cine Gear

Atlanta 2022

News

RC4 WIRELESS

Reliable Wireless DMX Control for Props, Costumes & Scenery Since 1991

Smoothly dim **LED tape & panels**, **incandescent and halogen lamps**, and much more, with **wireless DMX data and battery power.**

Selectable PWM frequencies ensure LEDs are **flicker-free on camera**, even when shooting at high frame rates.

Position **servo motors**, control **DC motors.**

Wirelessly control up to **1000 pixels** with one **RC4 wireless pixel driver**, featuring **RC4 ColorMatch™** and patented **RC4 Custom Pixel Profiles™** to control more pixels with fewer DMX channels.

Compatible with most pixel types, including **APA102** and the new **16-bit HD108** for best possible pixel appearance on camera.

Dimmers include the patented **RC4 Flkr Engine™**, **RC4 ColorMatch™**, and **Personalities/Profiles** for **CCT Cross Fade**, **HSL Color**, **Green/Magenta point**, and more.

Control LEDs with **RC4 Digital Persistence™** to emulate the thermal rise and fall of **vintage lamps**.

RC4 LumenDim devices are 100% compatible with LumenRadio CRMX, CRMX2, and W-DMX

#RC4DoesThat

Percy Jackson Series | Modern Family | The Haunting of Hill House | Star Trek Discovery | The Hunger Games | Greenleaf | Grown Ups | Iron Man | Being the Ricardos | Lost In Space
discover more at rc4wireless.com/projects-showcase

RC4Wireless.com
moreinfo@RC4Wireless.com | **1-866-258-4577**

Cine Gear Expo Atlanta 2022
Booth **S206**

Hello & Welcome to Cine Gear Expo Atlanta 2022!

Cine Gear Expo returns to Atlanta! Renowned Trilith Studios opens its doors for the exhibition on October 7-8, 2022 with its hallmark exhibits, seminars, screenings, and world class hobnobbing. It's the place to reconnect with colleagues, friends and collaborators. Like our Hollywood counterpart, the event brings the South's filmmakers and content creators face to face with the world's top technology, rental houses, guilds, associations, and trade publications, while mixing with local industry experts.

The show hosts over 90 exhibits and presentations by international giants and showcases trusted locals. Guilds and trade organizations will be on hand including: IATSE Local 479, ICG Local 600, Georgia Production Partnership and the ASC American Society of Cinematographers.

Explore and compare the latest tools and services in entertainment technology. Get educated and inspired while gaining insight from old friends, new friends, and everything in between. Don't miss your chance to get hands-on experience. See all the exhibits within the event area located at Stage A, Stage A Annex and outdoor location.

A series of seminars and panel discussions will be conducted by some of the most distinguished members of the ASC, ICG, GPP, plus industry giants Zeiss, Blackmagic, Trilith Studios, and many more, covering filmmaking insights, techniques, safety, virtual production and emerging technology. Stay around all day to network and learn from the very best in the industry who will share their mastery of skills.

On Friday evening the busy day concludes with Cine Gear's Hosted Opening Night Industry Mixer held adjacent to the Expo and Georgia Film Academy at Trilith's Studio Café. Guests with Cine Gear credentials can enjoy a chill vibe with drinks, dinner and live music. The Expo encourages early arrival as seating is limited.

Since its first opening in 1996, Cine Gear Expo has become a dynamic educational and community driven company dedicated to the power of filmmaking. Cine Gear does all this on behalf of manufacturers, vendors, guilds, organizations and filmmakers. We thank our industry and production teams for their year-round work and support.

Enjoy the show!

Sincerely,
Juliane Grosso

Checco Varese, ASC Wins Emmy for *Dopesick*

On September 4, 2022, Checco Varese ASC picked up the Emmy for Outstanding Cinematography For A Limited Or Anthology Series Or Movie at the Creative Arts Emmys for his exemplary work on Dopesick's Breakthrough Pain.

The prolific Peruvian-born cinematographer who lensed all eight episodes of the series, said "I hope this win brings recognition to Latinos working in the entertainment industry. I am very proud of the recognition, but I'm especially proud of what Dopesick has achieved in the collective conscience of the audience regarding the opioid crisis." The Hulu series scored 14 Emmy nominations. Along with Varese, the series star Michael Keaton also took home the gold statue.

Zeiss & Sony help get Varesi's "Cinematic Reality" Look

Bringing a harrowing real-life story to the screen demands the lightest possible touch of Hollywood's usual hyperreality. Hulu's Dopesick, based on Beth Macy's book, tackles the background to America's crisis of opioid addiction and must walk that fine line between informing and entertaining its audience. Varese used Zeiss modern primes and Cinema Zooms with the large-format Sony Venice in its 6K large format mode, along with the Sony FX3, to bring a careful balance of style and substance to all eight episodes.

That balance is reflected in Varese's history, which includes crowd-pleasing features such as It: Chapter Two and the grimmer circumstances of the real world. "I was a war correspondent for fourteen years," he begins, "so, every time I see the world, I ask myself the same questions. Why is this character doing this, and how do I explain why without judging? In this case, it was even more critical because we had to be accurate."

At the same time, Varese goes on, Dopesick is "not a documentary, not a newscast. It needed to be away from the realism of a documentary, but it's about real people and it needed to be done in a very realistic way, without gimmicks that would take the audience out of it. That's why the choice of lenses was so important. What the Supreme Primes do is to transmit reality – through the glass, to the sensor, then to the television. There are other lenses, vintage lenses, that add distortion... we tested several other lenses and I thought the Supremes would give the show a unique pristine, non-affected look."

Alongside showrunner Danny Strong and Barry Levinson, who directed several episodes, Varese designed his approach around three groups of characters in "three circles. There's the world of the victims which is one, the second circle is the civil servants, the prosecutors, the DEA, and the lawyers who are finding out what's happening, and there's the third circle of the pharmaceutical people. Those circles intersect, with OxyContin in the middle."

Embracing the Flare

Select scenes in the first circle, featuring mineworkers risking addiction to painkillers, used Supreme Prime Radiance lenses to represent the effects of addiction. "They have a particular blue-green sort of cold flare," Varese says. "Dopesick is about the opioid epidemic and there are some characters that become heavily affected by OxyContin, and I felt that night exteriors benefited from Radiance. They have these blue-green highlights that are very organic to the scene. Instead of being careful about flares, you embrace them. You're pointing the lens at sources of light... you lower the camera so you see the street lights, or you see the headlights of a car."

In the more controlled world of legal and enforcement people, Varese imagined "a world like the Michael Mann movie The Insider, which has these extreme close-ups with out of focus in the background, that Dante [Spinotti] did." Here, Varese refers to a conversation with digital imaging technician Daniele Colombera, whose thoughts influenced Varese's choice of large format. "He said 'the large format will give you the shallow depth of field, with the out-of-focus background, that will allow you to concentrate on the drama of this particular person, as opposed to getting lost in the environment.' I said, 'Great.'"

