

cine Gear News

Brooklyn, NY
2023

Welcome to Cine Gear Expo!



We are thrilled to bring Cine Gear Expo to Industry City in Brooklyn!

The prolific and progressive New York production community from New Jersey to Long Island City, to Brooklyn to Manhattan and beyond is booming with so much vital production activity that we made it a priority to make the scene. We are looking forward to hosting the production community in this historic complex along the Brooklyn Upper Bay waterside. This local has become home to numerous motion picture technology companies and stages, and with the imminent arrival of the Martin Scorsese Center NYU/Tisch School of the Arts, is poised to become one of New York's preeminent filmmaking centers.

Cine Gear Expo offers artists and technicians the opportunity to discover the latest and greatest technology and techniques including content capture hardware, workflow software, support equipment, and the latest production services. We have received a warm welcome from the local production societies, guilds, unions, and media as well as local state and city officials.

To help launch our Friday morning kickoff, the two-day art and technology event will commence by welcoming NYC Mayor's Office of Media and Entertainment Commissioner, Anne del Castillo. Following that we will jump right into the Expo's first event, a Virtual Production Panel from the Martin Scorsese Center NYU/Tisch School of the Arts. Brought to you by artists and influencers in media and entertainment, Friday and Saturday offer a diverse array of must-see panels and educational events.

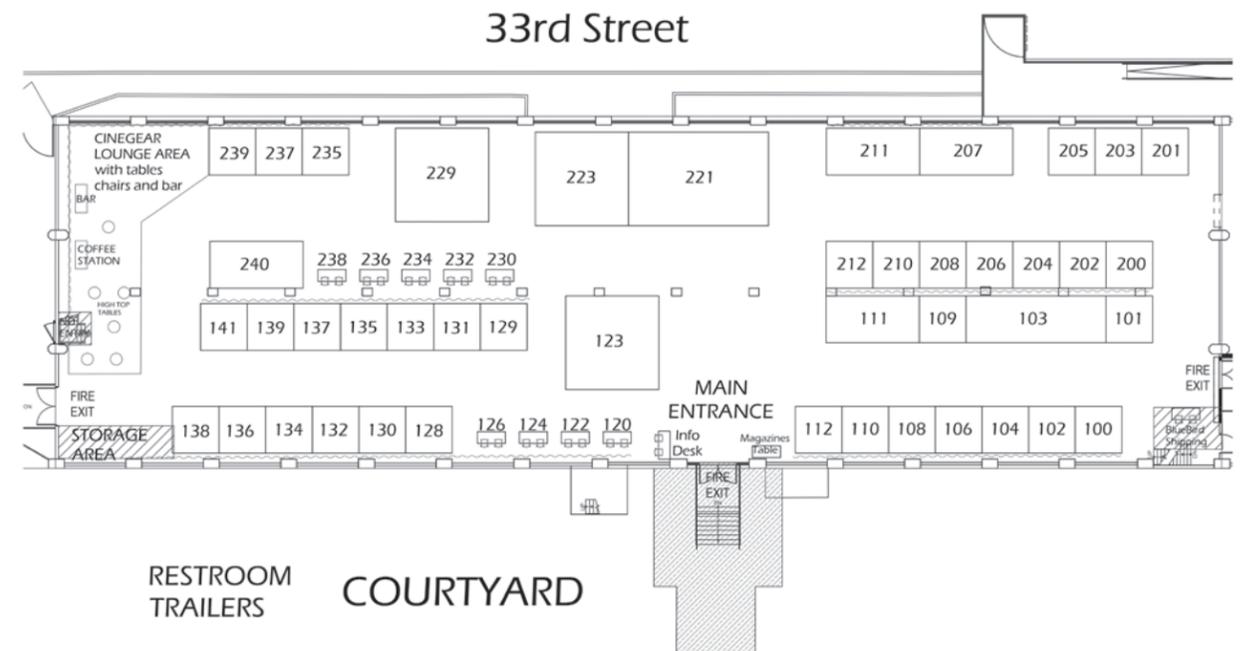
And you won't want to miss our trademark show booths – over 50 participants, including top camera, lens, and lighting mainstays such as Canon, Zeiss, and Kino Flo in addition to Industry City-based AbelCine, Lux Lighting, as well as The Garage, with jaw-dropping motion control and robotic systems. Here's your chance to see it all and get one on one with the technology makers.

Friday evening ARRI will host the Cine Gear Industry party where guests can enjoy nibble, libations, and mingle with colleagues and friends. Working with partners, building relationships, and enjoying our industry in a warm and inviting environment has always been our priority.

Welcome to Cine Gear Expo New York.

