CINE GEAR NEWS 2018

PINEWOOD
ATLANTA STUDIOS

PROUD TO BE HOME OF
THE CINE GEAR EXPO ATLANTA
OCTOBER 6-7 2018

cine gear
ENTERTAINMENT+DIGITAL
EXPO

PINEWOOD ATLANTA STUDIOS

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WELCOME TO CINE GEAR EXPO ATLANTA 2018

After several years of requests from vendors and crews and with the recent rise of production in Atlanta, and the rest of the south, we are finally bringing Cine Gear Expo to Atlanta.

The Exhibition opens Saturday, October 6 and continues through Sunday, October 7 with a fantastic group of local, national and international vendors and manufacturers who will show their up-to-the-minute tools to enhance creative works and make challenging jobs easier.

Exhibit space consists of indoor displays on Stage 3 and the outdoor exhibits take place between the registration tent and immediately in front of Stage 3. Don't miss booth #106, the hospitality tent of our host Pinewood Atlanta Studios.

Complimentary seminars and panels organized by companies, associations and unions will take place both days at the Georgia Film Academy Facilities at the Pinewood Atlanta property. Stay around all day to network and learn from the very best in the industry who will share their mastery of skills.

Since its first opening in 1996, Cine Gear Expo has become a truly dynamic educational and interactive company dedicated to the power of filmmaking.

Cine Gear does all this on behalf of the industry manufacturers, guilds, organizations and filmmakers. We thank our Exhibitors, Sponsors, Associations, Guilds, Judges and Production teams for their year-round work and support.

No one can deny that Atlanta is becoming the "Southern Hollywood." With so many television and features filming, a huge filmmaking population is building, and we are excited about the prospect of Cine Gear Expo Atlanta becoming an annual event.

Enjoy the show.

Sincerely,

Juliane Grosso and Karl Kresser

LIGHT IRON DELIVERS POST OPTIONS TO THRIVING MARKET BY CHRISTINE BUNISH

Acknowledged by the industry as one of the country's top film and television production hubs, Atlanta has begun to expand beyond its extensive studio infrastructure and array of equipment rental houses and support services to build a strong post production environment. Offering the production community a full roster of post and finishing capabilities will encourage productions shooting on location and on stages in Atlanta to take maximum advantage of Georgia's production tax incentives.

Light Iron, a leading national post production creative services provider, opened its latest facility in Atlanta earlier this year. The expansion marks the fourth new office since Panavision acquired Light Iron in 2015. The Atlanta facility brings Light Iron's US locations to a total of six, including Los Angeles, New York, New Orleans, Albuquerque, and Chicago.

Light Iron specializes in dailies, digital intermediate (DI), archival and data services for major studios and independent projects. The company is no stranger to serving Georgia-based productions. Light Iron's mobile lab, known as Outpost, has long provided projects in town with near-set dailies color and processing. Now, Light Iron Atlanta offers facility-based dailies and finishing services to support workflows for 8K, 4K, UHD and HDR projects. It also links the community to Light Iron's network of talent and services nationwide.

"As the Georgia market became more robust, we felt a brick-and-mortar facility would provide additional benefits to customers, particularly in the area of HDR," says Katie Fellion, Head of Workflow Development & Business Strategy at Light Iron; she is also one of the company's Co-Founders. "DPs can meet with our dailies colorists to view footage on a calibrated HDR professional monitor, which can be difficult to have on set. Another frequent request we are now able to provide is real-time virtual DI sessions, either on an HDR monitor or theatrically projected, with finishing colorists located in our Los Angeles or New York facilities."

Light Iron's multipurpose DI theater is also available for camera and lens tests and as a venue for private screenings for up to 45 guests.

The new location is headed by Director of Business Development Clark Cofer, a well-respected member of Atlanta's production and post production industry. He is Co-President of the Georgia Production Partnership and is on the Board of Directors for the DeKalb County Film and Entertainment Advisory Board.

Light Iron Atlanta got off to a fast start providing dailies services to the ABC series *Kevin (Probably) Saves the World*, season three of OWN's *Greenleaf*, the sports-comedy feature *Uncle Drew*, and the next-generation *Superfly*. Additional dailies color and processing clients include the new Netflix feature *Nappily Ever After* and the Amy Schumer comedy *I Feel Pretty*.

"We recognize that the Atlanta market has lasting potential for not only visiting talent but also for a growing community of content creators," notes Fellion. "There is great synergy in production incentives, local resources and filmmaking education. We look forward to expanding our service offerings in Atlanta in 2019 and beyond."

