



*EQUIPMENT LIST*

**CAMERAS**

**ARRI**

**Alexa Plus**

35 format film-style digital camera  
1920 x 1080 Resolution for HD video and ProRes  
ProRes 422 (Proxy), 422 (LT), 422 and 422 (HQ): **0.75 - 60 fps**  
ProRes 4444 with 64 GB SxS PRO cards, SUP 5.0 or later: **0.75 - 60 fps**

**Alexa XT**

35 format film-style digital camera with ARRIRAW and Anamorphic recording formats.  
3168 x 1778 ProRes 3.2K, 2880 x 1620 ARRIRAW  
ProRes HD **0.75 - 120 fps**, ProRes 2K **0.75 - 60 fps**, ProRes 3.2K **0.75 - 30 fps**

**Alexa SXT Plus**

35 format film-style digital camera with 16:9, 6:5, 4:3 or Open Gate switchable active sensor area.  
16:9 Prores 4K UHD 4444XQ 116:9 ARRIRAW 3.2K 6:5 Prores 4K Cine Anamorphic 4444XQ 6:5 ARRIRAW 2.6K  
4:3 Prores 2.8K 4444XQ 4:3 ARRIRAW 2.8K Open Gate Prores 4K Cine 4444XQ Open gate ARRIRAW 3.4K  
16:9 0.75 - 120 fps 6:5 0.75 - 96 fps 4:3 0.75 - 96 fps Open Gate 0.75 - 90 fps

**Alexa Mini**

35 mm format film-style digital camera with lightweight and compact carbon body  
3424 x 1926 4K UHD, 2.39:1 2K Anamorphic 2560 x 2145 (3424 x 2202), ARRIRAW 2.8K 16:9: 2880 x 1620  
ProRes 2K 0.75 - **200 fps**, ProRes UHD 0.75 - **60 fps**, ARRIRAW 16:9 2.8K 0.75 - **48 fps**

**Amira**

35 mm format film-style digital camera  
3840 x 2160 Pro Res 4K UHD, 3200x1800 ProRes 3.2K, 2048 x 1152 ProRes 2K, 1920x1080 ProRes HD,  
2K **0.75 - 200 Fps**, 4K UHD/3.2K **0.75 - 60 Fps**, 4K UHD/3.2K in ProRes 4444 XQ **0.75 - 30 Fps**

**RED**

**Epic Dragon**

Digital still and motion picture camera  
75 fps at 6K 6144 x 3160, 96 fps at 5K 5120 x 2700, 120 fps at 4K 4096 x 2160

**Dragon**

Digital still and motion picture camera  
75 fps at 6K 6144 x 3160, 96 fps at 5K 5120 x 2700, 120 fps at 4K 4096 x 2160

**Weapon**

Digital still and motion picture camera  
75 fps at 6K 6144 x 3160, 96 fps at 5K 5120 x 2700, 120 fps at 4K 4096 x 2160  
422 HQ 4K 4096 x 2160 up to 29.97 fps, 4444 2K 2048 x 1080 up to 120 fps, 422 2K 2048 x 1080 up to 120 fps

**Panasonic**

**VariCam 35**

35 mm format film-style digital camera  
4096x2160, 3840x2160, 2048x1080, 1920x1080  
4K/UHD: Maximum 100p/120p, 2K/HD: Maximum 100p/120p



## Canon

### EOS C500

35mm digital cinema camera

4096 × 2160 (External Recording) at 59.94p / 29.97p / 23.98p, 3840 × 2160 at 50.00p / 25.00p / 24.00p

2048 × 1080 at 59.94p / 29.97p / 23.98p, 1920 × 1080 at 50.00p / 25.00p / 24.00p

### EOS C300 Mark 2

35mm digital cinema camera

4096 × 2160 (Internal Recording) 30fps, 2048 × 1080 60fps

## Sony

### PMX-F3

Super 35mm CineAlta Camera

1920 x 1080/59.94i, 29.97p, 23.98p NTSC

720p: 1 fps to 60 fps, 1080p: 1 fps to 30 fps

## Vision Research

### Phantom Flex 4k

Designed for the cinematographer, the Phantom Flex4K is a high-speed camera providing exceptional flexibility with its frame rate capabilities and by adapting to different shooting styles. The super-35mm 4K sensor provides sharp, detailed images with extremely low noise and high dynamic range. The Flex4K is capable of shooting from 15 frames-per-second (fps) up to 1,000 fps at 4K, and almost 2,000 fps at 2K/1080p.

## PS Technique

### Weisscam HS-2

The WEISSCAM HS-2 is an uncompressed digital Highspeed Camera for framerates up to 4.000fps. It is developed as a Stand-alone camera aiming especially for the needs of cinematographers. Coming with an easy workflow, two Streams (RAW + HD) via HD SDI, and cinema-style images, it is designed to offer you the freedom of shooting either in HD or RAW mode.

## Camera Support

### **Wireless Lens Control System**

#### **WCU-4 (For Alexa Mini)**

The WCU-4 is an all-inclusive hand unit offering up to 3-axes lens control. It includes a newly designed, super-smooth focus knob with adjustable friction and backlit, focus rings that are well readable in the dark. The whole unit is completely splash proof for ARRI typical reliability. The slider has its scale on the 3" display, providing clearly readable T-stop numbers.

#### **Scorpio Focus Device**

The Scorpio Focus is a wireless lens control for the control of external motors. Its market consolidation and its constant update of functions, makes it the most versatile, safest and complete, as well as the most universal for its adaptation to any kind of cameras and lenses.

#### **Bartech Device Transmitter**

The BarTech Focus Device, or "BFD", was created in 1999 to fill the need for a powerful, accurate wireless follow focus system that was affordable. It was designed to be as compatible as possible with existing systems (Seitz, WRC-4) and motors (Heden, CPC) to allow operators with existing systems to upgrade to superior performance with a minimum of expense.