Varese defines his third circle, depicting the wealthy decision-makers behind the pharmaceutical company, as being influenced by Kubrick's Eyes Wide Shut. "It's the wrong subject matter," he says, "but it suggests this golden, rich undertone of the pharma companies." Here, Varese leveraged the shallow depth of field to create "a disconnection from reality, with twinkling lights and the rich people."

On Camera Zooms like The French Connection

The 94 days of principal photography relied mainly on Zeiss Supreme Primes and Cinema Zooms, including the 15-30mm, 28-80mm, and 70-200mm. "The zooms are wonderful," Varese recalls. "They match the primes... and gave us the ability to change the focal length very quickly because it's a very dramatic scene and you don't want the actors waiting the thirty seconds it takes." Unusually, the production uses on-camera zooms, "a very seventies thing," as Varese puts it. "Like The French Connection. It was done very gently – a little more in episodes three and four because the story starts to get more intense, the characters get out of control, and we see the drug addiction and the dealers. It was a very subtle element in the narrative."

Regarding the combination of Sony cameras and Zeiss glass, Varese concludes "Those two work together very well. It's a very organic combination." And in the end, that helped Dopesick achieve its finely-balanced cinematic reality. "I didn't want to make it about the cinematography. I wanted to make it about the characters."

Transporting Audiences to New Worlds with LED Video Wall XR Stages

Steve Seminario, Vice President of Product Marketing at Planar

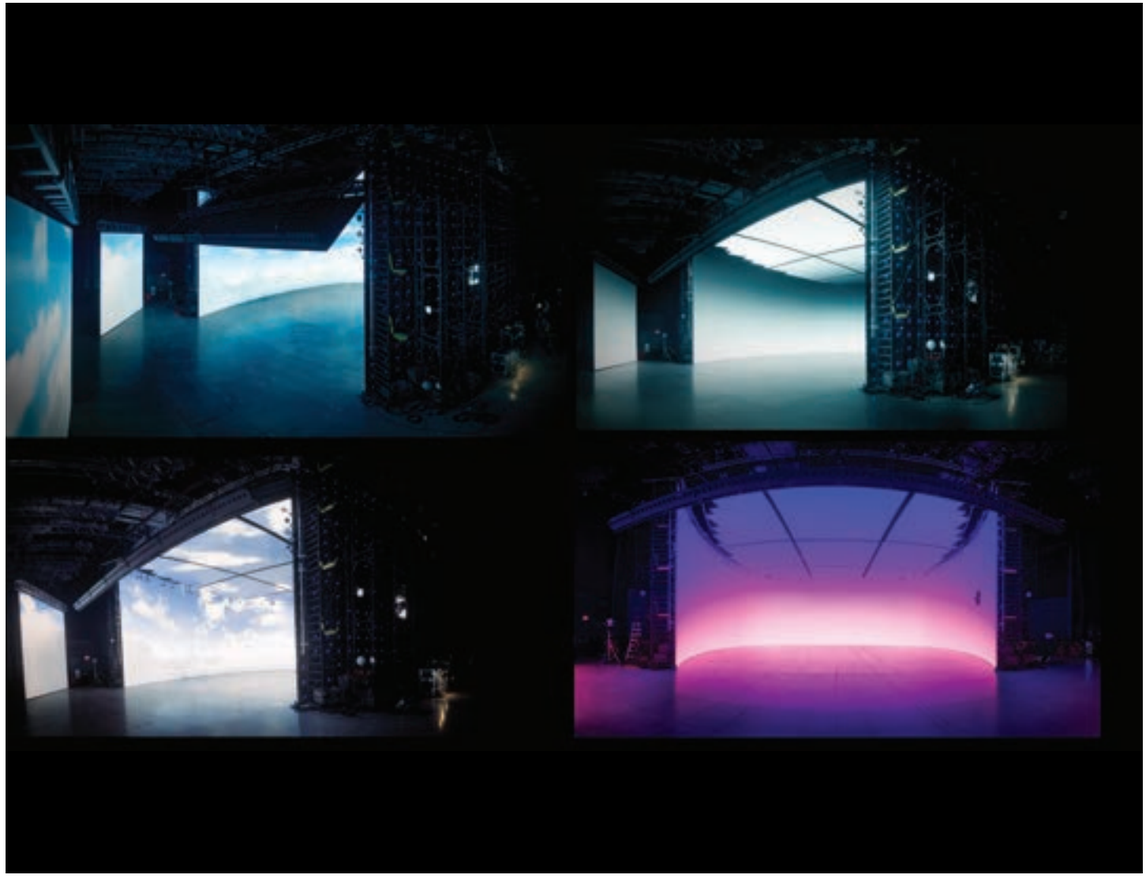
Today's creative and technical professionals are taking viewers from action-packed car chases to unoccupied desert landscapes and lush, exotic jungle settings within minutes. LED backdrops serve as one of the most critical components of video wall extended reality (XR) stages, providing visual storytellers with a seamless canvas to transport audiences to new worlds with incredibly spectacular and lifelike content. This is being accelerated by ongoing fine pitch LED video wall advancements such as narrowing pixel pitches, high brightness and high performing scan and refresh rates as well as support for deployment versatility and simplified setup, teardown and maintenance.

We're just scratching the surface with what can be achieved with XR technology and already, we recognize the applications to be limitless. By pairing modern-day LED video walls with state-of-the-art motion capture technology, visual storytellers can manipulate LED backdrops to present audiences in remote locations with a true 360-degree virtual environment. Talent can interact within this virtual environment, including virtual objects, to create even more compelling and realistic content for viewers. Some XR stages incorporate LED flooring, which provides a platform for talent to move around on and can be durable enough to withstand the weight of a car.

In addition to revolutionizing the production of in-screen, in-camera content, including recorded, streamed and broadcast, XR stages powered by LED video wall technology provide the opportunity to streamline workflows and improve efficiencies while sustaining or improving production values. Also, because a number of fine pitch LED video wall solutions available today feature visual performance optimized for virtual production (VP) and XR, as well as greater synchronization and support from leading camera models and cinematic techniques, the results produced can be superior, all while reducing production costs and minimizing post-production requirements.

It's important to keep in mind that beyond LED video walls and motion capture technology, successful XR and VP implementation also requires a broad range of hardware, software and services. This includes but is not limited to cameras, lighting, dynamic content, render engines and confidence monitors.

So, where do you start? As a first step, reach out to an established display technology manufacturer. They can work with you to assess the physical space in which the XR stage is intended to be deployed and then identify the perfect LED video wall solution with the required structural elements. In addition to selecting a manufacturer with a respected service organization and warranty track-record, look for a company who can educate your team on the importance of compatibility between cameras and the video wall itself. This interplay is critical to the resulting output and can ultimately help you overcome artifacts in the resulting content.



Prysm Stages at Trilith Studios

Trilith believes virtual production is revolutionizing the way films are made, and the technology is only getting more capable. Some of the most recent installations allow crews to change "locations" by simply swapping out a background and allowing the final film assets to be instantly changed, instead of waiting weeks in post-production. The power of technology is providing a seamless creative process and ultimately a better experience for film crews and viewers worldwide. By developing and championing emerging technologies that enhance the production process, Trilith hopes to become the ultimate filmmaking destination, a place where human intuition and creativity merge with advanced technology, bringing cinematic visions to life in an unprecedented way.

