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Cover Story: Canon C500 2K, Sophia Loren, Rodrigo Prieto, Eduardo Ponti, Zoran Veselic
Angénieux History (excerpts pp 29-37) in full 64 page printed edition only their IBC Booth 11.F34
FDTimes will be at IBC Booth 11.F31
Moving C500 2K Images from Camera to Tent and Beyond

It all begins with the scene. Sophia Loren in *The Human Voice*.
“The Human Voice” Workflow

**The Studio**
- Codex Capture Drive walked to Near-Set Cart.
- Do Not Pass Go, do not stop at Craft Service Table, above right.

**Director & Script**
- Director’s Monitor on set
- Script Supervisor’s Monitor
- 2x AJA Ki Pro HD ProRes 422 Recorder/Players for Video Playback

**Audio**
- Audio via cable and wireless from boom operator on set
- Cantar Audio Recorder
- TL Audio Compressor
- Pre-Amp
- ProTools to delay audio 12 frames (for delivery to on-set monitors)
- Sennheiser Audio Transmitter to wireless receivers for monitoring on set

**Near-Set Cart**
- Audio files on CF Cards are handed over to Near-Set Station to be copied
- Data copied to 18 TB ATTO RAID 5 SAN as 12-bit DPX files
- 12-bit to 10-bit conversion via Codex Transfer Station and Mac Pro to Avid DNxHD .MXF files for editing
- “Shuttle Drives” (External Hard Drives) sent to editor
- LTO 5 Backup

**Craft Service**
- Codex Capture Drive with Video files handed from DIT to Near-Set Station.

**The Studio**
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Canon C500 with Codex Onboard S for 2K or 4K

This is a simplified view of the basic functions. Your actual configuration may vary.

**SELECT dial / SET push to set**
- Push to record. Push to stop.
- Triggers Codex to record.
- Simultaneously records to internal CF card.

**STATUS**
- Turn camera power on

**POWER**
- Canon 4" LCD monitor with Deity Mira Eyepiece attached
- Diopter adjusting ring for Deity Mira eyepiece

**MAGN (button 1)**
- Push to blow up EVF image 2x. Push again to get back to normal.

**ND FILTER +**
- Cycles through ND filters with each press of button: 1 = 2 stops, 2 = 4 stops, 3 = 6 stops, ND OFF = clear
- ND FILTER –
  - Cycles through ND filters in reverse order.
  - Note the numbers are not our traditional ND values (where an ND.3 would be 1 stop, ND.6 would be 2 stops, etc.)

**CUSTOM PICTURE**
- Select from editable custom picture files in camera or from an SD Card

**LUT**
- Canon C500 with Codex Onboard S for 2K or 4K
- Press to select LUTs on external monitor or EVF connected to MON output BNC connector at rear of camera. Current choices are Rec. 709 and Wide Dynamic Range. Presumably more to follow via software upgrades.

**CONTROL DIAL**
- Rotate to change ISO setting.
  - But first, you have to assign ISO to this dial: MENU—Control Dial—Other Functions—Custom Function—Control Dial—ISO—set.

**WHITE BALANCE**
- Canon 4" LCD monitor with Deity Mira Eyepiece attached

**DISP / BATT INFO**
- Diopter adjusting ring for Deity Mira eyepiece

*photos by David Sparer, Canon USA*
Firmware upgrade for the C500 as of Sept 4, 2013

ACESproxy: Part of the ACES standard, live ACESproxy output from the C500 allows the footage to be graded on set using a compatible ACES monitor using ASC CDL. The grade can be used for dailies and editorial. It gives an accurate representation of what will be seen in DI during final finishing. By using ACESproxy, the look established on set is preserved throughout the post process.

DCI-P3+: This color space uses the same white point as DCI-P3, but encompasses a greater range of color.

Cinema Gamut: This is the widest color space available for the C500 (wider than DCI-P3+).

80,000 ISO: The maximum ISO value has been increased up to 80,000 ISO.

