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

WELCOME TO CINE GEAR EXPO ATLANTA 2018

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

PINEWOOD ATLANTA STUDIOS

Talk to us:
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For further information on our studio, please visit www.pinewoodatlantastudios.com
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 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.”

Opening up New Dimensions in Quality Filmmaking.

The ZEISS Supreme Prime lenses unite cinematic large-format coverage and high speed in a small, lightweight lens. Their look is characterized by a gentle sharpness and a very smooth transition between the in-focus and out-of-focus areas. The Supreme Primes from ZEISS give the creator absolute control over the image by revealing subtle and nuanced details in deep shadows and bright highlights.

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Zeiss Supreme Prime Lenses.
Any Camera. Any Shot.
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 to 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.”
Pinewood Studios Group has recently announced that it will grow its digital services business and offer- ing 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 terabytes 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!

Pinewood to Grow U.S. Digital Services Business

Check Out Our New Products, Served Up Southern Style.

Congratulations, Cine Gear Expo, on your Atlanta debut! Stop by our booth during the show and we’ll show you some new gear, as well as our full range of technical fabrics and LED lighting accessories, including our award-winning SNAP System® products.
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 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 in 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’.

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 – Nerokhoon (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.

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 NATBT 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 PBS, and Amy’s Jar of Sand, directed by 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.

Cynthia Pushcek, ASC

Her vision for several short projects brought Cynthia Pushcek, 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, Pushcek 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.

Pushcek 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
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 own 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 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!”
CINE GEAR EXPO 2018
EXHIBITOR LIST

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

OUTDOOR EXHIBITORS

STAGE 3 EXHIBITORS

www.cinegearexpo.com
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

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 Varda – Panavision Atlanta
Michael Brown – Kodak Film Lab Atlanta
Ron Heldt – Editor/Technology Director Post Prod Supervisor - Moderator

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 in-field backup solutions to optimizing multi-bay editing workstations.

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.

American Society of Cinematographers
Dialogue with ASC Cinematographers
Moderator
Steven Poster, ASC
Panelists (subject to change):
James Neihouse, ASC
Don Burgess, ASC

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

Canon Presentation
CINE GEAR EXPO 2018 TECHNICAL AWARD WINNERS

CAMERA TECHNOLOGY

Winner: Panasonic
Inventor/Designer: Panasonic - All-Encompassing Design Team

CAMERA TECHNOLOGY: OPTICS

Winner: Carl Zeiss SBE, LLC
Inventor/Designer: Christopher Combs

CAMERA TECHNOLOGY: ACCESSORIES

Winner: Rode Microphones
Inventor/Designer: Peter Freedman and Peter Schillebeek

SOUND TECHNOLOGY

Winner: Tie Among
Inventor/Designer:

LIGHTING TECHNOLOGY: LIGHTS

Winner: DMG Lumiere by Rosco
Inventor/Designer: Nils de Montgrand and Nico Georg

SUPPORT TECHNOLOGY

Winner: Tie Among
Inventor/Designer: Tamo Plogstedt

CINE GEAR EXPO 2018 FILM SERIES WINNERS

STUDENT SHORT FILM

Winner: Pitter Patter Goes My Heart
Director: Christoph Rainer
DP: Georg Geutebrueck
Producer: Nathan Barnatt

AWARD FOR VISUAL EXCELLENCE

Winner: Excuse Me, I’m Looking for the Ping Pong Room and My Girlfriend
Director: Bernhard Wenger
Producer: Florian Bayer, Clara Koenig, Bernhard Wenger
DP: Albin Wildner

INDEPENDENT SHORT FILM

Winner: Neutral
Director: Nathan Barnett
Producer: Nathan Barnett
DP: Aaron Meister

COMMERCIAL AND MUSIC VIDEO

Winner: Man in Tie Dye
Director: Dakota Adney
Producer: Dakota Adney
DP: Dakota Adney
NFP – Booth 118
2450 Tapos Street
Simi Valley, CA 93065
United States
805-579-1900
www.nfp.com

Production Consultants and Equipment (PC&E) – Booth 109
2225 Defoor Hills Rd
Atlanta, Georgia 30321
United States
404-609-9001
www.pce-atlanta.com

ProductionHUB – Booth 119
1806 Hammerlin Ave
Winter Park, FL 32799
United States
407-679-4222
www.productionhub.com

Quasar Science – Booth 154
687 S. Anderson St
Los Angeles, CA 90023
United States
800-876-0665
www.quasaroscience.com

RATPAD Dimmers/Innovative Dimmers – Booth 151
7508 Tyrone Ave
Van Nuys, CA 91405
United States
818-786-0556
www.ratpaddimmers.com

Rosco Laboratories – Booth 151
52 Harborview Ave
Stamford, CT 06902
United States
203-325-2266
www.rosco.com

RSTVisions In Color – Booth 128
11025 Victory Blvd
North Hollywood, CA 91606
United States
818-564-1114
www.rstvisions.com

Scenex Lighting – Booth 103A
1145 Arroyo St, Unit A
San Fernando, CA 91340
United States
818-767-6899
www.scenexlighting.com

Seaco Industries, LLC – Booth 159
547 West 49th Street
New York, NY 10019
United States
914-664-5400
www.seacoperme.com

Senheiser Elec. Corp. – Booth 103
1 Enterprise Dr
Old Lyme, CT 06371
United States
www.sennheiser.com

SGFS/ShowRig – Booth 116
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Norcross, GA 30071
United States
678-916-8350

Sigma – Booth 129
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Ronkonkoma, NY 11779
United States
631-227-2017
www.sigmaphoto.com

SkyLight – Booth 141
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Sun Valley, CA 91352
United States
866.76.LIGHT
www.skylightballon.com

SmallHD – Booth 130
118 MacKinnon Drive
Suite 400
Cary, NC 27511
United States
919-459-2166
www.smallhd.com

SourceMaker – Booth 108
612 Corporate Way
Suite 1
Valley Cottage, NY 10989
United States
845-359-3944
www.sourcemakerled.com

Swisson – Booth S141
2419 East Harbor Blvd #34
Ventura, CA 93001
United States
805-443-7834
www.swisson.com

The Rag Place Atlanta – Booth S134
500 Sandy Creek Rd
Bldg 200, Suite 101
Fayetteville, GA 30214
United States
770-899-8891
www.theragplace.com

TMB – Booth S136B
527 Park Avenue
San Fernando, CA 91340
United States
818-899-8818
www.tmb.com

Vitec Production Solutions, Inc. – Booth 154
20600 Plummer St.
Chatsworth, CA 91311
United States
www.vitecgroup.com

Wamco, Inc – Booth 130
17752 Fitch
Irvine, CA 92614
United States
714-545-5560
www.wamcocom.com

Wavelength Lighting LLC – Booth S141
2403 Park Central Blvd
Desatur, GA 30335
United States
678-927-1225
www.wavelengthlightllc.com

WebCheckout – Booth 102
3703 N. Ravenswood
Suite 250
Chicago, IL 60613
United States
773-343-7325
www.webcheckout.net

Wooden Camera – Booth S135
1836 W Commerce St
Dallas, TX 75208
United States
855-966-3226
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The Blackmagic Pocket Cinema Camera 4K features controls for quickly accessing essential functions and a large 5" touchscreen for framing shots, easy focus and changing settings. You get ProRes and even native RAW recording to SD/UHS-II or CFast 2.0 cards, along with an MFT lens mount, built-in microphones, mini XLR mic input, HDMI monitoring with overlays, Bluetooth and more!

Blackmagic Pocket Cinema Camera 4K

$1,295

Learn more at www.blackmagicdesign.com