Recently opening, Prysm Stages at Trilith is built to accommodate a best-in-class ecosystem for physical production including practical lighting, grip and camera, integrated into a state-of-the-art 360-degree virtual production volume. The groundbreaking facility offers a new virtual production experience for filmmakers, with a modular stage designed with an open framework for workflows and color pipelines that can be customized to any given project. Offering seasoned filmmakers, cinematographers, and showrunners a low barrier of entry, teams from physical production can come in and easily configure the setup to meet the creative needs of their projects. Prysm Stages is built to accommodate large set pieces, featuring 360-degree LED panels (including an LED ceiling) and game-engine-driven video playback. It will also include a process stage designed for automotive shoots.

Nestled within the larger 935-acre master development of Trilith in Atlanta, Georgia, Trilith Studios offers the best in tech, facilities, and content alongside a thriving community with housing and amenities. With a 700+ acre studio lot housing 24 stages, including the brand new Prysm Stage, Trilith's state-of-the-art facilities and backlot provide an idyllic, one-stop-shop location where creators and innovators can live, create and play. More than forty hand-selected studio vendors base their businesses at Trilith, helping filmmakers and producers easily and seamlessly bring their ideas to life.

NEWS RELEASES

A.C. LIGHTING INC.

WWW.ACLIGHTING.COM

Cine Gear is a great time for A.C. Lighting and our suppliers to show-off our film, TV and broadcast equipment. During this year's event, we are delighted to display many new products, including;

- PROLIGHTS EclPanel Family of lights
- PROLIGHTS EclCyclorama 100
- Luminex Araneo, GigaCore switches and LumiNodes
- LumenRadio's Stardust, Aurora, and Luna

In partnership with Avenger and Manfrotto Grip and Lighting, we will also have many of your favorite fixtures at the show, displayed on Avenger/Manfrotto stands and accessories. Stop by to see Chroma-Q's Brute Force, Color Force II, Studio Force II and Space Force family.

CINEMA DEVICES

WWW.CINEMADEVICES.COM

The Ergorig CenterFit is the latest innovation to the Ergorig ecosystem. It utilizes a shoulder clavicle offset and torso centered adjustable support strut that displaces the camera weight to the center of the operator's waistline and hips. It was designed for added comfort to accommodate the female anatomy as well as create more space in all operators for under slinging the camera and freedom of arm movement. It is extremely light weight with a small from factor and allows for natural intuitive operating like wearing nothing at all. This new product allows access for all operators, protecting their health and increasing the duration of camera operation on the day and in their careers. The weight of the camera will no longer be a discriminating factor of who gets to operate and for how long."

GODOX PHOTO EQUIPMENT CO., LTD.

WWW.GODOX.COM

Godox is evolving to pursue stronger and better quality in the cine gear field over the years. There have been several exciting new releases in Godox, including its brightest 1200 watts bi-color LED light - MG1200Bi, its longest 180cm tube light - TL180, and its newest monitor - GM6S. If you are interested in what's happening in Godox, please feel free to drop by Booth S122 and connect with us!

MATTHEWS STUDIO EQUIPMENT AIR CLIMBER

WWW.MSEGRIP.COM

This pneumatically controlled, modular grip and lighting stand safely raises grip, lighting, or camera rigs 25 feet. It features a leveling platform with four telescoping legs and four heavy-duty jacks to level and support its telescoping column. The eight-section column employs seven locking collars with tension controls and a frictional locking system. Turning the handgrip engages a metal band that braces each riser section to safely tighten and lock in fully-extended or intermediate positions. A pan ring allows 360-degree column rotation without the need to completely lower the system – a valuable time-saver. The rotating base provides a Lock and Pan Wheel for easy positioning of fixtures up to 200 pounds. Four ultra-rugged tires with brakes and security struts assure safe, smooth movement and solid lockdown. The telescoping column removes easily with a single wrench or can be left built and ready to transport in the back of the truck.

NEWS RELEASES

PLANAR® CARBONLIGHT™ VX SERIES

WWW.PLANAR.COM

Planar® CarbonLight™ VX Series is a line of carbon fiber-framed indoor LED video wall and flooring displays with exceptional in-camera visual properties and deployment versatility for a wide variety of applications. With a wide color spectrum, narrow pixel pitches, fast frame and refresh rates, Planar CarbonLight VX Series displays deliver excellent in-person and in-frame visual performance. Available in 1.9 and 2.6 millimeter pixel pitches and featuring models with Brompton and Colorlight controllers, Planar CarbonLight VX Series supports hanging, wall-mounted, free-standing and curved LED video wall installations. In addition to featuring front-side, top-side service to support simplified module extraction for maintenance, the series allows customers to remove and install individual cabinets anywhere within the video wall or floor without disrupting the overall layout. With advanced Genlock capabilities, Planar CarbonLight VX Series can synchronize with a variety of cameras and is compatible with typical frame rates between 24Hz and 144Hz and frame multiplication, virtually eliminating common video recording challenges.

POWER GEMS

WWW.POWERGEMS.COM

Power Gems are well-known in the TV and film industry for designing and supplying 1000Hz high-speed HMI ballasts. At Cine Gear Atlanta, Power Gems will launch GEN 2; a high speed ballast explicitly intended to operate in high humidity. The GEN 2 can operate any lamp from 6kW to 18kW, and 1000Hz operation as standard, with proven reliability, safety and stability when operating in extreme environments. Power Gems has expanded into the LED control market. Come along to Booth 207, take a look at GEMtile, an innovative LED tile for broadcast-quality lighting while filming on location at higher power. No comparable product – a like-for-like replacement of the 2ft-by-2ft/600 x 600 mm tile - is available for sale. Then there's GEMflo; the retrofitting system Power Gems developed for the Liteflo fixtures. The GEN 2 can be found on Booth 207 along with GEMtile, GEMflo and more from our new LED range.

TRP WORLDWIDE

WWW.TRPWORLDWIDE.COM

TRP WORLDWIDE has expanded! Our new Atlanta location is an extension of our location at Trilith Studios. Our 65,000 square foot location allows us to significantly expand our manufacturing and inventory. In addition to manufacturing, sales, rentals of our technical fabrics, like diffusions, bounces, blue and green screens, we manufacture SNAPBAGS® and SNAPGRIDS® to keep up with the huge demand. We have allied with trusted partners bringing innovation and breakthrough technology to the table: Hybris (active shock absorber), Spidermount™ (an active, ultra-flex, versatile, vacuum mounting platform), Vybris (a new and improved vibration isolation 3 Axis platform), and Gaffers Control (an "all in one" touchscreen DMX console with an integrated library). Despite the world's supply chain issues, we have an AMPLE supply of blue and green screens. By popular demand, our KNOCKOUT® products are BACK! Come see our new products, including the Fat Rabbit® frame and 8-ft Double-Hex Snapbag®

ZEISS SUPREME PRIME RADIANCE LENSES

WWW.ZEISS.COM/CINE

ZEISS Supreme Prime Radiance lenses are comprised of eleven high-end cinematography lenses with focal lengths between 18-135 millimeters (18mm, 21mm, 25mm, 29mm, 35mm, 40mm, 50mm, 65mm, 85mm, 100mm, 100mm) each with a T1.5 maximum aperture. Based on the Supreme Prime lens family they uniquely feature new T*blue coating, which provides a distinctive look, and consistent flares across all focal lengths that can be created at will without contrast or transmission loss. Radiance's offer the multifold benefits of Supreme Primes including a 46.3mm image circle diameter for full-frame, large-format sensors on contemporary camera models. Averaging 3.3-lbs each, they feature 95mm front diameters, consistently positioned focus and aperture rings, smooth depth of field, and elegant bokeh. Equipped with ZEISS eXtended Data metadata technology, they provide frame-by-frame data on lens vignetting and distortion in addition to standard metadata provided using the Cooke /i technology protocol – vital for VFX and virtual production workflows.