### **Wireless Video Transmission**

#### **Teradek Volt Pro TX**

Transmit uncompressed 1080p video wirelessly over 300 feet with the Teradek Bolt Pro 300 3G-SDI Wireless Transmitter-Receiver Set. Included in this set are a Teradek Bolt 300 transmitter and receiver both equipped with 3G-SDI ports. The units in this kit are compact and feature internal antennas so they can fit on your camera rig and in your video village, DIT cart, or director's monitor rig.

#### **IDX Cam Wave System**

The **IDX CW-5HD Cam-Wave HD** is a wireless transmitter and receiver designed to connect HD video cameras to either a monitor or recording device. The system produces an uncompressed signal without the need to run any pesky cables, at a range of up to 150'. The transmitter can run off 1 V-Mount series battery or function off DC power through its 4-pin XLR input. Weighing in at a little over 1.8 lbs, the CW-5HD provides premium high definition wireless support without adding additional bulk to the entire camera.

#### **Paralinx Ace**

The Paralinx Ace wireless video transmission system is the latest addition to the Paralinx family. Featuring realtime, uncompressed, wireless HD video and available with either SDI or HDMI input/output this compact, rugged, lightweight system is the ultimate short-range wireless solution for professional filmmakers.

#### **Transvideo Starlite RF**

Transvideo presents the new StarliteRF, a 5" OLED wireless monitor based on StarliteHD5 core technologies with a built-in wireless receiver. Small and lightweight, it operates on the 5.8Ghz ISM band, has a top mounted antenna, and a Sony prosumer battery connection at the back. The wireless video connectivity incorporated is without latency, with low loss and without any transmission delay. Free of cables, lightweight and with all the reliability, accuracy and fine engineering that Transvideo build into their products, it is the perfect choice for directors, assistant directors, focus pullers and DOPs.



### **Shape Icon Monitor Holder**

SHAPE ICON director's kit is based on a universal bracket system that will secure the position of your monitor with a 1/4-20 captive screw. The monitor support allows the possibility to install a PARALINK or TERADEK wireless data receiver and an ANTON BAUER or V-Mount battery plate. This product offers a perfect handheld solution for directors to carry around.

### **Special Rigs**

#### **Glidecam 4000 Pro**

The Glidecam 4000 Pro is a hand-held camcorder stabilizing system designed for cameras weighing from 4 to 10 pounds. Enter a realm where you are free to move with your camera; panning, tilting, booming or running without any camera instability or shake. Enter a place where super-smooth tracking shots, and the ability to shoot fluid traveling shots from moving vehicles are not just possible, they're a way of life. This is the world of the Glidecam 4000 pro.

#### **Easy Rig Cinema 3**

Cinema 3 gives you the advantages of both a handheld and tripod mounted camera; i.e. with the speed and mobility of the handheld camera you can still achieve steady pictures. It also has improved steadiness because of the integrated hip and back support. Cinema 3 relieves your back and shoulders. The load is redistributed to the hips so that you can concentrate on the actual filming. You won't suffer from a strained back or shoulders as you would from normal handheld shooting and you will be able to work for longer periods of time.

#### **Steady Cam System**

Over the past 3 decades, Steadicam has been an invaluable, dynamic production tool in the industry. New generations of Steadicam Camera Stabilizing Systems have been comprehensively redesigned to unleash endless creative possibilities. Tiffen offers you a complete line of state-of-the-art models to meet your film and video needs.

Tiffen is committed to support the needs of the motion picture, broadcast and professional imaging industries with the latest state-of-the-art steadicam technology to meet your film and video needs.

#### **Movi 10**

The M10 is custom designed and custom built. The brushless motors are the perfect blend of performance and weight while the entire rig runs virtually silently. The M10 gives filmmakers total control over the stabilizer with multiple modes for single operators and dual operators.

#### **DJI Ronin**

DJI Ronin is a 3-Axis Stabilized handheld gimbal system developed for the filmmaking professional. The DJI Ronin marks a generational leap in camera stabilization technology. Its custom sensors, powerful motors and advanced algorithms put world-class precision in your hands.

#### **The Clutch Shoulder Rig**

At the heart of RED's new Rail Hardware System is a package that includes all components necessary for operating a RED camera on the shoulder. THE CLUTCH Shoulder Rig comes with a Mounting Plate [DSMC] for EPIC and SCARLET configurations. THE CLUTCH is compatible with the RED ONE when using the RED ONE Riser Plate at 8 lbs., THE CLUTCH Shoulder Rig provides perfect balance, versatility and function to suit every user's needs.

#### **Shape Shoulder Mount**

The unique SHAPE DOUBLE QUICK HANDLE ROD BLOC patented quick-lock button technology features two SHAPE handles that can rotate individually on a 360° axis, 2 levels of push buttons, a bracket with ROD BLOC and 2 arms. Providing a very solid grip, the SHAPE DOUBLE QUICK HANDLE ROD BLOC can be inserted in the front rods of any camera support offering a 15mm rod system.

## Accessories

### **6x6 Matteboxes**

#### **Arri MB 14**

The MB-14 is a production matte box for 19 mm or 15 mm studio support, designed for wide-angle and large diameter lenses. Maximum filter size 6.6" x 6.6" / round 6". Standard configuration with 4-filter stage; several other filter stages possible. One of each filter frame pair toothed for operation by knob or flexible shaft Swing away 90° to the front, with top / bottom and side flags, set of masks and French flag holder.

