will share how they prep, shoot, and collaborate to bring bold, cinematic visions to life – and the tools they use to make it happen.

12:15PM - 1:05PM
THEATER 2

ACT Entertainment presents

Getting to Know grandMA3

ACT Academy invites you to get hands-on with the grandMA3 console! This session will offer an overview of the grandMA3 hardware and software capabilities, how they are used in a Film or TV environment, as well as the core concepts behind controlling today's most complex and capable lighting fixtures. Focused on how to get from your first showfile to your first live playback, this session breaks down the grandMA3 platform into approachable pieces for new learners as well as seasoned lighting professionals.

ALL PANELISTS SUBJECT TO AVAILABILITY

12:30PM - 2:00PM
MAIN THEATER

American Society of Cinematographers presents

Dialogue with ASC Cinematographers

Join George Mooradian, ASC, as he moderates this panel discussion filled with formal and informal conversations and questions from the audience. Panelist: Patrick Cady, ASC | Sam McCurdy, ASC, BSC | Karl Walter Lindenlaub, ASC | Attila Szalay ASC, CSC, HSC | Roberto Schaefer, ASC

ASC President Mandy Walker, ASC, ACS will introduce the ASC seminar panelists.

1:15PM - 2:05PM
THEATER 1

ACES presents

Color Management That Can Up Your Game!

Join us for a lively discussion as filmmakers and technologists share their experience with the Academy Color Encoding System (ACES) and their thoughts on the latest ACES 2.0 release. Learn how ACES can elevate your color management workflow experience – from on-set production through VFX, color and archiving – using tools you are already familiar with. Panelist: John Daro, CSI – Senior Digital Colorist, Water Tower Color | Lynette Duensing – Senior Colorist, Instinctual LLC | Patrick Renner – Co-Founder, Pomfort

2:00PM - 3:00PM
STAGE 34

Cine Gear and Universal presents

Dean Cundey, ASC, CSC Back to the Backlot Discussion (Moderated by Ferguson Sauve-Rogan)

2:15PM - 3:05PM
THEATER 2

OWC presents

Glide, Camera, Action: High Stakes Aerial Cinematography

Gliding high over the the French Alps, against all odds cinematographer Jon Pears delivered breathtaking footage shot on Atlas Mercury Anamorphics Lenses and captured it all on OWC media and storage. Join us to learn how to make magic in near-impossible scenarios and gather tactical lessons on how to improve your films, and push your creativity further. Panelists: Jon Hoeg, Dir. Marketing Communications, OWC, Dan Kanes, CEO and Product Manager, Atlas Lens Co., Jon Pears, Cinematographer

3:15PM - 4:05PM
MAIN THEATER

SONY Presents

ALL PANELISTS SUBJECT TO AVAILABILITY

www.cinegearexpo.com

PREMIER SEMINARS

DAY 2
SATURDAY, JUNE 7

EXHIBITS, SEMINARS & SCREENINGS: 9AM - 5PM

3:15PM - 4:05PM
THEATER 2

RED presents

Mastering the Frame: RED & ShotDeck in Conversation with Don Burgess, ASC

Join RED and ShotDeck for an in-depth discussion with legendary, Oscar-nominee Don Burgess, ASC, whose groundbreaking work on films like Forrest Gump, Cast Away and Aquaman has set a visual standard in modern filmmaking. Moderated by ShotDeck Founder and revered filmmaker Lawrence Sher, ASC, and RED's Naida Albright, this conversation explores Burgess' approach to storytelling, his collaboration with directors, and the evolving technology shaping the industry. With curated ShotDeck images, this session delves into the artistry behind some of cinema's most iconic visuals. Moderators: Lawrence Sher, ASC & Naida Albright | Panelists: Don Burgess, ASC

3:15PM - 4:05PM
THEATER 1

ASC presents

Visual Storytelling Using AI

A live demo of how creative industry professionals might utilize AI as part of their arsenal of tools to tell compelling stories, and recognizing when other established techniques may be more effective.