Vocas Cinema EOS Rig

Here is one example of one company’s ergonomic support system for Cinema EOS cameras: shoulder pad, Codex bracket, mattebox, rods, and hand-rubbed Tuscan walnut wood handgrips (co-developed with Cam-A-Lot). Additional systems are shown elsewhere in this issue.
Still Moving Pictures

This begins a series of articles featuring the work of cinematographers using Leica M Monochrom still cameras. After a couple of recent Monochrom articles and pictures in these hallowed pages, a parade of the world’s best cinematographers pleaded to borrow the camera. Gerhard Baier, Managing Director of CW Sonderoptic, manufacturer of the Leica cine lenses, agreed. We came up with a title and unifying theme: “Still Moving Pictures.” That was fair. After all, the Leica Monochrom belonged to Gerhard, and the plan was to lend the camera to cinematographers for a week. Not everyone could wait. Curt Schaller, BVK bought the first one available in Germany; his work was published in our June issue.

Most cinematographers—people who “normally” see life at 24 or more frames per second—also have a passion for capturing single decisive moments. Visit any set anywhere in the world, and two people will probably have Leicas dangling from their necks: the unit still photographer and the cinematographer.

Nick Bolton wrote (New York Times Aug 7, 2013), “The results from the Leica M Monochrom are astounding. Pictures have the tonality and contrast that make them look as if they were shot with real black-and-white film. The control I have with a manual Leica makes me realize that today’s abundance of buttons and features on most cameras often makes people take poorer pictures.”

The vintage 1968 bokehs in Paul Ryan’s picture above are beautiful. His portrait of Doug Tomkins, founder of The North Face, sort of sticks to our theme of “Still Moving Pictures.” Tomkins sold the company in 1968 to focus on adventure filmmaking. The 2010 film 180 Degrees South: Conquerors of the Useless is a modern-day recreation of his journey to Patagonia.

Here is Paul Ryan’s take on the Leica M Monochrom, followed by the moving picture stills of Roberto Schaefer, ASC, AIC.

**by Paul Ryan, ASC**

Every so often Doug Tomkins passes through town and we connect for a dinner. This time he was here to meet Werner Herzog. I had the Leica Monochrom with me and, curious about its low light possibilities, I took this shot on the very dark Venice sidewalk outside the restaurant.

I first met Doug in the early sixties when we were both on the Alpine ski racing circuit out of Aspen, Colorado. We both had migrated from East Coast upbringings. Each of us then moved to San Francisco, I to pursue photography and graduate film school, Doug to create North Face, at that time a small shop in an unlikely location in the heart of North Beach. Doug was one of my first clients, buying some of my ski photographs for the store. In 1968, he sold the company, putting most of his profits into land conservation, founding the The Conservation Land Trust and Foundation for Deep Ecology. With his wife, Kristine Tompkins, he has conserved over 2 million acres (8,100 km²) of wilderness in Chile and Argentina, more than any other private individual.
The Blackmagic Production Camera 4K has a 35mm format sensor with global shutter and EF lens mount. It records compressed 3840 x 2160 (UHD/QFHD) CinemaDNG 12-bit RAW and Apple ProRes 422 (HQ) files to its internal SSD recorder.

Like the Blackmagic Cinema Camera (2.5K), it uses standard 2.5” Solid State Drives, formatted for Mac OS Extended or exFAT. SSDs can be formatted on any Mac or with Mediafour MacDrive (not included) on a Windows PC. At a data rate of 880 Mbps with 4K Apple ProRes 422 (HQ), a 240 Gb drive will store 36 minutes. A 480 Gb drive will store 72 minutes.

The internal battery runs for up to 90 minutes of recording time. The camera comes with an AC to 12VDC converter, and can use external batteries from 12-30VDC.

The camera’s 6G-SDI 10-bit 4:2:2 video output is 4 times faster than HD-SDI. Instead of 4 separate SDI connections for Ultra HD, a single cable is all that’s needed. 6G-SDI is now available on Blackmagic Design’s range of Ultra HD 4K products. A Thunderbolt connection is also built into the camera with 10 Gb/s data rates.

The price is US $3,995. DaVinci Resolve grading software for Mac OS X and Windows is included. It comes with a USB dongle to unlock the software once installed. Also included is Blackmagic Media Express software and DiskSpeed Test.


<table>
<thead>
<tr>
<th>Blackmagic Production Camera 4K</th>
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<tbody>
<tr>
<td>Iris Control</td>
</tr>
<tr>
<td>Lens Mount</td>
</tr>
<tr>
<td>Flange Focal Depth</td>
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<tr>
<td>Active Sensor Size</td>
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<tr>
<td>Active Sensor Resolution</td>
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<tr>
<td>Shooting Resolutions</td>
</tr>
<tr>
<td>Frame Rates</td>
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<tr>
<td>Dynamic Range</td>
</tr>
</tbody>
</table>
1907. Pierre Angénieux was born on July 14, 1907 in Saint-Héand, France—a quiet hilltop village of 4,000 about an hour’s drive southwest of Lyon.