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DP BEN KUTCHINS SHOOTS NETFLIX SERIES *OZARK* WITH VARICAM 35 CAMERAS IN ATLANTA

Ozark, created by Bill Dubuque and Mark Williams, is an American drama/crime series that tells the story of a financial planner, Marty Byrde (Jason Bateman), who is forced to relocate his family from Chicago to the Missouri Ozarks after a money laundering scheme goes awry. The critically acclaimed Netflix series, now in its second season, is shot by cinematographer Ben Kutchins (*The Dangerous Book for Boys*, *Crown Heights*) with Panasonic VariCam 35 cameras.

Ozark is shot in Atlanta, GA. In developing the look of the series, Kutchins worked with director/star Bateman and cinematographer Pepe Avila del Pino, who shot the first two episodes of season one. "Traditionally, a DP will come in and shoot the pilot and then someone else will come in and replicate that look for the series," says Kutchins. "This was a unique situation in that I was invited to be a part of the process of developing the look."

With Netflix's 4K mandate, the production tested out the latest RED and Sony cameras, but according to Kutchins, the VariCam 35 had the filmic qualities they were looking for, as well as the ability to capture in low light. Kutchins captured 4K DCI (4096×2160) 12-bit 4:4:4 AVC Intra files in V-Log at 23.98-fps. For exhibition, they went with a 2:1 extraction. For season one, Kutchins and Avila del Pino worked with a D.I.T. to develop a viewing LUT, which Kutchins developed further throughout the season. "The LUT lifted the blacks a bit, added contrast in the mids, brought down the highlights, created deep cyan in the shadows, and a little warmth in the highlights," reveals Kutchins. "What I was trying to do was mimic an old Fuji film stock that I used to use back when I was shooting stills."

In lighting *Ozark*, Kutchins believes each scene has its own heartbeat. "As a lighting strategy, I tend to use a single soft source, whether it's sun, or a practical base like a single lamp in a room," explains Kutchins. "I'm using small LEDs to augment, generally soft light to wraparound and get a little glint in the eye, or to give that little suggestion of a silhouette. It's the idea of using big, broad strokes and then small touches to accent where I want you to look in the frame. Jason and I don't mind if the actors fall off in the shadows."

The color grade is performed at Company 3 by colorist Tim Stipan, who graded both season one and two. "It's his first TV show and I think he brought a really cinematic look to it," says Kutchins. "For the grade, I don't think we're changing the look, but I think we're taking it 10 steps further in post than we're able to on set. Fortunately, Tim is a great collaborator and a great artist. Things can be as dark as you want them to be as long as there is somewhere for you to look and the audience feels comfortable looking at the frame."

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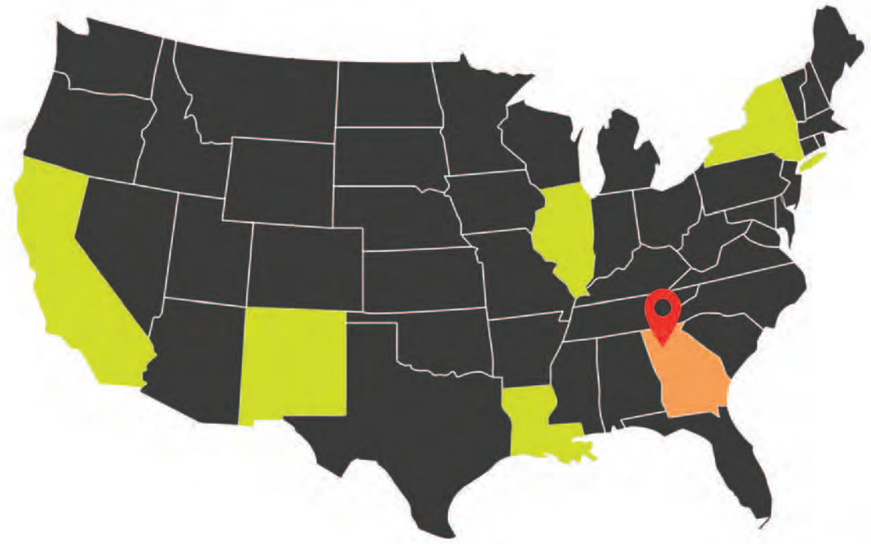

Now in six locations across the country, Light Iron provides post production creative services and technical solutions to hundreds of acclaimed feature and episodic clients annually.