Participants: Ellenor Argyropoulos (Director and AI content creator), Michael Goi, ASC, ISC (Chair, ASC AI Committee)

4:15PM - 5:05PM
MAIN THEATER

Aputure presents

Why Eyes Lie: An Introduction to Lighting Color Science

Come for a challenge, leave with solutions. This color science seminar calls for the end of color control confusion – at least, from a lighting perspective! The dawn, then proliferation, of color-changing LED lighting also brought unintended consequences: forced color choices, loss of direct color control, unforeseen technical barriers, and simply, frustration. Come for color science foundations to inform your technical lighting decisions on set to express your creative vision in all of your projects. Panelists: Tim S. Kang, Principal Engineer, Imaging Applications

4:15PM - 5:00PM
THEATER 2

Cine Gear presents

Epic Format, Gothic Vision: The Cinematography of *SINNERS*

Cinematographer Autumn Durald Arkapaw, ASC and 1st AC Ethan McDonald join moderator Christian Anton (IMAX) for an in-depth conversation unpacking the bold visual language of Ryan Coogler's genre-bending vampire epic SINNERS. Durald Arkapaw made history as the first female cinematographer to shoot in 5-perf and 15-perf IMAX 65mm, pushing the boundaries of large-format storytelling in a groundbreaking fusion with Ultra Panavision 70. This panel will include a detailed breakdown of select scenes revealing how bespoke lenses, hybrid formats, and creative risk-taking shaped the film's hauntingly stunning aesthetic and technical ambition. Moderator: Christian Anton, Social Creative Director of IMAX Panelists: Autumn Durald Arkapaw, ASC, Ethan McDonald, 1st AC

4:15PM - 5:45PM
THEATER 1

Cine Gear presents

The Lost Legacy of Tony Gaudio - Followed by Q&A by The Tony Gaudio Foundation for Cinematic Arts

Gaetano "Tony" Gaudio was an Italian photographer with a dream of making movies in America. He honed his craft, revolutionized cinematography techniques, and became sought after to frame and light the screen icons of Hollywood's Golden Age, earning an Academy Award® for his efforts in 1937. He was one of the first Italians to win this prestigious award, and the first to win for cinematography. Seventy-five years later, his descendants in Los Angeles begin the search for that long-missing and precious statuette. In the quest to find Tony's lost Oscar®, they uncover the fascinating career of a forgotten visionary and create a love letter to everyone who has ever dreamed of making movies. Panelists: Gino Gaudio, Mary Reid Gaudio, Gavin Glynn, Antonia Carlotta, Jonathon Kuntz

5:10PM - 5:55PM
THEATER 2

Cine Gear presents

A Survival Guide for Cinematographers in Turbulent Times: An unfiltered conversation about everything that nobody talks about

What do you do when the phone stops ringing, fear sets in, and it feels like everyone else is sprinting ahead? How do you balance making a living with staying connected to the kind of projects that matter most to you? Join award-winning cinematographer Natasha Braier, ASC, ADF in conversation with moderator and cinematographer Danna Kinsky, WIC for a candid discussion on navigating uncertainty, redefining success, and building a career grounded in your unique creative voice. This is a candid exploration of the inner journey every cinematographer faces but few openly discuss – the doubts, challenges, and breakthroughs that shape a creative career. You'll leave with fresh perspective, practical insights, and a renewed sense of connection to a community of artists forging their own paths.

5:15PM - 6:05PM
MAIN THEATER

Kondor Blue and CRATERR presents

Hollywood, Hacked: Creators, Cameras, and the Content Revolution

The playbook has changed. The new era of Hollywood does not just happen on the studio lot – it's being shaped by independent filmmakers, creators, DIY whizzes, and passionate storytellers. Join creators, brands, and partners leading the charge as they explore how content is being made in new ways – where trust-fueled collaborations and unbridled creativity have driven a year of wildly diverse productions and widely viewed content. Step inside the new era of Hollywood – raw, collaborative, and already in motion.

