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CINEMATOGRAPHY ART

a quarterly Magazine

Amitabha Singh

"The Good Road" to Oscar, exclusive interview

Himman Dhamija

Veteran cinematographer recollects his journey

Naresh Bedi

Master walks down the memory lane

Mahesh Aney

On his shooting experience of "The Coffin Maker"

THE COFFIN MAKER

Written & Directed by : VEENA BAKSHI

Produced By : BHARAT VIJAN & AMBIKA VIJAN

Sound Design & Mixing : BISHWADEEP CHATTERJEE DOP : MAHESH ANEY Editor : AARIF SHEIKH



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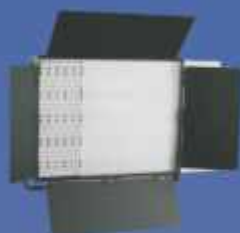
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Editor's Desk



New Year's Greeting

Again after the Marathi film "Shwaas", phenomena get repeated for an entry to the coveted "Best Foreign Language" Oscar selection from India. A little known film "Good Road" is being chosen by the Jury headed by Gautam Ghosh, which happens to be his first feature film of the reputed advertising film maker Gyan Korea. The selection was much debated in the media as it was against the wishes of the heavy weight of the bollywood film industry endorsing the other films. The jury heard their conscience and selected a film which could represent the soul of Indian cinema ignoring all media hype created by big wigs of Bollywood! We invited Amitabha Singh; DOP of the film "Good Road" to discuss his shooting experience, chosen for highly respected category of the world cinema.

Unlike our past two cover pictures, we are carrying the film poster "The coffin Maker"-another soul searching film Directed by Veena Bakshi and brilliantly photographed by Veteran Cinematographer Mahesh Aney. The film makes you think about a vital question- are we really enjoying our day to day life? The film was a part of the Indian entry into the prestigious competitive section of International Film Festival of India, held in Goa. The film won the most esteemed "Audience Award" in "River to River" film festival in Florence, Italy.

Among other choices, we interviewed two Cinematographers in the Veteran and Master category - Himan Damija and Naresh Bedi respectively. Naresh Bedi is a pioneer cinematographer in wild life that has the distinction of getting "Green Oscar" first time in India. We have added another regular category- Small Incident where, R.M Rao talks about lighting an artificial sun!

For this category, we hereby invite all the cinematographers to send us episodes, sharing experiences about challenges faced in terms of lighting, shot taking, inventing any local device for setting up the shot. Kindly note; words are not limitation. We would carry 4-5 such episodes in each quarterly issue sent to us by the various cinematographers. The episodes would be published along with any working still photograph of the DOP We believe that these incidents and experiences will prove to be gems for the learning community. We solicit advices which would help us in improving the content of the magazine.

Cheers!!

Naresh Sharma

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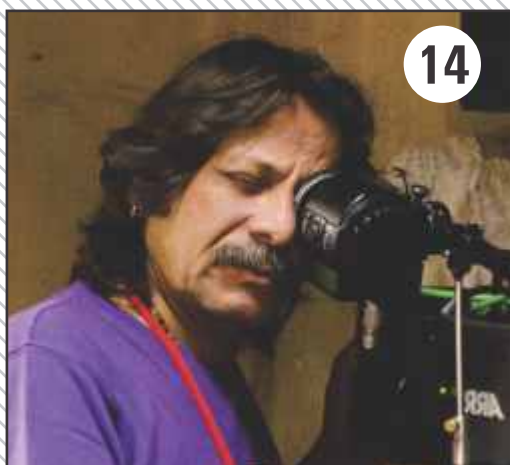


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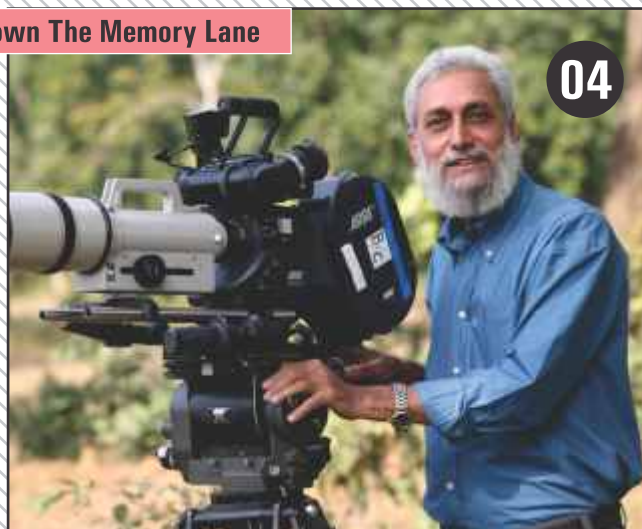
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NARESH BEDI



Veteran Cinematographer Recollects his Journey

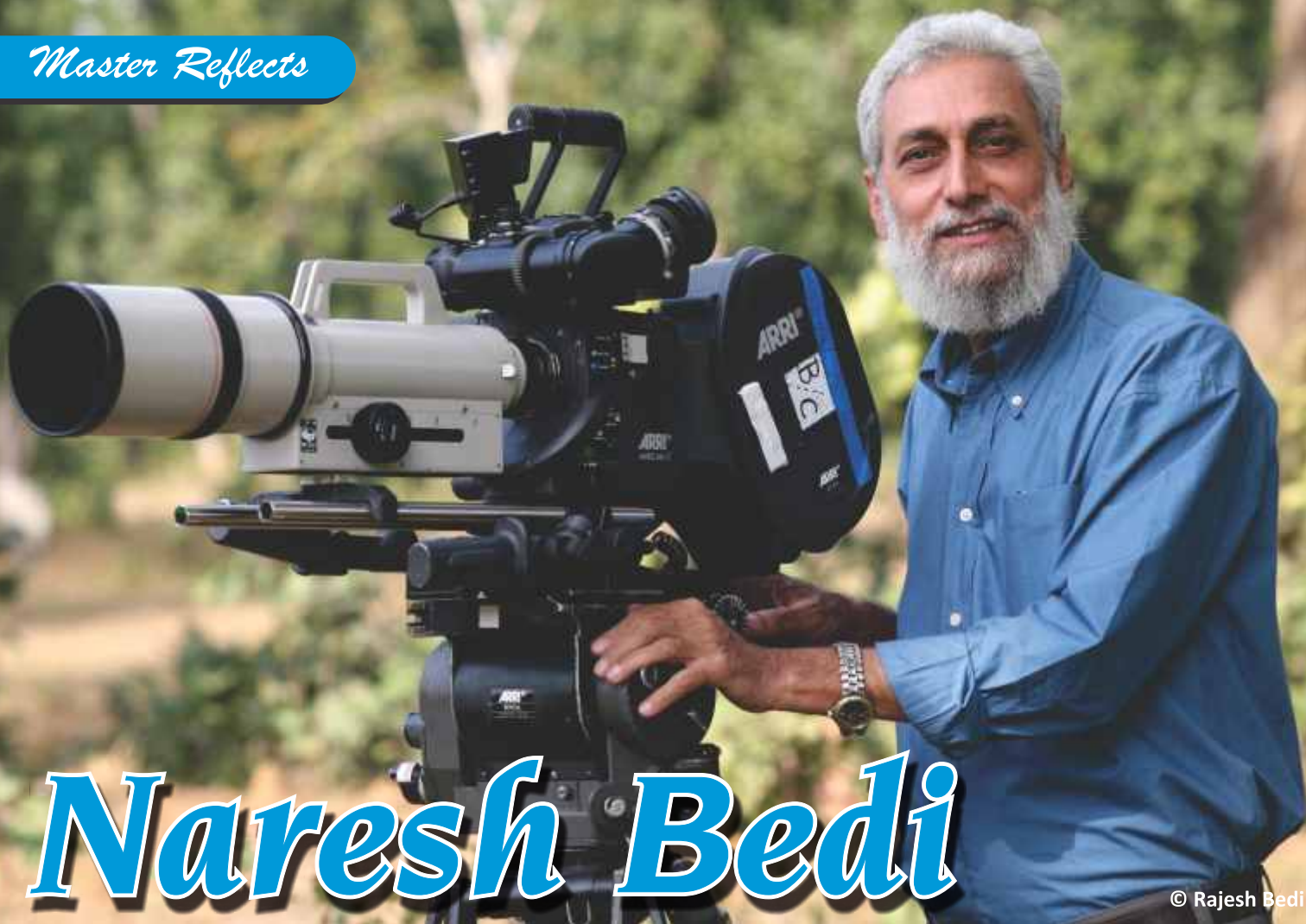
HIMMAN DHMAIJA



Exclusive Interview

AMITABHA SINGH





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Naresh Bedi

The Master Walks Down The Memory Lane

Naresh Bedi graduated from FTII, Film and Television Institute of India, Pune in 1969, winning a gold medal for the best Student. He chooses to team up with his younger brother Rajesh, to make wild life films and together they Established Bedi Films in 1970. Naresh Bedi has won the Panda or the 'Green Oscar' for Best Wildlife cinematography for "The Ganges Gharial at the International Wildlife Film and Television Festival, "Wildscreen 1984". Naresh became the first asian to receive such recognition. After the success of their Maiden venture, documentaries on tigers ,elephants, wild dogs, the red panda and the wildlife of Ladakh followed-all shown on major TV networks across the world. Bedi Films also produced two wildlife based adventure series for Prasar Bharti, which are regularly shown on Doordarshan channels. Naresh Bedi has the rare distinction of working as cinematographer on "Ape & Super Ape" for the world renowned documentary film maker from Holland - Bert Hanstra.

Four decades and many successful film and photography projects later, Naresh and Rajesh Bedi are now hose names. In Recognition of his lifetime achievements in wildlife film making and contribution to environmental awareness. Naresh Bedi received the Prithvi Ratna from The Centre for Media Studies, at Vatavaran Environment & Wildlife Film Festival, 2005. In 2007, the Wildlife Asia Film Festival, Singapore conferred its highest honor, the "Whale Award" on **Naresh Bedi** for his contribution to wildlife Film making in Asia.

Let me share with you my journey into wildlife film-making. Having been born and then grown up among the Himalayan foothills observing tigers, leopards and tracking elephants on foot, I and my younger brother Rajesh inherited the love for nature from our father, the late Dr. Ramesh Bedi, a noted author, scholar and winner of several national honours, including the Indira Gandhi Paryavaran Award for his work in the field of conservation. His interest in wildlife and medicinal plants made him write hundreds of articles, over 100 books and a six volume encyclopaedia of plants.

Right from childhood, we brothers started accompanying our father on his field trips, learning about fauna and flora. At home, we got to handle and look after unusual pets like 10 ft long pythons and other snakes, badger, mongoose, and jackal which roamed freely in it. To illustrate his writings we started clicking pictures with an ordinary camera.

In the late 1960s, natural history films were gaining popularity all over the world, but India's wildlife and landscapes were almost entirely ignored by filmmakers. The difficulties involved in filming the shy and elusive animals of the dense and often inaccessible, forests of the subcontinent were daunting. Father saw the potential of Indigenous wild animals and places as subjects for television documentaries – every bit as dramatic and fascinating as the wildlife of Africa or anywhere else.

At father's behest, I went to the famous Film and Television Institute Pune to study Cinematography. It was a great place of learning under the guidance of a very experienced faculty. Most of the students I

interacted with had come with the ambition and desire to shoot the Bollywood beauties! But I made it clear that I wanted to make wildlife films as I felt in fictional films almost everything was contrived – artist movements, lighting and camera maneuvers. You have the privilege to rehearse and go on retaking shots till the director is satisfied. Also, if the film is a success the credit goes to the actor and director and rarely to the cinematographer. However, I am in no way diminishing or undervaluing the important role of a cinematographer in such a film.

On the other hand, I feel the documentary cameraman has the more adventurous and challenging job of capturing the subject in an unrestrained situation in the best possible manner. Especially with wildlife, where you may get only one chance to witness some rare event in a life-time. If you miss it, it is gone forever. This is where your skill, training and experience come into play.

After three years, in 1969 I passed out, winning both the Gold and Silver medals of the year. There were good prospects for me in Bollywood and I was offered a Marathi feature film. But I opted for more the challenging field of documentaries on wildlife. I teamed up with Rajesh, and together we established Bedi Films in 1970. But without any experience, financial backing and equipment it was an extremely risky choice of career.

Unable to start our own project we began freelancing - making small wildlife-based features for Doordarshan, the only TV channel at that time in India. We were paid just four rupees a foot for the film used and our features were butchered to fit in

their news bulletins.

For a few years it was tough going for us as we were asked to do all kinds of coverage - news, sports and fashion. Can you imagine covering one day of a Cricket Test in a 100 ft roll of film which ran only for two and half minutes! Yet, I covered the Test between India and England at Kanpur in the early seventies. Standing high up in the pavilion, I would shoot a roll of film and send it to Delhi by the first available flight. Doordarshan used to process the reversal film and use a few seconds of the clip. I and Rajesh later started working with the BBC covering documentaries and news features. But we were always looking for a breakthrough to work on our favourite subject, wildlife. But at the same time our eyes were also turned on other unusual events.

FASCINATION FOR SADHUS:

The 1977 Kumbha Mela was approaching at Allahabad. I had fifteen 100-foot rolls of 16 mm Kodachrome given to me by a producer which I shot on the main bathing day. It featured the Sadhu's procession, bathing at the Sangam amid a mammoth gathering. The results were exceptional with Kodachrome colours. Sir Mark Tully was Chief of Bureau of the BBC. He suggested that we show our footage to the visiting BBC Executive Producer, Tony Isaacs who produces the World About Us lot. Screening was organised and Tony was so excited about the material that he immediately asked me to develop an hour long film culminating with the material on the Kumbha Mela. He assured us some funding for additional filming and extended an invitation to the UK to edit the film. This really boosted our morals and we could see





a ray of hope. We worked very hard and filmed some rare sequences on sadhus with the help and knowledge of our father. The approach was to understand the philosophy of the sadhus, their organisation and contribution to the society and not to sensationalize the subject by covering the freak side of it. I edited the film with the BBC editor in the UK. It turned out to be big learning experience and gave me much needed confidence and the credit for producing my very first one-hour documentary as Cinematographer / Director. The film, *Holy Men of India* was awarded the Gold Medal in the 28th Annual International Film and Television Festival of New York, in 1983. Later we brothers made six one-hour character lead films related to the life of sadhus and the Kumbha Mela. Then back to our first love – wildlife.

THE GANGES GHARIAL:

In the late seventies Rajesh after completing an assignment on crocodiles for National Geographic Magazine came up with the idea of making a film on the fish

eating Gharials — a prehistoric-looking crocodile unique to India. Extremely shy and not much studied in the wild, it proved a difficult subject for a film. On the brink of extinction - only 300 were then surviving we started the project using a Paillard Bolex and-cranked film camera borrowed from a friend and our meagre savings. By making the most of what we had, which included adapting our still lenses for use on the cine camera, we managed to keep the project alive. During five years of filming, only our passion and commitment kept us going. It was not without physical risk: we narrowly escaped from the dreaded women dacoit Phoolan Devi on the banks of the Chambal River and from a rampaging musth tusker and an angry tiger in Corbett National Park.

Why it took five long years was because we wanted to get the important behavioural sequence of Gharial like mating, laying eggs and releasing the young from the nest which were either to unrecorded of crocodiles. The exact function of the Gharial the male Gharial's

nose was not known. Some believed it was for a better grip during mating. Our detailed laborious sequence with quality sound showed how it works as a resonator to amplify the male's hissing-like sound. Similarly, the female opening the nest and releasing the hatchlings was a most difficult sequence. We were fortunate to capture the whole process of the mother Gharial opening the nest wide open in order to make it easier for the hatchlings to crawl out of it. With her eyes on top of her head, she could not pick up the hatchlings with her long snout, studded with 108 sharp teeth. We were able to film the sequence only in the third year after succeeding in making the mother Gharial accustomed to our lights over a month before the actual hatching. We left no stone unturned to get the best possible footage on the Gharial as it was our prized production, even though it cost a lot of time.

The film was edited in Germany and I had a terrible time with the film editor. She thought people from India did not know

anything. But I knew exactly how each sequence was to be treated. She wanted to cut every movement of the Gharial with its next movement, making it a fast-paced sequence. You cannot just fast-cut and dramatize any sequence. After heated arguments and verbal fights I managed to get the basic editing done.

At last, after having surmounted all these difficulties, our first major film was completed. 'The Ganges Gharial' revealed aspects of the Gharial's behaviour unknown to science. It was widely shown on prime time television worldwide, spreading awareness of this endangered reptile and stressing the urgent need for its protection.

'The Ganges Gharial' won the prestigious Panda Award (the 'Green Oscar') for best wildlife cinematography at the most important International Wildlife Film Festival, 'Wildscreen', held in the UK in 1984. I became the first Asian to receive such recognition. It was a great honour not only for the Bedi Brothers but for India to have won the award for its first home-made natural history film, up against big budget films from around the world. It also won the Gold Medal at the 26th Annual International Film and Television Festival of New York, in 1984.

After the success of our maiden film, there was no looking back for us. Television documentaries on tigers, elephants, wild dogs, the red panda and the wildlife of Ladakh followed, all shown during primetime on major TV networks across the world and winning more national and international awards.

TIGERS:

The tiger always fascinated us right from childhood. In the sixties, I remember seeing tiger hunting camps across Haridwar in the Chilla Range. At that time it was a real challenge to even get a glimpse of a fleeing tiger in Corbett National Park. Forest officials used to tie live baits at Sher Bhoji to lure tigers. We had spent days and nights on machans in a bid to sight a tiger but it never obliged. We could only witness signs of its presence – a pug mark or a kill.

We had been closely following tiger conservation of – ever since Project Tiger was launched in 1972. It was in the early eighties that we had an opportunity to make our first film on tigers. We are fortunate to have known Mrs. Indira Gandhi and her passion for wildlife and environment. In an exclusive coverage we were able to film the then prime minister's visit to Kanha National Park in Madhya Pradesh.



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We had gone through various research papers to understand the basic behavior of tigers, their territorial nature, habitat etc. and we had met biologists and forest officials in the field to work out the filming feasibility in Kanha National Park. We engaged Mangalu, a local tribal whose knowledge and experience of tigers and general wildlife and plants was unmatched.

We started following the ups and downs of the life of a tigress and her cubs in Kanha for two years. Our greatest challenge was first to track the elusive tigress, hoping she would oblige, and then to get good sturdy shots which proved extremely difficult from the elephant back. After experimenting with various substitutes we

finally designed a tall tripod or elephant tripod. It permitted me to sit on top and get steady shots while our elephant waited nearby. Getting on and off the tripod and working with it was not as easy as it sounds. It was full of risks and we had some harrowing experiences and narrow escapes. But with this innovation and calculated risks we were able to use long lenses to film unique sequences, including the tigress feeding on a leopard which she had killed to protect her cubs - the first photographic record of a big cat feeding on a smaller one.

We finally ended up making two films - 'Saving the Tiger' which was about the natural history of tigers and conservation, while 'Man Eating Tiger's' focus was on the man-animal conflict and why tigers turn to



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man-eating. Both the films, shot over a period of three years, were a big success and were shown on prime-time television by leading broadcasters worldwide. Man Eating Tigers got the exceptional audience figure of 4.25 million on Channel 4. In the film, I was able to capture the actual killing of a man-eater on camera after months of tracking it with forest officers, at times risking our own lives.

The film won the Eastman Kodak Company award for Outstanding Photographic Achievement. Both the tiger films were nominated for the highest British awards - British Academy Awards (BAFTA) 1987.

ELEPHANT - LORD OF THE JUNGLE:

Filming the wild elephant was a different proposition. We were dealing with the largest land mammal with a sharp sense of smell and hearing. Its poor sight was advantageous to us. Most of filming was done by tracking elephants on foot with minimal crew – an assistant to carry the tripod, long lenses and film stock. But while out in the wild one has to take enough precautions from other dangers - from bears, tigers, and snakes- and avoid making any noise which would alert the elephant.