Light Iron Atlanta
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ATL Services Include:
- Dailies Color & Processing
  - Near-Set or Facility-Based
- Workflow Design for 8K/4K/UHD/HDR Projects
- High-Speed Connectivity to other Light Iron Locations
- Virtual DI Sessions to LA/NYC
- Screening Room
- Media Archiving

PINEWOOD TO GROW U.S. DIGITAL SERVICES BUSINESS

Pinewood Studios Group has recently announced that it will grow its digital services business and offering in North America. After working stateside on movies including *Three Billboards Outside Ebbing, Missouri*, *Avengers: Infinity War* and *Jurassic World: Fallen Kingdom* the team will be expanding in LA and Atlanta.

Pinewood Digital provides film scanning and digital dailies at Pinewood Group studios, on location and at other studios. The division specializes in 'big data' productions and workflows where large format cameras or 4k 16BIT 'Scan Once' 35mm film productions create tens of terrabytes of data per day. Oscar-winner *Three Billboards*, which shot in North Carolina, was the division's first U.S. based production. *Avengers: Infinity War* partly shot at Pinewood's Atlanta production facility and Edinburgh, while the team also worked on *Jurassic World: Fallen Kingdom* in Hawaii (and later back in UK at Pinewood Studios). The team has also worked in Florida, Tokyo (with Netflix), New Zealand, Amsterdam, Iceland and Norway.

Thom Berryman, Head of Pinewood Digital, believes that the potential for North American and international growth is "very big" for Pinewood, "we are expanding our staff levels in both Atlanta and LA and many of our key clients in the U.S. are now asking for our services in international markets."

In the UK Pinewood Digital has recently worked on the likes of *Mission: Impossible – Fallout*, *Solo: A Star Wars Story* and *Mamma Mia: Here We Go Again!*

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NANCY SCHREIBER, ASC

ELLEN KURAS, ASC

MANDY WALKER, ASC, ACS

CYNTHIA PUSHECK, ASC

"WITH THIS AWARD, WE ACKNOWLEDGED THEIR CONTRIBUTIONS, AND ALSO GAVE ENCOURAGEMENT TO THE MANY OTHER WOMEN WHO WORK BEHIND THE LENS."

CEO AND PARTNER OF CINE GEAR EXPO JULIANE GROSSO

CINE GEAR EXPO LA 2018 HONORED PIONEERING WOMEN IN CINEMATOGRAPHY

This year, Cine Gear Expo Los Angeles presented the Pioneering Women in Cinematography Award, recognizing six female cinematographers who have proven that it is talent – not gender that matters. "We work in such a great progressive business that it is a shame we've been behind the curve when it comes to gender equality behind the camera," says Juliane Grosso, CEO and Partner of Cine Gear Expo. "Many significant female cinematographers prove time and time again that they can do the job equal to their male counterparts yet seem to be forgotten when it comes to getting the coveted jobs."

Still, they persevere. Trailblazers such as Nancy Schreiber ASC, Ellen Kuras ASC, Reed Morano ASC, Mandy Walker ASC, Cynthia Pusheck ASC and Amy Vincent ASC, were recognized for their talent behind the lens. And because of their success, they have opened up the path for a new generation of women cinematographers like this year's first female Academy Award nominee for Best Cinematography, Rachel Morrison, ASC. Change doesn't happen overnight. But change is coming. And soon the time will come when it's the 'best talent for the job' and not the 'best man for the job'. With this award," says Grosso, "we acknowledged their contributions and also gave encouragement to the many other women who work behind the lens."

Nancy Schreiber, ASC

Nancy Schreiber, is used to firsts. A Detroit native, she relocated to NY and moved through the ranks becoming the first female gaffer in NABET Local 15. She honed her lighting skills gaffing inspiring projects including the Academy Award-nominated documentary, *The Other Half of the Sky: A China Memoir*, for co-directors Shirley MacLaine and Claudia Weill.

"In the early years, it was difficult being considered for work on an equal footing with men," recalls Schreiber, who is the first woman to receive the prestigious President's Award from the American Society of Cinematographers. Winner of Sundance Best Dramatic Cinematography Awards for the films *November*, and *My America Or Honk if You Love Buddha*, nominated for an Emmy for HBO's *Celluloid Closet*, and an Independent Spirit Award recipient for *Chain of Desire*, Schreiber was recognized by Variety magazine as one of the ten top DPs to watch. November 2018 Schreiber was honored with the Susan B. Anthony: Failure is Impossible Award.

Mandy Walker ASC, ACS

While Mandy Walker started her career as a runner on various projects, her work on Baz Luhrmann's Australia caught the filmmaking community's attention. It won her a Satellite Award, the Hollywood Cinematographer of the Year Award, and the Women in Film Kodak Vision Award. While she's shot dozens of other projects, it is probably *Hidden Figures*, directed by Ted Melfi that so clearly depicts the challenges she and other women have faced throughout the years.