EXHIBITOR DIRECTORY

A - C

A.C. Americas (USA) Inc. - Booth S3015
565 Orwell Street
Mississauga, Ontario L5A 2W4
Canada
aclighting.com

ABS Payroll - Booth S3084
7530 N Glenoaks Blvd. Ste 100
Burbank, California 91504
United States
abspayroll.com

ACT Entertainment / AC Power Distribution - Booth S3061
250 S. Flower St.
Burbank, California 91502
United States
actentertainment.com

Act Local - Booth S3039-6
710 S Myrtle Ave
Monrovia, California 91016
United States
actlocalfest.org

Aldn Co., Ltd - Booth S3202
A-132, 218 Hyangdong-ro, Deogyang-gu
Goyang-si, Gyeonggi-do
Korea 10545
South Korea
aladdin-lights.com

All Set On Set - Booth S3203
9733 Russian Hill St
Las Vegas, Nevada 89141
United States
emp10.com

Alliance Of Women Directors - Booth S3039-1
United States
allianceofwomendirectors.org

ANA - Booth 002
1740 Raiders way
Henderson, Nevada 89052
United States
anacorp.com

Antari Lighting & Effects Usa - Booth 608
1247 Enterprise Court
Corona, California 92882
United States
Antari.com

Anton Bauer - Booth 822
8 Mason
Irvine, CA 92618
United States

Aputure - Booth S3219
634 W Broadway
Glendale, California 91204
United States
aputure.com

Archi Enterprises Inc. - Booth S3051
111 - 998 Harbourside Drive
North Vancouver British Columbia V7P 3T2
Canada
axionsupports.com

Arri - Booth S3249
3700 Vanowen St
Burbank, California 91505
United States
arri.com

ASC-American Cinematographer - Booth 935
1782 N Orange Drive
Hollywood, California 90028
United States
theasc.com

Astera Distribution Limited - Booth S3063
Room 1120, Landmark North 39 Lung Sum Avenue
Sheung Shui, N.t.
Hong Kong
astera-led.com

Atlas Lens Co. - Booth S3067
6933 San Fernando Rd.
Glendale, California 91201
United States
Atlaslensco.com

AutoDCP - Booth S3039-7
710 S Myrtle Ave #233
Monrovia , California 91016
United States
autodcp.com

Avenger Grip - Booth S3014
Resolution Road
Ashby De La Zouch
Leicestershire LE65 1DW
United Kingdom
manfrotto.com

Awesome Pixels GmbH & Co. KG - Booth S3005

Backstage Equipment - Booth 027
1015 N Hollywood Way
Burbank, California 91505
United States
backstageweb.com

Band Pro Film And Digital and 16x9 Inc - Booth 031
3403 W Pacific Ave
Burbank, California 91505
United States
bandpro.com

bebob factory GmbH - Booth S3005

Bit Part Llc - Booth 045
224 W 35th St
Suite 500 Pmb 497
New York, New York 10001
United States
bitpart.com

Black Mule Inc - Booth 106
513 San Luis Rey Road
Arcadia, California 91007
United States
Black-mule.com

Blackmagic Design - Booth S3099
2875 Bayview Dr
Fremont, California 94538
United States
blackmagicdesign.com

Blackout Lighting Console - Booth S3055
17 Birch Dr.
Nanuet, New York 10954
United States
blackout-app.com

Blkbrd LLC - Booth 202
3607 W Pacific Ave
Burbank, California 91505
United States
Blkbrd.film

Bosma Usa Inc. - Booth 087
195 Contractors St.
Livermore, California 94551
United States
bosmausa.com

British Cinematographer - Booth S3001-2
Premier House
13 St Pauls Square
Birmingham West Midlands B3 1RB
United Kingdom
britishcinematographer.co.uk

California Film Commission - Booth S3207
7080 Hollywood Blvd. Suite 900
Hollywood, California 90211
United States
film.ca.gov

Calzone Anvil Cases - Booth 702
1242 E. Edna Pl
Covina, California 91724
United States
calzoneanvil.com

Camadeus Film Technologies - Booth 061

www.cinegearexpo.com

EXHIBITOR DIRECTORY C - F

Canon USA - Booth 963
1 Canon Park
Melville, New York 11747
United States
usa.canon.com

Canvas Grip Inc - Booth 082
15801 Stagg St
Van Nuys, California 91406
United States
canvasgrip.com