#### **Arri SMB-1 (For Anamorphic)**

The Studio Matte Box SMB-1 supports filter sizes up to 6.6" x 6.6". It is designed for use with bigger wide-angle prime lenses and also with zooms. The SMB-1 Tilt has an exclusive, integrated tilt module and all versions benefit from stackable filter stages, allowing quick reconfiguration. Uniquely, both 4:3 and 2:1 ratio sunshades are available, optimized respectively for spherical and anamorphic filming. The SMB-1 covers the full ALEXA sensor area and allows the Master Prime 12 mm to be used with a 2-filter-stage, the Ultra Prime 10 mm with a 1-filter stage, and the Ultra Wide Zoom UWZ 9.5-18 mm with a 1-filter stage.

#### **LMB-6**

The ARRI LMB-6 2 Stage Clamp-on Mattebox offers all the features of the LMB-25 for the larger-size filters, up to 6.6" x 6.6". The LMB-6 can be used with wide angle lenses and large front diameter zoom lenses such as Optimos.

### **4x5.6 Matteboxes**

#### **MB 114**

MB-114 Clip-on Matte Box fits 114mm diameter lenses, and it includes adapter rings that allows you to step down to a variety of smaller lens sizes. While the non-rotating filter stages do not use trays, simply drop in your 4x5.6 size filters, there are knobs on the side to lock the filters in place.

#### **Misfit Tangerine**

Misfit Tangerine is a 4x5.65 Clamp-on matte box. Misfit is designed to be ultra compact and lightweight, yet has the field of view to cover wide lenses. Combining adjustable lightweight flags with 2-stage to 3-stage flexibility, Misfit retains the simplicity of a clamp-on matte box, and adds a range of innovative features.

### **Multi-format Broadcast Monitor**

#### **17" TV Logic**

TV-Logic Multi-Format HD/SD LCD video monitors offer the performance and operability expected of displays in modern broadcast, film and editing systems. Supporting HD-SDI signals including 3G formats, SD-SDI, DVI and HDMI formats, and also offering professional display of analogue component and composite video formats, the range boasts impressive user features and specifications.

TV Logic monitors all feature easy to use on-screen-menus for adjustment of all standard parameters such as aspect ratio, brightness, contrast etc. and many features not found on other display monitors. A wide range of safe area and other markers is in-built together with all the features one might need - audio de-embedding, audio level displays, dynamic UMD, CC decoding, timecode display and many more. Functions are accessed from the front panel by illuminated switches.

### **Viewfinder Monitors**

#### **5.6" TV Logic**

TV-Logic 5.6" is a lightweight compact viewfinder monitor that packs a lot of functionality into a convenient slim form-factor that won't unbalance a small camera rig. The VFM holds a 1280x800 LCD display and will accept video from most common sources, with Composite, S-Video, Component, HDMI, and 3G-SDI input compatibility. For using HDSLRs in a more professional capacity, the HDMI signal can be converted and looped through the SDI output—at 720p resolution—for connecting to pro-level monitors or other on-set or studio equipment.

### **5" Transvideo Starlite HD (For Alexa Mini)**

Transvideo Starlite HD 5" On-Camera Monitor/Recorder is an all-in-one monitoring and recording solution designed to keep apace of the decreasing size of video cameras. Built into a machined aviation-grade case barely larger than a smartphone and weighing less than half a pound, the Starlite HD is easy to transport and easy to use. It features an OLED touch panel screen that displays the image and allows you to interact with the monitor. Built into the monitor are display tools such as Waveform, Histogram, Vector scope, and 1-to-1 pixel.

## **Video Converters**

### **Redbyte Decimator 2**

The Decimator 2 is a miniature (3G/HD/SD)-SDI converter to both HDMI and NTSC/PAL with simultaneous scaling on both outputs and De-Embedded Analogue Audio.

### **Blackmagic Design Miniconverter**

Mini Converter SDI to analog supports all SD and HD input formats up to 1080p60 and includes a down converter for when you need to convert from HD to standard definition analog formats such as s-video and composite. Audio can be de-embedded to balanced analog or AES/EBU. Mini Converter SDI to Analog is ideal for converting to older analog equipment when you don't need the extra cost of the 6G-SDI 4K model.

### **AJA HD10MD4**

The HD10MD4 down-converts HD-SDI video to standard definition SDI and analog component/composite video utilizing AJA's high-quality full 10-bit data path and multi-point interpolation to produce broadcast quality down-converted video.

## **Video Recorders**

### **AJA Ki Pro**

The AJA Ki Pro is a tapeless, file-based video recorder that captures and records in ready-to-edit ProRes and DNxHD codecs, in 10-bit 4:2:2 full-raster files, and onto HDD or SSD storage modules. 10-bit 4:2:2 color depth provides superior dynamic range, original picture representation, and flexibility in adjusting color and balance in post.

### **AJA Mini Ki Pro**

The Aja Ki Pro Mini Compact Field Recorder adds extreme portability to the Ki Pro family. Bringing a file-based workflow to any production to be edited on Final Cut Pro, this miniature field recorder not only records edit-ready Apple ProRes footage from any SDI or HDMI video camera, it does so on easily available Compact Flash cards. Its small form factor allows it to be mounted on a tripod or camera with industry-standard adapters, while its powerful support of both SD and HD recording--via both SDI and HDMI--makes it an invaluable tool for on-set digital capture.

### **AJA Ki Pro Quad**

The AJA Ki Pro Quad 4K Solid State Recorder ingests raw footage from a camera, and performs up to all three of the following functions simultaneously: stores the footage to an SSD, transfers the footage to a RAID or Thunderbolt-enabled computer, and outputs the footage to up to two displays for monitoring. Footage can be captured RAW and in 4K, Quad HD, 2K, and HD resolutions. Captured RAW, it can be transferred RAW to a RAID or computer. Color depth supported is 10-bit 4:4:4 and 10-bit 4:2:2. In cases of storing to an SSD, the Ki Pro Quad can record in 4K, 2K and HD ProRes formats, which are friendly to Final Cut, Premiere and Avid. Two SSD slots are available.