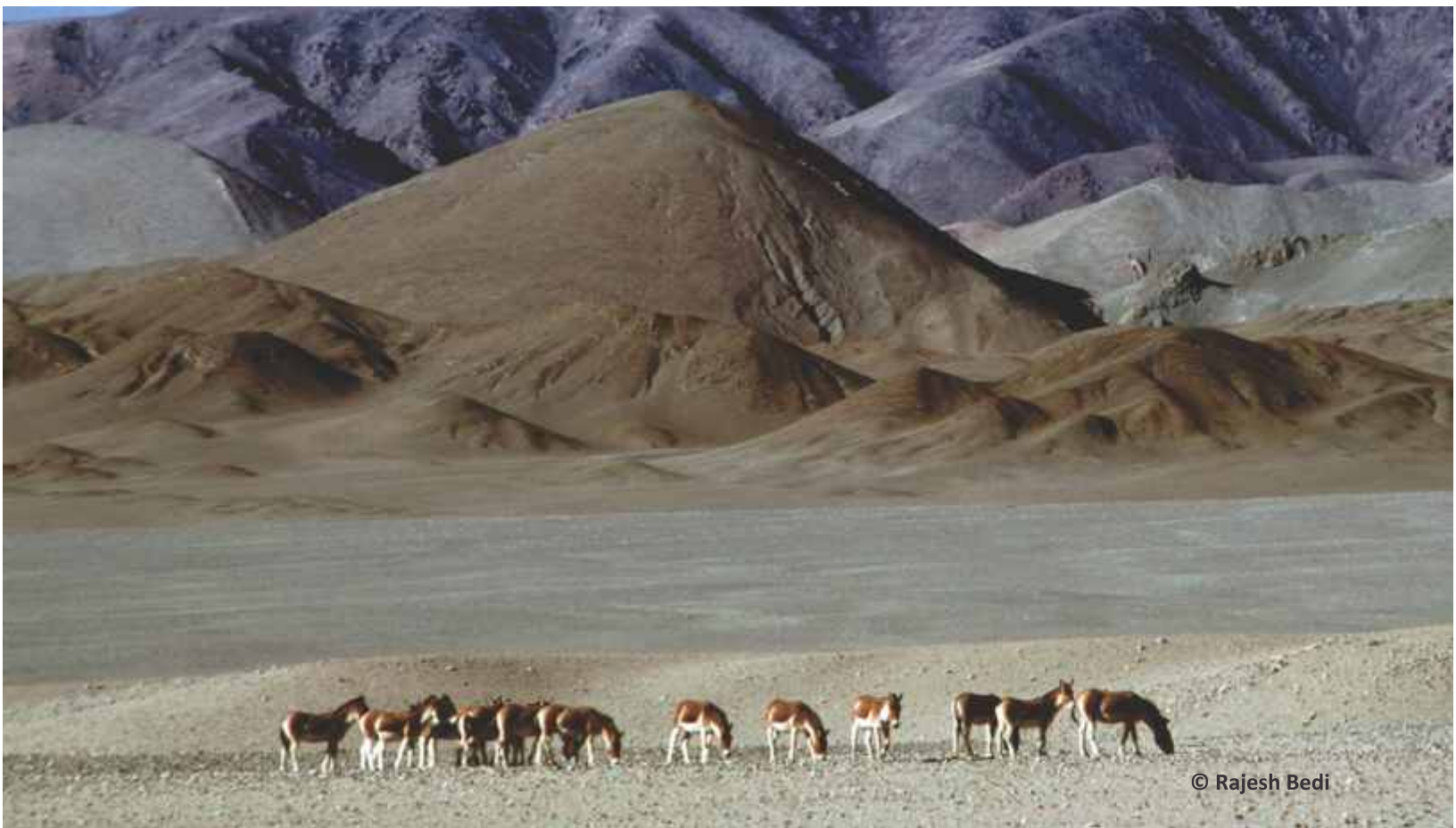
We filmed in Karnataka, Corbett and a few other places. After we got basic behavioral material like feeding, bathing and dusting we were looking for some unusual sequences to make the film interesting. How do the elephants sleep? Do they stand and sleep? To film a sequence of an elephant herd sleeping was quite a challenge. Normally the herd after grazing moves to its favored places to rest by late morning. Such places may be under a big tree, undisturbed and safe. First to go down



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January - March 2014

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are the young calves and sub-adults, with the mother sleep standing? We tracked the herd on several occasions but could not succeed as we could not get safe, clear and high ground to film it sleeping. One day we could reach the spot quietly and set up our tripod, everything was ready. But when we started filming suddenly the wind changed direction & the jumbos got our smell and charged. We ran for our lives leaving the tripod, which we collected later.

Also I wanted to film the birth of an elephant. It was not possible in the wild. So we thought we should film it with a domestic elephant. We knew that there was a domestic pregnant one at the Bandipur elephant camp. So we started following the pachyderm's pregnancy. You are never sure about when it will give birth as the elephant even normally has a big tummy. We had to make several long trips waiting for months & also had a lot of problems with our camera batteries, so we used small car batteries. Finally one day the cow elephant went into labour as the sun was setting. She was in pain, kicking dust and bushes with her hind legs. We were all very excited. In the fading light she delivered but through the camera eyepiece I couldn't spot any movement in the calf's body – unfortunately it was still-born-calf. The mother was touching and smelling the calf and wondering why it was not getting up. It was tragic but we could do nothing & lost the opportunity, perhaps because, luck was not on our side.

LADAKH :

We always took up challenging projects and in the early nineties we decided to explore the wildlife of the high altitude, windswept barren region of Ladakh sharing border with China. It is one of the most difficult terrains – a cold desert. The winter temperature drops to minus 25-30 degrees. Thin air with low oxygen used to make us breathless even if we walked a few steps. But we worked over 16000 ft with heavy equipment to cover the wildlife which has adapted to this unique and harsh environment.

A special permission from the Ministry of Defence was taken as our work area was close to the Chinese border. We were fortunate to have got valuable advice from Lt. Gen. R.K. Gaur, who had done pioneer work there the area. As cinematographer I faced many problems inspite of getting my Arri SR degreased by the company, it did not work properly, the films stock got very brittle and difficult to handle, batteries did not retain charge and, above all, monotonous frozen food for months of waiting, with little or no filming.

We saw the Tso Murari, the land locked lake melting in front of us with the crackling sound of ice, while camping-there to film the breeding cycle of bar-head-geese in its main breeding ground in India. We had a small Inflatable boat with us & I will share with you the most memorable experience

which left us almost dead. One day I ventured with two locals in the small boat across the 20 km lake, while it was still melting, to look for sun breeding colony of geese. Not knowing much about the area, I reached the other end when it was almost evening & had to start back, wondering how long it will take as the winds picked up in the evening and the lake became like a sea with big waves. The small boat was often thrown out of the water and the engine would stop working.

My hands got blue, all the equipment got watered, but I did not lose courage as I knew my destination on a base of a distant hill. It was freezing with huge ice blocks floating around. Feeling helpless against the nature's fury, I prayed to God to save our lives. Darkness crept in quickly and the whole village gathered at our camp, looking for us. Some whispered that we may have been eaten by the monster living in the lake. Somehow at about 8 pm we managed to reach and survived. Rajesh was in tears on seeing us alive. Our Arri-SR camera was drenched in brackish water, but luckily we had a back-up camera, so we could continue to work.

Spending three years in the inhospitable terrain, battling the extreme cold, we came out with two films capturing the rare footage of elusive snow leopards, Tibetan wild dogs, Himalayan Lynx, and recording the whole breeding biology of bar-head geese for the first time. The pair



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films captured the unique relationship that exists between wildlife and the local Buddhist inhabitants of this forbidden wilderness.

RED PANDA :

In 2006 we completed a film on a cute looking Red Panda in the temperate forest of the Eastern Himalayas. Surprisingly not many people are aware about the existence of red pandas in India, though they have heard and seen pictures of the black & white Giant Panda of China – the symbol of conservation. Solitary in nature, it is one of the most difficult animals to sight and film in its forbidding mountain habitat. This is the reason that hardly any film exists on Indian pandas. Numbering less than 2,500 in the world they are fighting a lonely battle for their survival.

We did our filming at Singalila National Park which lies in West Bengal, sandwiched between Nepal and Bhutan, covering 78 square km of forest up to a maximum altitude of 3600 meters. Unpredictable weather, with icy winds and mist, in this inaccessible terrain were the major concern of the camera team, which had to spend 4 to 6 hours tracking every day.

During the monsoon the difficulties were multiplied manifold. The jungle path became soggy and slippery and the high level of humidity started taking its toll on the video cameras. Because of this they stopped functioning and apparently there was no remedy suggested by the manufacturers except keeping them switched on. In fact my son Vijay had to warm the camera in front of a fire, every morning and keep it wrapped in polythene to make it work on location.

The most irritating were the blood-

sucking leeches which lurk everywhere, ready to cling on to any warm-blooded animal, including man.

“Cherub of the Mist” has been shown world over and has won over a dozen prestigious awards in the US, Canada, France, including the Green Oscar or Panda Award at UK's Wildscreen. It was because of my twin sons Ajay and Vijay's dedication and hard work that they could capture the rare behavior of this rarity for the first time.

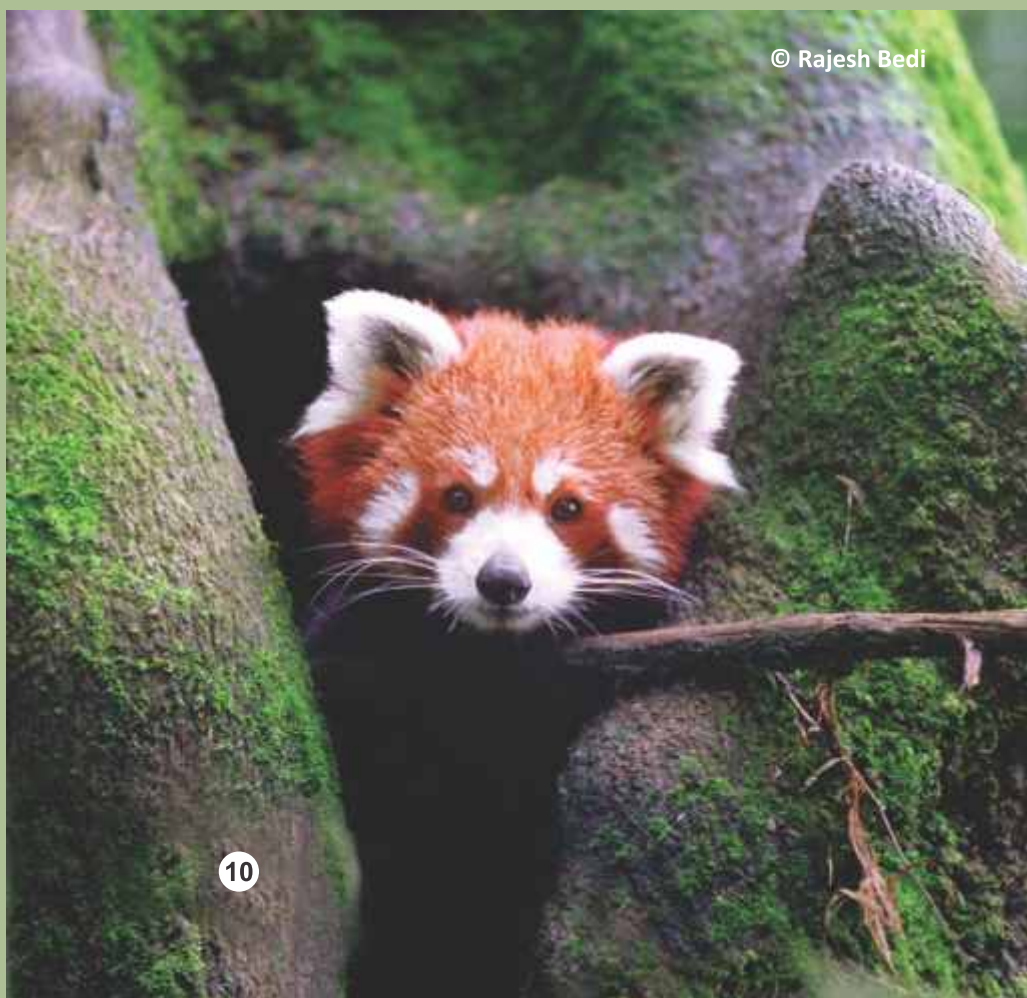
Like our other films this film, this educational, entertaining and follows a good story with a strong conservation

message. Hope it will go a long way to help in a better understanding of pandas and their conservation. We funded and supported the film project for two years as we felt that there was urgent need to conserve the species and its fast disappearing habitat before it was too late.

India, one of the seven biodiversity hotspots of the earth, has witnessed the destruction of her wildlife and natural areas on an ever-increasing scale. Today magnificent animals like the tiger, Gharial, snow leopard, Great Indian Bustard and the Ganges dolphin all stand on the brink of extinction. Man is destroying the wonderful creations of nature, is bringing about his own destruction by cutting the branch that he himself sits on.

Will man be able to conserve the grandeur of nature's diversity and keep intact the intricate web of the earth's ecosystems and habitats required for his survival? This is an open question that only time will answer? To make people realize about our fragile ecosystem and challenges of conservation of wildlife, we made two wildlife-based adventure series for Prasar Bharati which are repeated on various Doordarshan channels.

“Wild Adventures – Ballooning with Bedi Brothers” is a unique series where I



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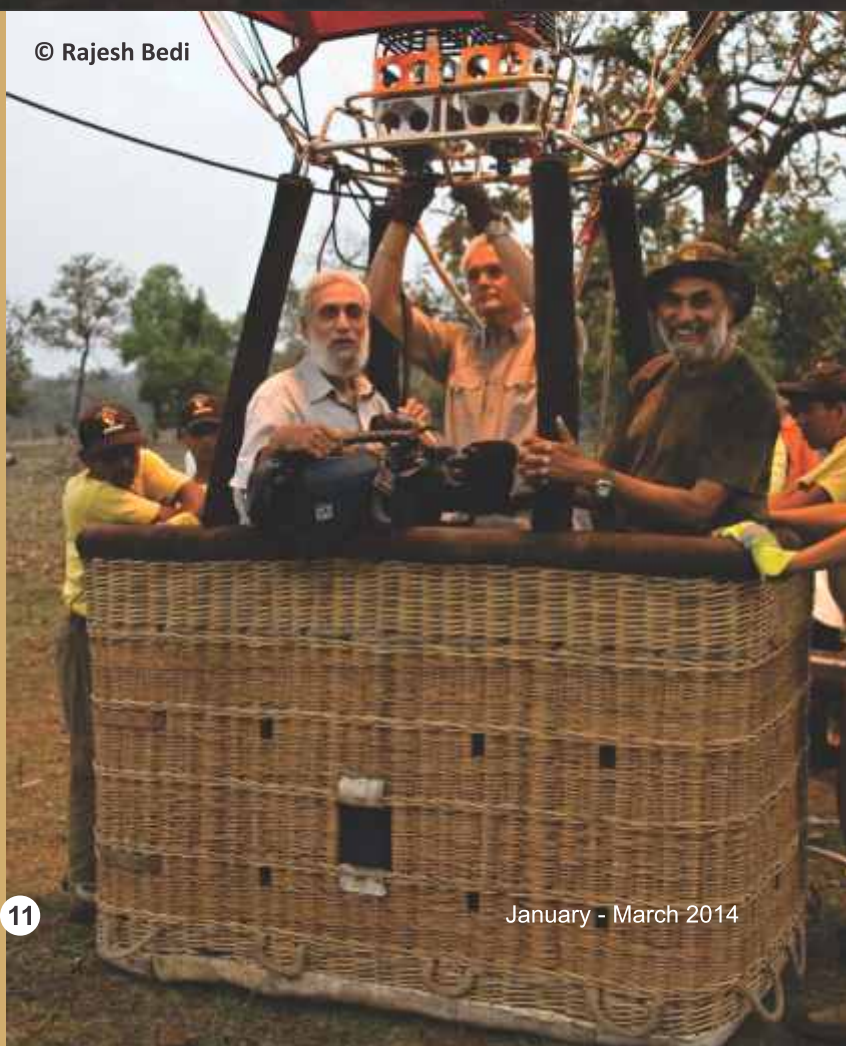
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combined the adventure sport of hot air ballooning with the thrilling art and craft of wildlife photography to make the programs entertaining and educative in place of the usually boring lectures on the depleting environment and wildlife. This is for the first time in India that anything on such a scale has been attempted.

Flying in a hot air balloon over the diverse natural habitats and filming was a challenging but exciting and ambitious project for us. With no steering, no breaks, the captain has to find a favorable wind to fly the balloon over the inhospitable terrain of dense forests, vast desert and mountains with no security of a safe landing. Too windy or no wind was again a problem. Every flight was different; each location had its own challenges – high winds, dangerous terrain and often bad weather, sometimes we had to wait for three-four days to find a suitable location and favorable wind to fly. We traveled over 18,000 km by road to various locations in eight States, besides several air and train journeys.

In remote areas people were amazed to see the gigantic balloon throwing up huge flames. Hordes of them turned up where-ever we landed. Everyone was anxious to know about us and the balloon. Some thought we were God's messengers and wanted us to help them while other looked with suspicion. During our adventures, it was fascinating to meet the people

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living on the periphery of the national parks and sanctuaries. At most of the places we noticed their anger over the loss of their crops to wild animals. But we tried to convince them of the need for protection of the endangered species.

This series provided us, a unique opportunity to film and understand the diverse habitats; some of them looked like isolated islands of forests surrounded by humanity, where wildlife is fighting its last battle for survival. Having made wildlife and environment films over four decades, I strongly feel that well-crafted short films are a powerful tool to sensitize and spread awareness amongst the masses, even in the remotest parts of the country, with the help of technology available today.

Although India is among the largest producers of mainstream cinema in the world, the irony is we have only a handful – not even five producers, of serious Natural History and Environment films. These films require passion, commitment and time, along with specialized skills, and hence expensive to produce. But with new digital technology, affordable equipment and

proper education one should expect more films. However the real challenge is to find a fascinating subject, beautifully filmed, following a strong storyline and innovative way to present it in order to keep the audience hooked.

We have dedicated most of our lives to wildlife photography in film making, and continue to do so. It makes me feel happy

and honoured that our creations have enthralled millions throughout the world and enabled many Indians to understand and value the priceless wildlife heritage of their country. I have enjoyed every moment of life in the lap of nature and have no regrets for not joining the tinsel world of Bollywood.

□□□

© Rajesh Bedi



Interview *with*

Ralph Young

Director sales.
LEE FILTERS



LEE filters is a renowned and leading manufacturers around the world. We have been manufacturing the filters since 1972. Indian market is growing rapidly. It is a very difficult market to get into Indian market due to various factors. We have been selling filters for a long time in other countries as well.

In India, import duties levied are very high and it has been increasing over the past few years on our products. The fact that these local filters are being used is because of their low cost. But unfortunately the product doesn't meet the standards and are of a low quality. It is to be noted that from a last decade the scenario of the Indian Film market is changing tremendously. People today want to have a better product in terms of camera technologies or filtration. Certainly at least in the last 4 years there has been a huge increase in the business. Now-a-days young generation too is very keen in learning about the techniques introduced. Lighting & filter technologies did not change to a certain extent, but the lighting technologies of the lamp has changed. The latest big change is the LED'S.

LED'S are completely different source to tungsten from a filtration point of view. If you use a LEE filter on a tungsten lamp & the same filter on a LED lamp the color change is unbelievable. The difference is huge. Therefore we have to develop a new range of filters which can be used with LED

lights, which will give you the tungsten look. So this is our latest acquisition of products. We had picked our popular range of filters that will match. Though they look different to the eye but when you put it on the source, it will produce the colors which you are expecting to see on LED'S. Apart from that there are no new color technologies when it comes to filtrations. LED light sources with RGB fuses in a color. Not only in India but also around the world, certainly including the Indian market prefers the saturations of the lighting gels as opposed to color are used to come from LED. LED'S gives you a different RGB color that doesn't have that punch in the film that a lighting director is looking for.

We have 126 Mauve traditional and we have 126 Mauve CLD. This is primarily used by a lot of light directors. We can use it on a tungsten source. There is not anything different, it just emits a new color.

We have a range of 85 filters available in quarter, half & full. 85 is the technical terminology used for camera filters. CTL is used for lighting & we have a special range of it as well.