Carl Zeiss Sbe, Llc - Booth 938
1 N Broadway
White Plains, New York 10601
United States
zeiss.com/cine

Cartoni Usa - Booth 602
10663 Burbank Blvd
North Hollywood, California 91601
United States
cartoni.com

Chapman/ Leonard Studio Equipment - Booth 816
12950 Raymer St.
N. Hollywood, California 91605
United States
Chapman-Leonard.com

Checkers Safety - Booth S3073
620 Compton St
Broomfield, Colorado 80020
United States
checkers.justrite.com

Chimera Lighting - Booth 712
1067 Telleen Ave.
Erie, CO 80516 USA
+1-303-444-8000
chimeralighting.com

Chrosziel GmbH - Booth S3005

Cineo Lighting - Booth S3244
3225 N Nevada Street
Chandler, Arizona 85225
United States
cineolighting.com

Cinetica - Booth 717
Dachauer Strasse 195
Munich Bayern 80637
Germany
cinetica.org

Cintegral - Booth 023
5625 Radford Ave
Los Angeles, California 91607
United States
cintegral.tech

cmotion GmbH - Booth 061

Conscious Integrations - Booth S3251
Chatsworth, California 91311
United States
Conscious-integrations.com

Contract Services - Booth S3033
2710 Winona Avenue
Burbank, California 91504
United States
csatf.org

Cooke Optics - Booth 102
4131 Vanowen Pl.
Burbank, CA 91505
United States
Cookeoptics.com

Core SWX - Booth 729
91 Commercial St.
Plainview, New York 11803
United States
coreswx.com

Creative Handbook - Booth S3001-3
17631 Ventura Blvd. Suite 320
Encino, California 91335
United States
creativehandbook.com

Creative Solutions - Booth 822
8 Mason
Irvine, California 92618
United States
cs.inc

Custom Sync Slates - S3252
P.O. Box 424
Star, ID 83669
United States
customsyncslates.com

DADCO, LLC. - Booth S3052
28300 Constellation Rd
Valencia, California 91355
United States
dadco.io

Dedolight California, Inc - Booth S3212
130 E Prospect Ave.
Burbank, California 91502
United States
dedolightcalifornia.com

Bavarian Pavilion c/o Bayern International GmbH -
Booth 062, 061, S3005
Rosenheimer Str. 143C
81671 Munich
Germany
bayern-international.de

DeHaven Camera - Booth 048
5162 West Jefferson Blvd
Los Angeles, California 90016
United States
dehavencamera.com

DFI Rentals - Booth 309
3610 S San Pedro St
Los Angeles, California 90011
United States
dfirentals.com

Diode Led Scenic - Booth S3206
885 Trademark Dr Suite 200
Reno, Nevada 89521
United States
diodeled.com/scenic

Drivingplates.com - Booth 085
15307 159th Ln SE
Yelm, Washington 98597
United States
drivingplates.com

DZOFILM - Booth 014
6f., Building One, Xinwuxia Industrial Park, No.32,
Cuibao Rd., Baolong St., Longgang Dist. Shenzhen
ShenZhen
China 518116
dzofilm.com

Environmental Lights / City Theatrical - Booth S3211
11235 W Bernardo Ct Suite 102
San Diego, California 92127
United States
Environmentallights.com

Etc - S3077
3031 Pleasant View Rd
Middleton, Wisconsin 53562
United States
etcconnect.com

Fiilex - Booth S3037
1689 Regatta Blvd
Richmond, California 94804
United States
fiilex.com

Film And Digital Times - Booth S3039-3
500 E 83rd St.
New York, New York 10028
United States
fdtimes.com

Filmotechnic - Booth 739
17500 S Denver Ave
Gardena, California 90248
United States
filmotechnic.la

www.cinegearexpo.com

EXHIBITOR DIRECTORY F - J

Filmtools - Booth 039
1400 W Burbank Blvd,
Burbank, CA 91506
United States
filmtools.com

First Entertainment Credit Union - Booth 103
6735 Forest Lawn Drive
Hollywood, California 90068
United States
firstent.org