Enjoy,

Juliane Grosso,
Co-Founder/CEO
Cine Gear Expo



EXPO HOURS

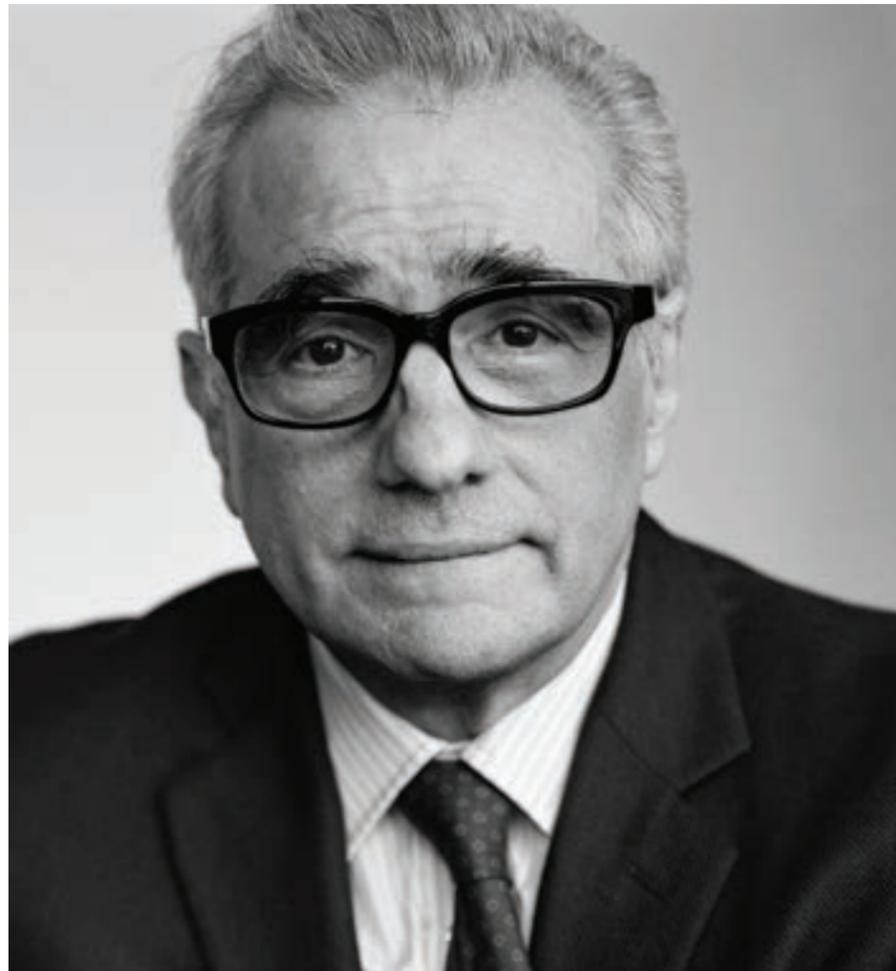
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Martin Scorsese Institute of Global Cinematic Arts

New institute, with a state-of-the-art virtual production facility, will train students for the future of filmmaking, while preserving and celebrating the history of the artform.



NYU Tisch School of the Arts has received a major gift from the Hobson/Lucas Family Foundation to establish the Martin Scorsese Institute of Global Cinematic Arts, an academic and production institute which will encompass the new, state-of-the-art Martin Scorsese Virtual Production Center, the Martin Scorsese Department of Cinema Studies, and support for student scholarships. The gift from the Hobson/Lucas Family Foundation is the largest in the school's history.

The Martin Scorsese Virtual Production Center will be one of the first academic virtual production facilities on the East Coast and will further establish NYU Tisch as a global leader in cinematic arts training. It will enable NYU Tisch students to become pioneers of this new technology, preparing them for top careers in the film and television industry, while also expanding training and collaborative opportunities in the performing arts, design, and dance.

The Hobson/Lucas Family Foundation was founded by Melody Hobson, co-CEO of Ariel Investments, and her husband, filmmaker George Lucas.

The center will leverage the cultural resources of New York City and NYU Tisch's reputation in cultivating the industry's most celebrated auteurs, while training students in the emerging technology that is revolutionizing film and television.

"We are thrilled to be able to honor our dear friend Martin Scorsese. Through this gift in his name, the Scorsese Institute of Global Cinematic Arts deservedly highlights his legacy as a quintessential American filmmaker and will inspire generations of diverse, talented students. Through time-honored scholarship and hands-on instruction on the state-of-the-art digital technology at the Institute, artistic vision will come to life where storytelling meets innovation," said Melody Hobson and George Lucas.

VIRTUAL PRODUCTION AND THE FUTURE OF FILMMAKING

Virtual production – a confluence of technologies that are changing the art and craft of filmmaking – is predicted to transform the way movies and television shows are made, with major film and television productions, including Lucasfilm's *The Mandalorian* and Scorsese's *The Irishman*, implementing these technologies into their production processes.

Virtual production uses game engine software, graphics cards, camera tracking, and AR and VR to create scenes that marry the physical and digital worlds. Actors and directors work within a virtual environment that creates visual effects in real time, rather than in post-production. Actors can respond naturally to their surroundings and directors can plan out scenes and shots with precision, visualizing the final product in-camera and easily manipulating elements and reshaping landscapes to cut down on post-production costs and the need to shoot on

**"This is a gift
of not only
enormous
generosity
but of great
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location. For example, *The Mandalorian* created entire worlds in real time, immersing actors in live images during production using a high resolution LED screen, while Scorsese's *The Irishman* utilized a range of cutting-edge technologies including motion capture to de-age its lead actors.