Karl Kresser — Heart of the Community Award

No one has loved the filmmaking community more than Karl Kresser, who passed away earlier this year. Twenty-seven years ago, Karl had the unique vision to create a new industry event open to anyone and everyone who shared his enthusiasm for cine technology, the artists who use it, and the stories that are brought to life. More than an Expo, Cine Gear has become a center where colleagues from various disciplines unite to learn, educate, collaborate and celebrate the art of filmmaking. It has become an industry staple with regional CineGear Expo trade shows, the Screening Series Film Festival, OnAir virtual events, and much more. Whether at a studio lot in Hollywood, Atlanta or beyond, CineGear has become an unmatched resource for the industry. And for a quarter century, Karl lit up watching the community gather.

To keep that ember burning and to encourage Karl's spirit of community, CineGear co-founder Juliane Grosso has established the Karl Kresser Heart of the Community Award. "Karl believed that the industry is enriched by those who are not afraid to dream of higher goals like inclusion, education, and to help forge the way for opportunities with an even hand. This award is being established in his name to recognize individuals who selflessly forge paths enabling others to satisfy their creative passions which contributes to our culture's diverse filmmaking tapestry."

2022 Technical Award Winners

CAMERA TECHNOLOGY

Winner: Sony
for the VENICE 2

CAMERA TECHNOLOGY: OPTICS

Winner: Angenieux
for Angenieux Optimo Primes – Integrated Optical Palette (IOP)

Inventor/Designer
Arnaud Esbelin

Honorable Mention: Zeiss
for the ZEISS Supreme Prime Radiance Lenses

CAMERA TECHNOLOGY: ACCESSORIES

Winner: Moonlighting Industries
for the Moon Smart Focus

LIGHTING TECHNOLOGY

Winner: VELVET USA
for The VELVET CYC 6

Winner: RuPixels, Inc.
for the RuFlex System

Inventor/Designer
Michael Kelly

POST PRODUCTION TECHNOLOGY

Winner: Blackmagic Design
for DaVinci Resolve 18

SOUND TECHNOLOGY

Winner: Deity Microphones
for the TC-SL1 Wireless Timecode Slate

Inventor/Designer
Andrew Jones

SUPPORT TECHNOLOGY

Winner: Tilta
for the Hydra-Arm Mini

Honorable Mention: Motorized Precision
for Push-Button technology, telescopic hand grips