Flanders Scientific, Inc. - Booth S3043
6215 Shiloh Crossing Suite G
Alpharetta, Georgia 30005
United States
flandersscientific.com

FoMa Systems GmbH - Booth 062
Oskar-Sembach-Ring 11 Lauf Bavaria
Germany 91207
foma-systems.com

Fox Studio Lot - Booth 808
10201 West Pico Boulevard, Los
Los Angeles, California 90064
United States
foxstudiolot.com

Fujifilm North America Corporation - Booth 032
200 Summit Lake Dr
Valhalla, New York 10595
United States
fujinon.com

GECKO-CAM GmbH - Booth 062

Geareach (Hong Kong) Company Limited / LAOWA - Booth 532
3/f, Pylon Tower,, 12-16 Fui Yiu Kok St,
Hong Kong
laowacine.com/

Gentree - Booth 912
655 Bucheon Techno-Park 403-803
Pyeongcheon-ro Bucheon-Si Gyeonggi-do 14502
South Korea
gentree.co.kr

GFM - Grip Factory Munich - Booth 707
Fuerholzener Strasse 1
Eching Bayern 85386
Germany
gripfactory.com

GL Optics - Booth 733
2 of 21 Building, 1111 of Chang Sheng Qiao Rd, Hong Guang, Pi Du district, LIAN DONG U GU CHENG DU, Si chuan, China 611743
glopticsusa.com

Go On Top - Booth 301
15316 Vanowen St
Van Nuys, California 91406
United States
GoOnTop.com

GODOX Photo Equipment CO., Ltd. - Booth S3091
4th Floor of Building 1, 1st to 4th Floor of Building 2, 4th Floor of Building 3,1st to 4th Floor of Building 4, Yaochuan Industrial Zone, Tangwei Community, Fuhai Street Bao'an District Shenzhen 518103
China
godox.com

GPI PRO Systems/Apex Cinema Gear - Booth 212
721 S. Glasgow Avenue Ste. A
Inglewood, CA 90301
United States
gpiprosystems.com

Gyro Stabilized Systems - Booth 321
400 Crown Point Circle
Grass Valley, California 95945
United States
gyrostabilizedsystems.com

Hammer Camera Cranes - Booth 073
440 E. Easy St. Unit 3
Simi Valley, California 93065
United States
Hammercameracranes.com

Hawk-woods - Booth 921
Hawk-woods Fairwood In Est Unit 8, Fairwood
Ashford TN23 4FB
United Kingdom
hawkwoods.co.uk

Hollyland Technology - Booth 510
4 Executive Cir #120
Irvine, CA 92614
United States
hollyland.com

Hot Rod Cameras - Booth S3097
722 N Mariposa St
Burbank, California 91506
United States
hotrodcameras.com

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Hollywood, California 90046
United States
icgmagazine.com

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ignitedigi.com.au

Indipro Tools Corp - Booth 205
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Franklin Square, New York 11010
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indiprotools.com

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Sun Valley, California 91352
United States
industrialmetalsupply.com

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icd-usa.com

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Monterey, California 93940
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Intellievent.com

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4366 Auburn Blvd 113
Sacramento, California 95841
United States
ironglassadapters.com

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1000 W. Isabel St
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jlfisher.com

Jiade Energy Technology zhuhai co., Ltd. - Booth 526
Jiade Technology Industrial Park #9 The 7th Dingwan Road Sanzao Town, Jinwan District,
Zhuhai City, Guangdong Province, 519040 China
blbattery.com

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China
kinefinity.com

Kino Flo - Booth S3243
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chauvetlighting.com

Kipon LLC - Booth 025
21287 Se 42nd Ln
Issaquah, Washington 98029
United States
kipon.com

Kondor Blue LLC - Booth S3057
2070 S Lynx Place
Ontario, California 91761
United States
Kondorblue.com

Koto Electric North America, Inc. - Booth S3041
7401 Laurel Canyon Boulevard, Unit 29
North Hollywood, California 91605
United States
koto-usa.com

Krane Carts - Booth 401
37359 Industry Way
Murrieta, California 92563
United States
kranecarts.com