We have distributors available in Mumbai & Chennai. All the enquiries are handled by our dealers. We provide them with the technical support. People need to know more about the technical expects. Distributors are generally not loaded with technical information. The extended support is provided by the manufacture for

the dealers in order to promote the products in India in a better way.

We regularly conduct seminars & workshops. In other countries we get a lot of support from our dealer network but in India it's such a big country & we don't have as many distributors at the moment. We would be very happy to do that but we would have to have the support of the distributors.

This is our 2nd visit in broadcast show in India. We look forward to come back to India at the time of February or March to support the dealers, and increasing the network. Certainly to anything in television industries & obviously the movie industry is so big. We would want to have a closer contact with the lighting directors, DOP & understand their needs so that we could be helpful with our products.

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MAHESH ANEY

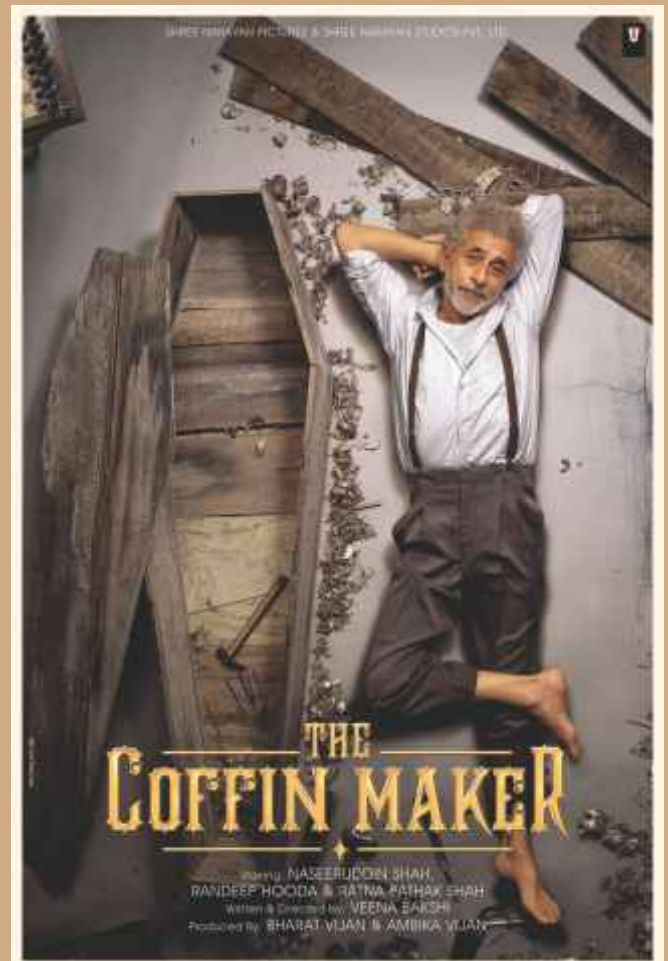


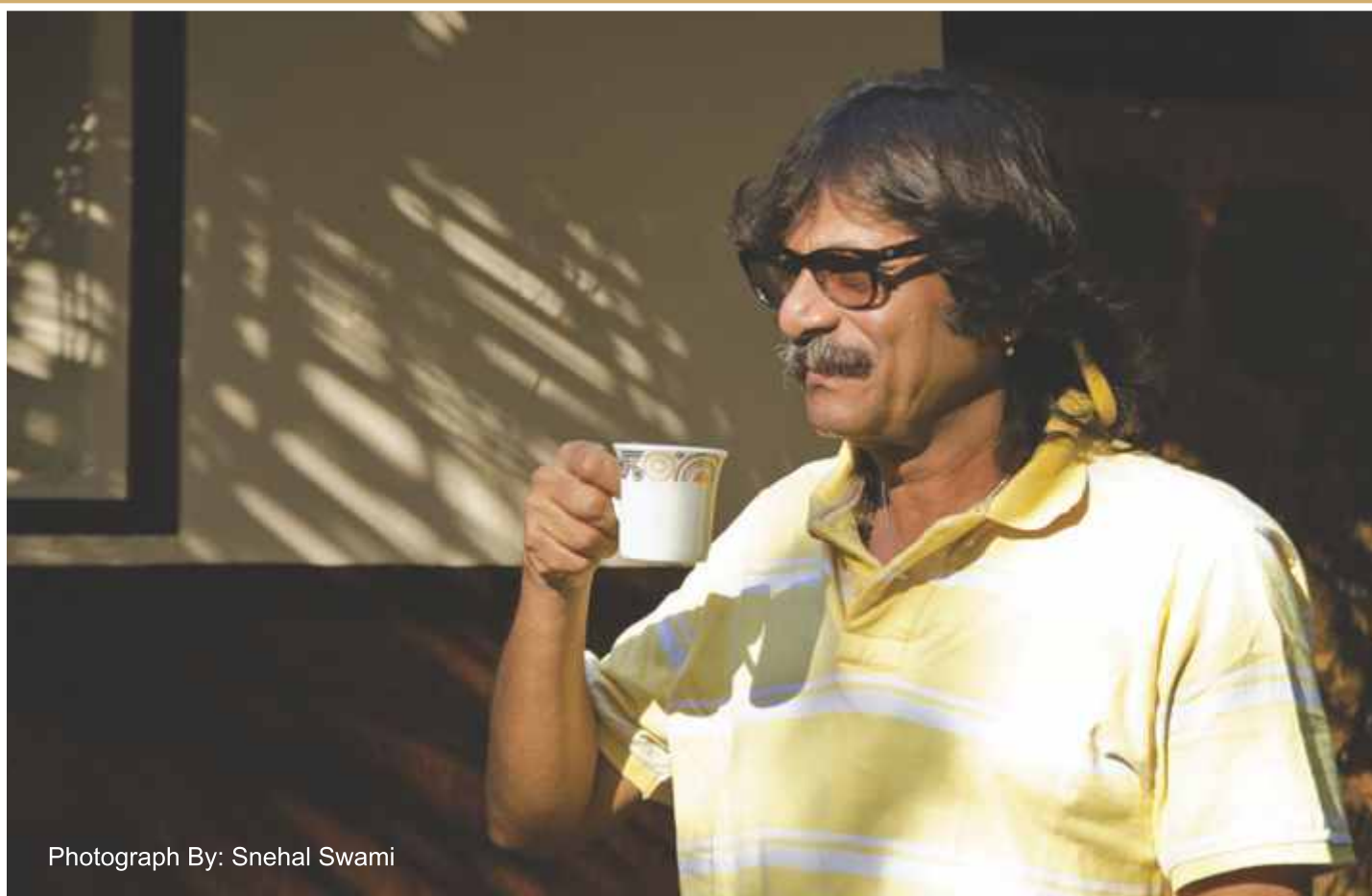
Photograph By: Snehal Swami

Mahesh Aney is a FTII (Film and Television Institute of India) graduate with specialization in cinematography. He is considered amongst top ten cinematographers working in Indian ad film industry since 1985. He has shot more than one thousand commercials including some award-winning films for major brands namely Pepsi, Kellogg's, Tata Steel, Fevi quick and Maggi noodles. He runs his own production house and has produced more than fifty commercials for major companies like Coca Cola, Vicks, Onida TV, Nivea Cream, Cinthol Soap and Johnnie Walker Golf.

Mahesh has shown his cinematography expertise for famous directors like Ashutosh Gowariker in Swades starring Shahrukh Khan and also for first time feature film directors such as Veena Bakshi, who is an established ad film maker. Mahesh is one of those few cinematographers who have chosen to pick FTII as well as non FTII graduates as assistants. It is to his credit that film industry has got 15-20 Independent cinematographers like Ansari, Raja Sayed.

Renowned for his deft camera work, brilliant eye, and penchant for transforming the mundane into magical on screen, Aney has also conceptualized and directed extremely popular television shows like Movers & Shakers, Bindaas Bol, Kya Masti Kya Dhoom and Wajood, which have won several awards. Film Critic **Lalit Rao** (FIPRESCI) explores the hidden treasures of experiences stored with Mahesh Aney and Veena Bakshi during the making of feature film "The coffin Maker".





Photograph By: Snehal Swami

In January 2010, Veena Bakshi asked me to meet her as she wanted to narrate a script to me. We met and she gave me a basic narration of her film, which I liked very much. When I was leaving she gave me the bound copy of her film to read. That night I read "The Coffin Maker" in one go and I think I called her at about 1am to tell her that the script was stunning and I would love to shoot it for her.

Since the shoot was to start in November, I got a lot of time to discuss details and understand from Veena about the film, the look, the sets, locations, etc. We did two very intensive Goa recces before locking our locations. Since we could not find a proper carpenter's workshop, it was decided that we would construct a set on location next to the house selected as Nasir's home. For a DoP getting to shoot on a constructed set is a boon. I sat and worked on the workshop design with Gautam Sen the Art Director. Gautam has been working in the Mumbai industry for over twenty years with vast experience. So a set was created where I made sure that I had plenty of space for lighting. The ceiling was well over 15 feet with space to hang lights, cutters, etc. There were proper

glass windows, doors with louvers and ample space for our bulky Panther with a mounted Arricam LT since we were shooting sync sound. Once we had finished our pre-light, everyday shooting became easier, faster and fairly consistent.

My lights came from Nasir's Rental House "Lights & Lights" and had a fantastic gang of light men under the gaffer Tariq. My chief assistant Sidharth Kale and Tariq helped me achieve the required look for every scene. When a DoP has a good gang of light men, a good Gaffer, a good Chief Assistant and good equipment to work with... half the battle is won. The DoP can then concentrate on his work without having to worry about old lights, noisy camera or a troublesome crew. With Sid Kale there to execute the lighting, I was free to help Veena to set up the shots and the scenes for the day, as per her break-up.

Veena and I have worked on many advertising commercials earlier. (Chal Meri Luna, Dam Laga Ke Haisaa – Fevicol, Vaseline, etc) So our comfort levels with each other were fine and we gave each other ample space to operate. I believe that a DoP is like an Associate Director on

a set. It is his duty to transform the vision of a Director to film. As a DoP, I must be in a position to help the Director to do a shot break down, set up shots, suggest variations, decide on the lensing for a scene or help determine the required camera movement in a scene. This frees the Director to concentrate on the actors, the performances, monitor production and to stay on schedule as planned.

I do not believe that the Director should be a master in lensing or camera movement. The Director must understand the essence of the lens and camera movement required because it is the job of the DoP to set up the shot. A good DoP must be able to decode a shot or a scene based on the information which the director imparts and re-creates it as close as possible to the director's vision. It was with this understanding that Veena and I set off on the road to make "The Coffin Maker"

When it came to deciding on the DI lab, I opted to work at Future Works with Rahul Purav, who is not only a very senior and an experienced colourist, but an old friend from my advertising years. Since I had done four films with Rahul earlier, he was very tuned to my lighting and my

style of grading. For Coffin Maker, my brief to him was simple. The story has quite a few dark edges to it, yet the humour, the dialogues and the presentation style was breezy. Hence, at the onset Sid Kale & I had decided to shoot a 'Happy' looking picture. I was not willing to reveal or even give the audience a hint of the final story. The end result was a good classic lighting, with a proper back light, mostly a strong half or a three fourth source letting the fill drop by 2 to 4 stops. We shot on Kodak 500T and 250D which held out the shadow details beautifully.

At the DI Rahul and I decided to mislead the audience further and go with the cheerful and a happy look grade. As usual, I let Rahul do his base grade and when he called after 4 – 5 days, I went across to see his grade. I was very pleased to see that Rahul had already hit the 65 – 70% mark at his base grade. We worked some more on the picture contrast, added a lot of vignettes and



pumped up the colours a little bit to make the picture look richer... So in about 20 days, we locked the grade. I called Veena to see the grade and we were very pleased that she approved the grade in one shot. We had to wait a week for the VFX to happen and in a little over a month the film DI was over.

Shooting "Coffin Maker" was also a great experience for me. I had worked

with Nasir in the short film 'Rice Plate' which was a part of Sanjay Gupta's "Dus Kahania". However, to work with him on a full fledged feature is probably a dream of many DoPs. The icing on the cake was also the great supporting actors in the "Coffin Maker" – Randeep Hooda and Ratna Phatak Shah. To shoot the three together was an enlightening experience... just watching them rehearse or perform during the actual take, was a treat for all present on the sets. I remember once while we were taking a shot, I got so involved with the performance that I did not hear Veena calling 'CUT'. My focus puller had to shake me out of the trance. Nasir often came up with suggestions which added to the magic of the shot. Without Nasir, Ratna and Randeep the film would not have been what it is.

All in all, it was a wonderful experience and I enjoyed being on the project and my every moment behind that camera.





When I got a producer for *The Coffin Maker* the first person who came to mind to shoot the film as DOP was Mahesh Aney. We both go back a long way as friends and colleagues. Mahesh was a DOP while I was still assisting Dilip Ghosh. He also shot my first ad film as a director. So somewhere it felt natural and obvious that he would shoot my first feature film. The other factor of course is that he is a DOP par excellence. With the kind of look and texture that I had in mind for the film I wanted a DOP with

experience who would help achieve that look that I wanted with complete faith, belief and trust. Mahesh contributed to the film in more ways than just being the DOP. He also balanced me as a director and helped me convert my vision with a total fairness of judgement.

For *The Coffin Maker* I wanted a subdued look keeping the nature of the story in mind. The characters were meant to be depressed and downcast. Plus I was keen on keep a realistic look for the whole film as the film had a fantastical element already built in the story. I was keen that element should seem natural



and not farcical. So I decided to work on a colour palette that would follow every aspect of the film design right from the sets to the costumes to the location to the lighting.

Mahesh immediately agreed to this and thought it would be very challenging to work with a certain box unlike most films shot here that don't really follow colour palettes. The palette that I chose was earth colours. Beige, browns, green and its hues, blue hues and shades. We kept away from tones like yellow and orange and let that come through the sunlight and the natural beauty of Goa. Though in two scenes we have tinges of pink and that is our internal joke that we went just that degree out of the palette and came back in.

Shooting in Goa was another aspect both Mahesh and I wanted to exploit as Goa has bright colours naturally. The sky is blue. The palms are brown and green. The sunlight is bright yellow.

We also decided to stay away from red and used it in only one scene when Ratna wears a bright red dress. That to us denotes celebration.

The workshop was a set and was built with many windows and a large

door to make use of natural source as much as possible also to juxtapose the sense of gloom inside the workshop versus the brightness outside. Similarly with the house. The feel of oppression was intentionally created by using more natural source of light than creating artificial light. Mahesh wanted to use the tight space in some locations in the house like the kitchen to close in on the characters. The house was challenging to shoot and light up because it basically was a rectangle with one common "corridor" that went from the kitchen to the living room to the bedroom. So from one angle we didn't have a choice but light up the whole house which eventually worked in our favour.

Since I had chosen to shoot sync sound we needed a camera that had a silent motor. Mahesh suggested the ARRICAM as it was also lighter and we could shoot 3 perf therefore save on film. Shooting this film on 35 mm was a natural choice for both of us as the look and texture instantly demanded it. I don't think there is any way that we would



have achieved the same with digital.

Mahesh and I had decided to shoot very text book. Keeping the number of shots in a scene minimal. No clever, over smart shots, unless the scene called for them. Straight master, two shot, composites, close up. We always felt the story is very powerful and the camera shouldn't intrude. Let the film tell the story through the actors not through the

camera. Each and every scene was quickly story boarded before shooting right there and then on the set. We blocked every scene physically walking around the area ourselves and then calling the actors to do a second blocking to see if it worked the way we wanted. That helped us save time and minimise doubt leading to few changes while actually shooting.

We have used a steadicam for certain scenes and hand-held for some. I did not want to "break" a scene and ruin its flavour so we called for a steadicam. For instance the fight scene in the market. Keeping the camera on a tripod would have made the whole fight seemed stagey and rigid. The steadicam gave the actors a huge amount of fluid space. On the bridge, the linear aspect of the bridge demanded a steadicam besides, the scene called for the actors to be walking. I don't think tripod would have done justice as once again the perception of movement would be completely lost. Also I felt that using a





tripod may take the attention away from actors to the scenery around.

In one scene which is a crucial scene for the film we used hand-held because we felt there was limited manoeuvring room for a steadicam. Poor Mahesh had to do the job despite a broken shoulder bone!

Fortunately for both of us we had great DI support. Rahul Purav of Futureworks, where the DI was done got extremely excited on seeing the footage as not many films come with hues and textures like *The Coffin Maker*. He was challenged that he did had to also work with limitations and that earth palette was extremely tough as the laterals did not give much space to move within. Rahul's fun moment was the scene when Anton and Isabella go to dinner and Rahul got more elbow room to move. Mahesh and Rahul spent almost 10 days

on just settling the base layer. Then the rest of the colour analysis was done layer by layer. It was a very exciting process for me to watch, also edgy as I didn't want too much gloom or too much brightness.

All in all shooting *The Coffin Maker* was a great experience because of it being



my first feature film but also the tight parameters I had would around myself and had to be careful about tripping. And what better way to achieve that than with an old friend who just happens to be one of India's top DOPs!!!





LIGHTS

Interview *With* Ajeet Khare, Managing Director, Canara Lights

In India you are pioneers in terms of indigenous technology for lighting equipment. What motivated you to start something in technology development?

The company started with a vision that someday India will move in a big way towards film and television industry. The company was established at Thane in 1972. Our idea was to establish a manufacturing base for lighting products required by film and television industry. Till then, these products were all imported from United States and Europe.

The plant was started with this vision. To start with, we did manufacture products already available in the market. This approach worked for a while. Very soon, we started our own R&D department. This department is managed by highly qualified Engineers. They are continuously gathering and analysing customer's current and future needs. Product development plan is drawn

using latest technologies and developments taking place elsewhere in the world.

Over the period of time the company has established fully integrated infrastructure at Mangalore, India. We have now a consulting group which asks the customers feedback, what is their current and future needs. Secondly, we have our own designers who convert the concept into a technical solution. Then a complete manufacturing process is established.

We have aluminum die casting division, sheet metal workshop, machining shop, painting facility. We paint our products using best painting technology called powder coating process. Products are then assembled in our sophisticated assembly line. After the product gets ready, we test them in our photometry lab. Here the product is checked for various parameters connected with light output, beam angle and other electrical parameters. In India there are about 4-5 such facilities and we have one of them. In the process we started developing our own products to meet customer's need which was backed up by technical and engineering know how. Even when the products are manufactured from time to time, we pick up the product from the assembly line and bring to this lab where it is checked that the products are within the designed parameters.

Our products meet international specifications. We provide total solution to our customers. Though the customer has the idea or concept, we said let us convert the idea into a reality. After discussion with

customer we designed the whole system. In designing a system it is not one light but a whole set up things which include grids, cabling, digital control system etc. So we were able to start designing studio lighting system. Today we provide entire equipment to the customer as well as end to end solution. We also started installing them because good equipment when badly installed could give a very poor performance. And this got the customer a point that there is a company which provides A to Z services. If customers have a requirement, Canara is able to understand and convert into a product, install and finally they train the people to use it properly.

Products are manufactured under ISO 9001 quality management system and our products are 'fit it and forget it' type means you really don't have to bother about it, they will work for its life time which is 10 years, 20 years. Simply you have to change may be the lamp or some other parts which may have a service life of one year or two years. But installation which we have made 25 or 30 years ago, even today they look as if installed yesterday. These are the things have definitely created an image in the minds of the customer and that's why when you say they think about the studio lights in India, Canara name comes first. We are very sensitive to our excellent reputation. Even small feedbacks gets attended on top priority. Even if it costs us high, it doesn't matter. I think nobody else is capable to match these kinds of services and the product quality we are delivering. We are still maintaining our product image and I



think we have not only captured a good market share but also customer's mind share. Every company evolves, so earlier ten years back if we look into the light, there were baby, multi, solar, HMIs. Now LED technology is the future of lighting industry. We have put our entire R&D resources for the development of various kinds of lighting fixtures using LED technology.