The Martin Scorsese Virtual Production Center will house studios and soundstages to train industry-standard cinematography and virtual production technology at the intersection of digital and physical visualization, including video animation, performance capture, live compositing, and live in-camera visual effects.

"This is such a singular and remarkable honor for me, and I thank my old, dear friend George Lucas, his wife Melody Hobson and their remarkable foundation for this honor. Their generosity of spirit and deed is deeply moving for me, and doubly so since this state of the art Institute will be housed at my beloved alma mater, NYU's Tisch School of the Arts. I only wish that my parents were around to see this. They would have been so proud," said Mr. Scorsese.

"At this stage in the technological development of cinema, when filmmakers of all orientations and obsessions use digital alteration for all kinds of reasons, virtual production represents a quantum leap forward. It allows us to visualize as we work. Whether we're creating an imagined world or recreating a world gone by, the speed of virtual production allows us to see what we're creating in real time. We can think with it. On *The Irishman*, I don't know what I would have done without this precious new tool, which is going to be essential to anyone making cinema in the future," he continued.

"Martin Scorsese's ability to probe the human condition with depth, finesse, and nuance is unparalleled. Few, if any, filmmakers can match his stunning legacy or his talent for experimenting with new technology while staying true to a signature storytelling vision. His films resonate across generations and have inspired countless aspiring artists to come to NYU's Tisch School of the Arts

to hone their own passion for storytelling. In turn, Tisch's incomparable training has produced an all-but-unrivaled track record for nurturing the voices that define the film industry," said Andrew Hamilton, NYU President.

"This is a gift of not only enormous generosity but of great foresight. The Martin Scorsese Institute of Global Cinematic Arts will further cement Tisch's preeminent role by combining the best of both worlds: the cutting-edge technology taking Hollywood by storm with the artistic resources and indie aesthetic of New York City. We are very proud that NYU will be its home."

MARTIN SCORSESE'S ARTISTIC LEGACY

Widely considered one of the greatest American filmmakers of all time, Martin Scorsese began his film career at NYU after feeling inspired by the energy and passion of NYU professor and longtime mentor Haig Manoogian at an NYU orientation session. He earned his undergraduate degree from NYU's Washington Square College in 1964, a Master of Arts degree from the School of Education (now the Steinhardt School of Education, Culture, and Human Development) in 1968, and taught in NYU Tisch's undergraduate filmmaking program shortly thereafter. In 1992, he was awarded an honorary degree from NYU. He is also a member of the Tisch School of the Arts Dean's Council and was the honored speaker at Tisch's commencement ceremony, Salute, in 2014, where he credited the school with graduating the most gifted students of this generation.

"We are incredibly grateful for the visionary and transformative generosity of the Hobson/Lucas Family Foundation and their belief in the power of Martin Scorsese's legacy and the future of cinematic storytelling," said Allyson Green, Dean of NYU Tisch School of the Arts.

"I am honored and delighted that Martin Scorsese's outstanding artistic legacy, and long association with the school, will be celebrated through this new Institute. At NYU Tisch, we believe in honoring cinema's storied history through rigorous scholarship and preservation to better understand the artform's ability to document and reflect culture through the decades. As the training ground for some of the world's most revered actors, designers, and filmmakers, we also believe in pushing the boundaries forward for what is possible in storytelling. This remarkable gift will enable our diverse, global graduates to study the cinematic past, and to create our cinematic future," she continued.

CELEBRATING THE CINEMATIC PAST

The gift's dual aims of celebrating the past while creating the future will be realized through additional support for the Cinema Studies department, which encompasses the highly selective Moving Image Archiving and Preservation program. NYU's Cinema Studies Department, one of the first university departments in the country de-

voted to the history, theory, criticism, aesthetics, and preservation of film and the moving image, will be renamed the Martin Scorsese Department of Cinema Studies.

"George and I have known one another for what seems like a lifetime, and he has always been driven to create new, imagined worlds on screen. His urge – his obsession – is part of a tradition that begins with the cinema itself and the films of Georges Méliès. I suppose you could say that my own obsession grows out of the cinema's other parallel tradition, which originates with the Lumière Brothers: exploring the mystery and the beauty and the strangeness of the world before us, of ongoing life," said Mr. Scorsese.

The Martin Scorsese Department of Cinema Studies will include a new endowed Martin Scorsese Chair of Cinema Studies and expanded student support through the establishment of a new permanent, endowed scholarship fund and yearly internship stipends.

The scholarship fund will support a new generation of film artists and academics – known as 'Scorsese Scholars' – by providing tuition assistance to students in film and TV, cinema studies, and/or moving image archiving and preservation who demonstrate financial need and academic merit, in order to promote diversity within cinema. Additionally, the Martin Scorsese Internship Fund will provide stipends to Tisch students undertaking internships related to moving image archiving and preservation each year.