Based on the book by Margot Lee Shetterly, it tells the story of three African-American female mathematicians who were the unheard-unseen backbone of the start of the space race in the United States. Walker's approach to this film, to make the character of Katherine a "jewel in the sea of white men" echoes what so many women in this industry must do – find a way to make the jewel that is their talent, shine for all to see. Known for her signature red lipstick and quiet but powerful demeanor on the set, she, like her sister cinematographers (as with the three women portrayed in *Hidden Figures*), never allows her gender to be an issue.

Ellen Kuras, ASC

Ellen Kuras is known for her work on *Eternal Sunshine of the Spotless Mind* (2004), P.O.V. (1988) and Best Documentary Academy Award nominee, *The Betrayal – Nerakhoon* (2008) that she also wrote and directed. She is also a three-time winner of the Award for Excellence in Dramatic Cinematography at the Sundance Film Festival.

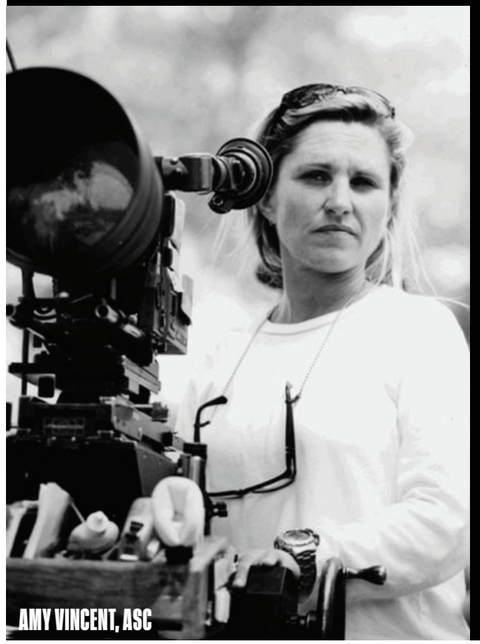
She's not shy when it comes to the topic of gender in our business, "Thankfully, the time has come when a handful of courageous women who have spoken up, have been heard and believed - not only in the realm of sexual harassment but also importantly in the realm of gender equality in pay and opportunity. It's time that change for women and all minorities in these spheres happens more rapidly and readily."

The world of cinematography, she explains "Has been often perceived as a technical field and therefore out of the reach of women. There have been a few of us, however, who've managed to gain the opportunity to prove otherwise – to show that women have keen eyes for the creative and that they can be able and strong leaders of the crew. We've shown that our sensitivity to the emotional helps us to render imagery that is artistic, powerful, profound and emotional – essential ingredients of cinema.

Cynthia Pusheck, ASC

Her vision for several short projects brought Cynthia Pusheck, ASC to the attention of the industry with two ICG "Emerging Cinematographer Showcase" projects. Selected as one of the 50 people to watch by Variety, Pusheck has also been honored with the Kodak Vision Award. Cynthia has brought her own particular take on visual stories to major television shows beginning with *Brothers and Sisters*, *Revenge*, *Good Girls Revolt*, *The Bold Type*, and recently *Sacred Lies*.

Pusheck admits that it is a "hard industry" for everyone but has been more challenging for under represented groups. But that's changing, and that's why she's proud of the work she's been doing as co-chair of the ASC Vision Committee, which works to encourage progress in hiring practices.


AMY VINCENT, ASC

"PASSION AND PERSISTENCE ARE KEY TO FULFILLING YOUR DREAMS."

REED MORANO, ASC

REED MORANO, ASC

Amy Vincent, ASC
Amy Vincent has a full slate. In addition to working behind the lens shooting feature films and television, she generously gives back to her profession – serving on the board at the ASC and committees at the Academy. And she is also a passionate teacher, helping to guide young filmmakers on their creative journeys.

Vincent began her career as an assistant editor, moving into the camera department and working her way up the ranks, (something she highly recommends). A recipient of the Women in Film Kodak Vision Award, Vincent has won the Sundance Film Festival Award for cinematography for *Hustle & Flow* and was nominated for a Golden Satellite Award for Best Cinematography for *Eve's Bayou*.

When contacted about the Cine Gear Pioneering Women in Cinematography Award she echoed the sentiments of the others. "I am honored to be amongst my friends and colleagues for the award," she told us. "It is wonderful to recognize and acknowledge that there are many women working in the field. Many of us have been doing so successfully for decades and we will be continuing to do so for years to come."