LED in lighting industry is a revolution. It's not just 20% or 30% improvement. It is a quantum change in the way the lighting will be experienced both by the manufacturer and the user. We had realised long back that if we do not embrace this technology, we will not be able to retain leadership in the industry. Although, there are lot of issues in the mind of customers that how can a product which consumes only 20 % power can give 100% of the output. Will LEDs have some health issues or it will hurt people? And the life of the product will be same as 50,000 hours or not. When some products are coming into the market which is dramatically different, beyond your imagination, these doubts are bound to be there. We had understood that whether we like it or not, the world is going to use only LED, 100%. It is just the matter of time. It's like camera film has gone and digital has taken over. So people who denied more, probably they say LED has come and won't go, it has come to stay. We will in future experience even better technology which is going to even replace LED. For the time being, at least for 5 – 10 years, it is the direction where the lighting needs a lighting manufacturer with move. With that in mind, we are one of the few manufacturers not only in India but also in the world with a kind of product which we have developed

and put it in market. Our whole R&D works on developing our entire product ranges into LED. While doing so we keep the customer's feedback in the mind and you will see many more LED products in the coming exhibitions.

Earlier the bulb technology was very much prominent. Kino flo lights then gave the idea of cool lights. So do you think in LED also those kind of variety exist in the market?

LED which means Light Emitting Diode. When current is passed through LED chip entire energy is converted into light. This in turn improves the efficiency of illumination multi fold. Today, LED products are available in the form of chips, lamps, tubes, chip on board etc. Various lighting fixture manufacturers are using this technology to lit up different kind of spaces in which they are working. For instance, we are using LED technology to lit up studios and stage areas.

Now, since LED and other technologies are increasing, what about the old infrastructure which still exists in terms of the manufacturing of the multi baby and sola, HMIs? Or the production has gone down as LED technology is taking over.

I think it's a transition phase where a new technology like LED is coming and the old technology like halogen, cool lights or HMIs are getting slowly phased out. For the time being, I will say the conversion in the stage and studio area is roughly 20 % and 80% of the people are still buying the old product. The reason is the high cost of LED at the moment. People will realise that it is only initial high cost but there are very

recurring benefits over the period of time. So existing infra structure for producing old technology product over a period of time will phase out and the entire infrastructure will be catering to the needs of LED products.

When we talk about the repair, earlier generally repair parts were very less. Bulb gets fused and you replace it or if it is HMI then there could be problem in the ballast. So what are the problems which people are facing with the LED lights now?

First of all, the lamp life of LED is very high and lamp manufacturers have guaranteed it for 50,000 hours. If you take a LED as a light source, you put it on today for 24x7 basis, five years later the life will be over. No light will be used 24 x 7. Hence the lamp life will be in the range of 5–10 years. Most of the fixtures put in the studio or stage in studio requirement are being used for the last two and a half to three years and till date not a single complaint has come. It is only matter of time which will prove these fixtures are like a sealed units which you can fit in and may be it works for 5 – 10 years without any attention. Some of the parts which have lower life such as driver, electronic circuit, fan etc may need replacement during the entire life span of LED light source. However, even these products are getting redesigned to match the life span of LED light source.

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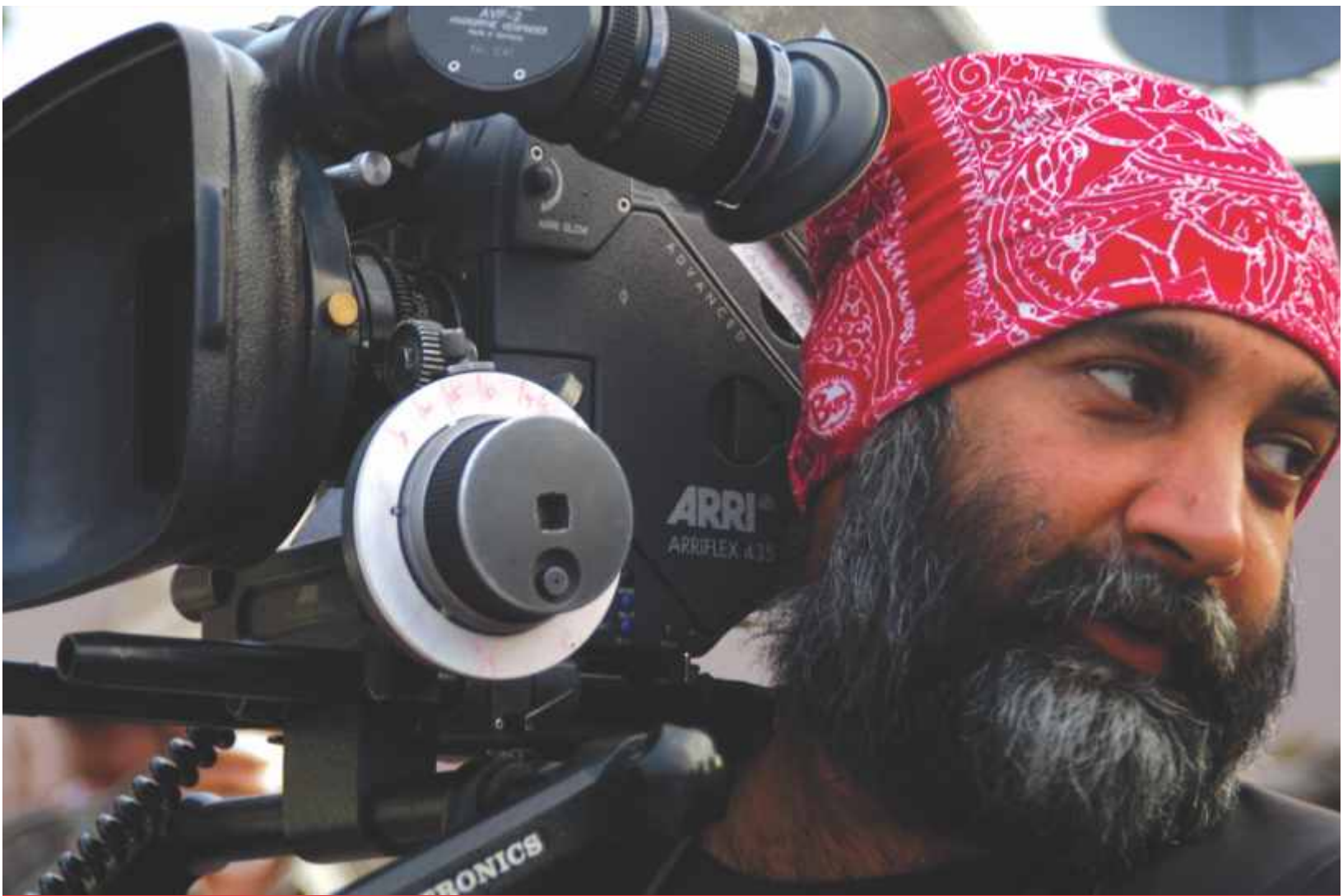


HIMMAN DHAMIJA

Veteran Cinematographer Recollects His Journey



Himman Dhamija graduated as cinematographer from Australian Film Television and Radio School (AFTRS) in 1996. Himman Dhamija is constantly augmenting his repertoire as a cinematographer. He consistently works on a kind of cinema which cuts across a wide canvas, both in terms of genre and sensibility. He has always displayed a high standard of technical brilliance from the very beginning ranging from Kaizad Gustad's- Boom to Rohan Sippy's- Bluffmaster, Ketan Mehta's- Mangal Pandey-The Rising, Sajid Khan's- Heyy Babyy, Sooni Taraporevala's- Little Zizou and Roger Christian's- American Daylight . Here he discusses his work and philosophy.



Films and ad films, which were the challenges for you as DOP, means made you think a bit more deeper or sort of gave you food for thinking to achieve those challenges.

Every film comes to a DOP as a script. Once one reads the script there is an evaluation of whether this script is something that you want to give a chunk of your life to. The factors that come to mind that have a bearing on the decision to take on a film are;

- 1) Does the script excite one with regards to the content that it is exploring?
- 2) Does the cinematic approach of the director have a consonance with yours?
- 3) Is the chosen process of filmmaking by the director and producer something that is likely to be one that you can get along with?

Once these three questions are affirmative, one starts to internalize the script and explore visual and aural conceptions that would suit the written word. This is possibly the most stimulating time of the film making process where one exchanges ideas with the director and the

core team and ones own imagination is the only limitation.

These brainstorming sessions lead to the cinematic approach that is to be applied to the film. Once this process is done – reality sets in and one relooks at the shooting approach with regard to the available budget and time factors to realise the film. This is probably the most challenging part of the film making exercise where one has to come up with the shot breakdowns that are realistically achievable. Often one has to let go off a way that a scene had been imagined and come up with another approach that has the same dramatic impact, but with a smaller time and money spend.

Therefore every film should be challenging and with every film one should be looking at what cinematic approach suits the script, the budget and the target audience.

Advertising however is a different kettle of fish. TVCs are meant to encourage you to buy a product, a service or an ideology in a maximum span of 1 minute. Therefore the primary approach is to make

the story as simple as possible and communicate the benefits of the product. This involves a glamourisation of the content – the viewer has to be left feeling that their life is incomplete without buying into the content of the TVC also the same TVC will be seen umpteen times and therefore has to have a high replay value for the audience to look forward to seeing it. This itself is a challenge akin to Haiku.

As a DOP for me the challenge is to not fall into a visual pattern, which is predictable, and find a fresh approach to each job that I take on. This is not necessarily a wise commercial decision as there is a comfort in familiarity. However each to his or her own.

What is your approach for lighting any scene/shot and how it differs from ad film to feature film.

My approach to lighting is very simple. The films characters are the protagonists of the scene however the space within which the scene is set in my belief also has a story to tell. It is this space that imbues the mood and within this space the actors choose their positioning.



With this in mind I evaluate the mood of the scene and the context of why this scene is set in a particular space. The director and me then design the coverage with regard to the context and then we light it up as per the requirements of the mood. Therefore – I light the space for the drama required and let the actors inhabit it, then I put in any face lighting or embellishments based on actors that are required.

This approach is the same for features and general TVC's. In the case of the specialist TVC's like skin the lighting approach has to originate from prioritising the fact that it is a skin ad and therefore the lighting plan has to allow one to do justice to the skin primarily and location secondly.

How did you prepare your cinematography scheme while working for any film?

Earlier I have mentioned how I go about preparing my cinematographic scheme in general.

Specifically one can look at Mangal Pande. When I decided to do the film I looked at paintings and textiles from that period and informed myself with the range

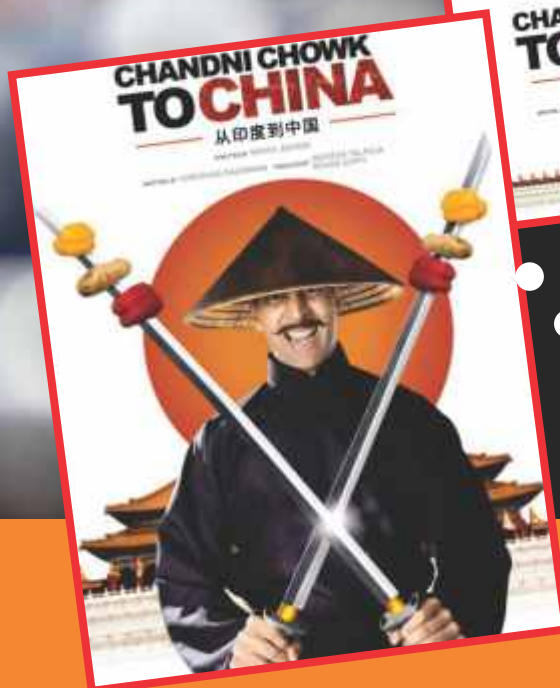
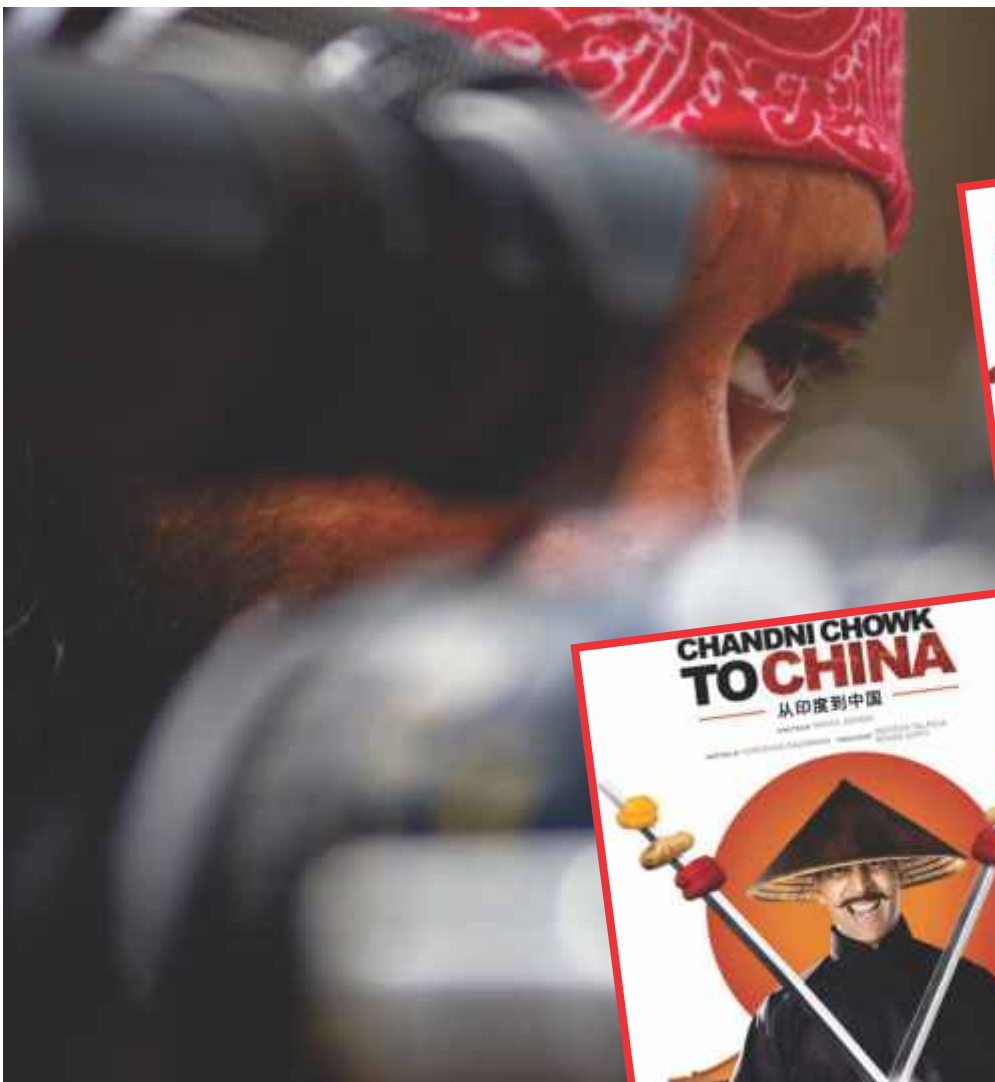
of visual representations that were in existence at the time. I then looked at what the art department was doing and came up with a look that worked with the canvas they were offering and tweaked it to resonate a feel of the relevant period – yet I decided to keep it contemporary as the art department was not strictly providing a canvas that was true to 1857. This kept the look of the film contiguous with the world that it was created in.

Another film that one can look at is Bluffmaster – which is set in the monsoon in Bombay. Here all I did was walk around Bombay and just look at the details that emerge in the monsoon with the humidity and the quality of light. Armed with this visual collection one decided to imbue the film with the quality of monsoon light and keep it consistent, the details of what the humidity and rain of the monsoon would then be revealed on their own.

In Bluffmaster – camera movement was a big decision – the director and me felt that the camera should be constantly



moving given the constantly shifting grounds that the protagonists were traversing. This movement should however never draw attention itself – so all the camera movements were character and situation motivated, yet we were consciously looking for them and this greatly informed the pace of the film without the audience really catching on to the manipulation.



What were the challenges you encounter while shooting various feature films or ad films while lighting up sets/location? Please elaborate few instance from films.

Each film comes with its own challenges. Therefore it is about what is one's attitude to a challenging situation. One can hit it with an array of lights or one can choose to keep it simple depending on whether one is on a real location or a created one.

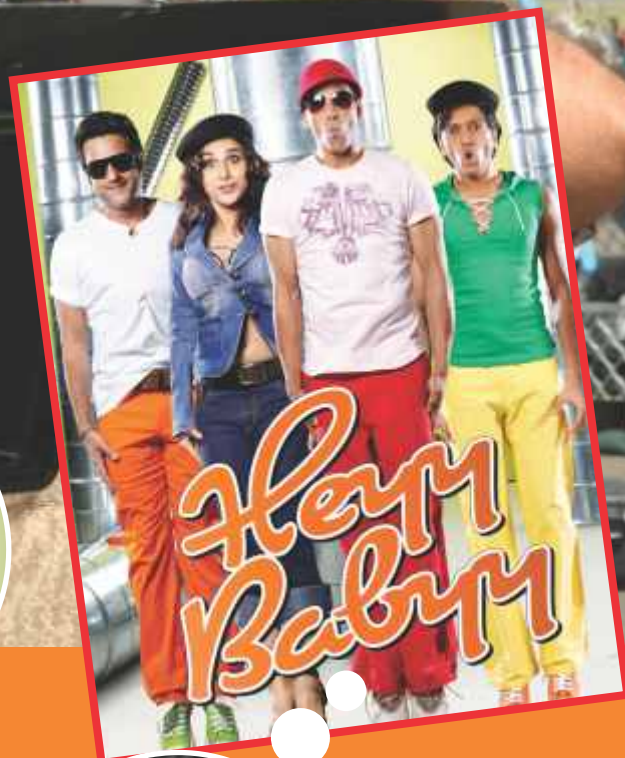
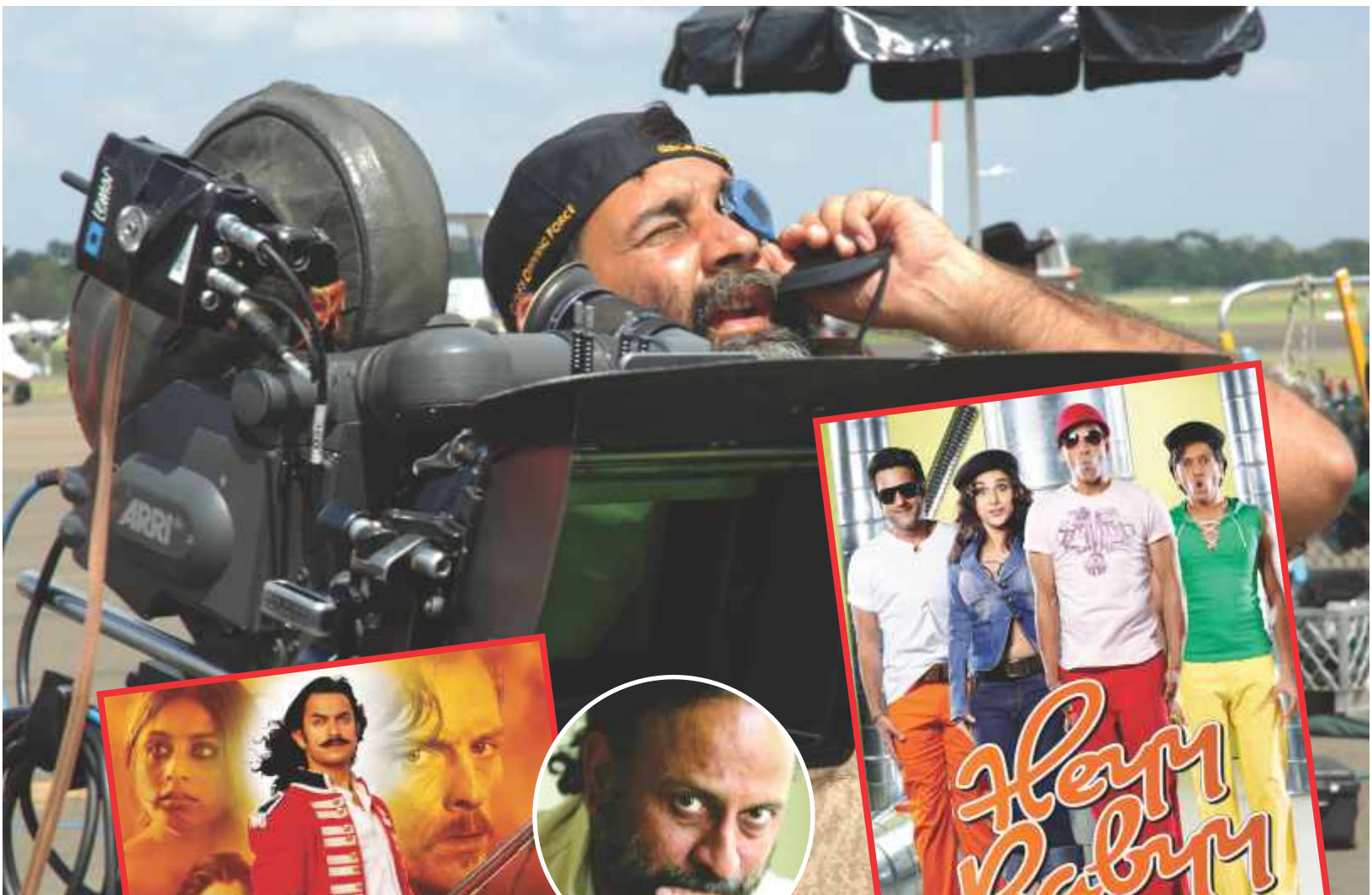
Real locations come with existing lights, window sources, street lighting etc. Here it is about harnessing all these sources and using them to create the character of the location that suits the desired mood of the film. Recently shooting in Hyderabad in the Charminar area, our protagonists lived in a rooftop house that had a view of the Charminar and from there a 180 degree of the neighbourhood. There were a lot of night scenes on the roof and the existing lighting was working well to highlight the higgledy-piggledy nature of the area. At 7 PM the whole area was lit and exposing quite well but by 11 PM even some of the streetlights would go off. We wanted to

maintain the character – so the solution was 4 small pick ups, which could move easily in the lanes. Each pick up had a 6.5 KVA generator on it and 4 lights rigged to the four corners of the tray back. These light vehicles could be deployed to go and light up any area that was in view from the roof and we could keep the lighting patchy and mimic the 7 PM lighting anytime we liked. With these and two more such portable units we managed to light the Charminar and the neighbourhood and achieve shots from the roof that spanned the 180-degree view. The time taken to set these units up was one hour and any lighting change would rarely take more than 10 minutes due to the mobility and small size of the lighting units.