Martin Scorsese, who serves as Founder and Chair of the Film Foundation, has long extolled the importance of film preservation and the critical role of the filmmaker in shaping America's artistic heritage. NYU's Cinema Studies Department was one of the first university departments in the country devoted to film history, theory, and aesthetics and has since expanded to include broadcast television, video art, and digital media. The Martin Scorsese Department of Cinema Studies will further leverage these evolving technologies to build the future of scholarship and preservation in the cinematic arts.

For more information about the Martin Scorsese Institute of Global Cinematic Arts, please visit tisch.nyu.edu/scorsese-institute. Further announcements regarding the Institute will be made at a later date.

ABOUT THE NYU TISCH SCHOOL OF THE ARTS

For over 50 years, the NYU Tisch School of the Arts has drawn on the vast artistic and cultural resources of New York City and New York University to create an extraordinary training ground for artists, scholars, and innovators. Today, students learn their craft in a spirited, risk-taking environment that combines the professional training of a conservatory with the liberal arts education of a premier global university with campuses in New York, Abu Dhabi, Shanghai and 11 academic centers around the world. Learn more at www.tisch.nyu.edu.

New York Cinematographer Zach Kuperstein on Shooting *Barbarian*



Brooklyn based Cinematographer Zach Kuperstein (graduate of NYU Tisch School of the Arts) was tapped by Boulderlight Pictures to lens the 2022 hit horror-thriller *Barbarian*, directed by Zach Cregger. The film follows the sinister happenings at and under 476 Barbary Street in a downtrodden neighborhood in the outskirts of Detroit. The genre-twisting narrative opens as Tess Marshall (Georgina Campbell) arrives to find a suspicious stranger (Bill Skarsgård as Keith Toshko) staying in her Air BNB. There's more than poor management afoot and after unearthing a hidden underground tunnel, things go from bad to worse. Just as it seems Tess will disappear without a trace, AJ Gilbride (Justin Long), a ne'er-do-well Hollywood celebrity, arrives on the scene to take stock of his Michigan properties, including the house on Barbary.

It was no small undertaking to re-create the burned-out suburbs of Detroit in Bulgaria, where the film was set to shoot. "I had never been to Detroit," says Kuperstein. "Looking at the reference photos, I was shocked. I didn't know that there was an area that existed like that." Production Designer Rossitsa Bakeva dived enthusiastically into bringing the desolated setting of the film to life. Abandoned run-down houses crowd to either side of the hero house, which is jar-

ringly well-maintained. "Finally, a few months later we ended up going to Detroit. Driving around the streets, I was relieved to see that we had actually kind of nailed it."

Barbarian was Kuperstein's first time shooting with the Sony VENICE I. "I'd never used the VENICE but I'd heard rave reviews from other DPs. I needed it for low light, shooting at 2,500 ISO without concern. I also wanted fast lenses to pair with it, considering all the stuff in the tunnels, lit only with flashlights." He decided on the ZEISS Supreme Primes and a CP.3 to accommodate the large format sensor and low-light requirements. "I wanted fast lenses, and I wanted it to be sharp and present and feel different from other work that I've done."

In the past, Kuperstein had often opted for vintage lenses or lenses with unusual characteristics, but on *Barbarian* the Supreme Primes were just what he wanted. "I think it's all about the closeups and just the presence of the lens and sharpness and how clean it is. There's nothing between the viewer and the image. In *Barbarian* I wanted it to be very direct and what you see is what you get. These lenses did a great job of that." He elaborates, "It was really nice to have low distortion and the clean lines of the stairs going up."

The two Zachs approached the look of the film

by emphasizing the three distinct environments: upstairs, downstairs and the flashback. "The upstairs should feel like a David Fincher movie, and the downstairs should feel like a Sam Raimi movie. That meant upstairs had very controlled, deliberate camera movement, consistently building suspense. There's a lot of tension in the air. But downstairs its fast-paced, almost ridiculous. The camera movement is over the top." Then for the memorable flashback sequence, the filmmakers created stylized, extremely wide-angled shots, very distinct from the rest of the movie.

Kuperstein describes using the Rialto to get into some of the film's signature small sets. In one scene his team improvised a way pass the rig through the car window to Kuperstein inside. "Because the operator was cabled to the camera, he had to sit on the windowsill and the best boy grip held him against the car as it started to drive. I'm just very grateful that it all balanced."

Barbarian is an undeniable success, grossing \$45 million at the box office against a \$4.5 million budget. With a surprising script, filled with cinematic twists and turns, Kuperstein calls it, "a horror movie for people who don't necessarily like horror movies."

Barbarian is available to watch online with HBO Max.

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Master Class Lighting Workshop

Sun, March 12th, 2023
11am – 2pm EST

Location:
Arri Rental
47-27 36th St



Purchase Ticket

Instructor:
Cory Geryak

Sponsored By



Creative Lighting and Camera Techniques for Filmmakers

Cameras and lighting have evolved rapidly in the digital era, but the art of lighting continues to be an essential component of cinematography. Today's elite cameras are capable of capturing images in extremely low light.