1928. He graduated with a degree in engineering from l’École des Arts et Métiers in Cluny. A year later, he received a degree as optical engineer from the École Supérieure d’Optique, where he was enrolled in the optical design class of Henri Chrétien (inventor of the anamorphic widescreen process for motion pictures that became CinemaScope).

1930. Pierre Angénieux joined Pathé, a leading company in the French motion picture business at the time. This was his introduction to the world of cinema, which he never left. Later, he worked with André Debre, manufacturer of professional cameras and projectors.

1932-1934. Pierre Angénéieux worked as a chief engineer of cinema lenses at OPTIS. He and two colleagues then established their own company, ASIOM (Association Scientifique et Industrielle pour l’Optique et la Mécanique), renting space in the building of his former school at 39 rue de Lyon, Saint-Héand.

August 1935. The photography and motion picture business was doing well. Pierre Angénieux, 28 years old, opened a workshop in Paris at 7 rue Henri Murger (19th Arrondissement).

1937. The company grew. A second workshop was set up back in the village school at Saint-Héand. From then on, mechanical parts were manufactured in Paris and optical parts in Saint-Héand.

Pierre Angénieux stayed in contact with prominent filmmakers, including Jean Renoir and Abel Gance.

1938. During the war years, Pierre designed and manufactured lenses in limited quantities for 24x36 format still cameras—mainly for the Swiss Alpa SLR.

From 1938, his first lenses were engraved "P. Angénieux PARIS." One was a 50 mm f/2.9 lens; the other a 50 mm f/1.8 for Alpa cameras.

1940. Pierre closed his Paris workshop and relocated all work to Saint-Héand. Although Saint-Héand was located in “unoccupied” France, his work was being carefully “watched.” Manufacturing became difficult. He spent much of this time studying new methods of optical calculation.

1946. His methods for optical calculation reduced by a factor of 10 the number of hours necessary to design a lens. This was achieved mainly by calculating the relevant light rays instead of the total.

1950. Design and manufacturing of wide angle Retrofocus lenses for 24x36mm format still photography began. These lenses used an inverted telephoto design, with a negative lens group at the front that increased the back focal distance. The first lenses were intended for rangefinder cameras, but the added distance was a boon to accommodate the extra room occupied by mirror mechanisms in the emerging technology of single-lens reflex cameras.

The first Angénieux Retrofocus still format lens was the R1 series, 35 mm f/2.5, introduced in 1950.

Angénieux retrofocus lenses came in focal lengths of 24 mm, 28 mm, and 35 mm. The R11 28 mm f/3.5 came in 1953, followed by the R51 / R61 24 mm f/3.5 in 1957.
ZEISS Compact Zoom CZ.2 15-30 T2.9

ZEISS will preview a mock-up of their planned 15-30 mm Compact Zoom at IBC. The CZ.2 15-30/T2.9 is expected to launch in the second quarter of 2014 (NAB 2014).

This will be the third member of the successful ZEISS Compact Zoom lens family. The Compact Zooms are 100% "Made in Germany." Like the Compact Primes, they cover all the way to full frame 24x36 mm still format, which means easy coverage of the RED 5K sensor. They complement ARRI/ZEISS Ultra Prime and Master Prime lenses, using Carl Zeiss T* anti-reflective coating to reduce flare and minimize ghosting and veiling glare.

Compact Zoom CZ.2 lenses are meant to work in hostile environments. They have special weatherproof protection to resist dust, spray, heat, and cold.