A created location however comes with its own demands. In Chandni Chowk to China we created a village in a valley, which



was the main set. The central square needed to have the ability to allow the camera to pan 360 degrees without seeing any film set lights plus we needed to feel the hills even at night. The art department consulted with us on the set lighting and then we built on it with the film lights we had ordered. On final count we had placed 250 lamp heads in the village all of them hidden from any viewer in the square and we had also put up a 20 by 20 red moon box on top of the square for a song. This meant that whether we were doing a scene or a song – only the face lights moved leading to quick set ups.



From where do you draw your inspiration for doing the same thing differently in terms of lighting?

I draw my inspiration from the script, from the locations we choose to shoot on and the mood of the protagonists at the time. My belief is that if one respects the space that one is in, it will guide you. The same for the protagonists, if you share an empathy with the characters, it will also guide you, as will the script (if you have internalized it). The combination of these three elements means that one can shoot repeatedly in the same location and never

repeat a lighting pattern as the mixing of the three elements will never create the same sub-text.

You have worked with variety of directors. What director brings in -to your lighting approach.

As a DOP your primarily responsibility is to execute the directors vision and if possible embellish it. Therefore there is a lot the director brings to the DOPs envisioning of light.

How much technical understanding of Color correction-is required on the part of

DOP to get the best of colorist?

My belief is that a DOP must know what the colour correction capacities of grading desk are. One should be familiar with a desks advantages and limitations, this way one knows what one is asking off the colorist and how much processing the image will go through.

This makes the dialogue between the Colourist and the DOP more specific leading to a more efficient grade and also less processing of the image.

If given the choice to choose a



particular model between Arri-Red-Sony-canon, which will be your 1st priority and why

As they say it's "horses for courses". Each camera has its advantages and disadvantages. The content of a film will direct its form, which in turn will affect the choice of camera.

As far as my personal choices go.

The Sony F 65 is by far my preferred camera when there is no particular reason to choose anything else. It has an excellent sensor, great colour depth therefore it has more apparent depth and texture to its images. Its low light abilities are fantastic with rich blacks and it holds highlights extremely well. It's heavy on data management – so lots of producers fight shy of it due to larger DIT costs and data storage as well as processing costs.

Ergonomically and with regard to menu functions also the camera does score compare to the Red's and the Canons but it does not match the Arri Alexas or Aaton in that regard.

Any technical problem you encounter due to camera/lights/laboratory so far ,if yes kindly explain as it will act as precautionary measure for many others.

In the days where film reigned supreme, each exposure was made on a piece of film, which kept rolling – so every frame in the gate was a new recipient of light. Yet we would check the gate and keep

it clean with religious regularity.

Now, a sensor replaces that piece of film. This sensor will singularly view your entire film. Therefore one has to be really meticulous with caring for it, making sure it's clean, free of moisture and as far as possible operating it at the recommended temperature.

□□□

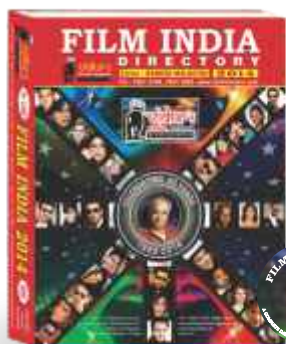
A Complete Film & TV Directory
EDITOR – RAMESH MALHOTRA



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Exclusive Interview

*“The Good Road”
To
Oscar*

Amitabha Singh

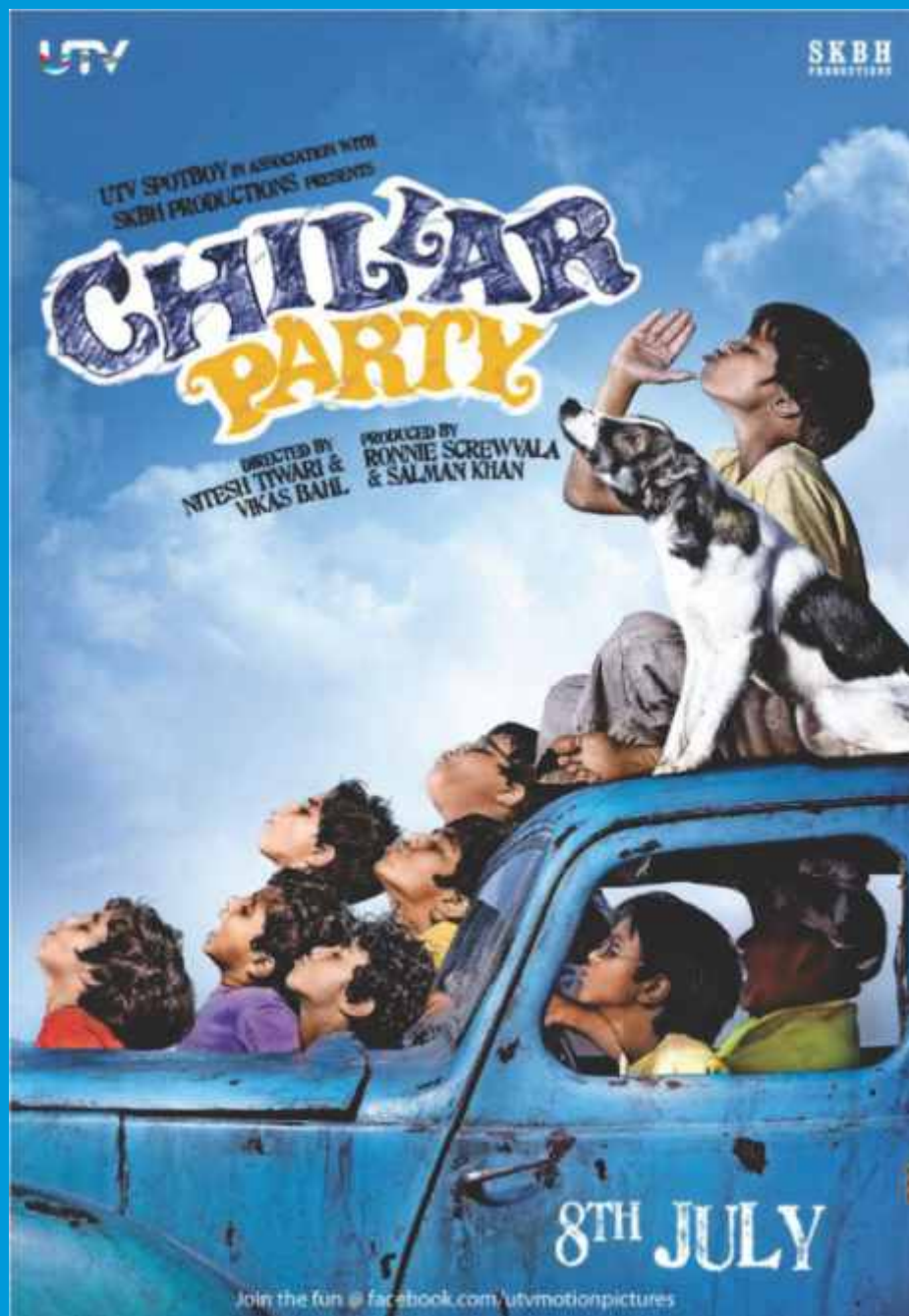


January - March 2014



After having graduated from FTII in 1994, Amitabha Singh is currently based in Mumbai as a practicing cinematographer. He has shot various feature films like "The Good Road", "Chillar Party", "Yeh Faasley", "Aagey Se Right", "Thodi Life Thoda Magic", "De Taali", "Khosla Ka Ghosla!", "Sau Jhooth Ek Sach" and many others. Apart from helming a rich body of feature films, Amitabha has to his credit as DOP, an extensive body of commercial work. During the last 18 years, he has shot many advertising for leading Indian products. His range comprises of work for major ad film makers namely Ms. Rachel Reuben, Dibakar Banerjee, Shoojit Sircar etc.

Amitabha identifies strongly with the notions of 'cinema for change' and 'a socially responsible cinema'. It is precisely these beliefs which have led him to be an active participant in the independent cinema spectrum ever since albeit in different capacities. Bearing that role in mind, he has eventually diversified into film production with 'Sau Jhooth Ek Sach'; 'Aagey Se Right' (UTV Production); 'The Good Road' (NFDC Production); 'The Trip' (under production). Amitabha is a firm believer of the credo that a well maintained quality equipment should be available for cinematography work. For this purpose, he has also ventured into an equipment rental business called "Think 16"; pioneer of Super 16 in India and later lights and grips equipment services 'Truelight' which provides professional lighting solutions with facilities in major Indian cities namely Mumbai, Delhi, Ahmadabad and Cuttack. In recent times, Amitabha Singh worked as director of photography for Gyan Correa film "The Good Road", India's official entry for best foreign language Oscar. Film critic **Lalit Rao (FIPRESCI)** discusses his approach and vision about lighting.



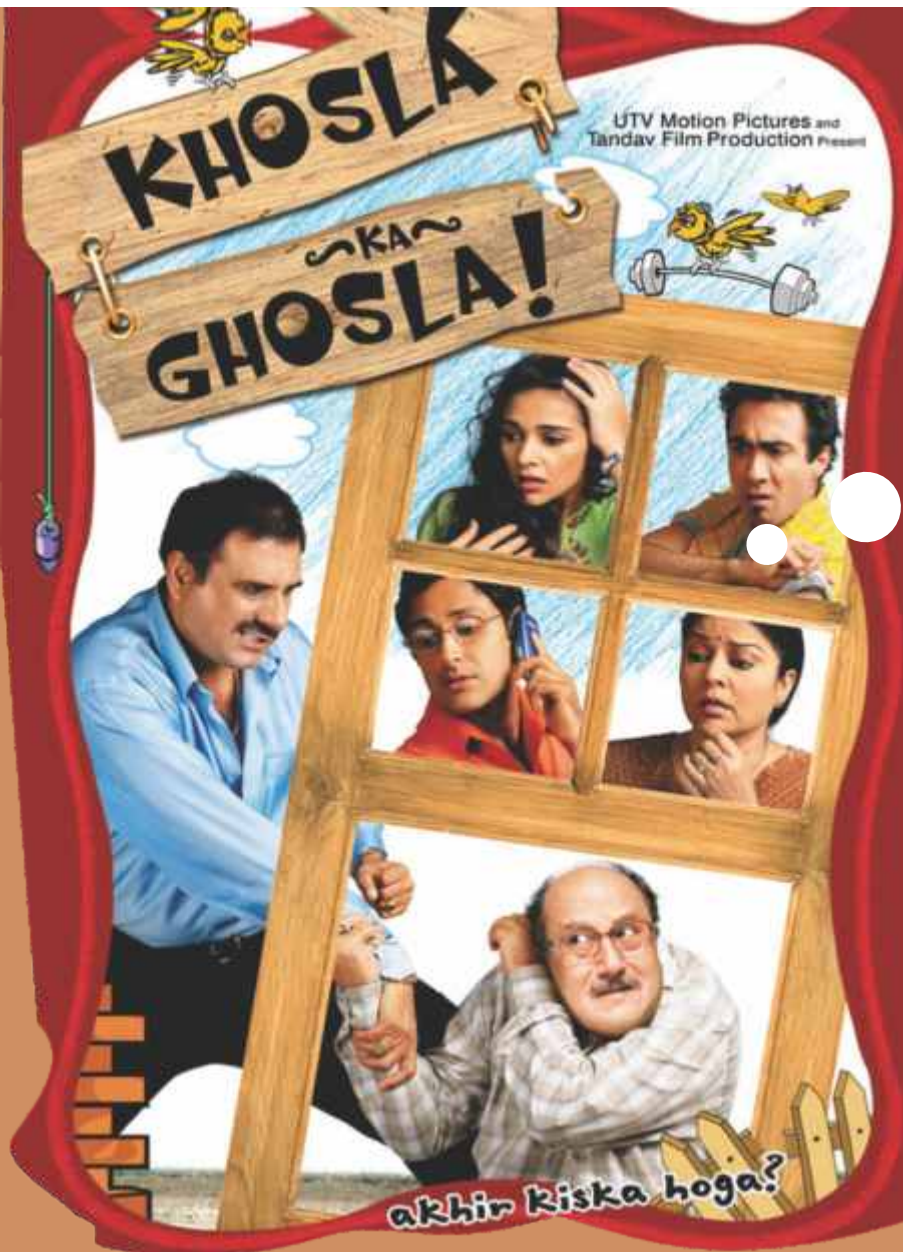
Every film, the approach to the visual language of each scene is embedded in the core creative intent of the film as a whole. Mostly, it is distilled after much discussion and debates arising out of a triangle of reference planes, namely, as it is 'seen' by the director; as it is 'seen' by the cinematographer and as it is 'projected' to be 'perceived' by the audiences. I try my best to strike an engaging, imaginative balance amidst the three.

Ad Films and Feature Films are two different entities. They may have some commonality, yet, they are as different as Apples and Oranges. To me, an Ad film plays to share an idea where as a Feature Film

plays to share an experience with its audiences. Hence, my approach to each scene or shot arises from completely different set of 'concept' pools while approaching the two. Although there are no absolute boundaries when it comes to the creative space, yet, I like to approach these distinct entities as clearly as possible.

Since light in itself is invisible, and light is my medium, I strive all the time that my 'cinematography' remains invisible within the 'world of the film'; whether I am shooting an Ad or a Feature.

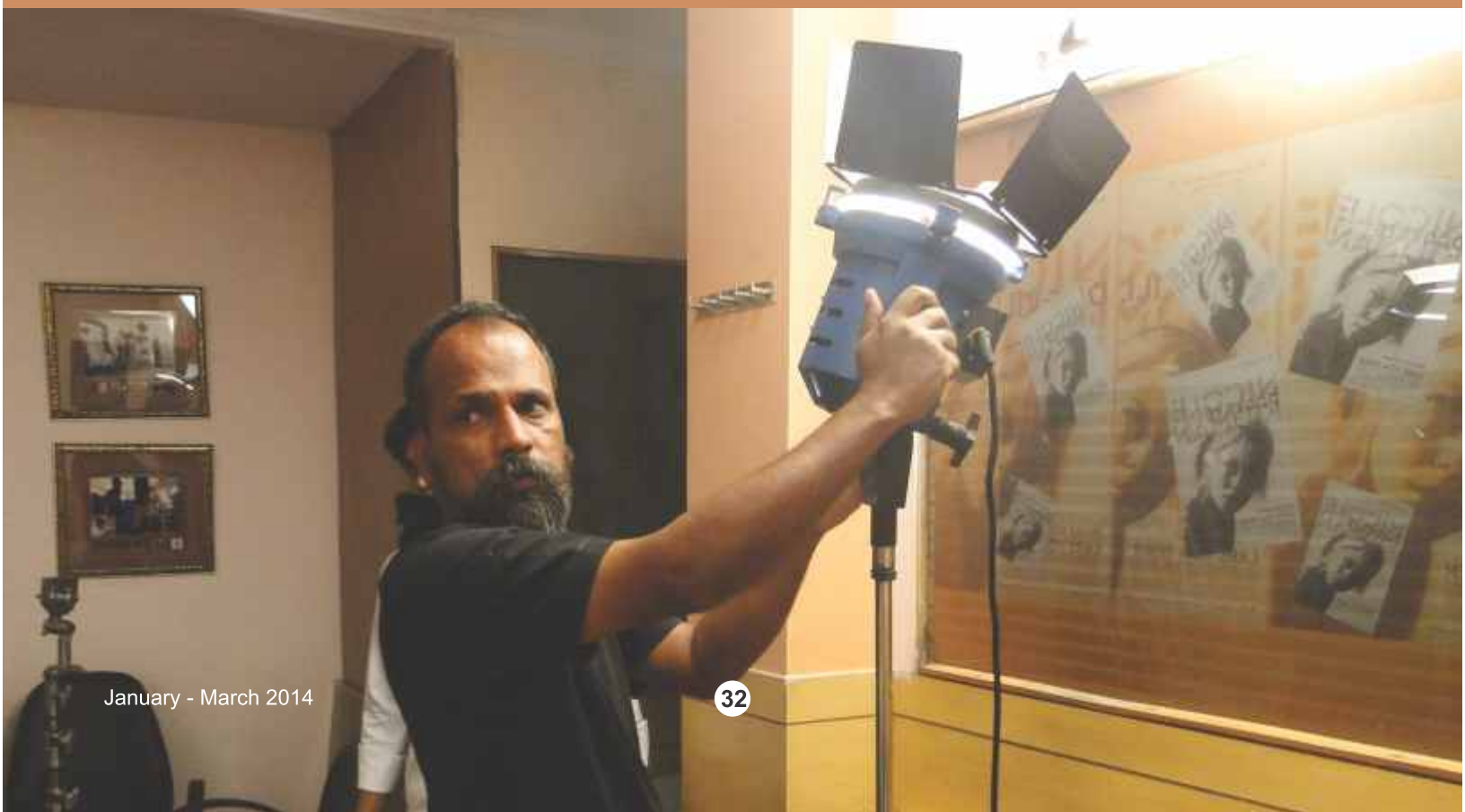
For me, recce plays the most vital role when it comes to prepare the scheme of



cinematography for any film. Usually the reces are multiple, spread over considerable time span. I devote a lot of time, energy and care in each recce and try to be as thorough about my plans. With me, mostly, Camera and Lights come much towards the end of scheme of events while planning to shoot a scene.

I guess observations of reality forms the primary building blocks in my imagination. I have been intuitively gravitating towards realism. Observing works of other colleagues definitely inspires me a lot. With visual media surrounding us all the time, in every possible space, the inspirations are abundant.

Since there is already a collective, shared body of work, its very common for me and a Director to start a dialogue with some references that seem to be in the broad zone of the direction of Cinematography which the Film demands. Such dialogues and references act as a spring-board for a





take-off and nobody is surprised if during our journey further and deeper into the subject, we realise that we are poles apart from our initial plane of reference. But I guess that's the whole fun part of our process.