Inventor/Designer
Sean Brown, Brian Davidson

OTHER

Winner: SmallHD
for the Vision 24 and Vision 17 4K HDR Production Monitors

Winner: Filmmaking Research Lab, LLC
for Shotdeck.com

Inventors/Designers
Lawrence Sher, Alon Ziv, Bodhi Oser, Ethan Young

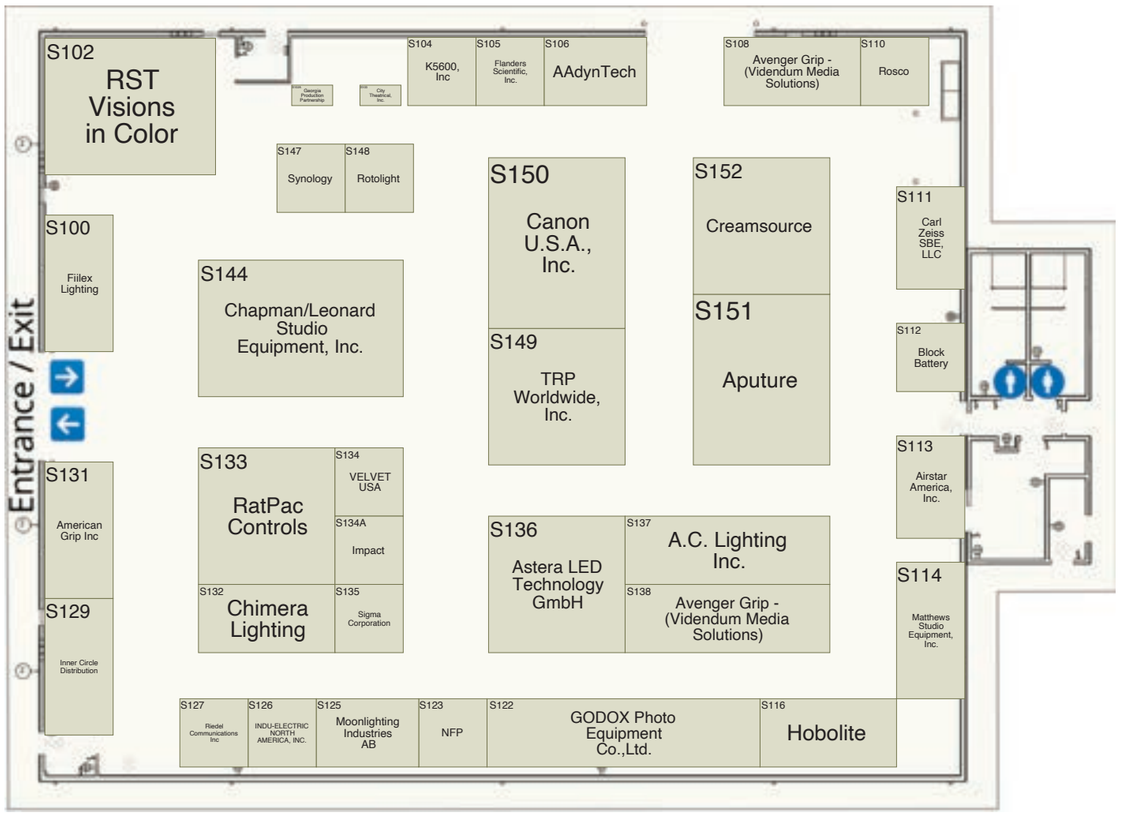
Map & Exhibitor List

EXPO HOURS

FRIDAY, OCTOBER 7, 10AM - 6PM
SATURDAY, OCTOBER 8, 10AM - 5PM

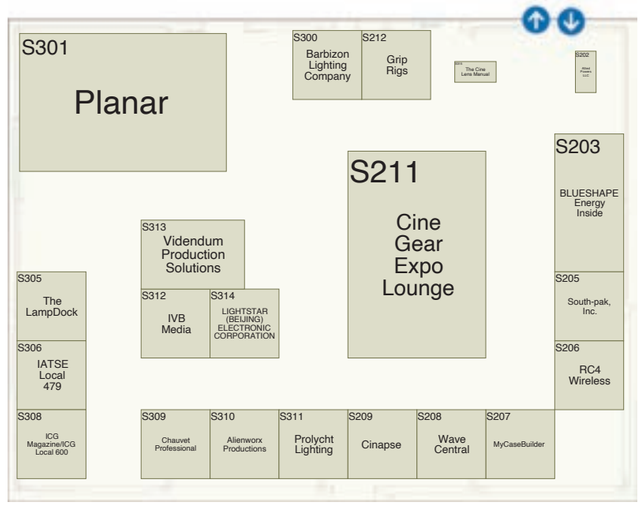
EXPO HOURS

FRIDAY, OCTOBER 7, 10AM - 6PM
SATURDAY, OCTOBER 8, 10AM - 5PM



STAGE A EXHIBITORS

BOOTH #	COMPANY NAME
S137	A.C. LIGHTING INC.
S106	AADYNTECH
S113	AIRSTAR AMERICA, INC.
S131	AMERICAN GRIP INC
S151	APUTURE
S136	ASTERA LED TECHNOLOGY GMBH
S108,S138	AVENGER GRIP – (VIDENDUM MEDIA SOLUTIONS)
S112	BLOCK BATTERY
S150	CANON U.S.A., INC.
S111	CARL ZEISS SBE, LLC
S144	CHAPMAN/LEONARD STUDIO EQUIPMENT, INC.
S132	CHIMERA LIGHTING
S103	CITY THEATRICAL
S152	CREAMSOURCE
S100	FIILEX LIGHTING
S105	FLANDERS SCIENTIFIC
S102A	GEORGIA PRODUCTION PARTNERSHIP
S122	GODOX PHOTO EQUIPMENT CO.,LTD.
S116	HOBOLITE
S134A	IMPACT
S126	INDU-ELECTRIC NORTH AMERICA, INC.
S129	INNER CIRCLE DISTRIBUTION
S104	K5600, INC
S114	MATTHEWS STUDIO EQUIPMENT, INC.
S125	MOONLIGHTING INDUSTRIES AB
S123	NFP
S133	RATPAC CONTROLS
S127	RIEDEL COMMUNICATIONS INC
S110	ROSCO
S148	ROTOLIGHT
S102	RST VISIONS IN COLOR
S135	SIGMA CORPORATION
S147	SYNOLOGY
S149	TRP WORLDWIDE, INC.
S134	VELVET USA

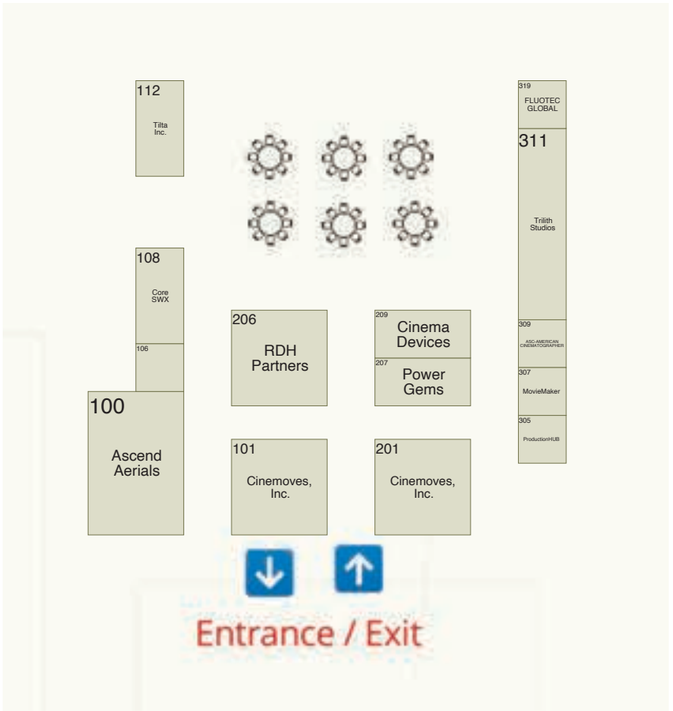


STAGE A ANNEX EXHIBITORS

BOOTH #	COMPANY NAME
S310	ALIENWORX PRODUCTIONS
S202	ALLIED POWERS LLC
S313	ANTON BAUER
S300	BARBIZON LIGHTING COMPANY
S203	BLUESHAPE ENERGY INSIDE
S309	CHAUVET PROFESSIONAL
S209	CINAPSE
S211	CINE GEAR LOUNGE
S212	GRIP RIGS
S306	IATSE LOCAL 479
S308	ICG MAGAZINE/ICG LOCAL 600
S312	IVB MEDIA
S309	KINO FLO LIGHTING SYSTEMS
S314	LIGHTSTAR (BEIJING) ELECTRONIC CORPORATION
S313	LITEPANELS
S207	MYCASEBUILDER
S313	OCONNOR
S301	PLANAR
S311	PROLYCHT LIGHTING
S313	QUASAR SCIENCE
S206	RC4 WIRELESS
S205	SOUTH-PAK, INC.
S315	THE CINE LENS MANUAL
S305	THE LAMPDOCK
S313	VIDENDUM PRODUCTION SOLUTIONS
S208	WAVE CENTRAL

OUTDOOR EXHIBITORS

BOOTH#	COMPANY NAME
309	ASC -AMERICAN CINEMATOGRAPHER
100	ASCEND AERIALS
209	CINEMA DEVICES
101, 201	CINEMOVES, INC.
108	CORE SWX
319	FLUOTEC GLOBAL
307	MOVIEMAKER
207	POWER GEMS
305	PRODUCTIONHUB
206	RDH PARTNERS LLC
112	TILTA INC.
311	TRILITH STUDIOS



PREMIER SEMINARS

FRIDAY, OCTOBER 7

EXHIBITS: 10AM - 6PM

10:00AM - 12:00PM
STAGE A
ANNEX LOUNGE

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.

11:00AM - 11:50AM
WORKSHOP A

The International Cinematographers Guild presents

Establishing a Culture of on-Set Safety

Everyone has the right to a safe and healthy workplace. That requires a culture of awareness, information, communication, action, and guidance. See videos produced by the Local 600 Safety Committee, catch-up on advancements regarding the practice of free driving, RF safety, and extended takes, learn how to handle safety concerns and how the CSATF safety bulletins are becoming recognized as world standards. Panelists TBD

12:00PM - 12:50PM
WORKSHOP A

Georgia Production Partnership

The Georgia Entertainment Tax Incentive – What you need to know

Are you shooting (or posting) in the state of Georgia? Learn the ins and outs of the Georgia Entertainment Tax Credit. In this seminar, we'll cover the origin story and the most frequently asked questions around the Georgia film tax credit program. This includes who qualifies for Georgia film incentives and what expenditures Georgia tax credits cover.