LED lighting fixtures can be controlled remotely, change colors very quickly, generate less heat on set and use very little power. These are incredible tools to facilitate telling stories and creating mood in a business where time management and efficiency have never been more important.

Patience for lighting time has evaporated with the advent of digital formats, so adapting to a faster pace of working has become crucial to a cinematographer's job performance.

This class will cover the creative relationship between camera and lighting in current filmmaking environments. The instructor will utilize ARRI ALEXA 35 and for lighting ARRI Orbiter and Skypanels.

Premier Seminars

FRIDAY, MARCH 10

9:40AM - 9:45AM

**CAMP DAVID
BUILDING 3**

Opening and Welcome Remarks

Introduction by the City of New York Mayor's Office of Media and Entertainment
Commissioner Anne del Castillo

9:45AM - 10:45AM

**CAMP DAVID
BUILDING 3**

Virtual Production Center Panel

Martin Scorsese Center NYU/Tisch School of the Arts

Join us for a lively VP Panel discussion! Talk includes:

Panelist introductions

What each panelist has been working on lately

How each person got started in Virtual Production, what training or education you had to get there (if any!) and advice to others that want to jump on the train. Moderator: Rosanne Limoncelli, PhD

Panelists:

Shelly Sabel, Designer and Creative Director, & NYU Tisch Faculty

Snow Yunxue Fu, New Media Artist, & NYU Tisch Professor

David Poyner, Design Technologist, & NYU Tisch Faculty

Joseph White, Virtual Production Producer, Founder Carstage

Kimberly Dowd Petritsis, Director of Technology & Virtual Environment Programmer, Carstage

Mark DePasquale, Director, VFX Supervisor, and Creative Producer

11:00AM - 11:50AM

**CAMP DAVID
BUILDING 3**

Beyond External Hard Drives: Building a Collaborative & Efficient Filmmaking Environment with Network-Attached Storage

Join Synology where we will discuss storage solutions and why video production enthusiasts and professionals should consider moving from stacks of external hard drives to a centralized data management and sharing platform.

12:00PM - 12:50PM

**CAMP DAVID
BUILDING 3**

Astera's Efficiency Tricks – Small Details, Huge Impact

With more than 30 years of experience, Astera's own After-Sales Support Specialist, Thor Andre, gives an owner/rental-oriented introduction to the Astera eco-system. Learn how to cut down on time spent prepping lights. Make sure that your customers get the result they expect in terms of color, consistency and functionality. Optimize the crew's efficiency when working with Astera lights and take full advantage of the latest firmware updates.

Presenter: Thor Andre, AfterSales Support Specialist, Astera LED Technology

ALL PANELISTS SUBJECT TO AVAILABILITY

Premier Seminars

FRIDAY, MARCH 10

2:00PM - 2:50PM

**CAMP DAVID
BUILDING 3**

On-Site Bolero Workshop plus Bolero Setup Competition with PRIZES

Bolero Wireless Intercom introduction complete with a DEMO, Challenges and Prizes!

Learn how easy it is to start talking with Bolero Wireless Intercom. Get your hands on one the most loved communication devices in the industry. This mini session of Riedel Academy classes will help you quickly set one up and start communicating like a pro. Bring your computer and ethernet dongle to participate in the "hands-on" portion. Instructor: Stephen Remich

3:00PM - 3:50PM

**CAMP DAVID
BUILDING 3**

Cinéma Vérité: DPs on Documentary Filmmaking

In this special Cine Gear Expo Documentary Panel, David Leitner will moderate a wide-ranging discussion about documentary filmmaking tools and techniques. Award-winning cinematographers Matt Porwoll (Cartel Land), Claudia Raschke (RGB) and Wolfgang Held, ASC (The Andy Warhol Diaries) will share their insights, knowledge and experiences from the field. Panelists: Matt Porwoll, Claudia Raschke, and Wolfgang Held, ASC

Moderator: David Leitner

4:00PM - 4:50PM

**CAMP DAVID
BUILDING 3**

Shooting with LUMIX: A Cinematographers Panel

In the ever-changing world of production, producing professional video content at lower costs is the new normal. With limited budgets and shrinking crews, it's essential to have a reliable camera system that fits your workflow needs in any environment. For Shooting with LUMIX: A Cinematographers Panel, see how cinematographers are using LUMIX cameras to capture dynamic shots for their film, television, and documentary projects.