LANY411 Llc - Booth S3039-8
1806 Hammerlin Avenue
Winter Park, Florida 32789
United States
lany411.com

LEE Filters USA - Booth 506
2237 N Hollywood Way
Burbank, California 91505
United States
leefiltersusa.com

Leica Geosystems - Booth 704
5700 Wilshire Boulevard # 650
Los Angeles, California 90036
United States
Entertainment.leica-geosystems.com

Leitz Cine Gmbh - 538
Am Leitz-park 2 Wetzlar Hesse 35578
Germany
leitz-cine.com

Light Widow LLC - Booth 12
50633 Highway 6
Glenwood Springs, CO 81601
United States
lightwidow.com

Lightstar - Booth 089
2f A Zone, Building 12, No. 12, 5th Kechuang East Road
Beijing Economic-technological Development Area
Beijing Beijing 100023
China
en.lightstar.net.cn

Lindsey Optics L.L.C. - Booth S3035
104 E Ave K4, Suite K
Lancaster, California 93535
United States
lindseyoptics.com

Lite Gear - Booth S3243

Litepanels- Booth S3013

Lotus Q Inc. - Booth 092
4742 N 24th Street Ste 358 Phoenix
AZ 85016
United States
lotusqinc.com

Lux Angeles Studios - Booth S3208
1377 N Serrano Ave
Los Angeles, California 90027
United States
luxangelesstudios.com

Manfrotto - Booth S3014

Martini - Booth S3253
4216 Ventura Canyon Ave
Sherman Oaks, California 91423
United States
trymartini.com

Matthews Studio Equipment - Booth 712
4520 W Valerio St
Burbank, California 91505
United States
msegrip.com

Metal Toys - Booth 608
98 Hagimachi Nijusseikigaoka
Matsudo Chiba 2710086
Japan

Mid49 - Booth 042
1205 Castle Street Suite 100
Dallas, Texas 75208
United States
mid49.com

Miller Tripods - Booth 613
13603 Ne 109th Way
Vancouver, Washington 98682
United States
millertripods.com

MRMC - Booth 007

Mutiny - Booth 050
25 Harvey Road Unit 2
Bedford, New Hampshire 03110
United States
mutiny.store

MyCaseBuilder - Booth S3083
510 E. 31st St.
Paterson, New Jersey 07504
United States
mycasebuilder.com

Nanlux/Nanlite - Booth S3009
Dongli Section, Highway 324, Chenghai
Shantou Guangdong 515829
China
nanlux.com

Nauticam - Booth 044
2303 N. Andrews Ave
Fort Lauderdale, Florida 33311
United States
nauticam.com

NEBTEK - Booth 051
3007 South West Temple Suite K
Salt Lake City, Utah 84115
United States
nebtek.com

Netflix - Booth 1019
5808 W. Sunset Blvd., 11th Floor
Los Angeles, California 90028
United States

Nisi Filters Usa Inc - Booth 945
12304 Santa Monica Blvd Ste 200
Los Angeles, California 90025
United States
Nisiopticsusa.com

NODO Film Systems - Booth 607

OConnor - Booth 822
8 Mason
Irvine, CA, 92618
United States
ocon.com

On Set Headsets - Booth 047
1771 Robson St
Vancouver British Columbia V6G 1C9
Canada
onsetheadsets.com

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145 S Glenoaks Blvd., PMB 2017
Burbank, CA 91502
United States
opticamagnus.com

OSRAM - Booth 076
129 Portsmouth Ave
Exeter, New Hampshire 03833
United States
Osram.us/entertainment

P + S Technik Cine Optics GmbH - Booth 062

Panther GmbH - Booth 061

Panyan - Booth 015
4 / F, No.13 Jinsheng Street, Pingnan Industrial Zone,
Sanxiang Township Zhongshan Ca 90292
China
panyanfilm.com

Patona International S.L.U. - Booth S3205
Untere Giesswiesen 17
Hilzingen Baden-Württemberg 78247
Germany
patona.com

Pelican Products Inc - Booth 540
23215 Early Avenue
Torrance, California 90505
United States
pelican.com