1:00PM - 1:50PM
WORKSHOP A

RDH presents

New capabilities LiveU brings to production environments both off and on-set

LiveU's video encoding and cloud-based distribution/collaboration products and solutions enable collaborative production workflows "from anywhere to anywhere." Using our bonded cellular technology and maximizing bandwidth usage enables low latency workflows over 5G, 4G, LTE connections. With tools like Air Control and the EasyLive cloud production environment, camera feeds can be monitored, switched, and fully produced by numerous personnel anywhere in the world.

2:00PM - 2:50PM
WORKSHOP A

Trilith Studios & Prysm presents

How Tech is Evolving Storytelling in Hollywoodt

The worlds of filmmaking and technology are ever-colliding, but how can emerging technologies enhance storytelling? Join Barry Williams, Director of Creative Technologies – Trilith Studios; Johnson Thomasson, Virtual Production Lead Developer – The Third Floor; Matt Brown, CEO – Imaginarium Studios; and Hannah Schilsky, Engine Technical Director – Prysm Stages, as they debunk the myth that technology is a barrier to the creative process and explore the potential of emerging technologies when aligned with creative goals.

ALL PANELISTS SUBJECT TO AVAILABILITY

2:30PM - 5:00PM
STAGE A
ANNEX LOUNGE

AbelCine and Sony presents

Happy Hour Networking Event

Join AbelCine and Sony for hands on gear to include Sony FR7, VENICE + Extension Unit. Special Guest to be announced.

3:00PM - 3:50PM
WORKSHOP A

Riedel Communications Inc. presents

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: Matthew Dietzler

4:00PM - 4:50PM
WORKSHOP A

Synology Presents

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. Hector Nielsen, Technical Account Manager at Synology, will discuss the benefits of NAS devices for content creators and we will talk about Matchstick Productions used of a NAS has dramatically improved their workflow and production time, and ease concerns of hard drive failures.

5:00PM - 5:50PM
WORKSHOP A

Kodak & Panavision/Light Iron Presents

Film Loading and Digital Dailies Workflows

Presented by Kodak Film Lab Atlanta, Panavision and Light Iron, this informative session will offer an overview of workflows from set through scanning and into the digital dailies pipeline for productions shooting on film. Additionally, a panel of Local 600 film loaders will discuss their work and share their insights into on-set best practices that lay the foundation for a smooth collaboration with post. Select 35mm and 16mm film magazines will be on hand.

ALL PANELISTS SUBJECT TO AVAILABILITY

PREMIER SEMINARS

SATURDAY, OCTOBER 8

EXHIBITS: 10AM - 5PM

11:00AM - 11:50AM
WORKSHOP A

The International Cinematographers Guild presents

Nailing the Frame

The camera operator is the link between the creative intent on the set and the image we experience on the screen. Join some of Local 600's star Camera Operators as they unpack key elements of meeting the vastly different demands of features, episodic TV, unscripted, and sitcom production. We'll explore how to foster creative relationships, camera movement choices, shot preparation and the paths they took to mastering the craft. Panelists: TBD

12:00PM - 12:50PM
WORKSHOP A

Blackmagic Design & Roninfilm Virtual Production presents

Pump Up the Volume with Roninfilm Virtual Production

Explore the brave new world of Virtual Production with the team behind Roninfilm. They will deconstruct and demystify their process behind the VP sci-fi film Gods of Mars, a Super Bowl commercial and their upcoming thriller *The Tarot*.
Join founder and CEO, Peter Hyoguchi; Oscar Winner, ASC David Stump; President and VP Producer Joan Webb and CG Supervisor, Charles Jones.

1:00PM - 1:50PM
WORKSHOP A

ZEISS Conversations

Join Snehal Patel, Head of Cinema Sales as he interviews today's important cinematographers. We'll touch on their artistic process, how they approach a new project and some of their recent successes. Panelist: William Wages, ASC

2:00PM - 3:30PM
WORKSHOP A

American Society of Cinematographers Presents

Dialogue with ASC Cinematographers

This panel discussion will be filled with formal and informal conversations and questions from the audience. Moderator: George Mooradian, ASC Panelists: James Neihouse, ASC - Don FauntLeRoy, ASC - William Wages, ASC - Billy Dickson, ASC - Anastas Michos, ASC - Sid Sidney Sidell, ASC

3:40PM - 5:00PM
WORKSHOP A

Cine Gear Expo Presents

Vintage vs Modern Lenses With Jay Holben – Understand the Differences and How to Choose the Best Lens for Your Story

ASC associate member and co-author of The Cine Lens Manual, Jay Holben will take you on a journey into the past to discover what makes vintage lenses different from modern and how best to understand what benefits and pitfalls you'll encounter in time traveling with your lens choices. Jay is also the chair of the ASC Motion Imaging Technology Council's Lens Committee and contributing technical editor for American Cinematographer Magazine.

ALL PANELISTS SUBJECT TO AVAILABILITY

A.C. Lighting Inc. – Booth S137
565 Orwell Street
Mississauga, ON L5A 2W4
Canada
416-255-9494
www.aclighting.com

AAdynTech – Booth S106
1822 Carolina Beach Road
Wilmington, NC 28401-6504
United States
910-254-3603
www.aadyntech.com

Airstar America, Inc. – Booth S113
9603 Satellite Blvd
Suite 150
Orlando, FL 32837
United States
407-851-7830
www.airstar-light.us

Alienworx Productions – Booth S310
131 Southern Blvd
Savannah, GA 31405
United States
912- 659-2878
www.alienworx.com

Allied Powers LLC – Booth S202
9733 Russian Hill Street
Las Vegas, NV 89141
United States
702-283-6401
eMP10.com

American Grip Inc – Booth S131
8468 Kewen Ave
Sun Valley, CA 91352-3118
United States
818-768-8922
AmericanGrip.com

Anton Bauer – Booth S313
14 Progress Drive
Shelton, CT 06484
United States
203-929-1100
www.antonbauer.com

Aputure – Booth S151
634 W Broadway St.
Glendale, CA 91204
United States
www.aputure.com

ASC – American Cinematographer – Booth 309
1782 N Orange Drive
Hollywood, CA 90028
United States
323-969-4333
www.theasc.com

Ascend Aerials – Booth 100
1130 Fayetteville Rd SE
Atlanta, GA 30316
United States
www.AscendCinema.com

Astera LED Technology GmbH – Booth S136
Stahlgruberring 36
Munich 81829
Germany
+4989215522530
www.astera-led.com

Avenger Grip - (Videndum Media Solutions) – Booth S108, S138
Resolution Road
Ashby-de-la-Zouch, Leicestershire LE65 1DW
United Kingdom
+44 1530 566090
www.manfrotto.us/avenger

Barbizon Lighting Company– Booth S300
643 11th Avenue
New York, NY 10036
United States
212-586-1620
www.barbizon.com

Block Battery – Booth S112
8501 Bash St, STE 800
Indianapolis, IN 46250
United States
888-424-6322
www.blockbattery.com

BLUESHAPE Energy Inside – Booth S203
Via Liguria 4-6
Reggio Emilia 42124
Italy
321-593-0189
www.blueshape.net