Moderator: Neil Matsumoto, Business Development for LUMIX

Panelists (Subject to change):

Lisa Rinzler

Sean Davis

Nick Dabas

Nicholas Galante

5:00PM - 6:30PM

**ABELCINE NY
BUILDING 4**

An Exploration of Cinematic Multi-Camera Performance Captures

Innovations around using cinematic cameras and techniques in multi-cam environments are continuing to grow. Professionals who have worked extensively on major multi-cam projects, will discuss their experiences with capturing different types of live performances, as well as the artistic, technical, and logistical considerations that go into these types of projects. Moderator: Gabriel Mays (AbelCine)
Speakers: James Coker (Funicular Goats), others TBD

ALL PANELISTS SUBJECT TO AVAILABILITY

Premier Seminars

SATURDAY, MARCH 11

10:00AM - 12:00PM
**LOUNGE ON
EXHIBIT FLOOR
BUILDING 7**

MBS Equipment presents – Breakfast Networking Event

Start your day with a cup of hot coffee, pastries and a sneak preview of the cool new technology from MBS Equipment Company.

10:15AM - 11:20AM
**CAMP DAVID
BUILDING 3**

Series Television 3.0: The Evolving Relationship Between DPs and Cameral Operators

The cinema graphic experience of contemporary series TV increasingly resembles what was once the exclusive domain of wide release theatrical productions. But the historical constraints of time remain. Join Local 600 Directors of Photography and Camera Operators as they discuss how their relationship is evolving to deliver a nuanced visual experience while keeping page counts high on grueling series schedules. Moderator: Michael Chambliss, Production Technology Specialist ICG Local 600

11:30AM - 12:20PM
**CAMP DAVID
BUILDING 3**

Matching the Sony VENICE and FX3 on East New York

Sony talks with cinematographer Jendra Jernagin and the crew of East New York to learn more about their experience shooting the Sony VENICE and FX3. They'll discuss how they use cameras, color matching and more. Panelists: Jendra Jernagin, Cinematographer

12:00PM - 12:50PM
**ABELCINE NY
BUILDING 4**

A Closer Look at ARRI's New Impression-V Filters

ARRI recently announced their new Impression V Filters, designed to give a vintage feel to Signature Prime and Zoom lenses. They provide an exciting creative option to selectively detune the lenses and are easy to exchange using the rear magnetic filter holder. In this session, learn more about these filters and how they can allow multiple creative looks with just one set of lenses.

Speakers: AbelCine & ARRI Technical Specialists

1:30PM - 3:00PM
**CAMP DAVID
BUILDING 3**

Cinematographers Creative process – Deconstructing scenes

The panelists will share their insight and creative process for the appropriate visual grammar that best serves the idea, mood and emotion of a scene. Each panelist will select and de-construct a scene from their recent work on a feature film. What choices were made with respect to format, camera placement (composition); choice of lenses; camera movement, lighting and workflow?

Moderator: Dejan Gerogevich, ASC

Panelists:

Frank DeMarco, ASC (All is Lost; Hedwig and the Angry Inch; Rabbit Hole)

Fred Murphy, ASC (Evil, Good Fight, Mothman Prophecies; The Good Wife)

Frank Prinzi, ASC (The Virtuoso: The Enemy Within; Living in Oblivion; The Best Man)

ALL PANELISTS SUBJECT TO AVAILABILITY

Premier Seminars

SATURDAY, MARCH 11

3:10PM - 4:00PM
**CAMP DAVID
BUILDING 3**

The Light is in the Shot: Integrating Lighting into the Set

Join us for a captivating roundtable discussion with gaffers, fixtures crew and production designers discussing how lighting is integrated into set design. Featuring illuminating examples from blockbuster films like Avengers, Iron Man, John Wick, and many more.

Sponsored by LUX Lighting, MBS and LiteGear

4:10PM - 5:00PM
**CAMP DAVID
BUILDING 3**

Cine Optics: Yesterday, Today and Tomorrow

Follow the journey of optical evolution with Jay Holben, ASC Associate member, chair of the ASC Motion Imaging Technology Council's Lens Committee, contributing technical editor for American Cinematographer Magazine and co-author of The Cine Lens Manual as he leads you on the path that lenses have taken over the past 140 years of motion pictures to today's hot trends and what may be coming in the future. Gain a better understanding of the differences in modern vs. vintage lenses, why they have evolved as they have, and how to have a better insight into choosing optics for your next project.

News Releases

A.C. LIGHTING INC.

WWW.ACLIGHTING.COM

A.C. Lighting Inc. supplies world-class lighting and associated rigging technologies for the film, television, and broadcast markets. Our vast choice and stockholding of products, accessories, and consumables, coupled with in-house cable manufacturing facilities, provide a complete 'one-stop' service to meet all your lighting needs. At A.C. Lighting Inc., you can find world-class LED lighting brands including Chroma-Q, Vista by Chroma-Q, PROLIGHTS, Luminex, Avenger, Manfrotto, and LumenRadio.

I.A.T.S.E. LOCAL 52

WWW.IATSELOCAL52.ORG

I.A.T.S.E. Local 52 Motion Picture Studio Mechanics was founded in 1924. The first Motion Picture Local in the world and has been a vital force in the industry ever since. Local 52 represents Properties, Grip, Electric, Sound, ShopCraft, Video, and Allied/Medic crafts in NY, NJ, CT, DE & PA. Local 52 has a long history of activism and political engagement, working to advance the interests of its members and the industry as a whole. It is active in many important issues affecting the entertainment industry, including tax incentives, safety standards, sustainability initiatives, and the promotion of diversity and inclusiveness. Local 52 is committed to ensuring that its members receive fair wages, safe working conditions, and access to the benefits (health insurance, pension, annuity, and a 401k plan) they need to support themselves and their families.