The "sweet spot" of the new 15-30 zoom is for the 35mm cine format. Like the other CZ.2 Compact Zoom lenses, the 15-30 is intended for high-end features, television, 4K productions, documentaries, and still photography where focus shift is anathema (focus changes when you zoom in or out). Price is expected below 20,000 Euros. The mock up will be at the ZEISS IBC booth 11.F58. www.zeiss.com

Here are some preliminary specifications:

- Aperture range: T2.9 - T22
- Focal range: 15 - 30 mm
- Close focus distance: 0.55 m
- Horizontal angle of view:
  - Full-Frame: 100-62°
  - APS-H: 54-90°
  - Super 35: 46-79°
  - Normal 35: 41-72°
  - APS-C: 42-73°
  - MFT: 33-59°

- Length: 252 mm
- Front diameter: 114 mm
- Weight: 2600 g
- Interchangeable mounts: PL, EF, F, E, MFT

<table>
<thead>
<tr>
<th>Lens</th>
<th>Aperture</th>
<th>Close Focus ¹</th>
<th>Length ²</th>
<th>Front Diameter</th>
<th>Weight</th>
<th>AOV ³</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-30 mm (new)</td>
<td>T 2.9 to T 22</td>
<td>0.55 m / 1'10&quot;</td>
<td>252 mm / 9.92&quot;</td>
<td>114 mm / 4.5&quot;</td>
<td>2.6 kg / 5.7 lb</td>
<td>46-79°</td>
</tr>
<tr>
<td>28-80 mm</td>
<td>T 2.9 to T 22</td>
<td>0.83 m / 2'8&quot;</td>
<td>196 mm / 7.72&quot;</td>
<td>95 mm / 3.7&quot;</td>
<td>2.5 kg / 5.5 lb</td>
<td>18-48°</td>
</tr>
<tr>
<td>70-200 mm</td>
<td>T 2.9 to T 22</td>
<td>1.52 m / 5'</td>
<td>250 mm / 9.84&quot;</td>
<td>95 mm / 3.7&quot;</td>
<td>2.8 kg / 6.2 lb</td>
<td>7-20°</td>
</tr>
</tbody>
</table>

¹ Close focus distance is measured from the image plane
² Front to PL mount flange
³ AOV=Horizontal angle of view for an ANSI Super 35 Silent camera aperture (aspect ratio 1:1.33, dimensions 24.9 mm x 18.7 mm / 0.98" x 0.74")
Cinematographers’ styles are defined by many things: lighting, atmosphere, location, camera, lens, fortuitous imperfections, and by how much the image is, or is not...er...ahem...degraded.

Styles recently have become trendy, like fashion. “Get me some old Cooke Panchros like Darius.” Or, “Is Rodrigo shooting Super8 and Vintage Anamorphic?” And, “Daniel’s shooting T1.0.” But, “What about the Kubrick f/0.7 ZEISS NASA DiGiulio lenses Stephen was overheard telling Vilmos who may have whispered to Roger...we couldn’t hear, but it sounded like he was saying the lenses were like looking through a Tiffen Pro-Mist 1 plus Pearlescent 1 filter?”

Once upon a time, the ingredients of the cinematographer’s “look” were widely guessed, rarely revealed. John Alcott, BSC kept his exposure test Polaroids closely hidden against his chest like a poker player. The cinematographer’s secret sauce was guarded as closely as Colonel Sander’s Kentucky Fried Chicken recipe, reportedly transported in an armored truck. The camera truck was almost as inviolate with its sacred secret filter case. Expeditions set out for Fogal, Dior, and the fearsome Frederick’s of Hollywood to find the perfect BLT (Behind the Lens Net). Pilgrimages were undertaken to remote regions, where a Mr. Wilson sprayed acetone into the air of his workshop and deftly waved acrylic squares through the mist. Presumably, the faster the waft, the lighter the density. These Supafrosts were appallingly irregular, seemed to scratch if you even looked at them, and sometimes warped to the point where focus past 100 mm was treacherous. But we loved them.

In the never-ending search for a defining, unique, distinguishing look, the filter manufacturer was a mentor like Garrick Ollivander, maker of wands for wizards in Harry Potter. Nat Tiffen, founder of Tiffen Filters, was our Mr. Ollivander. Every film or commercial began with a call to learn what new filter Nat had created. When he came up with Pro-Mist filters that were glass, didn't scratch, didn't warp, it seemed like the invention of fire. Naturally, the Pro-Mist filter pouches were quickly relabeled with names like Pearl Mist, Pearl, or Promise—to hide the real filter name from competitors.

The quest continues in search of the unique look that defines the story, complements the script, where the actors look marvelous and the actresses are always beautiful. When we consider that Tiffen alone makes more than 2,000 different glass filters, the number of permutations of look-creation are encouraging. Even a very light grade of filter can transform a clean image into something with subtle, ineffable distinction.