### **Tripods/Fluid Heads**

Cartoni C40  
Cartoni Master Series  
OConnor 2575c  
OConnor 2575d  
Cine 30HD  
OConnor 2560 Ultimate  
Sachtler Video 20  
Sachtler Studio 9+9 Standard Tripod  
Ronford Standard Tripod  
HD Sachtler Standard Tripod  
Sachtler Baby Tripod  
Ronford Baby Tripod  
Sachtler Cine 2000 Short Tripod  
Cartoni Dutch head

### **LENSES**

#### **ARRI**

##### **Ultra Prime**

Ultra Prime Lenses have the widest focal range of any prime lens set available to cover every cinematic need.

16mm, 24mm, 32mm, 50mm, 85mm, 135mm, 180mm/ T1.9  
8R 8mm/ T2.8, 10mm/ T2.1, 12mm/ T2, 14mm/T1.9

##### **Master Prime**

The Master Prime Lenses finally realized a cinematographer's dream: lenses that are both fast and have an optical performance surpassing that of all standard speed primes. The Master Prime Lenses open up new creative opportunities, making shots possible that would have been considered impossible before.

16mm, 25mm, 35mm, 50mm, 75mm/ T1.3  
135mm/ T1.3, 150mm/ T1.3

##### **Master Anamorphic**

A range of high-performance prime lenses, the ARRI/ZEISS Master Anamorphic series represents a significant step forward in the technology and practicality of anamorphic cinematography for 35 format digital and film cameras.

For the first time, a perfect combination of compact size, minimal weight, very high speed and exceptional optical design with minimal distortion has been achieved in a set of anamorphics. With beautiful out-of-focus backgrounds and a smooth, cinematic look, the Master Anamorphic lenses are as fast and easy to use on set as other modern cine lenses.

35mm, 50mm, 75mm, 100mm/ T1.9

## **Leica**

### **Summicron-C**

Modern lenses with a classic look. The T2.0 Leica Summicron-C prime lenses are built with high ASA/ISO digital cameras in mind, offering plenty of depth of field and performance while maintaining a compact size. Advances in cine lens design allow the Summicron-C lenses to be smaller and more compact than other lenses with comparable performance. Only 101mm long and weighing between 1.3 - 1.6kg, these lenses are perfect for stabilized rigs, aerial cinematography, underwater cinematography and stereoscopic 3D. Each lens offers an image circle wider than 35mm in diameter, big enough to easily cover the newest sensors from ARRI or other camera manufacturers.

18mm, 25mm, 35mm, 50mm, 75mm, 100mm, 135mm/T2

## **Cooke**

### **S4/i**

16mm, 25mm, 35mm, 50mm, 75mm, 135mm, 180mm/T2

Award winning Cooke S4/i Prime Lenses were designed and developed in close technical collaboration with industry professionals. They are color-matched and compatible with Cooke's, 18-100mm T3.0 and 25-250mm T3.7, 15-40mm, T2.0 CXX zoom lenses and the SK4 16mm lenses.

Cooke S4/i optics offer superb optical and mechanical performance, control of flare, distortion, veiling glare and spherical aberrations at full aperture. The cam-type focus mechanism allows for smooth focus adjustments. Modular construction increases ease of maintenance and serviceability. All of our Cooke S4/i Prime lenses (and CXX zoom lens) are now supplied equipped with /i Technology, as of February 2005. S4/i lenses are designed for all PL mounted professional motion picture film and electronic cameras. The /i Technology provides cinematographers and camera operators with vital information on lens setting, focusing distance, aperture and depth-of-field, hyperfocal distance, serial number, owner data, lens type and focal length in both metric and footage measurements. For zoom lenses, the zoom position is displayed.

### **5i**

18mm, 25mm, 32mm, 50mm, 75mm/T1.4

See in the dark -- with T1.4 speed and a focus ring that illuminates when you need it. External lamps are no longer necessary for the focus puller to see in the dark because this new design incorporates a simple on/off and dimmer to adjust the level of illumination desired on the aperture ring. You now have the visibility you need without affecting the light coming into the camera.

Cooke 5/i optics offer superb optical and mechanical performance, control of flare, distortion, veiling glare and spherical aberrations at full aperture. The cam-type focus mechanism allows for smooth focus adjustments. Modular construction increases ease of maintenance and serviceability.

Cooke 5/i Prime Lenses were designed and developed in close technical collaboration with industry professionals. They are colour-matched and compatible with Cooke S4/i, Panchro by Cooke, CXX 15-40 mm T2 S4/i Zoom, 18-100mm T3.0 and 25-250mm T3.7 and the SK4 16mm lenses.



**Anamorphic/i**

32mm, 50mm, 75mm, 100mm/T2.3

All of the anamorphic characteristics demanded by filmmakers today with the Cooke Look® and oval bokeh. That's the **Cooke Anamorphic lens/i** Look. Images beautifully rendered for film and especially suited for use with digital cameras. Exceptionally well corrected aberrations over the entire image area – astigmatism, lateral and longitudinal color – that will render shape, form and soul to your images. While the “look” is crucial, precision engineering and seamless integration with other equipment is equally important. The Anamorphic/i, T2.3 primes in seven focal lengths are color matched to our S4/i, 5/i and miniS4/i lenses.

Superb optical and mechanical performance. Distortion, veiling glare, flares, and all aberrations are controlled at all apertures over the whole field of view. Like the S4/i, 5/i and miniS4/i primes, the cam focus mechanism allows for smooth focus adjustments. Modular construction increases ease of maintenance and serviceability.

**MK II**

25-250mm/T3.9

The Cooke 25-250mm MKII T3.9 is a PL mount zoom lens.

Cooke 25-250mm MKII offers the classic “Cooke look” and has a medium size body with an impressive range. It is 1-foot-long with a weight of 10.6 lbs. The Cooke 25-250mm zoom lens has a close focus of 5'6". Its front diameter is 121mm.