Pomfort GmbH - Booth S3005

Power Gems - Booth S3257
26320 Diamond Pl., Suite 180
Santa Clarita, California 91350
powergems.com

Preston Cinema Systems, Inc. - Booth 063
1659 11th Street, Suite 100
Santa Monica, California 90404
United States
prestoncinema.com

ProductionHUB - Booth S3039-9
1806 Hammerlin Avenue
Winter Park, Florida 32789
United States
productionhub.com

Profoto - Booth S3217
Landsvägen 57
Sundbyberg Stockholm 17265
Sweden
profoto.com

ProGrade Digital - Booth 046
6862 Santa Teresa Blvd
San Jose, California 95119
United States
progradedigital.com

QNAP Inc. - Booth 201
168 University Pkwy
Pomona California 91768
United States
qnap.com

RED / ASCEND Specialty Camera - Booth 051
1130 Fayetteville Road Southeast
Atlanta, Georgia 30316
United States
ascendspecialtycamera.com

RED Digital Cinema - Booth 060
94 Icon
Foothill Ranch, CA 92610
United States
red.com/

Rental Tracker Inc. - Booth 502
12481 Tejas Court
Rancho Cucamonga, California 91739
United States
rentaltracker.com

Riedel Communications Inc - Booth S3053
25702 Rye Canyon Road Unit A
Santa Clarita, California 91355
United States
riedel.net/en

RIEGL USA - Booth S3044
14707 W Colonial Dr
Winter Garden, Florida 34787
United States
rieglusa.com

RIZON Truck USA - Booth 204
2429 S. Peck Road
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rizontruck.com

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8181 Catalpa Ave
California City, California 93505
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TheRoboCup.com

Ronford Baker Engineering Co Ltd - Booth 018
Unit 5 Kingley Park
Kings Langley Herts WD4 8GW
United Kingdom
ronfordbaker.co.uk

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8655 Tamarack Avenue
Los Angeles, California 91352
United States
rstvisions.com

Rupixels, Inc. - Booth S3241
4787 San Feliciano Dr
Woodland Hills, California 91364
United States
Rupixels.com

Samys Cinema/Samys Camera - Booth 101
431 S Fairfax Ave
Los Angeles, Califronia 90048
United States
samys.com

Saniset Fleet - Booth 1011
1149 North Gower Street #203-2
Hollywood, California 90038
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sanisetfleet.com

Schneider Optics - Booth 013
5990 Sepulveda Boulevard, Suite 420
Van Nuys, California 91411
United States
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Scriptation - Booth 731
23823 Malibu Road Suite 50-281
Malibu, California 90265
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Scriptation.com

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RIOS ROSAS 20
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Spain
servicevision.es

SGPS/ShowRig - Booth S3259
2855 Coleman St,
North Las Vegas, Nevada 91423
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sgpsshowrig.com

Shenzhen 7artisans Photoelectric Technology Co., Ltd.
- Booth 604 601-602 ChuangYi Building, Minle Industrial Park shenzhen Guangdong 518131 China
7artisans.com

Shenzhen Bestview Electronic Co. Ltd. - Booth 019
5f, Building 24, Longbi Industry Area, Bantian Town,
Longgang District, Shenzhen
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desview.com

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ShotDeck - Booth S3045
13428 Maxella Ave #251
Marina Del Rey, California 90292
United States
shotdeck.com

Sigma Corporation - Booth 518
15 Fleetwood Ct.
Ronkonkoma, New York 11779
United States
sigmaphoto.com

Sirui Usa Llc - Booth 931
20 Commerce Court
Verona, New Jersey 07044
United States
sirui.com

Sisu Cinema Robotics - Booth 740
2120 W Braker Lane Ste P
Austin, Texas 78758
United States
sisucinemarobotics.com

SmallHD - Booth 822
8 Mason
Irvine, CA, 92618
United States

Smallrig Technology (hk) Limited - Booth 004
35th Floor, Building A, Hongrongyuan North Station
Center, Shenzhen, Guangdong Province, China
Shenzhen Guangdong 518000
China
smallrig.com