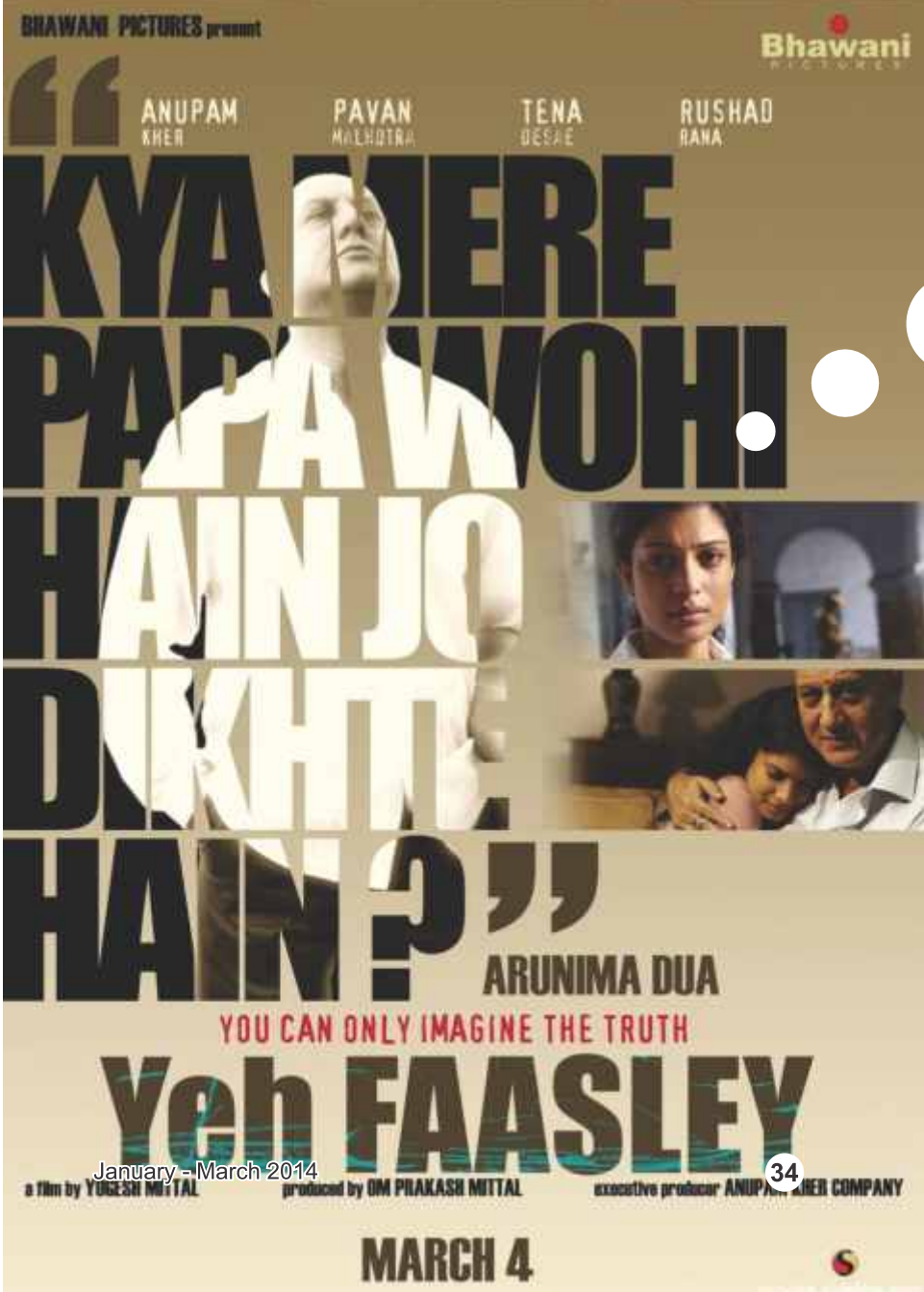
To me, right from the concept stage each Film is like a unique living entity-complete in all aspects. As its makers, we need to attune and possibly surrender our own senses and sensitivities in order to see, hear and understand at every level what the Film is trying to bring forth. For me, every film is 'born' with a 'life' of its

own, and as makers we must respect that 'unique life'.

Its always a rewarding process to collaborate with directors in the creative space of the film, which then naturally guides us to the visual language of the 'world of the film' including lighting; compositions; movements etc.

I feel its important to have a constructive dialogue going between a DoP and a Colorist since both are essentially Artists collaborating in the Visual Space; given that the aesthetic of the 'world of the film' remains the





common motivator for both.

Towards arriving into a mutually comfortable space to get such a dialogue going, some bit of technical understanding of Color Correction Process is definitely helpful. Its like having a Director who would intuitively understand if in the middle of a rehearsal a DoP says a 24mm will feel better than a 50mm or vice-versa.

Among various commercials , I remember shooting ,MSN India TVC with Dibakar Bannerjee, which required a complex compositing of live action and a CG butterfly, Mastercard TVC with Ashim Ahluwalia, which needed a 'Motion Control' kind of treatment without the technology or gear available to us at that point of time. Equally exciting was the Dabur Honey TVC with Shoojit Sirkar, around 2006 , which had a tough design owing to complexities of the location/ set and camera as well as character movements.

For me, the thought is to make a positive dialogue-space which nurtures creative collaboration of two artistic minds in a healthy, sustainable environment. And if spreads over coffee and cricket, then why not some bit of tech-talk.

January - March 2014

a film by YOGESH MITTAL

produced by OM PRAKASH MITTAL

executive producer ANUPAM KHER COMPANY

34

MARCH 4



The "Good Road" is a modern Gujarati story about three sets of people travelling on a highway, cutting through the Banni, bordering the Rann in Kachchh. Each on a journey to achieve their individual pursuits, but over a 24 hour period, the travelers discover something altogether different and unexpected about their lives. The Good Road is Gyan's first feature, but I have previously collaborated with him on numerous television commercial projects.

We were working towards a 'Documentary-like' Realism in the visual design of the film with an effort to 'stay aloof' as an observer to the human drama unfolding before it. I purposely shot the film in a manner that -the camera does not make any statement.

One of the chief obstacles for our characters was the (adverse) environment, which I felt needed to be captured such so that it almost 'hurts' the characters (and hence the viewers). I realized that the camera had to be very unobtrusive to facilitate the actors – most of whom were not trained performers, including two children and one pup . I didn't want my cinematographic approach to translate any restriction on to the psychology of the actors, most of whom were facing a film camera for the first time – that something big or significant is happening. I wanted them to feel relaxed and free. So, there were no lights to catch and no marks to follow. They were offered complete freedom to be able to perform in as natural a way as they wished.

As filmmakers, we have to understand the uniqueness of our filming location. In the given desert, the days get the brightest of the sunlight, and the nights are the darkest of dark with practically no street lights, city lights, or ambience light owing to no human habitation within a 120-some mile (200 km) radius. The 16mm stock gave us phenomenal latitude in the overexposure zone for the harsh



day scenes, as well as equally exceptional latitude in the lower to under exposure zone for those dark nights.

I shot favoring the shadows; letting highlights flare up to 'cause discomfort'. Nights all by Truck Head Lamps, Small Torch Lights, or just a small fire!! Some night shots were pushed in the lab process by 1 Stop to achieve the grainy structure and aesthetic rawness.

We had to shoot the interior of a truck and jeep without any modification to the original body. hence, constraints of small spaces , gave limited scope of lighting. Moreover, a considerable number of scenes were enacted inside these vehicles while in motion.

With prolonged shots both indoors and outdoors, we relied on a variety of 16mm stocks including KODAK VISION3 50D Color Negative Film 7203, 250D





Color Negative Film 7207, 200T Color Negative Film 7213, and 500T Color Negative Film 7219 to achieve the desired look. our camera package included an ARRI SR 3 and ARRI SR 2 (for rig work). we used Zeiss lenses extensively, including a Mark III, and an ARRI Zeiss 10-110mm zoom. T-1.3 on the lens was a big boon for night shoots !

At times, when I ran out of the 50D stock, I had to use 250D in such few cases. The difference in the intercut scenes is noticeable yet acceptable. To achieve the high quality scanning of the negative , we decided to use " Avion Film & Sound " in Prague, Czech Republic.

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Interview With

Alexander Prel,

Area Sales Manager, Europe, Middle East, Africa
Carl Zeiss AG.



January-March 2014



**In an Interview With
Alexander Prel,
Shobhit Mishra
Discuss about the Zeiss
Cinema Lenses Market
in India during his visit to
Boardcast India Show 2013**



Carl Zeiss being pioneer brand in terms of lens manufacturing, could you tell us why still holding their positions in the market for last 50 yrs?

First of all, CARL ZEISS is a company that exists for more than 160 yrs. It has been established in 1846 as a small optical and mechanical workshop in JENA. Carl Zeiss started with production of microscopes, so the lens production itself came 123 yrs ago in 1890. So we have a very long history & a very sophisticated technology of the camera lens productions. The most popular series we have in the camera lenses business is ZEISS/ARRI MASTER & ULTRA PRIME lenses. These lenses are being used very frequent for big block busters in HOLLYWOOD. For example like LORD OF THE RINGS, SKYFALL or LIFE OF PI. So the big production houses are

fully relying on CARL ZEISS lenses. These two lens families are being distributed by our partner ARRI exclusively worldwide. What we have here in our portfolio for direct distribution are the Compact Prime CP.2 lenses which have been presented in 2010 to the market on the NAB show. These lenses are very popular especially for HD DSLR users. The portfolio has been continuously expanded throughout the years. In the meantime, we have 14 different lenses which can be presented to users. It starts from 15mm lens & going up to 135mm lens. The focal lengths starting from 25mm to 135mm to have same T-stops of 2.1, so you have the continuous T-stop throughout the whole range. Another major important feature of this lens is the interchangeable mount possibility, so you don't need any additional adapters. You have the possibilities to change the mount



by yourself. For example from EF mount to PL. In total we feature five different mounts: EF, PL, F, MFT & E mount. So you have 1 lens, by adapting the mount, which you can use in these 5 different camera mount systems. So, that gives you flexibilities where cameras can be exchanged quite frequent but you can keep the same lens for a long time.

Talking about the manufacturing process of CARL ZEISS lenses, could you brief a little bit of the production stages & process of quality control?

All the Cinema lenses we offer in our portfolio are being made in Germany. So we do most of the production procedures like grinding, polishing, assembling and so on in our facilities on Oberkochen, so made in Germany. We have some materials, we use especially, which is developed by ourselves as the black lacquer for example. It's our own developed lacquer, which is not available in the market for its free sale. So it is a very special lacquer developed for our own lenses. Also we do check every single lens several times during the whole production process to assure the high quality level.

Do you think that the CARL ZEISS has some Unique feature in terms of the glass which is used for the lenses?

Definitely, for example, we use only glass elements in our lenses. We are not using any plastic material at all. The elements in our lenses are made out of pure glass. Basically, there are more than 200 glass types existing in the world; we are using approximately 120 of them. So the different kind of glass will have different technical features, different behavior for light and of course some of these materials are even more valuable than gold, if you calculate the price of kilogram & we are using also such materials for the productions of our lenses.

All these glasses are manufactured in Germany or you procure them from some other parts of the world?

Of course, we have external partners as well, which provides us the glass materials but the parts are also supplied from Germany, yes.

Do you have your own distribution & sales channel in India?

Well, we have our own operations in India, which is CARL ZEISS INDIA with 8 different branches in major cities. We have a branch in Delhi, Mumbai, Hyderabad, & Bangalore. The head office is in Bangalore. We operate with our own operation but we have established dealer & distribution

network. So we do have regional dealers & distributors which are operating independently from us & taking care about the regions. For example in Mumbai we are working through Ria Enterprises for the photo industry & talking about the cine lenses, we are working with Sun Broadcast who are taking care about the regional market in the western part.

When you started your India operations?

Our camera & cine lenses lens operation started 3 yrs ago. We started in 2011, so it's our 4th year in the meantime & year by year we can see the development by the market & also development in numbers which is quite positive for us.



In the past 3 years have you seen the sale is going up or it is still the same?

Ans:- Continuously this is our 4th year, and year by year we see our sales are increasing. Of course that takes time to educate the market a little bit, it takes you time to invest in awareness because not everybody knew it that we are present here by ourselves, but year & year we are doing more & more activities, we are doing workshops, we are doing presentations & participating in major shows of course that gives us awareness and also help us gain people's confidence.



Cinematography lenses from Carl Zeiss have helped to create distinctive images in many famous movies, e.g. Lord of the Rings, and have already received three Technical Academy Awards.

It has three Master Family of Lenses for cinema. These lenses are fast and have an optical performance surpassing that of all standard speed primes. The whole family has been developed by ARRI and ZEISS to enable shots that would have been considered impossible before. They are the perfect combination for high-end film or digital PL mount cine cameras.

MASTER PRIME LENSES

The Master Prime lenses have been jointly developed by ARRI and Carl Zeiss. They are both fast and have an optical performance surpassing that of all standard speed primes.

- Unique high speed prime lenses with unprecedented resolution
- Virtually no breathing
- Master Prime lenses offer excellent optical performance across the whole T-stop range from T1.3 to T22
- The patented Dual Floating Elements technology eliminated breathing in the Master Prime lenses
- Uniform positions of iris and focus gears
- Built-in Lens Data System (LDS)

ULTRA PRIME LENSES

Ultra Prime lenses have the widest

focal range of prime lenses giving you the flexibility to get the coverage you want. The Ultra Prime lenses are lightweight standard speed lenses that are a perfect optical match to the high speed Master Prime lenses. They have been developed in a cooperation of ARRI and Carl Zeiss.

- Well controlled distortion and breathing
- Superior close focus ability
- Floating elements design
- Easy-to-read calibrated scales
- Uniform diameters
- Particularly robust and easy to service

COMPACT PRIME CP.2 LENSES

One of the most important aspects of a successful production is the competence and diversity of your team. Whether you're shooting a commercial where exquisite color rendition and high contrast is important, or a tense, dramatic sequence in low light situations for a feature film, Compact Prime lenses offer you the performance you need to get the scene right. With a wide range of focal lengths, full-frame coverage, fantastic image quality, great flare suppression and precise focusing through the large rotation angle, Compact Prime lenses give you a flexible set of tools to make your film shine. With its long history in both photo and cine lenses, Carl Zeiss is dedicated to supporting filmmakers and allowing you to benefit from the highest possible image quality in any situation.

- Interchangeable Mount
- Full frame coverage (CP.2 18mm only APS-H)
- Robust cine style housing with the ability to utilize follow-focus
- Standard focus and iris gear positions
- Five different mounts available (PL, EF, F, E and MFT mount)
- Consistent front diameter (except of 50 Macro)
- Longer focus rotation and a manual focus and iris
- Calibrated focus scales
- MRP list, October 2013 Carl Zeiss Lenses issued is

SOME OF THE AUTHORIZED DISTRIBUTOR OF CARL ZEISS (WWW.ZEISS.COM) LENS IN INDIA ARE:

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- ☉ Sun Broadcast, Hyderabad : 9891117533/ 93 47969255
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- ☉ Shashi Enterprises, Delhi: 9810119524
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ROSCO is not just filters

Interview with **Tom Swartz** Global Marketing Development Manager, Rosco.

In India generally the ROSCO means gels, what are the other avenues it has expanded .

Yes, you are quite correct, Rosco is much more than filters. Over the years, Rosco has developed a wide range products for different markets.

In the broadcast film industry we not only manufacture filters but also scenic paints, backdrops for movies, LED Lighting, flooring for dance etc. I would like to highlight our two newest products, 1) Rosco View, and LitePad Axiom.

Rosco VIEW is a unique two-part window light control system for film and television professionals. It consists of wide width polarizing filter installed on windows

and a matching camera polarizing filter.

Rosco View is available in hard acrylic panels 4 ft x 8 ft, and soft film 56 inch wide x 9 ft.

With Rosco VIEW panels on the windows, the exterior exposure can be easily controlled by rotating the camera filter. Rotating the camera filter changes the degree of cross polarization on the window where the Rosco VIEW filter is installed. This results in 100% control of exterior brightness as seen through the window. The ambient light coming into the room or studio is reduced by only one stop. Technically, this is achieved using cross-polarization. The window panels and the camera filter are both one f-stop Rosco linear polarizers. By rotating the camera

filter, the degree of cross-polarization on the Rosco VIEW window filter is changed, resulting in 100% control of exterior brightness as seen through the camera.

ROSCO VIEW CAMERA FILTERS



RoscoVIEW camera filters utilize the same polarizer as panels, only in photographic glass. Used in the RoscoVIEW rotator or standard mattebox, they provide the camera side component of the

RoscoVIEW system to control exterior exposure. These filters are the same quality as any photographic filter on the market and can be used with confidence by any camera person. They are available in a number of standard sizes. Custom filter sizes are possible with sufficient notice. Sizes available: 6.6" x 6.6", 4" x 5.6", 4" x 4", 138mm round and an 82mm round in a threaded rotating ring.

You are able to rotate the camera filter manually or by a RV filter rotator motor assembly as seen below.

The Benefits of using the RoscoView system are the following:

- 1) as the outside brightness conditions change, you simply rotate the camera filter to compensate. You no longer have to change out ND filters on the windows.
- 2) since you have control of the outside exposure, you are able to reduce the interior light level, lighting fixtures and electrical requirements.
- 3) you are able to save shooting time...no longer stop shooting to change ND filters.
- 4) you are able to shoot day for night by simply rotating the camera RV filter to bring the windows to near black.

STEP RING

For lenses with an end barrel outer diameter (OD) of less than 139mm, a step



ring is necessary to fit the Rosco View Rotator on the lens. The Step Ring is machined aluminum with an inner diameter custom cut to fit smaller lenses. Rosco carries Step Rings for 85, 95 and 98mm OD as stock items and can supply other diameters with appropriate notice.

ROSCO VIEW MARK II ROTATOR

The Mark II Rotator provides motorized rotation of the Rosco VIEW camera filter on the camera lens. By rotating the camera's Rosco VIEW filter, cross polarization with the Rosco VIEW material on the windows gives the user



complete control of the exterior exposure to the camera sensor.

- Gear driven for no slip rotation
- Works with the Rosco GUI (Graphical User Interface)
- Remotely control the RoscoVIEW camera filter
- Utilizes the same connections and controllers as the original
- Will fit any lens with an outer barrel diameter of up to 139mm

- 7.5" x 6.2", 17 oz.
- The next generation of the Rosco VIEW camera filter rotator with a more robust design

ROSCO VIEW COMPACT ROTATOR



The Compact Rotator is a smaller, lighter version of the Mark II Rotator. By rotating the camera's Rosco VIEW filter, cross polarization with the Rosco VIEW material on the windows gives the user complete control of the exterior exposure to the camera sensor.

- Smaller and lighter than the Mark II Rotator (6"x4", 8.4 oz.)
- Works with the Rosco GUI (Graphical User Interface)
- 76mm diameter RoscoVIEW camera filter
- Gear driven for no slip rotation



- 3 mounting holes permit the user to design a customized mounting rig best suited for their needs
- Designed for smaller cameras often used in remote satellite studios or for Web broadcasts
- Utilizes the same connections and controllers as the Mark II Rotator

Would you like to tell us about these soft light panels, what is the uniqueness of these panels ?

LitePad™ is a slim profile, LED light source that delivers soft, even illumination.

Because of its thin profile (only 1/3") and lightweight design, Litepad is ideally suited use in locations where larger conventional luminaries simply cannot fit. Litepad is an exciting new approach to lighting, utilizing sustainable, energy efficient LED technology.



LitePad DL consumes almost 40% less energy than LitePad HO+ while still providing the soft even illumination that has made LitePad so popular among lighting professionals. LitePad DL was designed with event planners, theatrical lighting and architectural designers in mind, offering a more economical option for those

applications where the increased brightness of LitePad HO+ is not necessary. Drawing only a few watts of power, LitePad DL is an eco-friendly alternative to conventional light sources. Available in six standard sizes and custom sizes. Some of its unique Features are:-

SLIM PROFILE



LitePad is only one third of an inch (8mm) thick, making it one of the thinnest

light fixtures in the world. Its slim profile allows the LitePad to be placed and even hidden in places conventional light fixture could not fit. No thicker than a pad of paper, LitePads can easily fit into a back pack or messenger bag for easy transportation.