**Zeiss Super Speed**

18mm, 25mm, 35mm, 50mm, 85mm/T1.3

Zeiss Super Speed Prime lenses have been in use for over 30 years, and even though they are no longer manufactured, they are still a great choice for many a project, adding experience and personality to the image. Their extremely fast aperture of T1.3, small body and flattering image rendition, make them a favorite of many cinematographers.

**Innovision****Probe Lens II Plus**

16mm, 20mm, 28mm, 40mm, 12mm/T6.3

The Probe II features high resolution glass elements and relay optics for images with remarkable edge-to-edge sharpness, flat field, and extreme depth of field. State-of-the-art multiple coatings provide sharp, low dispersion images.

**Angenieux****Optimo 12x**

24-290mm/T2.5

The Optimo 12x 24-290mm features a new optical design that eliminates breathing and ramping, and offers superior levels of optical performance across its entire zoom range. The Angenieux Optimo 24-290mm T2.8 Zoom weighs 24.25 lbs with a front diameter of 162mm and close focus at 4'.



### **Optimo 12x**

28-340mm/T2.9

The Optimo 28-340mm features a new optical design that eliminates breathing and ramping, and offers superior levels of optical performance across its entire zoom range. The Angénieux Optimo 28-340mm T3.2 Zoom weighs 24.4 lbs with a front diameter of 162mm and close focus at 4'.

### **Optimo**

15-40mm/T2.6

The Optimo 15-40mm features a new optical design that eliminates breathing and ramping, and offers superior levels of optical performance across its entire zoom range. The Optimo 15-40mm T2.6 Zoom weighs 4.2 lbs with a front diameter of 114mm and close focus at 2'.

### **Optimo**

45-120mm/T2.8

The Optimo 45-120 is a PL mount zoom lens designed for 35mm film cameras and digital cameras. Angénieux Optimo 45-120mm T2.8 Zoom weighs 4.3 lbs with a front diameter of 114mm and close focus at 3'1".

### **Optimo DP**

16-42mm, 30-80mm/T2.6

The Angénieux Optimo DP (Digital Production) Lenses are highly versatile zoom lenses for use with large format digital production cameras. The Optimo DP Series lenses deliver superior optics with the functionality and ergonomic design DP pros demand.

### **Optimo Style**

25-250mm/T3.2

The Optimo style family of zoom lenses inherits the virtues of the famed Optimo Cine lenses, offering extra production efficiency and system compatibility. The Optimo Style family is initially comprised of two light weight zoom lenses with an optional motorization system, and a 10x zoom lens inspired by the legendary Angénieux 25-250mm zoom. All Optimo Style lenses are carefully manufactured to achieve a resolution of 4K and beyond, making them a sound investment for years to come.

### **HR**

25-250mm/T3.5

The Angénieux 25-250mm HR T3.5 offers a wide range with a medium-sized body, a good aperture, and a medium weight of 10.5 lbs. It is a high-quality and reliable zoom lens well-suited for a variety of shots.

### **HR**

17-102mm

The Angénieux 17-102mm HR T2.9 is a zoom lens that offers a great range with very little breathing and no iris ramping, allowing the lens to be used for a wide variety of shots.

### **Anamorphic**

56-152mm/T3.6

Optimo 56-152 Short Anamorphic Zoom is a light and compact anamorphic zoom lens.

The Angénieux A2S zoom lenses blend perfectly not only with the complete range of Angénieux lenses, but also with most spherical and anamorphic prime lenses of the market. The cylindrical optical elements are integrated in the rear part of the lens. Their unique mount design allows a quick swap between PL and PV mounts and the focus scale ring is easily interchangeable from feet to meters.

## **Canon**

### **Cine-Servo17-120mm/T2.95**

The CINE-SERVO 17-120mm T2.95-3.9 lens provides cinematographers and broadcast operations with a compact, lightweight design (only 6.4 lbs.) using Canon optical elements, while offering outstanding performance and reliability in professional shooting environments.

The new lens is fully 4K-ready, with a high optical resolution and support for Super35mm large-format cameras. An 11-blade aperture diaphragm helps ensure an artistic and beautiful representation of out-of-focus areas (or “Bokeh”).

The lens also features a high 7x zoom magnification, wide focal length range of 17mm to 120mm, and a 180° smooth rotating focus ring. Acknowledging that broadcasters often need to control zoom, focus and iris/aperture in different ways than filmmakers, Canon has developed this zoom lens with full external servo control for drama, documentary and other broadcast productions.

## **Schneider Optics**

### **S2000 Periscope SYS MKII**

90° View/ T4

Designed to fulfill the demands of 35mm feature and commercial work, the Series 2000 Mark II T4 Periscope represents a remarkable advancement in the optical fidelity and usefulness of periscopic relay systems. While ideal for shooting miniatures and tabletop setups, the Periscope is equally at home on location — where lighting conditions are less easily controlled.