Reed Morano, ASC and DGA
It is confidence plus a talented eye that drives cinematographer, now director, Reed Morano. She came to the attention of the industry with award-winning projects like *Frozen River*, *The Skeleton Twins* and *Kill Your Darlings*. Her first feature as a director was *Meadowland*. She also served as her on cinematographer on that film. She was her own DP on the second feature she directed, *I Think We're Alone Now*. Later for directing the pilot of *The Handmaid's Tale* she won both the DGA Award for Outstanding Directorial Achievement in a Dramatic Series and the Emmy for Outstanding Directing for a Drama Series—the first woman in 22 years to win the Emmy and the first woman ever to win both the Emmy and DGA for Dramatic Series in the same year.

Morano doesn't count her gender as a challenge but rather as an edge and what makes her view unique to many others. She believes that what makes her work a success (besides her visual talent) is that she is able to look at a story and find emotional ways "that it hasn't been told before."

Advice to those who want to do what they do? Professionally, Schreiber says, "The art of cinematography is one part of the job. A person needs to be ready for the unexpected. For last minute travel. For going without a lot of sleep. For thinking on your feet. And for dealing with stress, personalities and rejection, (which is where my psychology degree comes in handy). Passion and persistence are key to fulfilling your dreams."

Most of all, Vincent will add, "Live a full life. Take time to enjoy nature and put family first!"

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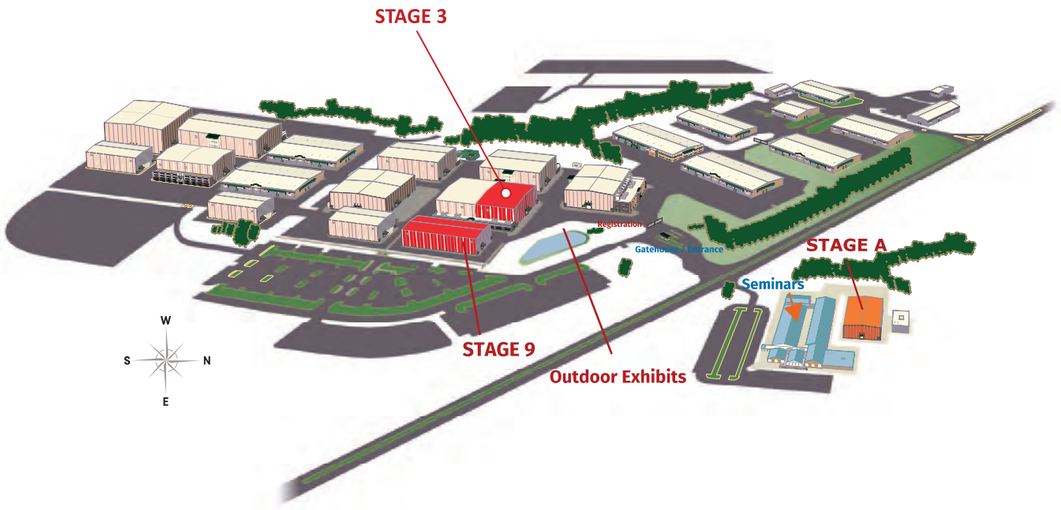
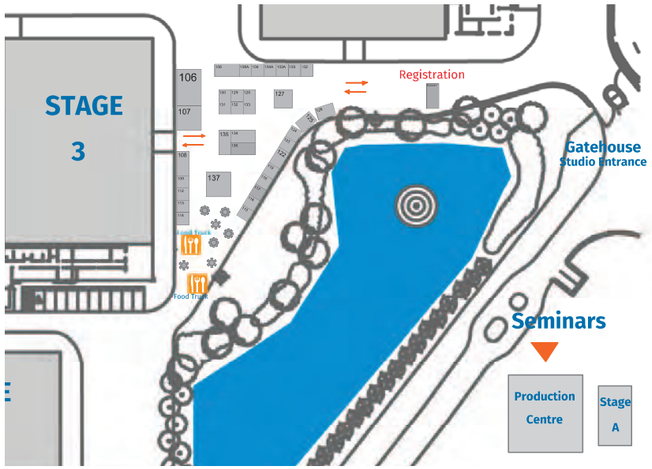
CINE GEAR EXPO 2018
EXHIBITOR LIST