Canon U.S.A., Inc. – Booth S150
One Canon Park
Melville, NY 11747
United States
631-330-4840
usa.canon.com

Carl Zeiss SBE, LLC – Booth S111
1 N Broadway
White Plains, NY 10601
United States
914-681-7747
www.zeiss.com/consumer-products/us/cinematography.html

Chapman/Leonard Studio Equipment, Inc. – Booth S144
12950 Raymer St.
North Hollywood, CA 91605
United States
818-764-6726
chapman-leonard.com

Chauvet Professional – Booth S309
5200 NW 108th Ave
Sunrise, FL 33351
United States
954-577-4550
www.chauvetprofessional.com

Chimera Lighting – Booth S132
1067 Telleen Ave
Erie, CO 80516
United States
303-444-8000
chimeralighting.com

Cinapse – Booth S209
10601 Washington Blvd
Culver City, CA 90232
United States
877-246-2773
cinapse.io

The Cine Lens Manual – Booth S135
Los Angeles, CA
United States
www.cinelensmanual.com

Cinema Devices – Booth 209
1431 Truman Street, Unit L
San Fernando, CA 91340
United States
202-361-7176
www.cinemadevices.com

Cinemoves Inc. – Booth 101, 201
165 Country Farm Road
Fayetteville, GA 30215
United States
888CRANE52
www.cinemoves.com

City Theatrical – Booth S103
475 Barell Ave
Carlstadt, NJ 07072
United States
201-549-1160
www.citytheatrical.com

Core SWX – Booth 108
91 Commercial St.
Plainview, NY 11803
United States
516-595-7488
www.coreswx.com

Creamsource – Booth S152
12 Frederick Street
St Leonards, Victoria NSW 2065
Australia
+61466433246
www.creamsource.com

Fiilex Lighting – Booth S100
1689 Regatta Blvd
Richmond, CA 94804
United States
510-620-5155
www.fiilex.com

Flanders Scientific, Inc. – Booth S105
6215 Shiloh Crossing
Suite G
Alpharetta, GA 30005
United States
678-835-4934
www.FlandersScientific.com

Fluotec Global – Booth 319
6460 Randolph Blvd
San Antonio, TX 78233
United States
210-802-1828
www.videoservicesint.com

Georgia Production Partnership – Booth S102A
P.O. Box 52293
Atlanta, GA 30355
United States
www.georgiaproduction.org

GODOX Photo Equipment Co.,Ltd. – Booth S122
4th Floor of Building 1
Yaochuan Industrial Zone
Tangwei Community
Fuhai Street, Bao'an District
Shenzhen 518103 China
+86-(0)755-25701197
godox.com

Grip Rigs – Booth S212
1490 Antoine Dr
San Diego, CA 92139
United States
818-477-4741
www.TheGripStore.com

Hobolite– Booth S116
37 West Center St., Suite 206
Southington, CT 06489
United States
203-936-7761
www.hobolite.com

IATSE Local 479 – Booth S306
4220 International Pkwy
Suite 100
Atlanta, GA 30354
United States
iatse479.org

ICG Magazine/ICG Local 600 – Booth S308
7755 Sunset Blvd
Hollywood, CA 90046
United States
323-876-0160
icgmagazine.com

Impact– Booth S134A
2025 South Westgate Ave.
Los Angeles, CA 90025
United States
818-825-6902
https://impact.net/network

Indu-Electric North America, Inc. – Booth S126
27756 Avenue Hopkins
Valencia, CA 91355
United States
310-578-2144
www.Indu-Electric.com

Inner Circle Distribution – Booth S129
3300 Davie Rd #105
Davie, FL 33314
United States
954-578-8881
www.icd-usa.com

IVB Media – Booth S312
3511 Church St. Ste. F
Clarkston, GA 30021
United States
818-764-1402
ivbmedia.com

K5600, Inc. – Booth S104
10434 Burbank Blvd
North Hollywood, CA 91601
United States
818-762-5756
k5600.com

Kino Flo Lighting Systems – Booth S309
2840 N. Hollywood Way
Burbank, CA 91505
United States
818-767-6528
www.kinoflo.com

The LampDock – Booth S305
1415 Constitution Rd SE
Atlanta, GA 30316
United States
404-662-2829
www.shadowboxstudios.com

Lightstar (Beijing) Electronic Corporation – Booth S314
No.1 Building,Tianshanguoji Industrial Park,
Yanjiao, Sanhe, Langfang, Hebei 065201
China
+8613828280052
www.lightstar.net.cn

Litepanels – Booth S313
14 Progress Drive
Shelton, CT 06484
United States
203-929-1100
www.litepanels.com

Matthews Studio Equipment Inc – Booth S114
4520 West Valerio Street
Burbank, CA 91505
United States
818-843-6715
www.msegrip.com

Moonlighting Industries AB – Booth S125
Skånegatan 113
Stockholm 116 35
Sweden
+46735305788
www.moonsmartfocus.com

MovieMaker – Booth 307
180 Broad Meadow Road
Needham, MA 02492
United States
646-283-8738
www.moviemaker.com

MyCaseBuilder – S207
510 East 31st St
Paterson, NJ 07504
United States
973-925-7215
www.mycasebuilder.com

NFP – Booth S123
2450 Tapo Street
Simi Valley, CA 93063
United States
805-537-0146
www.nfp.com

OConnor – Booth S313
William Vinten Building
Easlea Road, Moreton Hall Estate
Bury St Edmunds, Suffolk IP32 7BY
United Kingdom
01274776700
www.ocon.com

Planar – Booth S301
1195 NE Compton Drive
Hillsboro, OR 97006
United States
503-748-8199
www.planar.com

Power Gems – Booth 207
26320 Diamond Place Suite 180
Santa Clarita, CA 91350
United States
818-376-1800
www.powergems.com

ProductionHUB – Booth 305
1806 Hammerlin Ave.
Winter Park, FL 32789
United States
877-629-4122
productionhub.com

Prolycht Lighting – Booth S311
2784 Homestead Road #304
Santa Clara, CA 95051
United States
888-742-2259
www.prolycht.com

Quasar Science – Booth S313
687 S Anderson St
Los Angeles, CA 90023
United States
800-876-0665
www.quasarscience.com

RatPac Controls – Booth S133
7508 Tyrone Ave.
Van Nuys, CA 91405
United States
310-691-4997
Ratpaccontrols.com

RC4 Wireless – Booth S206
13604 Heathwood Court
Raleigh, NC 27615
United States
866-259-4577
www.rc4wireless.com

RDH Partners LLC – Booth 206
5375 Oakdale Rd SE
Smyrna, GA 30082
United States
404-853-8675
www.rdh.partners

Riedel Communications Inc – Booth S127
25702A Rye Canyon Road
Santa Clarita, CA 91355
United States
818-559-6900
www.riedel.net

Rosco – Booth S110
52 Harbor View
Stamford, CT 06902
United States
800-767-2669
www.rosco.com

Rotolight – Booth S148
Unit 50 Wooburn Industrial Park
Wooburn Green HP100PE
United Kingdom
www.rotolight.com