## **FILTERS**

### ***SCHNEIDER***

#### **6.6 x 6.6**

**81 EF**

**85 Flat**

**Classic Soft 1/8, 1/4, 1, 2**

**Clear Sapphire Blue Grad S.E. 1, 2, 3**

**Flat ND 3, 6, 9**

**Flat ND 1.2, 1.5**

**Hollywood Black Magic 1/8, 1/4, 1/2, 1, 2**

**ND Grad S.E. 3, 6, 9**

#### **4 x 5.6**

**Flat ND 3, 6, 9**

**True Polarizer**

**Circular True Polarizer**

#### **138**

**Close Up Diopter 1, 2**

**Polarizer Revolving**



**TIFFEN**

**6.6 x 6.6**

**80 B**

**81 EF**

**85 Flat**

**85 N 3, 6, 9**

**85 Polarizer**

**Black Promist 1/8, 1/4, 1/2, 1, 2, 3**

**Clear Blue Grad S.E. 1, 2, 3, 4, 5**

**Coral 1/2, 1**

**Clear Glass**

**Clear Sunset Grad S.E. 1, 2, 3**

**Enhancing Filter**

**Flat ND 3, 6, 9**

**I.R. ND .30, .60, .90, 1.20, 1.50, 1.80, 2.10**

**ND Grad S.E. 3, 6, 9**

**ND Grad H.E. 3, 6, 9**

**Polarizer**

**Soft FX 1/2, 1, 2, 3, 4**

**Softnet Black 1, 2**

**Star Filter 4pt 2mm**

**Streak 2mm, 3mm**

**Warm promist 2**

**Warm Soft FX 1/2, 1**

**5 x 6.6**

**85 Flat**

**Black Promist 1/4, 1, 2**

**Clear Blue Grad 4 S.E.**

**Clear Coral S.E. 1, 2**

**Clear Cyan 4 S.E.**

**Clear Pink 4 S.E.**

**Clear Red 4 S.E.**

**Clear Yellow 2 S.E.**

**Clear Green S.E.**

**Enhancing Filter**

**Flat ND 3**

**Polarizer**

**Soft FX 2**

**White Promist 1/8, 1/2, 1, 2, 3**



**4 x 5.6**

**81 EF**

**Black Promist** 1/8, 1/4, 1/2

**Black Satin FX** 1/4, 1/2, 1, 2

**Clear Sunset Grad S.E.** 1, 2, 3

**Digital Diffusion FX** 1/4, 1/2, 1, 2

**Flat ND** 3, 6, 9

**I.R. ND** .30, .60, .90, 1.20, 1.50, 1.80, 2.10

**ND Grad S.E.** 3, 6, 9

**Polarizer**

**Polarizer 4 1/2**

**Soft FX** 1/2, 1, 2

**3 x 3**

**85 Flat**

**Black Promist** 2, 3

**Diffuser** 1, 2

**F1 Filter**

**Flat ND** 6, 9

**Low Contrast** 2, 3

**Polarizer**

**Soft FX** 2, 3, 4

**Star Filter** .4

**White Promist** 1, 2, 3

**LIGHTS**

**HMI**

***ARRI***

**ARRI Arrimax**

18kw AC 160-225V

12kw AC 160-225V

**ARRI Fresnel**

18kw AC 160-225V

**ARRI Daylight Compact Fresnel**

200w AC 75V

575w AC 95 V

1.2kw AC 100V

2.5kw AC 115V

4kw AC 200V

6kw AC 125V

12kw AC 160V



**ARRI Arrisun**

575w AC 95 V  
1.2kw AC 100V  
2.5kw AC 100 - 240V  
4kw AC 115 V  
6kw AC 125 V  
12kw AC 160 V

**ARRI M-Series**

**M40** 2.5kw AC 115-220V  
**M18** 1.8 kw AC 100-140V  
**M8** 800w AC 90-130V

**ARRI True Blue D- Series**

**D5** 575w AC 95V  
**D12** 1.2kw AC 100V  
**D25** 2.5kw AC 115V  
**D40** 4kw AC 200V

**K5600**

**Joker Bug 200**

200w  
AC 90-265V  
DC 14.4-30V

**Joker Bug 400**

400w  
AC 90-132V

**Joker Bug 800**

800w  
AC 90-132V

**Joker Bug 1600**

1.6kw  
AC 120V

**DEDOLIGHT**

**DLH200DT**

200w  
AC 90-260V

**DLH400DT**

400w  
AC 90-264 V



**BRIESE**

**Focus 180**

Diameter: 180cm

4kw Daylight

**Focus 220**

Diameter: 220cm

4kw Daylight

**ETC**

**Source Four Lantern Light**

Daylight

**TUNGSTEN**

**ARRI**

**ARRI True Blue T- Series**

**T1**

1kw

AC 230V

**T2**

2kw

AC 120-230V

**T5**

5kw

AC 120-230V

**ARRI Studio T**

**T12-**

12kw

AC 230 V

**T24**

24kw

AC 230 V

**ARRI Fresnel**

300w AC 120-240V

650w AC 120-240V

1kw AC 120-230V

2kw AC 120-230V

5kw AC 120-230V

10kw AC 230 V

12kw AC 230 V



**CMB FILM SERVICES, INC.**

**ARRILite Plus**

**750 Plus**

750w  
AC 100 - 240 V

**2000 Plus**

2kw  
AC 220 - 240 V

**ARRILite Open Face**

2kw  
230 V

750w  
230V

***MOLE- RICHARDSON***

**6 Par Bank**

1kw-6kw  
AC 120-240V

**9 Par Bank**

1kw-9kw  
AC 120-240V

***DEDOLIGHT***

**3-Light Kit (Aspheric)**

150w  
AC 120V

***BRIESE***

**Focus 220**

Diameter: 220cm  
2kw/5kw Tungsten

***ETC***

**Source Four Lantern Light**

Tungsten





**FLUORESCENT**

***KINO FLO***

**40s**

52 x 13 x 3.5" w/6.5" barndoors

11.5 lb (5.2kg)

F75 / T12

4ft 4Bank

AC 100-240 V

**20s**

27 x 13 x 3.5" w/6.5" barndoors

7.5 lb (3.4kg)

F40 / T12

2ft 4 banks

AC 100-240 V

**Single**

52 x 4.5 x 3.5" w/3.5" barndoors

4.3 lb

F75 / T12

4ft 1 bank

AC 100 - 240 V

**Mega Double**

97 x 7.5 x 3.5" w/ 3.5" barndoors

10 lb (4.5kg)

F120 / T12

8ft 2 banks

AC 100 - 240 V

**Tegra 4 Banks DMX**

52 x 13.5 x 6" w/ 6.5" barndoors

19 lb (8.6kg)