CINE GEAR EXPO HOURS
SATURDAY, OCTOBER 6, 10AM – 6PM
SUNDAY, OCTOBER 7, 10AM – 5PM





OUTDOOR EXHIBITORS

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102	WEBCHECKOUT
103	SENNHEISER ELEC. CORP.
103A	SCENEX LIGHTING
104	OZ PUBLISHING, INC.
104A	CREATIVE HANDBOOK
105	MBS EQUIPMENT CO
105	GEORGIA FILM ACADEMY
105A	OUTSIGHT CREAMSOURCE
106	PINEWOOD ATLANTA STUDIOS
107	CINEMOVES INC.
108	SOURCEMAKER
109	PRODUCTION CONSULTANTS AND EQUIPMENT (PC&E)
112	BLUESHAPE ENERGY INSIDE
113	IATSE LOCAL 479
114	VITEC PRODUCTION SOLUTIONS, INC.
115	FLUOTEC
116	SGPS/SHOWRIG
117	NEBTEK.COM
118	NFP
119	CINEMA DEVICES
122	POWER GEMS LTD.
123	CODEX
124	COOLSHIRT SYSTEMS
125	MATTHEWS STUDIO EQUIPMENT
126	HELINET AVIATION
127	CHAPMAN/LEONARD STUDIO EQUIPMENT, INC.
128	CORE SWX
129	PRODUCTIONHUB
130	SMALLHD
131	BEHIND THE SCENES WORLDWIDE LOGISTICS
132	ON SET HEADSETS
133	ZACUTO LLC
134	G-TECHNOLOGY
135	INOVATIV, INC.
135	FLOWCINE
136	FLOWCINE
136	ASCEND AERIALS
137	FTG EQUIPMENT SOLUTIONS, INC.

*Layout Subject to Change

STAGE 3 EXHIBITORS

BOOTH #	COMPANY NAME
S101	FIILEX
S102	LACIE
S103	FILMGEAR USA GROUP
S104	KOTO ELECTRIC NORTH AMERICA INC.
S105	MOSS LED INC.
S106	DIGITALGLUE
S107	MYCASEBUILDER
S108	AIRSTAR AMERICA INC
S109	BB&S LIGHTING
S110	IMAGINE PRODUCTS INC.
S111	MODERN STUDIO EQUIPMENT
S112	THE MANDY NETWORK
S113	OWC
S114	BLACKMAGIC DESIGN
S115	CAMADEUS FILM TECHNOLOGIES, INC
S116	A. C. LIGHTING
S117	LENSRENTALS
S118	LINDSEY OPTICS, LLC
S119	SEACO INDUSTRIES, LLC
S120	K 5600, INC.
S121	MOLE-RICHARDSON CO.
S122	CARL ZEISS SBE, LLC
S123	CITY THEATRICAL
S123A	FLANDERS SCIENTIFIC, INC.
S124	LEX PRODUCTS
S125	APUTURE
S126	AADYNTECH
S127	AMERICAN GRIP
S127A	ICG MAGAZINE/ICG LOCAL 600
S128	RST VISIONS IN COLOR
S129	SIGMA
S130	COLT LED
S130	WAMCO, INC.
S131	J.L. FISHER, INC.
S132	CINEO LIGHTING
S133	CANON USA
S134	THE RAG PLACE ATLANTA
S135	CREATIVE SOLUTIONS
S135	TERADEK
S135	WOODEN CAMERA
S136	AVENGER
S136A	LEITZ
S136B	TMB
S136C	GENERGY POWER, LLC
S136D	DATABASE WORKS, INC.
S137	CHIMERA LIGHTING
S138	ASTERA LED TECHNOLOGY
S139	FUJIFILM
S140	PANASONIC
S141	ACT LIGHTING
S141	DADCO
S141	DIGITAL SPUTNIK
S141	DMG/ROSCO
S141	HIVE LIGHTING
S141	KINO FLO LIGHTING SYSTEMS
S141	LITEGEAR
S141	QUASAR SCIENCE
S141	RATPAC DIMMERS/INNOVATIVE DIMMERS
S141	SKYLIGHT
S141	SWISSON
S141	WAVELENGTH LIGHTING LLC

PREMIER SEMINARS

Saturday, October 6, 2018

SHOW HOURS: 10:00 AM - 6:00 PM
BADGE REGISTRATION: 9:00 AM - 10:00 AM

10:30AM - 12:00PM
GEORGIA FILM ACADEMY PANEL ROOM

Int'l Cinematographers Guild Local 600

Catching the New Waves in Image Acquisition

Larger sensors, more lenses, HDR, cloud workflows and 5G wireless are dramatically changing creative and technical choices. Meanwhile, next generation displays are altering what audiences see on the big and small screen. Join ICG members and camera technology specialists in a discussion about the latest developments and how they impact shooting, on-set monitoring, data management, DI finishing and the relationship between preproduction, production and post.