Trying to describe filters is like writing about fine wines; there’s no substitute for shooting real tests with real filters, lenses and cameras intended for the production at hand.

Actually there is one helpful starting-point substitute. Tiffen Dfx Digital Filter Suite (now in version 3.0). It simulates more than 2,000 of Tiffen's popular glass filters, as well as specialized lenses, optical lab processes, grain, color correction, light sources and effects. Tiffen Dfx for Mac or Windows is available as a Video/Film Plug-in for Adobe Premiere Pro, After Effects, Apple Final Cut Pro, Motion 5 and Avid. It also comes in a still version as a Standalone (no host required) or a Photo plug-in for Adobe Photoshop, LightRoom and Apple Aperture.

A word about Dfx software vs real glass filters. The effects are remarkably similar, making Dfx a wonderful way to browse, shop, compare and select the look you're after. However, the grades of Dfx are not definitive. So a Pro-Mist 2 in Dfx Software may look closer to the Pro-Mist 1 you tested with your full-frame Canon 6D. It may be just like a Pro-Mist 2 on your Alexa with a 14 mm Master Prime. The reason is that the effect of glass filters varies with focal length and also aperture/sensor/format size. The trick is to match the filter intensity with the focal length of the lens: heavier grades for wider angles, lighter densities for tighter shots. For example, you may find a good match by using a Pro-Mist 1 with the 18 mm lens and a Pro-Mist ¼ for the 135 mm portrait close up.

So let’s get down to business, and test some of Tiffen’s latest filters as the company celebrates its 75th anniversary and keeps coming up with new ways to improve our image.

Tiffen is offering FDTimes readers a 25% discount off the individual download products of Dfx. The promo code is DXFTD13 and it runs until October 31, 2013. To get more information on Tiffen Dfx, download a free trial, and purchase with the special FDTimes promo code, go to: www.tiffensoftware.com
Cinematography Electronics

CineTape AIR

Cinematography Electronics’ CineTape Measure is the ubiquitous, universally beloved and unquestionably essential focus puller’s BFF. The distinctive “horns” are seen atop matteboxes on almost every production everywhere in the world. The ultrasonic “tape measure” continuously displays distance from your camera’s image plane to the actor. It doesn’t replace your Rabone Replica (by Bright Tangerine, from Film Tools), but actors love not having a tape in their face. And you’ll get instant confirmation on how far they missed their sacred marks.

CineTape AIR is a new accessory for wireless communication with the CineTape Measure. It is a two-way, wireless display that transmits and receives real-time information from the CineTape.

The system consists of two parts. CineTape AIR is a transceiver that plugs directly into the CineTape main control box. CineTape AIR Mobile is a remote, battery-powered wireless transceiver. They are linked by 2.4 GHz radio. Range is about 800 feet (250 m), goes through walls, not limited to line-of-sight.

Both units duplicate many of the controls and functions of the CineTape. They each have a large red LED display, LED indicators for SENSE and SENSITIVITY, and a red SELECT / ADJUST knob. There are 40 selectable channels. Integrated antennas are inside, so they are protected from damage or breakage. Battery (small rechargeable, industry standard) life is 30 hours. The CineTape AIR works with all CineTapes.

To set it up, first select the channel. Tap the CHANNEL button, rotate the red SELECT knob, push to enter or tap the CHANNEL button. Do this on both units.

Bluetooth iPhone Module

Your iPhone, iPod Touch, or iPod can be part of the CineTape System. The Bluetooth module is an option available for both transceivers and is installed by Cinematography Electronics or other authorized facilities. Download the CineTape AIR App and connect to either unit. This helpful feature expands the usefulness of the CineTape AIR.

The Bluetooth range is about 25 feet / 8 meters. That should be sufficient, since the focus puller will usually be within 25 feet of the Camera Transceiver or the Mobile Transceiver.

The CineTape AIR App shows real-time distance readings, sensitivity adjustments and brightness levels on your iPhone. The App also adds the very useful NEAR and FAR distance limit function that is adjustable over the complete measurement range, and can be independently switched on or off. For example, you’re doing an over the shoulder shot. Set the NEAR distance to just beyond the shoulder. This restricts focus measurement to the actor facing camera, not the foreground shoulder.