4 x 75W T12

4ft 4 banks

AC 100 - 240 V

**Flathead 80 DMX**

51 x 24 x 4"

27lb (12kg)

F75 / T12

2x 4 bank ballast

AC 110-120V

**Blanket- Lite 6x6**

80 x 80 x 11"

72.5 lb (32.6kg)

F100/T12

6ft 16 lamps

AC 120V



**ParaBeam DMX 400**

24.5 x 24 x 8.0" (62 x 61 x 20.5 cm)  
22.5 lb (10.2 kg)  
4x 55W CFL  
120VAC

**VistaBeam DMX 600**

37.5 x 36 x 8.5" (95.5 x 91.5 x 21.5 cm)  
140 lb (63 kg)  
6- Compact, single ended 96W/CFL  
AC120V

**Diva-Lite 415**

26 x 12 x 6.0"  
14.2 lb (6.4kg)  
4 x 55W CFL  
AC 100-240V

**BarFly**

BarFly 400  
16 x 18.8 x 2.5"  
7.3 lb (3.3kg)  
F55/QFL  
AC 120V

BarFly 200  
16 x 9.5 x 4.5"  
7.5 lb (3.5kg)  
2 x 55W QFL  
AC 120V

BarFly 100  
16 x 6 x 2.5"  
3.2 lb (1.4kg)  
F55/QFL  
AC 120V

**Kamio Ring Light**

10 x 9 x 2.5"  
1.2 lb (0.5kg)  
FC20/T5  
DC 12-24V

**Mini-Flo**

11 x 2.5 x 3"  
0.4 lb (0.2kg)  
F6/T5  
DC 12V



**ROLOLIGHT**

**Softbox**

8lamps  
15 inches  
AC 120 V

**LED**

**KINOFLO**

**Celeb**

Celeb 200  
24 x 14 x 5"  
15 lb (6.8kg)  
AC 100-240 V  
DC 18-28 V

Celeb 400  
45 x 14 x 5"  
26 lb (12kg)  
AC 100-240 V  
DC 18-28 V

**Select**

Select 30  
40.5 x 10.5 x 3.5" w/ 6.5" barndoors  
12 lb (5kg)  
AC 100-240 V  
DC 18-36V

Select 20  
26.5 x 13 x 3.5" w/ 6" barndoors  
10 lb (4.5kg)  
AC 100-240 V  
DC 18-36V



**ARRI**

**L7-C**

7" (175 mm)  
18 lb (8.2 kg)  
AC 100 - 250 V

**Skypanel S60- C**

25.4 x 11.8" (64.5 x 30 cm)  
26.5 lb (12 kg)  
AC 110 - 240 V  
DC 23 - 36 V

**Skypanel S120-C**

400W  
7.3 x 5.5 x 5.5"  
11 lb (5.0 kg)  
AC 110 to 240 V  
DC 23 - 36 V

**NILA**

**Varsa**

7 x 6.5 x 7" / 178 x 165 x 178 mm  
10 lb / 4.5 kg  
AC 90 to 305 V  
DC 10 to 18 V

**Boxer**

10 1/8 x 10 1/8 x 8"  
24 lb / 11 kg  
AC 90V-305V  
DC 18-28V

**ALADDIN**

**Fexlite 1**

30 x 30cm x 8 mm  
380g  
AC 100- 240 V  
DC 12-15 V

**LITEPANELS**

**Micro Lite**

3.3 x 1.5 x 3.3"  
0.85 lb  
DC 6V from 4 AA Batteries  
5-12VDC from Optional Source (AC Power Adapter)

**MiniPlus**

6.83 x 2.30 x 1.18"  
9.6 oz (0.36 kg)  
AC 100-240V  
10-30VDC



**FILEX**

**3- Light Kit**

P360 Vari-color LED Heads

24 x 16" x 10" (61 x 41 x 26 cm)

36 lb (16.3 kg)

AC/DC Power options (P360 12-28V DC)

**ROSCO**

**LitePad Kit**

**Lite Pad 12x12**

12 x 12 x 0.3"

4 lbs (1.8kg)

AC 120V

DC 12V

**Lite Pad 6x12**

6 x 12 x 0.3"

3.5 lbs (1.6kg)

AC 120V

DC 12v

**DEDOLIGHT**

**Felloni**

24W

12X12X3"

AC 100 – 240 VAC

DC 10 – 16.8 VDC

**GRIPS**

**LIGHTING CONTROL**

**LANTERNS & SOFTBOXES**

**Chimera Daylite Plus**

Small

24x32"

**Chimera Standard Lantern w/ Skirt**

20" Diameter

30" Diameter

**Chimera Pancake Lantern w/ Skirt**

Medium 35" Diameter 17" Depth

Large 48" Diameter 19" Depth

**Chimera OctaPlus**

84" Diameter

27" Depth



**Chimera Quartz Plus**

Medium 36x48"

Large 54x72"

**Chimera Daylight Plus**

Large 54x72"

**Chimera Daylight Senior Plus**

Large 54x72"

**Pancake and Standard Light Boom Kit**

- 1 Standard Light Boom (3800) with 18" Extension
- 2 Counterweight Bags (Empty, capable of 15 lbs. of lead shot)
- 1 Chimera Large Pancake Lantern with Skirt
- 1 Chimera Triolet with Stand Adapter and Quick-Release Ring

**SURVIVAL KIT**

**Matthews Scim/Flag Survival Kit**

- 18"x24" Flags
- 18"x24" Single Black
- 18"x24" Double
- 18"x24" Artificial Silk
- 18"x24" Wood Cucoloris
- 24"x36" Wood Cucoloris
- 18"x24" Cello Cucoloris
- 24"x36" Cello Cucoloris
- 24"x36" Flags
- 24"x36" Single Black
- 24"x36" Double Black
- 24"x36" Artificial Silk