With LED along the edges and the acrylic itself has a laser edged line channels throughout the panel.

SOFT QUALITY OF LIGHT

One of LitePad's most important attributes is the quality of light it produces. LitePad outputs a soft, even illumination. Perfect for filling in shadows, creating "beauty" light, or to mimic a practical light in the scene. The advantage of these over other flat panel is the emitters.

You don't have to cover your panel with defuser, it is already soft. It is a kind of built-in diffuser.

LOW HEAT

Because LitePad is an LED light source it generates virtually no heat. In the center of the LitePad, the unit is cool to the touch. The edges, where the LED are located, is only slightly warm. This means that LitePads can be left on all day, even in a small set, without making a room uncomfortable for performers, models or techs.

LIGHTWEIGHT

Weighing significantly less than a convention light source, LitePads are capable of being mounted in many different ways and places. Whether it be Rosco's mounting brackets, Velcro, or even rubber bands, LitePad's low weight makes it incredibly easy to mount and makes carrying a few of them around a breeze.

ECO-FRIENDLY

With each LED only consuming a quarter of a watt, LitePad is an extremely energy efficient light source. Because LitePad DL contains fewer LEDs, it consumes almost 40% less energy than its LitePad HO+ counterpart. While this does mean that LitePad DL is slightly dimmer than LitePad HO+, it still provides an outstanding quality of light.

LitePad HO+ is another slim profile, edge-lit LED light source. At only 1/3" (a third of an inch) thick, LitePad HO+ is able to fit in places where conventional light sources will not. LitePad HO+ produces a soft quality of light that is easy on the eyes



and runs at cool temperatures. Available in eight standard sizes, LitePad HO+ has LEDs on all four sides of the perimeter for maximum brightness. An interior connector provides a solid power connection directly on the LitePad itself. Available in both daylight and tungsten color temperatures, LitePad HO+ can fit a wide variety of applications.

And what are the various sizes available on that, how one can decrease the intensity of these panels and what is the voltage required?

The standard size is 12x12 inches.

But it is available in other sizes like 3x3, 3x6, 6x6, 3x12, 6x12 inches.

LitePads are a fully dimmable LED product. Our proprietary Single Fader Dimmer and 2 CH/DMX Dimmer can smoothly dim any standard size LitePad with no color temperature change. With LitePad's dimmers, you are able to set the exact light intensity you need. It is absolutely flickering free with all electronic cameras

The voltage is 12volts DC, so you can use a battery system or a camera battery system.

Give us some details about popular LitePad AXIOM.

LitePad Axiom is a revolutionary LED light from Rosco specifically designed for filmmakers, videographers and still

photographers.

Its steel and aluminum housing is designed not only to protect the light source, but to make a variety of mounting solutions quick and easy. The back of the housing has a universal mounting system allowing the LitePad Axiom to be affixed with brackets to C-Stands or mounted with Velcro, rubber bands or other conventional methods. The housing includes a gel slot for adding Roscolux or Cinegel color or diffusion.

An interior connection in the LitePad unit assures secure electrical connection. The slim profile, low heat and power consumption and outstanding quality of light make LitePad Axiom an excellent choice for professionals everywhere. It has a Rugged Design, Versatile Mounting, Interior Connector, available in Daylight/Tungsten version.



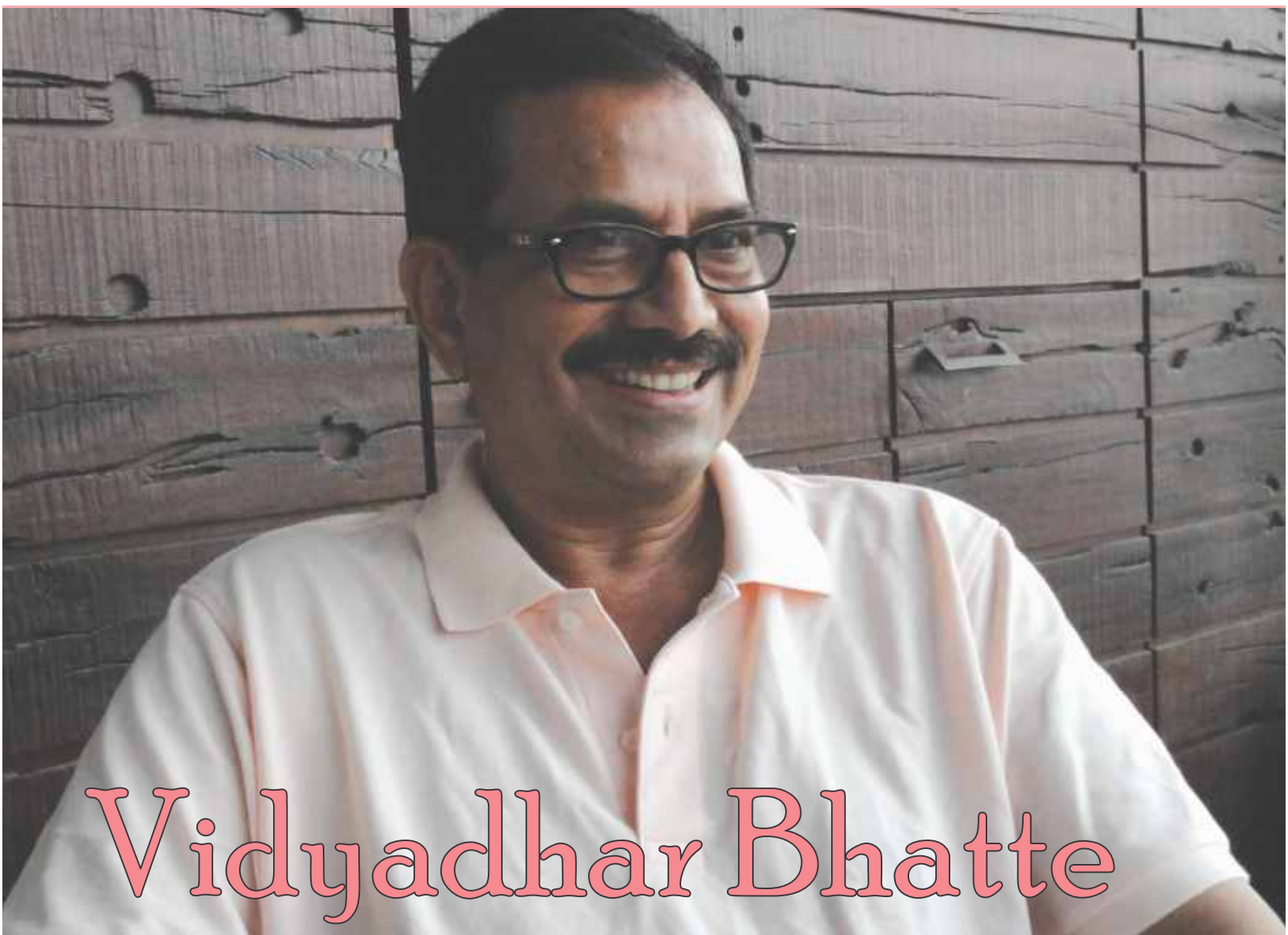
For Any Further Enquires Please Contact:

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Business Development Manager

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Vidyadhar Bhatte

Vidyadhar Bhatte has been working as a make-up artist since 1974. Be it working his magic on beautiful faces like Rani Mukherji, Vidya Balan, Anushka Sharma, Dia Mirza or working with renowned directors like Aditya Chopra, Pradeep Sarkar or transforming actors' faces with prosthetics; he has done it all in his 36 years in the Indian advertising and film industry.

He began his career by assisting veteran make-up artist, Pandhari Jukar in 1974 on films such as Deewar and Kabhie Kabhie. He later went on to do make-up for stalwarts like Dilip Kumar, Manoj Kumar, Sunil Dutt, Sanjay Dutt, Madhuri Dixit, Meenakshi etc. Ever since, he has worked on over 80 Hindi and regional films and many television commercials.

I have been fond of films since childhood and would sneak into theater to watch films even as a schoolboy. One day I happened to visit Pandhari Dada, my cousin and saw the process of a beard getting made. Noticing my interest, he asked me if I would be interested in learning how to weave a beard. Excited, I agreed immediately. It was December 1973 and I was in class 11 and this is how I was initiated into the world of make-up, by weaving a beard.

Once Pandhari Dada was unable to find an assistant for a film. So to resolve this crisis, he took me along to the sets of the film, Bhounj. I was very happy to accompany him. Around that time, Yash ji was also starting his film, Deewar. I think Pandhari Dada had liked my approach towards work and appreciated my efforts. So he kept me on as an assistant on Deewar and that is how I started my career in films in 1974.

Apart from assisting him in films, I was involved in regional cinema also. Around 1976, I worked in 8-9 Gujarati films. Gujarati films were typically of shorter duration and could be shot in 30 days or so. It was ironic that I would be paid Rs. 5000 per regional film and only Rs. 300 p.m. working with big banners. But of



course, the exposure there was amazing.

The Advertising industry was also flourishing in the early 1980's. For a Surf shoot by director, Shyam Benegal a make-up artist was urgently required and Pandhari Dada was out of town. I took it up on his behalf and then there was no looking back, I got a tremendous amount of work and appreciation from the Advertising industry. I ended up working a lot with Prahlad Kakkar's production house as well.

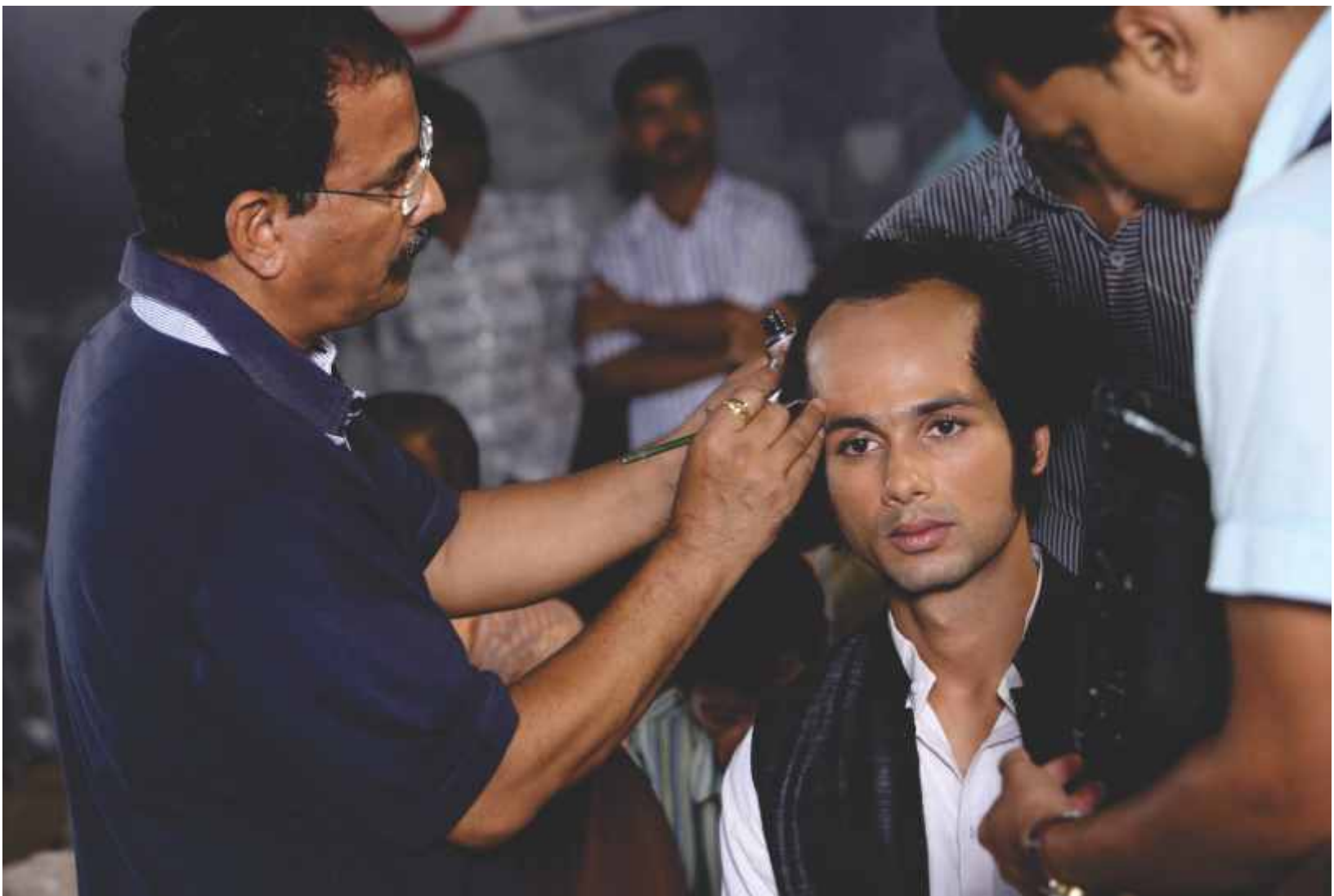
Make-up can make a huge difference to the approach of a film. Good make-up embosses certain features of the character which can give a different impact altogether. There needs to be a different approach when doing the make-up for different faces; it depends on the facial structure of the person. For example, with make-up we can sharpen jawlines, make noses look bigger or thinner, only by using shading and lighting techniques well. Make up is an art that can enhance and transform features – eyes become more beautiful, lips have the perfect shape etc.

The face is the most prominent part of the body and eye make-up is the most crucial task for a make-up artist. While putting artificial eyelashes it is important to ensure that the ends are not visible, they need to look like original eyelashes. Even the shadow, the colors and the lining have to appear seamless. What is most important is that makeup is done in such a manner that it looks original rather than artificial.

Before starting the make-up of a model or actress, I first analyze the skin tone and complexion. I try not to change a person's natural skin color ever. Indians typically have a darker skin tone compared to some foreigners; I try to retain the natural beauty of our skin tone. If a person's skin is clear, I recommend







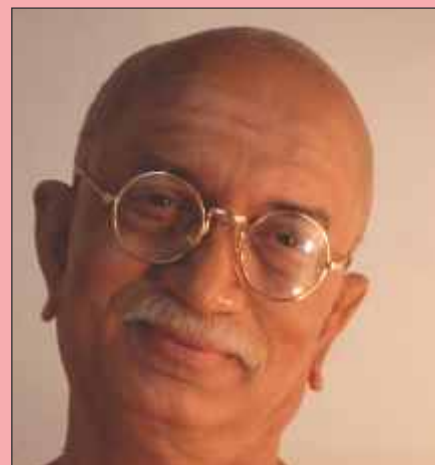
keeping the make-up as light and invisible as possible, so it looks natural and like they haven't applied anything. If there are marks, blemishes or pimples, those can be covered up by using heavier make-up.

After working for over 40 years, I don't need a palette or numbers to decide which shade needs to be used for whom. I take these decisions on the spot. Also with time the techniques that are used change. We use foundation and powder on the face so it doesn't look greasy. In the past we used the

water spray technique to de-tone and remove the excess powder from the face. But now we use brushes to apply powder. There used to be a time when only Max Factor and Kryolan products were available. But today there are many choices – I recommend using Cover FX products, as they don't appear very heavy and also Derma products.

There are two kinds of make-up – glamour make-up and prosthetics that use special effects to change the face of a person completely, like Mr. Dilip Prabhavalkar's make-up in Lage Raho Munnabhai where I had to transform his face to look like Mahatma Gandhi. I have been working with both kinds of make-up from the beginning of my career. I still remember working on 'Shirdike Sai Baba' when the concept of a bald cap did not exist! We made a bald cap out of a baniyaan (vest). But today the techniques are very advanced. I make sure that I meet with prosthetics specialists in Canada and London from time to time to keep myself updated on the latest techniques.

The camera catches everything. So it is very important that it is a collaborative



process, a joint effort. For instance, we used a baniyaan in 'Shirdike Sai Baba' but it wasn't evident on screen. Gautam Rajadhyaksha was one such photographer who would make every face appear beautiful through his lighting. So the cinematographer, the make-up artist and everyone else like the lightmen, the costume designers etc. have to work in tandem to ensure a flawless look. Every make-up artist's work can only look beautiful on screen if the lighting and cinematography complements it. □□□



THE ACADEMY

of Motion Picture Arts and Sciences, Team Visits To India

As a part of The Academy of Motion Picture Arts & Sciences' International Outreach Initiative, members of the Academy & staff visited India from 15th to 22nd Oct. 2013. The Team included Andy Maltz-Director, Academy Science & Technology Council & co-author of book "The Digital Dilemma"

Milton Shefter-Member, Academy Science & Technology Council & co-author of book "The Digital Dilemma" Robert Neuman-Academy Member & Stereoscopy Department Head for Walt Disney Studios. Maryrose McMahon-Program Co-ordinator for The Academy

The Main purpose of this visit was to discuss about digital motion picture preservation as well as developments in 3D technologies & digital projection. The visit was planned in 2013 to coincide with the celebrations of 100 years of Indian Cinema & also for E-Book release of Marathi Translation of the Digital Dilemma Book.

Mr. Ujwal N. Nirgudkar, Chairman, SMPTE - India section, was selected by The Academy to co-ordinate on this visit. He was also appointed as authorized representative by the Academy to work on the translation project of Digital

Dilemma Book in to Indian languages.

The Academy Team arrived in Delhi on 15th Oct. night. On 16th Oct. morning the team had an official meeting with I & B Ministry, Government of India. The meeting was attended by Ms. Nirupama Kotru, Director (Films) I & B Ministry, Government of India & Mr. Shankar Mohan, Director, IFFI-Goa.

The Academy team made a PowerPoint presentation about the Academy activities in general, & also about the problems faced in long term preservation of digital data in archives. Ms. Nirupama Kotru asked them questions related to Academy activities. She also discussed about how the I & B Ministry & The Academy can work together in future.

Mr. Shankar Mohan also extended an invitation to the Academy team to visit the International Film Festival in Goa. Mr. Andy Maltz, presented Digital Dilemma Books to Ms. Nirupama Kotru.

The Academy has published two books on the problems faced for long term preservation of digitally originated movies & documentaries. Digital Dilemma-1 was published in 2007 when the Hollywood Big productions started

shooting on Digital Cameras. Digital Dilemma-2 was published in 2012, which discusses problems faced in archival of digital data by Independent Movie producers, when they shoot on digital camera.

On 16th Oct. after the two hour long meeting with the I & B officials, the Academy team went to Agra to visit Tajmahal.

On 17th Oct. morning, The Academy team met the press, to explain their first visit to India. It was not a press conference, but a one to one interview with the Print Media & the Electronic media. NDTV, Times-Now, ANI, PTI, & several others took interviews.

The same evening the Academy team visited Jamia Milia Mass Communication Research Centre at New Delhi. The team was welcomed by Prof. Obaid Siddiqui, Director, AJK Mass Communication Research Centre. The team first met the Faculty, then visited various department to understand the working of this institute. At the end of this 4 Hrs visit, the Academy team interacted exclusively with the Students of the Institute, to understand their views & expectations about the Academy.



On 18th Morning the Academy team, arrived in Mumbai .The team went to Filmcity Mumbai (Dadasaheb Phalke Chitranagari). The team was welcomed by Filmcity Managing Director Mr. Laxmikant Deshmukh. He introduced the team to all senior officers of the Filmcity.

The team then went to various locations & Film & Television serial sets. The Academy team was escorted by Filmcity Joint M.D. Mr. Mangesh Mohite & P.R.O. Mr. Saini.

After the Filmcity visit, a lunch was hosted by Filmcity M.D. Mr. Laxmikant Deshmukh. During the Lunch, he also arranged a presentation of the Master plan of the Filmcity. The Master plan was appreciated by the Academy team.

On Saturday 19th Oct. Mr. Robert Neuman- Academy Member & Stereoscopy Department Head for Walt Disney Studios, made a presentation about the 3D technologies from past to present at Metro Theatre, Mumbai. This presentation was a part of MAMI Film Festival. This was well attended by young filmmakers.

On 20th Oct. evening, The Academy hosted a reception at the newly renovated Liberty Theater Lobby, which was followed by the PowerPoint presentation about the Digital Dilemma by Andy Maltz & Milt Shefter. After the presentation, a panel discussion was held. This was also a part of MAMI Film Festival.