Larry Barton, head of Cinematography Electronics, recommends using an iPod Touch or a deactivated iPhone if you can’t remember to switch to silent mode. “Obviously a real phone ringing on set is bad,” he says. Both Larry and Thomas Barton (the developer of the CineTape AIR App) will be demonstrating the CineTape system in the Cooke Optics Booth 11.D10 at IBC.

www.cinemaelec.com
Transvideo takes on Aaton

A New Cat on the Shoulder will Purr — cradled from the shoulder

Jacques Delacoux, Président-Directeur Général (PDG) of Ithaki Group, owner of Transvideo, and now Aaton-Digital.

The Cantar Cat comfortably cradled from the shoulder of sound recordist Maurizio Argentieri. On location in Naples for “The Human Voice”.

Transvideo and Aaton are now together in the same holding company. Jacques Delacoux, Président-directeur général of Ithaki Group, owner of Transvideo, has purchased Aaton.

Aaton became Aaton-Digital. A new cat will dangle from the shoulder: Aaton-Digital is currently working on a new generation of CANTAR, the acclaimed production audio recorder. Thousands are currently in use worldwide. Aaton had ceased building it a couple of years ago to the dismay of sound recordists everywhere.

Aaton-Digital and Transvideo are working together in R&D and manufacturing to develop interesting new products for the motion picture industry.

Unfortunately for cinematographers who waited almost as long as Penelope, the long-suffering 20-year-waiting wife of Odysseus, Penelope the Delta Digital Camera has not completed her journey.

There is a long list of exciting new Transvideo and Aaton-Digital products — some of which have been seen in their labs. Transvideo has been working at a fever pitch, and their latest offerings are shown on the following pages.

I spoke with Jacques about where things are headed.

Jon Fauer: Who will service existing Aaton film cameras?

Jacques Delacoux: Aaton-Digital is servicing the cameras in Grenoble with Pierre Michoud, as was done previously.

What happens to Penelope?

We have several Penelope 35mm film cameras in our inventory. We recently sold an Xtéra.

Where are the headquarters of Ithaki, Transvideo and Aaton-Digital?

The headquarters are all located in Normandy, France.

Who will be the dealers and distributors for Cantars?

Most of today’s distributors. However the network might be partially renewed as we are looking for high performance and loyalty.

Who will repair Cantars — old and new?

Aaton-Digital in Grenoble and some skilled service centers around the world.
Sponsors and Educational Partners

Titans of the Industry
ari.com
blackmagicedesign.com
canonusa.com
teica.com
sony.com/professional

Moguls
angenieux.com
antonbauer.com
bandpro.com
cookeoptics.com
fuji.com
litepanels.com
ocon.com
prestonicinema.com
steadicam.com
tiffen.com
transvideo.eu
zgc.com

Executive Producers
abelcine.com
hawkanamorphic.com
lowel.com
manfrotto.com
nikonusa.com
panavision.com
photocineshop.com
zeiss.de

Producers
aaton.com
aja.com
artemis-hd.com
bertonevisuals.com
cartoni.com
chrosziel.com
cinemaitec.com
clairmont.com
codexdigital.com
convergent-design.com
cinematique.com
cinematic supplier.com
cinematue.com
colorimeter.com
cinematek.com
cineteq.com
cinevista.com
cineview.com
cinemage.com
cineral.com
cinestudio.com
cineunited.com
cinematools.com
cinematography.com
cinevideo.com
cinemaster.com
cinematography.com

Co-Producers
donike.com
emit.fr
be-optics.com
idcphotovideo.com
kata-bags.com
mole.com
msegrip.com
red.com
sachtler.com
schneideroptics.com
servicevision.es
tiffen.com/dfx

Associate Producers
16x9inc.com
avenger-grip.com
bebob.de
brighttangerine.com
cinetech.it
cmotion.eu
denz-deniz.com
easyfocus.at

Rental House & Production Partners
adorama.com
anandcine.com
camarasyluces.com
cinegrell.ch
fletch.com
jpfcine.cl
lemac.com.au
mustelli.com
panalight.it
photocinerent.com
rvz.fr
talamas.com
vantagefilm.com

Media & Production Partners
afcinema.com
airstar.com
bscexpo.com
cwexp.com
cinec.de
cinegearexpo.com
cinetech.de
createasphere.com
ibc.org
nabshow.com
productionhub.com
soc.org

Associate Producers

Rental Houses

Media and Production Partners

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