SWIT ELECTRONICS AMERICA, INC.

WWW.SWIT.CC

The new BIVO series adopts the 14.4V/28.8V standard, and in addition to 290Wh, three capacity options have been added: 98Wh, 160Wh, and 200Wh. Among them, the addition of 98Wh and 160Wh makes BIVO possible to get on the plane. Since the digital ID interface of the B-Mount can intelligently identify the voltage, the dual voltage design of the BIVO series 14.4V/28.8V meets any future B-Mount application. Except for the BIVO-98, which is slightly smaller at 150W, the other three batteries have an output power of at least 200W. At the same time, SWIT also launched a variety of B-B, V-B, B-V swapping plates. PC-P461B can charge 4x B-mount batteries simultaneously at 33.6V/3A, 100W per channel super fast charging speed, save up to 60% charging time comparing to normal chargers. Compatible with pure 28.8V B-mount batteries and 14.4V/28.8V bi-voltage B-mount batteries.

A.C. Lighting Inc. - Booth 206

565 Orwell Street
Mississauga, ON L5A 2W4
Canada
416-255-9494
www.aclighting.com

AbelCine - Booth 223

88 35th St, 4th Floor
Industry City Building 4
Brooklyn, NY 11232
United States
888-223-1599
www.abelcine.com

ACT Entertainment / AC Power Distribution - Booth 100

250 S. Flower St.
Burbank, CA 91502
United States
844-996-0884
www.actentertainment.com

Air Sea Land Productions, Inc. - Booth 141

19-69 Steinway Street
Astoria, NY 11105
United States
718-626-2646
www.airsealand.com

Aputure - Booth 229

634 W Broadway St.
Glendale, CA 91204
United States
www.aputure.com

ARRI Inc. - Booth 223

3700 Vanowen Street
Burbank, CA 91505
United States
818-618-2665
www.arri.com

Astera LED Technology GmbH - Booth 123

Stahlgruberring 36
Munich 81829
Germany
+4989215522530
www.astera-led.com

Avenger Grip - (Videndum Media Solutions) - Booth 211

Videndum Italia Spa
Via Valsugana 100
36022 Cassola (VI)
Italy
201-981-8064
www.avengergrip.com

Broadfield Distributing Inc- Table 120

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Mineola NY 11501
United States
800-634-5178
www.broadfield.com

Canon U.S.A., Inc. - Booth 223

One Canon Park
Melville, NY 11747
United States
631-330-4840
usa.canon.com

Chimera Lighting - Booth 212

1067 Telleen Ave
Erie, CO 80516
United States
303-444-8000
www.chimeralighting.com

The Cine Lens Manual - Booth 134

www.cinelensmanual.com

Cineo Lighting - Table 126

3225 N Nevada Street
Chandler, AZ 85225
United States
www.cineolighting.com

City Theatrical - Table 236

475 Barell Ave
Carlstadt, NJ 07072
United States
201-549-1160
www.citytheatrical.com

Core Group - Booth 239

8901 Commerce Park Dr.
Oklahoma City, OK 73118
United States
405-720-1244
www.coregroupus.com

Core SWX - Booth 112

91 Commercial St.
Plainview, NY 11803
United States
516-595-7488
www.coreswx.com

Creamsource - Booth 221

12 Frederick Street, Unit B
St Leonards, Victoria NSW 2065
Australia
+61 2 9699 8688
www.creamsource.com

Creative Solutions - Booth 137

8 Mason
Irvine, CA 92618
United States
855-205-5510
www.cs.inc

Deity Microphones - Booth 133

634 W Broadway Suite A
Glendale, CA 91204
United States
214-952-9833
www.Deitymic.com

Flanders Scientific, Inc. - Booth 128

6215 Shiloh Crossing
Suite G
Alpharetta, GA 30005
United States
678-835-4934
www.FlandersScientific.com

The Garage Rentals - Booth 210

86 34th St, Building 6, Suite #4-DN
Brooklyn, NY 11232
United States
646-546-5130
www.thegaragerentals.com

Godox - Booth 103

4th Floor Of Building 1
Yaochuan Industrial Zone
Tangwei Community
Fuhai Street, Bao'an District,
Shenzhen 518103
China
+86-(0)755-25726373
www.godox.com



Hobolite- Booth 111

37 West Center St., Suite 206
Southington, CT 06489
United States
203-936-7761
www.hobolite.com

IATSE Local 52, Motion Picture Studio Mechanics- Booth 237

19-02 Steinway Street
Astoria NY 11105
United States
718-906-9440
www.iatselocal52.org