RST Visions in Color – Booth S102
8655 Tamarack Avenue
Los Angeles, CA 91352
United States
rstvisions.com

Sigma – Booth S135
15 Fleetwood Court
Ronkonkoma, NY 11779
United States
213-699-0561
www.sigmaphoto.com

South-pak, Inc. – Booth S205
6444 Warren Drive Northwest
Norcross, GA 30093
United States
770-242-0007
south-pak.com

Synology – Booth S147
3535 Factoria Blvd SE Suite #200
Bellevue, WA 98006
United States
425-818-1587
www.synology.com

Tilta Inc. – Booth 112
1901 Magnolia Blvd.
Burbank, CA 91506
United States
www.tilta.com

Trilith Studios – Booth 311
461 Sandy Creek Road
Fayetteville, GA 30214
United States
www.trilithstudios.com

TRP Worldwide – Booth S149
500 Sandy Creek Rd
Bldg 2001, Suite 101
Fayetteville, GA 30215
United States
818-765-3338
TRPworldwide.com

VELVET USA – Booth S134
7411 Laurel Canyon, Unit 3
North Hollywood, CA 91605
United States
818-358-2888
www.VelvetUSA.com

Videndum Production Solutions – Booth S313
14 Progress Drive
Shelton, CT 06484
United States
203-929-1100
www.vitecgroup.com

Wave Central – Booth S208
99 Garden Pkwy Suite C
Carlisle, PA 17013
United States
717-439-2726
www.wavecentralrf.com

Herc Entertainment Services™

SPONSORS

TRILITH

HOST OF CINE GEAR EXPO ATLANTA

AbelCine · Blackmagicdesign · CHAPMAN/LEONARD STUDIO EQUIPMENT INC. · Kodak Motion Picture Film · LIGHT IRON A PANAVISION COMPANY

MBS EQUIPMENT CO. · PANAVISION · RDH PARTNERS · RIEDEL · RONINFILM VIRTUAL PRODUCTION

SONY · Synology · VELVET · ZEISS

INDUSTRY PARTNERS

RSC · CREATIVE COW · eca · GPP · Local 600 · IMAGO

MEDIA PARTNERS

American Cinematographer · audioxpress · BRITISH CINEMATOGRAPHER · creative handbook · DEFINITION

FILM & DIGITAL TIMES · ICG MAGAZINE · MovieMaker · Perspective · MOVIEMAKER

ProductionHUB · SHOOT · TECHNOLOGIES FOR WORSHIP · tvvideo · Videomaker

Cine Gear

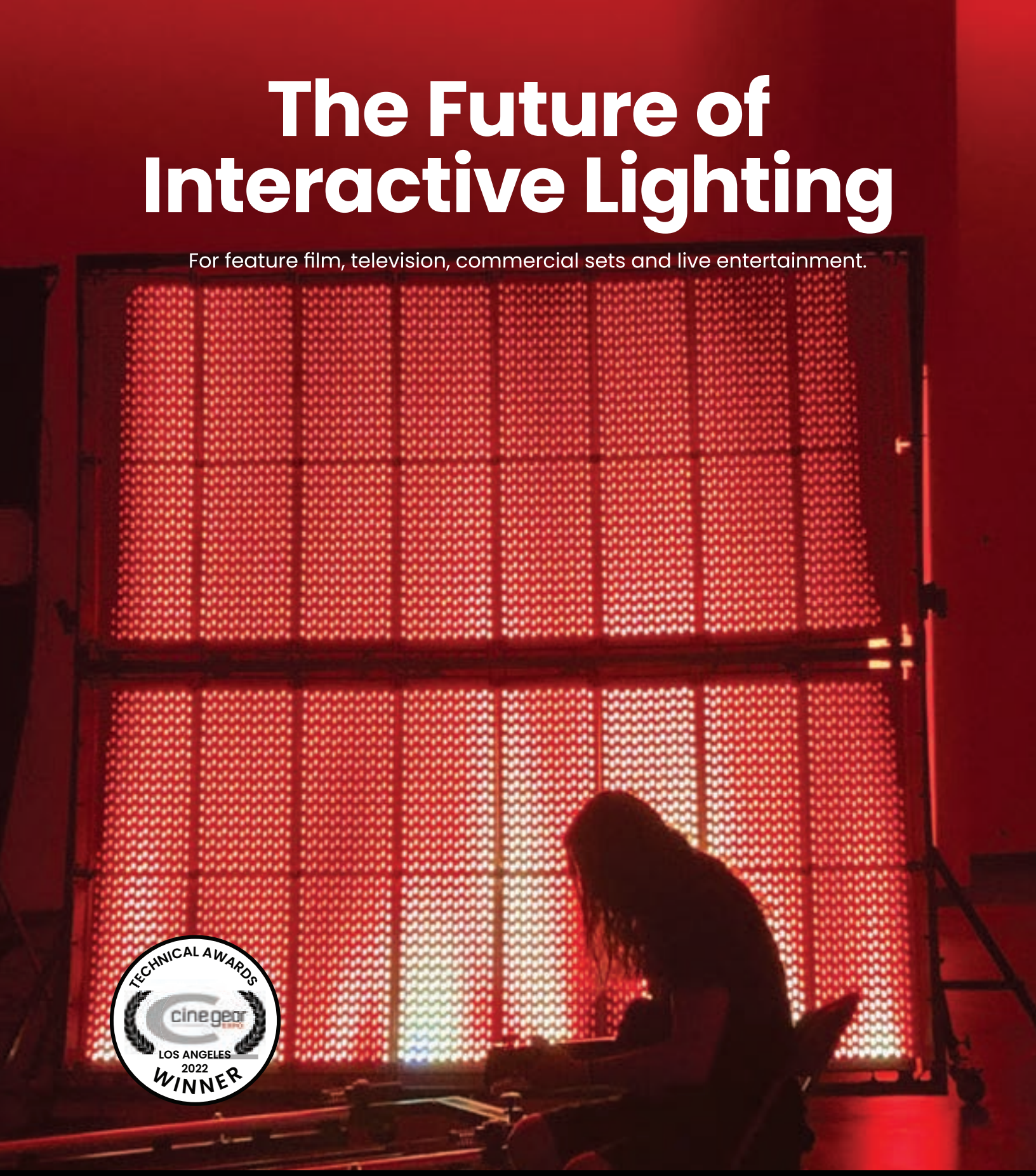
Industry Mixer

cine gear ENTERTAINMENT+DIGITAL EXPO

Friday, October 7th
6:00pm - 10:00pm
The Studio Cafe @ Trilith Studios
461 Sandy Creek Road #4104
Fayetteville, GA

Join us for a Southern Cine Social dedicated to friends in the Atlanta motion picture community. Enjoy rotating special delicacies, drinks, music and some serious socializing. Guests are encouraged to show up early, seating is limited.

Credentialed registrants are welcome.



RuPixels was born from a need for a nimble and complex interactive lighting solution that could replicate multiple demands. RuPixels provides vivid and accurate color rendition unmatched by any other tool available.

See for yourself at RuPixels.com

RUPIXELS

Cinegear LA 2022 Lighting Technology Award Winner