Panel:
Tom Cherry, first assistant camera
Stuart Huggins digital imaging technician
Hilda Mercado, director of photography
Steven Poster, ASC, National President, ICG Local 600

Moderator: Michael Chambliss, production technology specialist

12:15PM - 1:15PM
GEORGIA FILM ACADEMY PANEL ROOM

Kodak Film Lab and Panavision Presents

Walking With Celluloid

The Walking Dead debuts season #9 on Oct 7th on AMC. One of its strengths is the amazing moving images created by the director of cinematography. Join us as two of the show's DPs Stephen Campbell and Duane Manwiller discuss their creative process, and **representatives from Panavision Atlanta** and **Kodak Film Lab Atlanta** explain the tools supporting this artistic vision.

Panel:
Stephen Campbell – DP
Duane Manwiller – DP
Ruben Varela – Panavision Atlanta
Michael Brown – Kodak Film Lab Atlanta
Ron Heidt – Editor/Tech Director/ Post-Prod Supervisor - Moderator

1:30PM - 2:30PM
GEORGIA FILM ACADEMY THEATER

Lacie Presents

Workflow and RAID storage - What you need to know.

Presenter: Jon Bauder, Technical Sales Support Representative at LaCie

In this presentation, Jon will cover everything from mobile infield backup solutions to optimizing multi-bay editing workstations.

ALL PANELISTS SUBJECT TO AVAILABILITY

Saturday, October 6, 2018

PREMIER SEMINARS

SHOW HOURS: 10:00 AM - 6:00 PM
BADGE REGISTRATION: 9:00 AM - 10:00 AM

2:45PM - 4:15PM
GEORGIA FILM ACADEMY PANEL ROOM

American Society of Cinematographers

Dialogue with ASC Cinematographers

Moderator
Steven Poster, ASC

Panelists (subject to change)**:**
James Neihouse, ASC
Don Burgess, ASC

3:00PM - 4:00PM
GEORGIA FILM ACADEMY THEATER

Panasonic Collaborates With CMII at G.S.U.

Panasonic has played a key role in the launch of Georgia State University's $22.5 million, world-class media center, the Creative Media Industries Institute. With VariCam LT and EVA1 cinema cameras, the CMII will train over 4,000 undergraduate majors for careers in the production community. The panel will discuss shooting with VariCam and EVA1 cameras, as well as screen footage from both professional and student projects.

Moderator
Neil Matsumoto

Panelists
DP John Smith (*The Originals*, *Freakish*)
Herb Kossover, Professor of Practice CMII
Chris Watkins, GSU Film Student

4:30PM - 5:30PM
GEORGIA FILM ACADEMY PANEL ROOM

ZEISS Cine Lenses

Presenting Full Frame Cinema

This workshop is about the new full frame digital cinema cameras and how they open new dimensions in cinematography. Readily-available full frame camera & lenses are tools that add to the film language. We will discuss the origin and usage of larger formats, with clear examples and demonstrations. A reel of footage filmed with full frame ZEISS Supreme Primes and a variety of cameras will be screened as a part of the presentation.

4:30PM - 5:30PM
GEORGIA FILM ACADEMY THEATER

Canon Presentation

ALL PANELISTS SUBJECT TO AVAILABILITY

PREMIER SEMINARS

Sunday, October 7, 2018

SHOW HOURS: 10:00 AM - 5:00 PM
BADGE REGISTRATION: 9:00 AM - 10:00 AM

12:00PM - 1:00PM
GEORGIA FILM ACADEMY PANEL ROOM

Safety on Set

An open discussion with both union representatives and crew members on how safety on set has changed and how to continue to improve safety on set.

Panel:
Anna-Marie Aloia - Digital Utility
Kevin Amick - Director of Education, Local 479
Michael Chambliss - Production Technology Specialist/Business Representative, Local 600
Maura Kelly - 1st Assistant Director
Susan Moss - Regional Set Representative, SAG-AFTRA

1:15PM - 2:15PM
GEORGIA FILM ACADEMY PANEL ROOM

ZEISS Cine Lenses

Presenting Full Frame Cinema

This workshop is about the new full frame digital cinema cameras and how they open new dimensions in cinematography. Readily-available full frame camera & lenses are tools that add to the film language. We will discuss the origin and usage of larger formats, with clear examples and demonstrations. A reel of footage filmed with full frame ZEISS Supreme Primes and a variety of cameras will be screened as a part of the presentation.