SmartSystem Srl - Booth 706
Via del Commercio, 22f Fano (PU)
61032 Italy
smartsystem.com

SMPTE - Booth S3039-6

Sony Electronics Inc. - Booth S3509
16535 Via Esprillo
San Diego, California 92127
United States
sony.com

Steadygum Sl - Booth 108
19, Londres St
San Juan de Aznalfarache Sevilla 41920
Spain
steadygum.com

Strada - Booth S3011
4400 W. Riverside Drive Ste. 110-429
Burbank, California 91505
United States
strada.tech

Studio Carts - Booth 078
11274 Goss. St.
Sun Valley, California 91352
United States
studiocarts.com

Stype Norway AS - Booth 927
Gardermovegen 89 Nannestad 2030
Norway
stype.tv

Sumolight - Booth S3225
Colditzstrasse 33
Berlin Germany 12099
Germany
sumolight.com

Sunbelt Rentals Film & TV - Booth 917
1799 Innovation Point
Fort Mill, South Carolina 29715
United States
sunbeltrentals.com

Swisson - Booth S3086
2419 East Harbor Blvd Suite #34
Ventura, California 93001
United States
swisson.com

Technocrane S.r.o. - Booth 053
Podnikatelska 19 Pilsen 30100
Czech Republic
supertechno.com

Telescoping Camera Cranes, Inc - Booth 913
7056 De Celis Pl
Van Nuys, California 91406
United States
Tccranes.com

Teradek - Booth 822
8 Mason
Irvine, CA 92618
United States

The Los Angeles Film School - Booth 620
6353 Sunset
Hollywood, California 90028
United States
lafilm.edu

The Tiffen Company - Booth 024
90 Oser Avenue
Hauppauge, New York 11788
United States
Tiffen.com

Third Law Productions, Llc - Booth
1732 Victory Blvd
Glendale, California 91201
United States
platepros.com

Tilta Inc. - Booth 959
1901 W Magnolia Blvd
Burbank, California 91506
United States
tilta.com

TK Lenses - Booth 071
5/2 Sawatdikan 2 Soi 6
Bangkok Nongkham 10160
Thailand
tklenses.com

TMB - Booth S3223
527 Park Avenue
San Fernando, California 91340
United States
Tmb.com

Tokina Cinema USA - Booth 319
5912 Bolsa Ave Suite 202
Huntington Beach, California 92649
United States
Tokinacinemausa.com

Trp Worldwide - Booth S3255
710 Jessie Street
San Fernando, CA 91340
United States
trpworldwide.com

True Lens Services Ltd - Booth 516
Glass House, Dawsons lane
Barwell Select LE9 8BE
United Kingdom
truelens.co.uk/

Ugreen - Booth 542
10900 NE 8th St, STE 610
Bellevue, Washington 98004
United States
nas.ugreen.com

V35 Project - Booth 040
9552 6th Ave NW
Seattle, Washington 98117
United States
v35project.com

Viltrox.inc - Booth S3054
8601 Dunwoody place Ste 336
Sandy Springs, Georgia 30350
United states
viltrox.com

Vocas Products - Booth 086
Larenseweg
121 Hilversum
North Holland 1221CL
Nederland
vocas.com

www.cinegearexpo.com

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Wave Central - Booth 524
99 Garden Parkway Dr. Suite C
Carlisle, Pennsylvania 17013
United States
wavecentralrf.com

Western Digital - Booth 404
5601 Great Oaks Pkwy
San Jose, California 91103
United States
wdc.com

Women In Media - Booth S3001-1
womennmedia.com

Wooden Camera - Booth 822
8 Mason
Irvine, CA, 92618
United States

Xelmus - Booth S3017
S. Timoshenko 2a
Kharkiv Kharkivska 61124
Ukraine
xelmus.com

XHL Systems LLC - Booth S3074
5900 Balcones Dr, Ste 100
Austin, Texas 78731
United States
xh-light.com

YaegerPro MYCG - Booth 049
1526 W Industrial Park Dr
Covina, California 91722
United States
Yaegerpro.com

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