

The founder:

Marianne Exbrayat has worked for over 25 years in the film industry:

First managing Aaton US subsidiary while it was part of the Panavision group. She

imported the first Super16mm telecine gate for FotoKem to transfer many

sitcoms' footage to tape. Aaton

timecode technology also used in

Panavision cameras provided semi-automatic

sound synchronization. She expanded the use of

the Aaton timecode in many telecine facilities on both coasts.

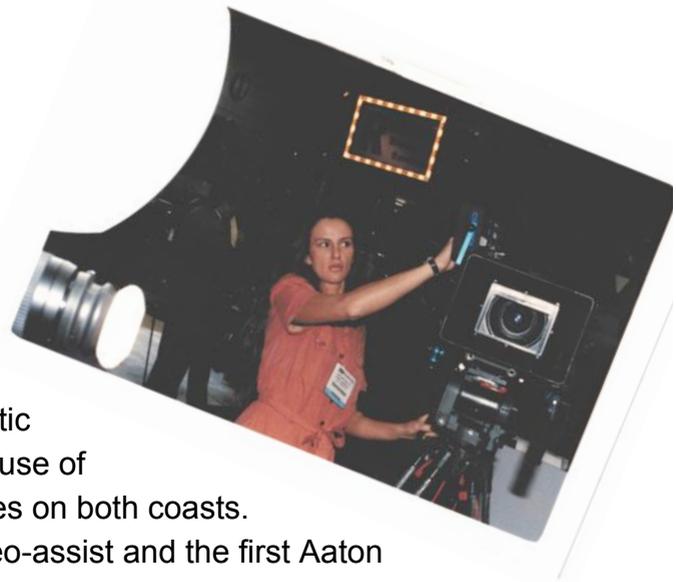
Marianne also introduced the first color video-assist and the first Aaton

35mm camera to North America. At the time, black & white video-assists were

reluctantly accepted while color met strong resistance. By the time she departed Aaton,

the company was present in all major US rental houses and in many post-production

facilities.



She then joined Birns & Sawyer as Marketing Manager. Birns & Sawyer supplied equipment for many classics such as “Lawrence of Arabia” and “Easy Rider”, and in the 90’s was among the largest film equipment resellers in the world.

Marianne produced and published an extensive equipment catalogue in 6 volumes covering a very wide range of equipment from filters to jib arms.

Building on the company’s great tradition and reputation, she developed an international network of resellers dedicated to supplying innovative high-end tools to the film & video industry. Birns & Sawyer became the worldwide sole distributor of several new and exciting brands.

It is during this period Marianne started to import Transvideo monitors in the USA for film use. At the time, Transvideo manufactured a very innovative modular monitor ideal for Broadcasters. Since she had introduced the first color video-assist in North America, she had been looking for a compact monitor to replace the bulky black & white 2” CRTs that cluttered the top of sitcom cameras.

Transvideo LCD monitor’s quality, footprint and built were ideal for the demanding film market. Marianne introduced Transvideo to Panavision for the purpose of designing a new monitor. A few months later the 5” Rainbow monitor was born: the first LCD color monitor designed for a film camera.

Marianne then used her network of film equipment resellers to introduce Transvideo monitors to the film community worldwide.

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