2:30PM - 3:30PM
GEORGIA FILM ACADEMY PANEL ROOM

Grown in Georgia

A discussion with local studio runners, rental houses, government representatives, and others who have been influential in the growth of the industry in Georgia.

Panel:
Tyler Edgarton - Mailing Avenue Studios
TBD - Georgia Dept. of Economic Development
Mark Wofford - GM, PC&E
Kris Bagwell - V.P. EUE Scree Gems Studios Atlanta
Clyde Bryan - 1stA/C Local 600
Brennen Dicker - Executive Director, Creative Media Industries Institute College of the Arts / College of Arts & Sciences Georgia State University

ALL PANELISTS SUBJECT TO AVAILABILITY

CINE GEAR EXPO 2018 TECHNICAL AWARD WINNERS

CAMERA TECHNOLOGY

Winner: Panasonic
for the AU-EVA1 Digital Camera

Inventor/Designer
Panasonic AU-EVA1 Design Team

CAMERA TECHNOLOGY: OPTICS

Winner: Carl Zeiss SBE, LLC
for the Supreme Prime Lenses

Inventor/Designer
Christophe Casanaeve

Runner Up: Infinity Photo-Optical Company
for the InfiniProbe TS-160 ROBUSTO Lens

Inventor/Designer
H Jay Margolis

CAMERA TECHNOLOGY: ACCESSORIES

Winner: Tie Among

Cmotion Gmbh
for the cPRO Lens Control System

Inventor/Designer
Christian Tschida

Ignite Digi
for the Gimbal Mate

Inventor/Designer
Chris Fox

Runner Up: DJI
for the Master Wheels

Inventor/Designer
DJI R&D Team Design Team

LIGHTING TECHNOLOGY: LIGHTS

Winner: DMG Lumiere by Rosco
for the MIX Lumiere

Inventors/Designers
Nils de Montgrand & Nico Goerg

Runner Up: Tie Among

Digital Sputnik
for the Voyager

Inventors/Designers
Kaspar Kallas and Kaur Kallas

LiteGear Inc.
for the LiteMat Spectrum

Inventors/Designers
Al DeMayo, Alex Vazquez, Lee Parker

Astera LED Technology
for the Pixeltube Pro

Inventor/Designer
Simon Canins

SOUND TECHNOLOGY

Winner: Rode Microphones
for the NT-SF1 360 Ambisonic Microphone Array

Inventors/Designers
Peter Freedman and Pieter Schillebeeckx

SUPPORT TECHNOLOGY

Winner: Tie Among

Allgolden
for the TYR Car Camera Crane

Inventor/Designer
Timo Plogstedt

Cinemoves Inc.
for the Matrix 4 Axis Camera Gimbal

Inventors/Designers
Graham Basket, Gunnar Ristoph, Satyam Satyarthi

Runner Up: XM2 Aerial
for the XM2 Sierra Ultra Heavy Lift UAV

Inventors/Designers
Luke Annells, Aidan Kelly, Stephen Oh, James Mare, Jin Lee, Daniel Thomas, Aaron Corera, Rob Stagg, Brian Eun, Loic Maheas, Chris Haarhoff

JUDGE'S HONORARY MENTION

POST PRODUCTION TECHNOLOGY
Flanders Scientific, Inc.
for the XM310K 31" High Dynamic Range LCD Monitor

Inventor/Designer
Flanders Scientific, Inc.

LIGHTING TECHNOLOGY
Fiilex
for the Fiilex Matrix II RGBW LED Lamp

Inventor/Designer
Fiilex

CAMERA TECHNOLOGY
Digital Triptic
Cineramic Camera System

Inventor/Designer
Max Penner

CINE GEAR EXPO 2018 FILM SERIES WINNERS

STUDENT SHORT FILM

Pitter Patter Goes My Heart
School: Columbia University / Filmakedemie Wien
Director: Christoph Rainer
Producer: Elsa Kremser, Mark Szilagyi, Nikolai Gemel
DP: Georg Geutebrueck

AWARD FOR VISUAL EXCELLENCE

Excuse Me, I'm Looking for the Ping-Pong Room and My Girlfriend
Director: Bernhard Wenger
School: Vienna Film Academy
Producers: Florian Bayer, Clara Koenig, Bernhard Wenger
DP: Albin Wildner

INDEPENDENT SHORT FILM

Neutral
Director: Nathan Barnatt
Producer: Nathan Barnatt
DP: Aaron Meister

COMMERCIAL AND MUSIC VIDEO

Man in Tie Dye
Director: Dakota Adney
Producer: Dakota Adey
DP: Dakota Adney

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