**Matthews Dots & Finger Survival Kit**

**Dots**

- 3, 6, 10" Single- Black
- 3, 6, 10" Double- Black
- 3, 6, 10" Solid
- 3, 6, 10" Artificial Silk

**Fingers**

- 2 x 12" Single- Black
- 4 x 14" Single- Black
- 2 x 12" Double- Black
- 4 x 14" Double- Black
- 2 x 12" Solid
- 4 x 14" Solid
- 2 x 12" Artificial Silk
- 4 x 14" Artificial Silk

**REFLECTORS**

**MATTHEWS 4x4**

Silver



**LOCAL 3x3**

Silver / Mirror

**Flexfel**

Round

**Wescott**

4 & 1 - 14 x 72"

**PHOTOFLEX**

**Flexible Reflector**

Medium

**Photoflex- Multidisc**

5 & 1

**CLOTH BACKINGS**

**Chroma Cloth**

**20 x 30**

Blue, Green, Back to Back

**20 x 20**

Blue (Local), Green, Digital Blue, Digital Green

**12 x 12**

Blue, Green, Digital Blue, Digital Green

**Black Backings**

20 x 30, 20x20, 15 x 20, 12 x 12, 6 x 6, 4x4

**Blue Backings**

18 x 24, 13 x 13, 12 x 12

**White Backings**

15 x 20, 20 x 20, 12 x 12

**OVERHEADS & BUTTERFLIES**

**20 X 20 Ft. Frame w/ Silk**

Grid Gloth, Griffolin, Lame (Silver), Lame (Gold), Single Black Net, Double Black Net, Griffolin (T55), Matthbounce, Silent ¼ Grid, Silent Grid Cloth, Silent Light Grid, H Light, Muslin Bleach, Silk (Local)

**12 x 12 Ft. Frame w/ Silk**

Matthflector, Griffolin, , Lame (Silver), Lame (Gold), Single Black Net, Double Black Net, Griffolin (w,w ; b/w) T55, Matthbounce, Silent ¼ Grid, Silent Grid Cloth, Silent Light Grid, H Light, Muslin Bleach, Silk (Local), Rocket Griffolin, Rocket Flector, White Net (Double, Single), China Black Silk, No Seam Bleached Muslin, Unbleached Muslin

**6 x 6 Ft. Frame w/ Silk**

Single Black Net, Single White Net, Double White Net, Griffolin (w/w) T55, Local Single Net, Lavender



## DOLLIES

### **MOVIETECH Magnum**

Max Payload: 300kg (extended), 800kg (retracted)  
Max Height: 148cm (euro mount), 80cm (euro adapter)  
Lift Range: 80cm

### **PANTHER Classic**

Transport weight: 89.5 kg  
Operating Weight w/ H- wheels: 144kg  
Column lift: 67cm  
Column Lift Force: 250kg

### **GF Primo**

Transport Weight: 80kg  
Operating Weight w/ Batteries: 155kg  
Lift Capacity: 250kg (extended), 900kg (retracted)

### **GF Quad**

Max Working Load: 250kg  
Weight: 35kg

### **Matthews Doorway Dolly**

Weight Capacity: 363kg  
Ground Clearance: 9 inches

### **Matthews DC Slider**

Rail Length 73" (1.85 m)  
Tracking Length 63" (1.6 m)  
Vertical Height 79" (2 m)  
Maximum Load 22 lb (10 kg)  
Weight 28 lb (12 kg)  
Counterweight(s) 26 lb (12 kg)

## CRANES

### **Panther Foxy Crane Advanced**

Max Height: 24ft.  
Total Arm Length: 32ft.  
Transport Weight: 966kg  
Max Payload: 155kg

### **Panther Galaxy Crane**

Max Height: 45ft.  
Total Arm Length: 55.8ft  
Transport Weight: 2600kg  
Max payload: 130kg

### **Jimmy Jib Triangle**

Max Height: 33ft.  
Total Arm Length: 30ft.  
Transport Weight: 79kg  
Max Payload: 22.6kg





**Losmandy Porta Jib**

Max Height: 6ft  
Total Arm Length: 4.75ft  
Transport Weight: 21kg

***SUPER TECHNO* Techno Crane**

Max Height: 30ft.  
Total Arm Length: 22.8ft.  
Transport Weight: 1,175kg  
Max Payload: 20kg

**Movie Tech MT400**

Max Height: 33.7ft.  
Total Arm Length: 43ft.  
Transport Weight: 1,200kg  
Max Payload: 65kg

**RIGGING**

**Panther VacuRigg**

The VacuRigg Standard Kit includes:  
Camera Suction plate CS3  
2x Extension tube 10cm  
Air hose (3m)  
Vacuum Pump System with 220V and 12V car charging cable  
Wedge- / Tilt plate  
Tension Belt / Hook Kit  
Panther Universal Cleaner

**Matthews Pro Mount**

Matthews PRO Mount Car Mounting System includes:  
BH-20 Ball Head Dove Tail and 6" Suction Cup with  
6" Cup with 5/8" Pin  
Oval Cup with 5/8" Pin  
Hot Shoe Adapter  
8" Micro Grip Rod  
2 x 20" Micro Grip Rod  
2 x Mini Grip Head  
Carrying Bag



**CMB FILM SERVICES, INC.**

**ELECTRIC**

**Generators**

100KVA, 125KVA, 150KVA, 200KVA

6.5KVA Portable Generator

**Power Boxes**

**Dimmer**

**Variacs**

**Cables**

Main Cable, Straight Cable, Multiple Outlet Cable, Three Pronged Cable, Twist Lock Cable

**Others**

**Utilities**

Chairs, tables, tents, Camera Umbrellas, Blowers, Apple Boxes, Sandbags, Ladders

**FX**

Mist Machine, Fog machine, Portable Wind Machine

**TRANSPORT**

Grip Truck

Grip Van (L300 FB)