ICG Magazine/Local 600 - Booth 102

7755 Sunset Blvd
Hollywood, CA 90046
United States
323-876-0160
icgmagazine.com

IDX System Technology Inc. - Booth 208

2377 Crenshaw Blvd
Suite 154
Torrance, CA 90501
United States
310-328-2850
www.idxtek.com

Inner Circle Distribution - Booth 130

3300 Davie Rd #105
Davie, FL 33314
United States
954-578-8881
www.icd-usa.com

Kino Flo / Chauvet Pro- Booth 101

2840 N. Hollywood Way
Burbank, CA 91505
United States
818-355-1594
www.kinoflo.com

LA NY 411 - Booth 106

1806 Hammerlin Ave.
Winter Park, FL 32789
United States
407-629-4122
www.la411.com

LAOWA (Geareach Hong Kong Company Limited)- Booth 132

3/F, Pylon Tower
12-16 Fui Yiu Kok Street
Tsuen Wan
Hong Kong
www.venuslens.net

LiteGear Inc. - Booth 129

4406 Vanowen St.
Burbank, CA 91505
United States
818-358-8542
www.litegear.com

Lux Lighting LLC - Booth 205

68 35th St.
3rd Floor, Suite B351
Brooklyn, NY 11232
United States
917-781-0557
www.luxlightingllc.com

Manfrotto Lighting (Videndum Media Solutions) – Booth 207

Videndum Italia Spa
Via Valsugana 100
36022 Cassola (VI)
Italy
201-981-8064
www.manfrotto.com

Moss LED Inc – Table 232

1355 Fewster Drive
Mississauga, ON L4W 1A2
Canada
416-463-6677
www.mossled.com

MovieMaker – Booth 204

180 Broad Meadow Road
Needham, MA 02492
United States
www.moviemaker.com

MyCaseBuilder – Booth 110

510 East 31st St
Paterson, NJ 07504
United States
973-925-7215
www.mycasebuilder.com

Nanlux Americas, INC – Booth 240, Table 238

4528 Brazil Street Bldg "C"
Los Angeles, CA 90039
United States
818 481-2983
www.nanluxamericas.com

Noitom International, Inc. – Table 230

278 NE 60th Street
Miami, FL 33137
United States
305-521-3124
www.noitom.com



Panasonic LUMIX – Booth 223

Two Riverfront Plaza
8th Floor
Newark, NJ 07102-5490
United States
862-227-6471
shop.panasonic.com

PANO Network – Booth 136

www.panonetwork.org

ProductionHUB – Booth 104

1806 Hammerlin Ave.
Winter Park, FL 32789
United States
877-629-4122
productionhub.com

Prolycht Lighting – Booth 202

2784 Homestead Road #304
Santa Clara, CA 95051
United States
888-742-2259
www.prolycht.com

Riedel Communications Inc – Booth 139

25702A Rye Canyon Road
Santa Clarita, CA 91355
United States
818-559-6900
www.riedel.net

Rosco Laboratories Inc. – Booth 235

52 Harbor View
Stamford, CT 06902
United States
800-767-2669
www.rosco.com

Seaco Industries, LLC – Booth 200

547 West 49th Street
New York, NY 10019
United States
914-664-5400
www.seacorope.com

Shenzhen Accsoon Technology Co.,Ltd. – Booth 202

Room 302, BLDG D, Zhiyuanyungu,
73 Guanla, Longhua District
Shenzhen 518110
China
0086-28-84334099
www.accsoon.com

Society of Motion Picture and Television Engineers (SMPTE) – Table 234

White Plains Plaza
445 Hamilton Avenue Ste 601
White Plains NY 10601-1827
United States
914-761-1100
www.smpete.org

Sony Electronics, Inc. – Booth 223

16535 Via Esprillo
San Diego, CA 92127
United States
858-942-2400
www.sony.com

SWIT Electronics America, Inc. – Booth 201

3350 Scott Blvd.
Bldg. 61-02
Santa Clara, CA 95054
United States
866-986-7948
www.switusa.com

Synology – Booth 131

3535 Factoria Blvd SE Suite #200
Bellevue, WA 98006
United States
425-818-1587
www.synology.com

Vasolna International Inc. – Booth 108

55 Camellia Dr
Richmond Hill, Ontario L4B 3T7
Canada
416-820-3815
www.vasolna.com

Videndum Production Solutions – Booth 135

14 Progress Drive
Shelton, CT 06484
United States
www.videndum.com

Vosentech – Booth Table 124

3508 Market St Unit 216
Philadelphia, PA 19104
United States
215-649-7702
www.Vosentech.com

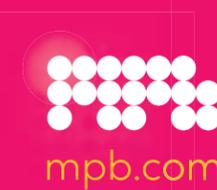
Xizmo Media/Gotham Films – Booth 201

67 West Street
Suite 714
Brooklyn, NY 11222
United States
917-410-6911
www.xizmomedia.com



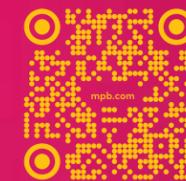
ZEISS Cinematography – Booth 109

15260 Ventura Boulevard
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United States
818-582-4910
www.zeiss.com



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