On 21st Oct. The Academy team visited





Pune. In the morning they went to Film & Television Institute (FTII) Pune. The team was welcomed by FTII Director D. J. Narain & Prof. Soman.

Prof Soman arranged the visit of various sections of the Institute. The Lunch was hosted by FTII Director.

After Lunch The Academy team visited National Film Archives, Pune –Phase-2. The team was welcomed by NFAI Director Mr. Prashant Pathrabe. Mr. Pathrabe & Mr. Dhiwar, Film Preservation officer, showed them the Archival Storage, & Newly constructed theater at Phase-2. The Academy team was impressed by the visit & specially liked the Nitrate Film Storage facility.

On the Last Day 22nd Oct., in the morning, the Academy team visited some places of tourist interest in Mumbai.

22nd evening was a big function organised by Mr. Sanjay Deotale, Hon. Minister for Cultural Affairs, Government of Maharashtra at Yashwantrao Chavan Auditorium, Mumbai.

The Function was organised to release the E-Book of Marathi Translation of "Digital Dilemma" The Function began

with traditional Maharashtrian welcome of the Academy team.

The team was then introduced to the Minister & Chief Secretary Mr. Sumit Mallick by Filmcity M. D. Mr. Laxmikant Deshmukh. The function started with the speech of Mr. Laxmikant Deshmukh, he explained the purpose of the function & also welcomed the team.

Mr. Ujwal Nirgudkar, introduced the Academy team to audience & explained, how & when the idea of translation of Digital Dilemma started. He also mentioned about his earlier meetings with The Academy Directors at Academy's office in Hollywood.

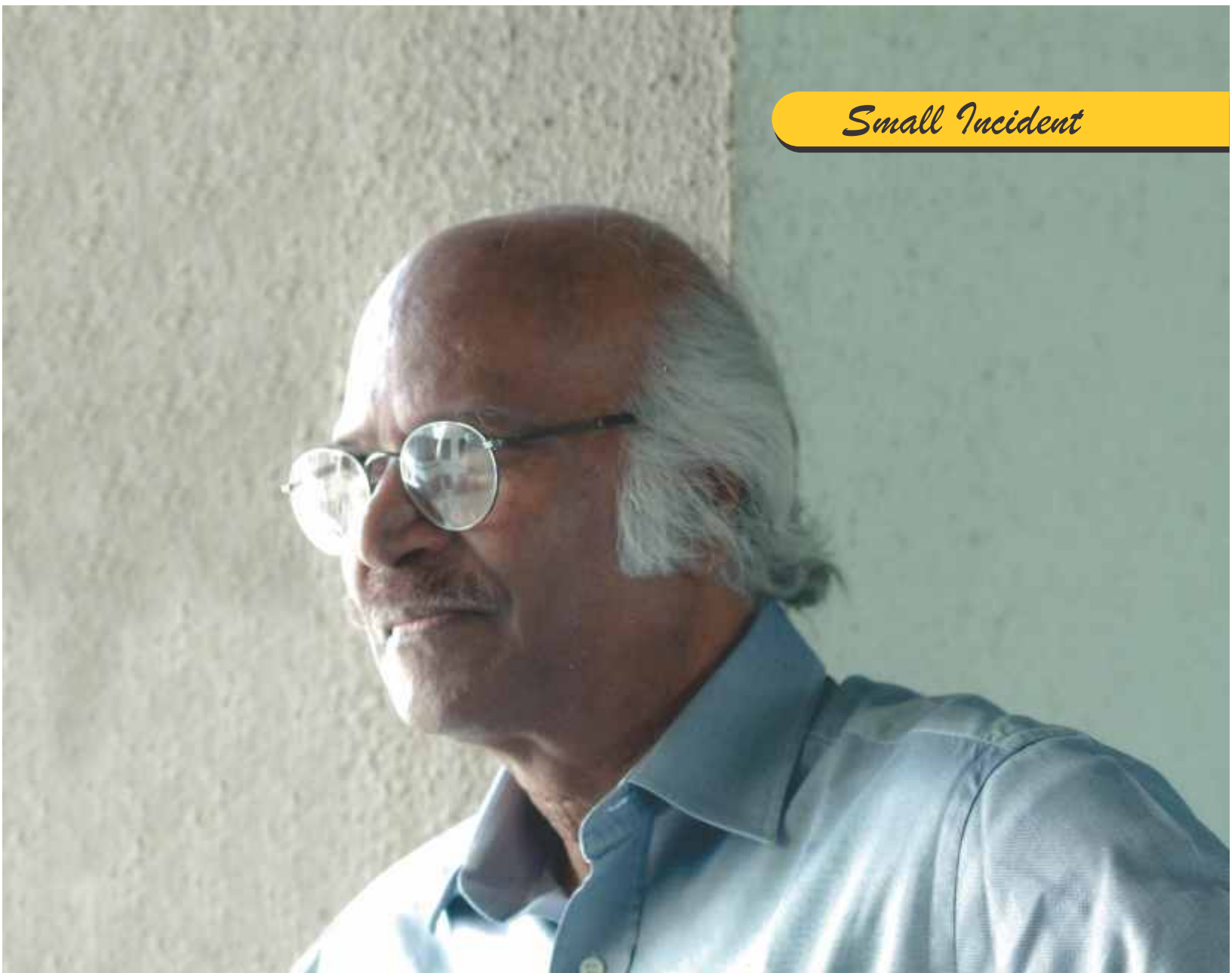
This was followed by the release of E-Book by Hon Minister, Academy Director & Co-Author Mr. Andy Maltz, Mr. Milt Sheffer. Mr. Resul Pookutty, Academy Award winner was also present at the Book release function. The Function was attended by many dignitaries from Marathi & Hindi Film industry, including Mr. Nitin Chandrakant Desai, Mr. Govind Nihalani, Marathi Film Producer Council President Mr. Vijay Kondake.

Mr. Andy Maltz, spoke at the occasion. He started his greeting in Marathi "Namaskar" & ended with "Dhanyawad". He spoke about Indian Film Industry, its history & The Academy's willingness to work on future projects in India.

Mr. Sanjay Deotale Hon. Minister for Cultural Affairs, Government of Maharashtra, spoke about the Historic event (First translation of Academy Publication in Indian Language- Marathi). He thanked all those involved in the project & also expressed his wish to help the Marathi Film Industry in future.







R M Rao

LIGHTING THE SUN!

Years ago in the beginning of my career in advertising field, when I was to shoot a commercial of a couple drinking coffee in a studio setting of a balcony overlooking a sun at a distance horizon, with the painted background. When I started lighting up the sky I did not find the glowing sun in the dark sky as the light was spilling all over on the entire painted background. Then I recalled a hint given to me from veteran cinematographer

Mr. Kamath Ghanekar that when you want anything glowing use "Mirror".

I then replaced the painted sun to a same size of a mirror being cut and suspended exactly overlapping the painted sun. I lit this suspended sun with reflectors from opposite direction using orange gelatin paper over the light. This way the reflected light on the painted sky was also controlled and at the same time the glowing

sun looked more realistic at a distance horizon as the mirror was taking the reflected orange light. Finally the scene looked very realistic with outdoor look.

In another occasion some other time when I had to light up a moon in a scene then I recalled the same mirror technique and created a glowing moon with white reflected light.

□□□

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STEADICAM®

Interview with **Robin Thwaites** International director of sales for Steadicam

January - March 2014

The introduction of Steadicam in 1976 revolutionized the world of film and video. 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.

The Ultra2c is a basic version of the award winning Ultra2 with more options than any other stabilizer. Tiffen was honored by the Society of Camera Operators who awarded their Technical Achievement Award to the Ultra2 Steadicam. The Ultra2c is user-friendly and field-serviceable. It's tool-free, straightforward, and versatile, giving the operator the most options for hassel-free, precision control. The Steadicam® Ultra2c is part of the most advanced system in the Steadicam line. The operator can now start with the most basic unit, and then add or upgrade features as needed.

According to Frank Rush, Steadicam Manager, "Giving the customer the choice to customize their rigs, and to easily upgrade or modify as needed, is what operators have been telling us what they wanted. We listened, and we're now offering the Ultra2c."

The Ultra2c sled includes the super stiff, wide camera mounting stage and the deeply integrated tilt head. The stage electronics are on cards, with no wiring harnesses. It's easy to upgrade – everything is plug and play. The "go to" motors are optional in the Ultra2c, but the sled is "motor ready," so they are easily added – even one motor at a time.

The 4-section telescoping post is standard. The sled extends from 28 to 72 inches (71-183 cm) via the Ultra2's classic and worry-free positive locking post clamps – great for instant super-high or super low modes. The clamp's lever is hidden in the body of the clamp so nothing sticks out to catch you or a cable. The awesome Ultra2 gimbal is strong, smooth, and precise – and the post clamp blends into the handle for a better operating grip. The optional remote control for the stage motors is ergonomically designed and adjustable to fit your hand.



The provided 7" Color LCD Standard Definition Monitor works in both NTSC and PAL video formats. The 700 nits brightness level and anti-reflective (AR) coatings assure the operator can see an image in bright daylight environments. The standard Frameline Generator resides in the Ultra2c base, assuring that other optional monitors can be added while retaining this function.

The optional TransVIDEO monitor displays HDSDI, HD component and composite video in every format you need, directly. And, it's the brightest 8.4" monitor on the market @1400 nits – perfect for daylight viewing. The Ultra2c monitor mount is strong and easy to flip for low mode. It boasts a wide range of positions, both vertically and horizontally, for better viewing and balance. All monitors pivot on their center of gravity, critical for maintaining dynamic balance. Batteries can be in series for 24 volts or paralleled for high amperage 12 volt situations. Choose either Anton Bauer or V-mount styles, and the batteries and chargers you want. The optional PowerCube™ 6000mAh batteries can handle any camera's power requirements. The batteries rotate 180 degrees, making it easy to statically and dynamically balance the sled, or precisely control inertia.

The small electronics box in the base contains a "backplane;" eliminating the wiring harness. All electronics are on cards for easy upgrades and service.

The revolutionary G-70X arm is light weight but strong, and it can lift 13 to 70 pounds (6-32 kg). The G-70 arm is by far the smoothest, most responsive arm ever built, and boasts a huge 32 inch (81 cm) boom range. With the "Geo" feature, you can tune your arm to your preferences for each shot. Operators also can adjust how the arm behaves, regardless of the weight carried. The quick-change arm post system

incorporates an adjustable drag – from completely free to locked.

Major improvements to the Ultra2 Vest include a super stiff adjustable spar, "Double Vee" 100% positive shoulder clips, improved padding, and new over-center ratcheting buckles. It's light and unobtrusive, and it works with the user's body (and the G-70 arm!) to produce the smoothest possible shots. The Ultra2 vest still has the world's best quick release system.

Distributors of Steadicam in India



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Lotus Cine Equipments

one stop shop for cine equipment



MAXIME GUICHARD

Interview with **Maxime Guichard**

Export Area Manager, airstar,
During His Visit To
Broadcast India Show 2013



Tell us briefly about your company "Airstar" which manufactures balloons used for lighting purpose.

A: well Airstar is a French company. The company was started 20 years ago by Mr. Pierre Chabert, who first of all created some balloons for events. It was basically a round, white-shaped balloon inflated with helium and equipped with halogen lights floating in the air and lighting and decorating events such as weddings...

From time to time we developed different ranges of products for Events, Industry and Construction, rescue and Safety, and later on for cinema. With all these applications, we figured out that the light given by a balloon was a very efficient and diffused light.

Light given by balloon is really special compare to projector lamps. We developed

a whole range of balloons made for cinema and motion picture lighting...

The balloons are equipped either with tungsten (Halogen), or Daylight (HMI) bulbs.

We also offer Hybrid Balloons that are equipped with both Tungsten and Daylight lamps...

Sodium Vapor or Mercury bulbs are also part of the offer, but as the demand for these lights is very low, we only make them on requests... with all the standard balloons (Tungsten, Daylight, Hybrid) Airstar products cover almost the full range of color temperatures needed on sets... (also using filters, dimmers...).

Moreover, the lighting balloon is cost effective on a shooting... It's easy to move and the area homogeneously covered is





replacing maybe 10 normal lights...

The lighting balloon is also easy to move !!!

Moving a huge quantity of lights from one filming place to another is really a hard work... It requires labour and technicians to dismantle the rigging, disconnect the lights, reinstall the rigging, reinstall the lights....etc... Time is lost, money is lost...

With Airstar, A pair of technicians is needed and the balloon can be carried from one place to another very easy...

The light given by the balloon is better because it's defused homogenous light. There is no single beam.

Our balloons are made to be inflated with helium. It doesn't mean that they have to be inflated with helium.

Helium is there to make them fly... For example, in a desert area, where you have nothing to attach the balloon, helium is good choice.

But for indoor applications, or if rigging equipment (cranes, Trussing etc...) is on set, our balloons can also be inflated with simple air without changing anything regarding the light.

What is the mechanism by you can fill the balloon?

A: well in fact it's really simple. Take a bottle of gas, of helium gas and connect the balloon directly to fill the balloon with helium. And it's as simple as that like you would inflate balloon for party. You do it the same way, only the balloon and volume are bigger.

With Air, it's even faster, start the inflation with a strong blower and finish inflation with a compressor...

What are the various sizes available and shapes?

We have a lot of shapes and sizes available from very small balloons to very large

And we can make even bigger. if we have special need for something very big or something very small, we can do it.

When you started your operation in India and how one can buy your ballons in india?

A: we have sold many ballons during these last 20 years of existence. We have sold some balloons directly from the headquarters or through some of our



offices in Singapore or in maybe UAE, in Dubai .

For the last 2 years ,we have appointed really dedicated exclusive dealer who is working with us and promoting ,installing, maintaining our balloons in India.

Our partner is called 'Lotus Cine Equipments' and is managed by Mr. Siva Sankar. He is doing a great job. In 2 last years we have sold lots of balloons. I visited myself some shootings where they were using our balloons.

What kind of material is used for making these balloons and how your material is different from other companies?

A: well, I would say that, basically the secret of our products is the fabric. we use a very thick and strong material for our balloons which makes it quite wind resistant, rain proof, dust proof etc.

The fabric used can be compared to parachute fabric or a paragliding fabric. In fact in our company we have a lot of connections with all the main French and European technical fabric manufacturers.

Since already you have a reseller and so what motivated you to come personally here to this exhibition

A: well we know that cinema industry in India is very big. It's a really big target for us. We came first time to broadcast India this year .So we are here to explain the benefits of using a balloon and to show the efficiency.

If Internationally known Directors like James Cameron for Titanic, Disney for Pirates of the Caribbean have been using the balloons I guess they had a good reason...In India cinematographers should also use it extensively...

This year was the first step towards promoting our brand.... Next year we'll bring the Airstar Crew with big balloons, marketing teams etc...!!! We expect to be the main attraction !!

Airstar International

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Interview with **R. Sivasankar** Distributor of airstar Lighting Ballons

manufacturing and application of innovative lighting solutions. We have pioneered many of the key breakthroughs in lighting balloons over the past 20 years, laying the basis for our current strength and ensuring we are well-placed to be a leader on this market. We aim to further strengthen our position through added investment in research & development while at the same time capitalizing on our broad portfolio, distribution and brand in balloon lighting.

We address your lighting needs across a full range of market segments:

We offer lighting and decor solutions for events.

Our products are the perfect light source for cinema, television or photography shootings.

Our dedicated ranges for industrial applications, rescue and safety offer a quick-responsive and secure solution for your worksites.

For architectural projects, we work closely with your team to design the most effective light to be integrated on your global site.

In addition, we address the desire for light-inspired experiences through special projects.

Can you give us a little background at how did you start your career in this industry?

Around 1992, I started working with Mr. Harish Samtani's company called Stereovision. He was the man who taught me what Film Equipment business is all about. How to make strategies, how to approach and influence customers. I worked with him for 18 years in Mumbai, Chennai, Hyderabad etc. I started there as a Manager and later was promoted as Senior Sales Manager then the General Manager. In 2009 I along with Ms. Almas branched out and started our own company which is called "Lotus Cine Equipments" in Mumbai. We specialized in lighting equipment. We deal exclusively for Dedolight, Germany, Mole Richardson, USA (the one invented the world's first HMI lighting). The company is which is about 125 years old), K5600 Lighting, France, and last but not

least exclusive distributor for Airstar products, France (Helium space balloon) in India.

Tell us more about the Airstar Company and their balloons?

Airstar. Advanced lighting solutions.

Airstar is your best source for exciting innovation at the intersection of lighting, design and technology.

Airstar is a diversified lighting company, focused on improving your projects through timely innovations. As a world leader in lighting balloons, Airstar integrates technologies and design into project-centric solutions, based on fundamental customer insights.

Airstar is a global market leader with recognized expertise in the development,

Finally, we offer specific applications of airships in specialized areas, such as wildlife observation, scientific samples, technological developments.

Have you ever wondered what lighting can do to your business? Now you can with Airstar.

CINEMA, TV & PHOTOGRAPHY

A WORLD OF EXPERTISE AND SUPPORT

Behind every Airstar Cinema range product is a world of expertise and support designed to deliver you more than just high quality. Our global network of cinema lighting specialists offers you personal support whenever you need it.

At our factory, we employ only the most highly-qualified operators to produce all our Cinema range. Together with expertise from our envelope manufacturing and engineering specialists in other divisions of Airstar, this ensures our products are manufactured to the highest quality.

DEDICATED SPECIALISTS

The secret behind our outstanding reputation is our people. We have a dedicated group of well-trained sales,

service and technical staff that is committed to service in the industry. You can expect a fast response to any sales, rental or service query, wherever you are in the world, 24 hours a day.

In film lighting, daylight experience can be created by Airstar Cinema range. These products give excellent quality and the right amount of light, constantly on call. Airstar will provide exactly the light you expect with its multiple-combination system between size, shape, light source and power.

Which is the ones popular used in India for larger film sets?

There are actually many – 4 Tungsten Tube, Gaffair HMI 1.2 another one 4.8k Daylight tubes and a combination of 8k HMI and 10k Tungsten Ellipse and the huge balloon of 18K HYBRID Ellipse combination of 6 x 1K Halogen/ 3 x 4K HMI Lamps. These Balloon can fly up to 150 feet in the height.

GIVEN BELOW ARE THE NAMES OF FEW OF MY CUSTOMERS WHO RENT THE BALLOONS:

- LIGHT & GRIPS EQUIPMENT HIRERS (INDIA) PVT LTD (MR. MULCHAND DEDHIA) - 9820037603

- LIGHT N LIGHT (MR. NASIR HUSSAIN) - 9820341345
- MAD STUDIOS PVT LTD (MR. RICKY VERMA) - 9820031069
- FLAMINGO FILMS (MR. NANDHAKUMAR) - 9810086012
- SANTOSH SIVAN PRODUCTIONS (MR. MILIND VEREKAR) - 9821337266
- LIGHTING SOLUTION (MR. ANIL SHETTY) - 9892262210
- FOX LIGHT AND GRIPS (I) PVT LTD (MR. ABBAS) - 9820149929
- WIDE ANGLE CREATIONS (MR. SURESH BALAJE) - 9940123451
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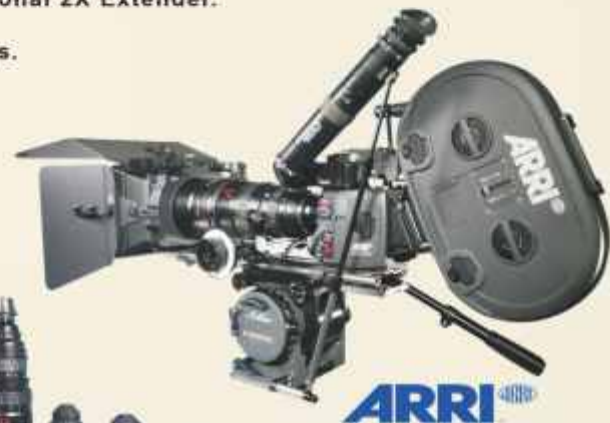
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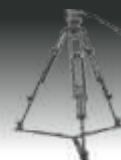
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